

Application Submittal Checklist

The following items are required for submittal of the grant application. Please verify and check off that the items have been included in the application packet.

- 1) Certificate of Good Standing (If the Applicant is an Organization)
- 2) Declaration Statement
- 3) Verify that grant shall be used for a public purpose
- 4) Background and Summary
- 5) Service Summary and Outcomes
- 6) Budget
 - a) Budget request by source of funds ([Link](#))
 - b) Personnel salaries and wages ([Link](#))
 - c) Equipment and motor vehicles ([Link](#))
 - d) Capital project details ([Link](#))
 - e) Government contracts, grants, and grants in aid ([Link](#))
- 7) Experience and Capability
- 8) Personnel: Project Organization and Staffing



AUTHORIZED SIGNATURE

ELIA BRUNO – EXECUTIVE DIRECTOR

PRINT NAME AND TITLE

01/17/2019

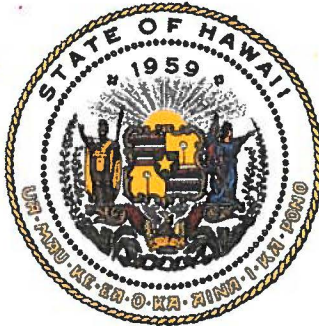
DATE

NOTE ON UNRESTRICTED ASSETS

Please note the unrestricted assets listed on the cover page are those of the fiscal sponsor HI Share.

The unrestricted assets of the sponsored organization, Green Island Films, are \$8000 with no other funds available from State, Federal, County, Private/Other sources.

HI Share is not an underwriter of Green Island Films, which is why the box for Other Funds Available, Private/Other is zeroed-out on the cover page.



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

HI SHARE

was incorporated under the laws of Hawaii on 09/27/2018 ;
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: January 11, 2019

Director of Commerce and Consumer Affairs



**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.

HI SHARE – as fiscal sponsor for Green Island Films
(Typed Name of Individual or Organization)



(Signature)

01/17/2019
(Date)

Elia Bruno
(Typed Name)

EXECUTIVE DIRECTOR
(Title)

Applicant: HI SHARE as fiscal sponsor for Green Island Films

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

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

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

Pursuant to Section 42F-102, Hawaii Revised Statutes, the Applicant, HI Share, as fiscal sponsor for Green Island Films LLC, hereby specifies and attests:

- 1) The name of the soliciting organization is HI SHARE
- 2) The public purpose of the grant is to produce an educational TV series informing and educating the public of Hawaii about the biggest crisis the entire state will face in coming decades: the crisis of climate change.
- 3) The grant will support production of this educational TV series
- 4) The target group is the entire population of Hawaii
- 5) The cost of the grant is \$165,000. The budget is attached.

Signed on behalf of HI SHARE,



Elia Bruno - Executive Director

1/17/2019

Application for Grants

If any item is not applicable to the request, the applicant should enter "not applicable".

II. 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;**

Please note that this response is split as follows:

- Background of producers - Green Island Films
- Background of Science Advisory Committee
- Background of fiscal sponsor - HI Share

a) Background of production company - Green Island Films

Green Island Films is one of the leading producers of feature documentaries on social and political issues in Hawai'i.

Green Island Films' first documentary, ***Railroading Paradise***, looked at the HART rail project against the backdrop of the contentious 2012 Honolulu mayoral election. The film premiered to sold-out houses at the Hawai'i International Film Festival in 2013 and went on to enjoy a series of primetime broadcasts on KGMB and KHNL in 2014.

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

The Principals of Green Island Films are Anthony Aalto and Mike Hinchey. Their resumés are attached in on pages 36 & 37 below. In addition to his work as a journalist and filmmaker Anthony Aalto served for six years as Chair of the O'ahu Group of the Sierra Club and is now Chair Emeritus. Amongst other climate change related activities, he was instrumental in the process to create the Honolulu Office of Climate Change, Sustainability & Resiliency.

A brief description of the applicant's background; (cont'd)

b) Background of Science Advisory Committee

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

The members of the advisory committee are as follows:

- **Dr. Charles “Chip” Fletcher**, Associate Dean for Academic Affairs and Professor of Geology and Geophysics at the School of Ocean and Earth Science and Technology (SOEST), University of Hawai'i at Manoa. Dr. Fletcher serves as Chair of the Advisory Committee.
- **Dr. David Karl** - Professor of Microbial Oceanography and Director of the Daniel K. Inouye Center for Microbial Oceanography, University of Hawai'i at Manoa.
- **Suzanne Case** – Chairperson, state of Hawai'i Department of Land and Natural Resources; Co-Chair, Hawai'i state Climate Commission.



Dr. “Chip” Fletcher

Ms. Suzanne Case

Dr. David Karl

A brief description of the applicant's background; (cont'd)

c) Background of fiscal sponsor - HI Share

HI Share is an organization dedicated to support grassroots efforts to protect the environment, localize resource investment, and build community through resource sharing and waste reduction. We support these efforts by providing fiscal sponsorship, administrative support, and capacity building to groups who are doing the work without a c3 status.

Hi Share currently supports the operation of the HNL Tool Library and Zero Waste Oahu.

The HNL Tool Library is an organization founded in 2015 with a mission to increase the resource wealth of local communities by providing a platform for sharing, skill development, and community building. Through the HNL Tool Library, members of our community can access a broad inventory of shared tools and equipment without increasing their environmental impact or financial expenses, and increasing the connectedness and self-reliance of our community.

Zero Waste Oahu was founded in 2018 with a mission to provide zero waste education, resources, and programs to build an ethical & responsible consumer culture.

Facilitating the production of *Pilikia* – a six part TV educational documentary series about climate change in Hawai'i falls directly within our kuleana and the declared mission of our organization.

2. The goals and objectives related to the request;

This 6-part documentary TV series has three Objectives:

Objective #1 - Inform

Show how major climate change disaster is already severely disrupting the lives of thousands of people in Hawaii. Show how climate-driven disasters will get worse and impact all of us. Show that we can still significantly reduce future impacts if we react aggressively now, both collectively and as individuals.

Objective #2 - Entertain

Deliver this message in a way that captivates and engages the audience, by showing stories that are relevant and that they can relate to: dramatic stories told through the words and images of local people and local experts in local settings.

Objective #3 - Engage

Show people what they can do by showcasing actions that many in Hawaii are already taking to reduce their carbon footprint. And show how Hawaii can gain economically by leading and modeling the national and international effort to decarbonize the economy.

3. The public purpose and need to be served;

This project addresses what we believe is the top priority facing the state of Hawaii: how to engage the public to fight climate change.

Already one climate change disaster, the Hanalei rain-bomb of April 14/15 2018, has had a huge impact on Hawaii. It may cost as much as \$100 million in emergency repairs to the Kuhio Highway and the disaster literally cut-off the communities of Wainiha and Haena from the rest of the state for a year.

In September the state dodged epic disaster when Category 5 Hurricane Lane missed us by just a few hundred miles.

The state climate commission has predicted \$20 billion in losses to property alone as a consequence of the 3.2 feet of sea level rise now considered unavoidable - possibly in as little as 40 years. The city of Honolulu is requiring long-term infrastructure projects to use a planning guideline of 6 feet of sea level rise. At six feet the sea would reach to King Street - and Waikiki, which represents 10 percent of the state economy, would be inundated. It will cost \$15 billion to adapt all state highways and \$2 billion to adapt Honolulu harbor to 3.2 feet of sea level rise... the list goes on.

Rain-bombs, hurricanes, floods, droughts, wildfires, coral extinction, waning trade winds, a new temperature regime in which the coldest day of the year will be hotter than the hottest ever recorded thus far in Hawaii, food scarcities and food price inflation, water shortages... the predicted consequences of climate change *in just the next three decades* are many and scary.

Soon the state will have to start considering which coastal areas to armor with sea walls at vast expense and which to abandon – and in so doing which homes and even which communities to abandon. Efforts are already accelerating to put a price on carbon, which will impact the prices of almost everything we buy. These are all extremely contentious issues about which the public, by and large, is not well informed.

This looming crisis poses an existential threat to our way of life and we need every level of society to be engaged.

The sooner the public is informed and shown what they can do, the sooner they will start to take individual action to reduce their personal impact.

And the sooner people become personally committed by taking individual action, the sooner they will support collective action.

There is no more urgent priority.

4. Describe the target population to be served; and

This documentary TV series will broadcast in prime time to achieve maximum impact. The broadcasts will be backed by a large promotional campaign by Hawaii News Now, on-air, online and in print, with multiple opportunities for TV viewers to be alerted to upcoming broadcasts. As a result we anticipate the series will be watched by a significant portion of the adult population in the state.

The series will be also be edited into short 5 to 10-minute visual aids that will tie-in to model lesson plans we are producing for Grades 6, 7 and 8. These lesson plans with video clips, on the science and impacts of climate change in Hawaii will be offered free to all schools in the state.

5. Describe the geographic coverage.

This series will be filmed on almost every island. We want every segment of the audience to see people and places they recognize. Some filming has already occurred on Hawaii Island, Kauai and O'ahu. Some filming is already planned for Maui, Molokai and the Northwestern Hawaiian Islands. We continue to look for content from across the state.

The series will be broadcast to the entire state. Hawaii News Now has committed to a minimum of three broadcasts of each episode.

III. 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;

a) Scope of Work

Research shows that the best way to grab people's attention on climate change is to tell dramatic stories about local events, using the words and images of local people, in local settings.

That's our template.

We've identified people and stories all across Hawaii that will allow us to show the audience in ways that are dramatic and informative, both the issues that confront us, and the range of possible actions in response.

The series is divided into six half-hour episodes - 132 minutes of broadcast material. It's a lot of time that allows us to address most of the issues associated with climate change in Hawaii.

The best explanation of the scope of work is to attach a draft treatment for each episode.

We do so with the following caveat:

This material cannot be scripted. It is a documentary project, not a feature film. It is about real people and events that will be filmed as they occur. Story elements we anticipate filming won't pan out. On the other hand, people or events we never considered for our series will elbow their way in.

That said, we've already contacted most of the proposed participants in this draft – and even filmed interviews with many of them. We're confident the final product will have a substantial amount of the content described below.

It's not possible to condense all the content and, most importantly, the nuance of a half-hour program in a one-page treatment. These treatments are merely thumbnail sketches of the final product.

Finally, for reasons we hope are obvious, we have not identified most participants by name.

<p>Episode 1</p> <p>Climate Change is here.</p>	<ul style="list-style-type: none">• Residents of Wainiha, cut off after the Hanalei rain-bomb on April 14th (Hawaii's first climate-change disaster) tell their story of survival, the long-term impact of the disaster on their lives and their search for greater resilience. We follow their story over several episodes• A native Hawaiian family reacts to the disaster by deciding to restore their ancient lo'i that have stood fallow for years. We follow their journey across several episodes until they pull their first taro harvest.• We follow a group of teenage supporters as they campaign to pass a climate change-related bill in the Legislature. We follow their story over several episodes.• The 13 landslides that severed the Kuhio Highway between Hanalei and Wainiha provide a useful segue to look at future impacts on infrastructure of climate change statewide.• A Micronesian sea level rise refugee takes us on a journey from his flooded home in Chuk to his life in Hawaii. He is a harbinger of the thousands more climate refugees to come. We follow his story over several episodes.• Professor Chip Fletcher explains that the challenge facing us is enormous, but we still have time to make a big difference if we approach climate change the way we approached World War II – as the top national priority; a priority in which everyone is engaged.
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<p>Episode 2</p> <p>The sea giveth... and taketh way.</p>	<ul style="list-style-type: none">• We follow two local celebrities with property overlooking an iconic section of O'ahu's North Shore that is rapidly eroding due to sea level rise and storms driven by climate change. They grapple with whether to try to save their properties or to accept that coastline retreat is inevitable and their houses must be razed. We follow their story across several episodes.• We look at the impact of sea level rise on O'ahu's North Shore. Experts and kupuna discuss the difficult decisions we face in the future about where to retreat from the ocean and where to build seawalls, whether we compensate for property loss, and, if so, who and how?• Engineers describe mechanisms to protect beaches. Surfers explain their resistance to those mechanisms.• A state official describes his angst at enforcing regulations that he knows will lead to homeowners losing their homes and explains that he decided not to have children because it was the most powerful way he knew of reducing his own carbon footprint.• Religious leaders and Hawaiian kupuna discuss the thorny moral issues around asking people to have smaller families.• A UH professor explains why hurricanes will become more frequent and more powerful. He worries that Hawaii is more vulnerable than Puerto Rico proved to be with Hurricane Maria.• A Honolulu harbor stevedore tells us what he does to prepare the giant harbor cranes in case of a hurricane.• Interviews with Coast Guard, Hawaii Emergency Management Agency, Matson, Young Brothers, Pasha, Hawaii Stevedores, Inc. and experts about the potential impact of hurricanes. How vulnerable are the port and airport? How much food do we have warehoused in case of emergency?• The episode ends with the North Shore celebrities planting trees and plants in front of their houses, in an effort to anchor the sand bluffs before the next winter assault. They discuss how planting trees can also help reduce their carbon footprint.
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<p>Episode 3</p> <p>Waikiki & Sustainable Tourism</p>	<ul style="list-style-type: none">• Computer Generated Imagery shows what Waikiki will look like with 6 feet of sea level rise.• A celebrated Waikiki resident, son of a famous local waterman describes the Waikiki he knew growing up. We follow this resident throughout the episode as he reacts to people we interview.• Experts explain how and why significant portions of Waikiki will flood long before sea level rise reaches those areas.• A construction crew demonstrates the problems they already contend with in Waikiki.• A city official explains how sea level rise is already impacting our water supply infrastructure - and that the only way to respond is to raise roadbeds and underground utilities.• We see the impact of raising streets in Miami.• We learn the huge estimated cost of moving water mains in the Honolulu flood zone:• Experts explain what would happen if a rain-bomb were to hit Waikiki, or a hurricane, or a 3 foot storm or tsunami surge. How much damage would it do to Waikiki? How long would it take to recover?• We look at designs for Waikiki 50 years from now and listen as the designers are briefed on the conditions to anticipate by then.• Experts discuss the importance of Waikiki to the state economy. Can Waikiki survive without the beach? What is the long-term future of Waikiki?• We see Waikiki during a king tide, with no beach, and interview tourists to get their reaction.• Cutaway to residents of Wainiha as they talk about how their community has been transformed by banning tourist cars during the highway repairs.• A conversation about "responsible" or "sustainable" tourism.• What is the carbon footprint of tourism? How much greenhouse gas is each tourist responsible for? How can we mitigate this carbon footprint? Interviews with hotel, airline and tourism executives.• Can Hawaii continue to rely on tourism for such a substantial portion of its economy while still aiming for carbon neutrality in 25 years? What does sustainable tourism look like? Can Hawaii become a model to the global tourism industry?
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<p>Episode 4</p> <p>Back to the Future</p>	<ul style="list-style-type: none"> • A UH professor checks a rain gauge in a dramatic location, explains why climate models predict increasing water shortages on the leeward sides of all islands. Droughts could significantly impact farming. • Another UH professor, atop Mt. Ka'ala, explains how and why fog-drip, which supplies much of our aquifer recharge, is drying up. • We show the most important well shaft in O'ahu's entire water system - and show the amount that levels have dropped in the last 50 years. • A UH professor warns: climate change and depleting aquifers threaten major food-growing areas around the globe. With another 2.2 billion mouths to feed by 2050, he anticipates severe food shortages and price inflation, possibly in as little as 20 years. These conditions will impact those who are "food insecure." • 287,000 people relied on the Food Bank in 2017. The professor predicts "real hunger" amongst this large cohort if we do not make a major effort to grow more of our own food. • We interview people reliant on the Food Bank - how close to "real hunger" are they already? • We look at efforts to boost conventional food farming. • A large-scale farmer discusses what she's already doing and what more it will take to boost large-scale commercial food farming in Hawaii. • We follow a Ma'o Farms intern from his tough home life to the farm that gives him hope and ambition. He discusses his desire to start farming on his own. • A small-scale commercial organic food farmer explains what it will take to boost her sector. • Farmers share tales of woe about rising temperatures and more frequent droughts in Waianae. • The UH professor says we must also grow more traditional crops like taro, breadfruit and cassava - resilient to flood and drought, endemic to Hawaii, highly nutritious, excellent import-substitutes. • We film the lives of two taro farmers on Kauai who explain why traditional Hawaiian farming techniques are so vital if Hawaii is to become more food-secure. They say: "We have to go Back To The Future." • The farmers agree that many non-Hawaiians don't like or haven't yet tried taro or breadfruit. We show their efforts to find new uses and thus bigger markets for taro. • A top chef gives a demonstration of the top 10 things you can do with taro and breadfruit.
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<p>Episode 5</p>	<ul style="list-style-type: none"> • A UH professor, his wife and 12-year old daughter rehearse her presentation to members of the legislature: how to neutralize our carbon footprint. • She gives the presentation at the legislature • These scenes intercut with experts explaining that in as little as 30 years, the coldest day of the year will be hotter than the hottest day ever recorded in Hawaii until now. In south Asia millions will be exposed to lethal “wet-bulb” levels of heat and humidity. • The girl explains: even if people in Hawaii do everything reasonable to live more sustainably, they’ll still produce 4 tons a year per person of the gases that cause the planet to overheat. But a person can eliminate those 4 tons by planting just 2 trees a year. • The professor and his family work with the Ko’olau Watershed Partnership, to clear land and plant trees. • Another UH professor says a significant way to live more sustainably is to eat less meat. “Joseph Poore at Oxford University published the biggest ever study of the global environmental impact of growing food.” • Joseph Poore interview: “Turning meat into food is like turning coal into energy.” He explains why. But we don’t have to give up all meat. “If every American gave up meat just one day a week it would be the equivalent of taking 35 million cars off the road every year.” • Two environmentally active 12-year old girls decide to check out why this is so. They fly to a soybean farm in Illinois, watch the beans being harvested and follow them as they’re transported over land, sea and again by land to a Honolulu restaurant. • They watch the soybeans made into veggie burgers. • The veggie burgers are served to people who ordered regular hamburgers. • We film people’s reaction candid-camera style when they learn the hamburgers are in fact veggie burgers! • The girls visit the Big Island to explore the carbon footprint of local beef. • We see cattle in the field, being loaded onto a shipping container, being off-loaded on the mainland, going to the feedlot, the slaughterhouse, then back onto containers to ship back to Hawaii. • With the professor’s help the girls calculate the carbon footprints of the veggie burger and the hamburger. • For fun the girls organize a vegetarian dog food taste test.
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<p>Episode 6</p> <p>We're all animals in this canoe</p>	<ul style="list-style-type: none">• On a research ship plunging through the Pacific, a leading whale researcher discusses why whale sightings in Hawaii have plummeted.• We see underwater footage of whale mother and calf. The expert says research suggests whales may be too emaciated to swim all the way to Hawaii to breed. Perhaps because Artic Ocean warming has impacted krill and plankton on which the whales depend.• Interviews with experts - how to assess the economic value of an image? What is the value of the whale to Hawaii's brand and tourism economy?• Whale expert - My interest in whales is because they're majestic, but if it's true you can put a dollar value on them it goes beyond branding and marketing: there are many jobs in the whale watch tour business. Some tour boat captains are losing money because of money-back guarantees.• Interview Big Island and Maui tour boat operators• Chip Fletcher – we are in the midst of the sixth Great Extinction. One fifth of the species on this planet have died in the last 50 years.• Interview with Robin Gates, widow of Dr Ruth Gates, former director of the Marine Ocean Lab at Coconut Island in Kaneohe Bay - one of the top coral experts in the world until her death from brain cancer last September. Robin, academic colleagues and students describe Ruth and her inspirational work. We see clips from TV interviews and films she appeared in, then her decline as she rapidly succumbs to cancer. We hear her message: we can save the reefs by breeding super-corals, we just need time, so we need to slow the pace of climate change.• A top Northwest Hawaiian Islands researcher explains how habitat for endangered Hawaiian Monk seals, Green sea turtles and Leyton albatross are threatened by climate change. We see East Island before it disappears, washed away by Hurricane Walaka in October. A vignette about the effort to start a colony of Leyton albatross on Kauai's North Shore.• A top bird researcher explains the importance of saving Hawaiian songbirds rapidly going extinct because of climate change: they're vital to our drinking water; here's why....• The Hawaiian family in Wainiha pull their first harvest of taro in more than a decade. They hold a lu'au to celebrate.
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1. Describe the scope of work, tasks and responsibilities; (cont'd)

b) Tasks

Work on the film can be divided into five phases.

- i. Pre-Production
- ii. Production
- iii. Post-Production
- iv. Distribution
- v. Development of teaching aids

This Grant In Aid application is for Phase #3 - Post-Production.

The description below of the other phases is for informational purposes only, to give an overview of the scope of work for the entire project.

i) Pre-Production

This process is almost complete. It required the following steps:

- Research the full range of impacts of climate change in Hawaii
- Locate & pre-interview people with interesting and relevant stories
- Locate & pre-interview experts
- Identify engaging ways to illustrate what the experts are saying
- Secure participation agreements
- Scout locations & obtain permission and/or permits to film
- Write a script treatment for all 6 episodes
- Make a fundraising trailer
- Secure broadcast and distribution commitments
- Negotiate and sign contracts as appropriate
- Solicit funds from government, foundations, corporations individuals

This phase of the project lasted 20 months and was partially funded by grants totaling \$59,000 from three organizations and one individual.

ii) Production

This is the phase in which the principal footage from which the documentary will be edited is shot.

- Principal photography involves shooting on almost every island and at least one trip to the mainland.
- Principal photography starts with a shoot on Kauai at the end of January.
- We foresee approximately 6 months of principal photography and aim to wrap by August 2019.
- We anticipate completing principal photography by August 2019.
- Hawaii News Now has guaranteed to underwrite this phase of the production costs.

iii) Post-Production

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

- Transcribe all filmed interviews and film-verité (incidental material with dialog)
- Review all material filmed during the Production phase.
- Write an editing script for all six episodes: use transcripts to fashion an approximate order in which the material will be edited
- Commission music
- Commission graphics
- Edit an "Assembly Cut" for each episode – which can be as much as twice the length of the final finished product.
- After review, edit a "Rough Cut" of each episode – typically about 10% to 15% longer than the final finished product.
- Receive, review and revise the first drafts of music and graphics
- Incorporate music and graphics into a "Final Cut" for each episode
- Send the Final Cut episodes to the sound studio for audio engineering and addition of foley (sound effects)
- Send the Final Cut episodes to be colorized
- Add credits, title block and audio-engineered sound track to the colorized Final Cut of each episode.
- "Lock Picture" – no more changes can be made
- Send Locked Picture to be closed-captioned.
- Film is ready for distribution and broadcast

We are seeking a Grant In Aid from the State of Hawaii to fund the above described Post-Production phase.

iv) Distribution

Once the film is complete, we will start to broadcast and distribute it as follows:

- Hawaii News Now has guaranteed an initial prime time broadcast and two subsequent re-broadcasts for each of the six episodes on KGMB (CBS), KHNL (NBC) and KFVE (MyNetworkTV).
- Hawaii News Now has committed to support these broadcasts with a large and sustained promotional campaign on-air, online and in print and anticipates securing a cumulative audience of at least half the adults in the state. (A smaller version of this promotional campaign generated over 1.2 million views of the trailer for our last film *No Room In Paradise* about Hawaii's homeless crisis).
- The National Educational Television Association (NETA) –one of the three main suppliers of programming to public television nationwide- has also said it will distribute the series to the 350 PBS stations around the country.
- We may re-edit the 6-part series into a feature-length film and enter it into national and international film festivals as a means to try to secure distribution through a major cable network such as HBO or Netflix.

v) Curriculum Development

Research has shown that child-orientated environmental education influences adult knowledge and household behavior.

For that reason we intend to leverage the material from the documentary series to specifically target Middle School kids.

Once all six episodes are locked and ready for release we will proceed to edit short (5 to 15 minute) segments, to be used as visual teaching aids.

We have contracted with Dr Kay Beach, an independent educational consultant and former teacher at the School for Examining Essential Questions of Sustainability (SEEQS) – a successful public charter school co-located on the premises of Kaimuki High School.

Dr. Beach will produce a full curriculum of Middle School-level teaching plans to distribute with the visual teaching aids.

The lesson plans will use the project-based teaching approach that has shown significant success and is increasingly being adopted by schools around the country.

These lesson plans and visual aids will be offered to Hawaii schools for free.

1. Describe the scope of work, tasks and responsibilities; (cont'd)

c) Responsibilities

Green Island Films

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

The responsibilities of these two partners are as follows:

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

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

- **Alex Bocchieri** who has worked as principal camera operator and editor – see his bio at: <http://www.abocchieri.com/>
- **Gopinatha Duran** who has worked as a Production Manager, as 2nd Camera Operator, as an Assistant Location Sound Recordist and as Assistant Editor.
- **Gerard Elmore** who has worked as a 2nd Camera Operator and is currently the Lead Producer at Nella Media Group - see his bio at: <https://www.linkedin.com/in/gerardelmore/>
- **Prahlad Strickland** who has worked as a Location Sound Recordist – see his bio at: <https://www.linkedin.com/in/prahlad-strickland-3379aba6/>

Freelance Crews

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

Computer Generated Imagery

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

Post Production Team

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

- ❖ Sound Design – **Dave Nelson/Outpost Studios** <https://outpostfilm.com/>
- ❖ Sound Engineering and Foley – **Outpost Studios** <https://outpostfilm.com/>
- ❖ Coloring – **Sam Dlugach** <https://www.linkedin.com/in/sam-dlugach-529711a/>
- ❖ Closed Captioning – **The Caption Company** <https://www.linkedin.com/in/sharon-mujtabaa-96781814/>

We will also require the services of a graphic designer. For our last documentary, we used the graphic department of Hawaii News Now, but for this documentary series we plan to use the services of **Michael Nieling**, the Founder and Creative Director of the graphic design agency **Ocupop**. <https://ocupop.com/>

We will also require either a Composer to compose original music or a Music Supervisor to research and secure the rights to pre-recorded music. We have not yet determined which approach to take in this area

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

We intend to have all principal photography completed by August 2019 and to start the Post-Production work immediately thereafter.

We anticipate a post-production calendar as follows:

01 August 2019

- Transcribe all filmed interviews and film-verité (incidental material with dialog)
- Review all material filmed during the Production phase.
- Write an editing script for all six episodes: use transcripts to fashion an approximate order in which the material will be edited
- Commission music
- Commission graphics

01 September 2019

- Edit an "Assembly Cut" for each episode – which can be as much as twice the length of the final finished product.

01 October 2019

- After review, edit a "Rough Cut" of each episode – typically about 10% to 15% longer than the final finished product.
- Receive, review and revise the first draft of music and graphics.

01 November 2019

- Edit a "Final Cut" of each episode.
- Incorporate music and graphics into the Final Cut for each episode.

01 December

- Send the Final Cut episodes to the sound studio for audio engineering and addition of foley (sound effects)
- Send Final Cut episodes to be colorized
- Add credits, title block and audio-engineered sound track to the colorized Final Cut.
- "Lock Picture" – no more changes can be made

01 January 2020

- Send Locked Picture to be closed-captioned.
- Film is ready for distribution and broadcast in Hawaii in the time slots following NFL playoff games throughout January & February 2020.

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

We propose that, on the first Monday of each month for the life of the grant, we present to CID/DBEDT a compilation and summary of the work undertaken in the preceding month.

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

We propose that payment milestones would be as follows:

- Upon presentation of Assembly Cut and transcripts
- Upon presentation of Rough Cut
- Upon presentation of Final Cut with graphics and music
- Upon presentation of Final Cut with audio-engineering & colorizing
- Upon broadcast of the first episode.

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.**

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

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

IV. 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 as page 29)
 - b. Personnel salaries and wages (attached as page 30)
 - c. Equipment and motor vehicles (attached as page 31)
 - d. Capital project details (attached as page 32)
 - e. Government contracts, grants, and grants in aid (attached as page 33)

BUDGET REQUEST BY SOURCE OF FUNDS

Period: July 1, 2019 to June 30, 2020

Applicant: **HI Share/Green Island Films**

BUDGET CATEGORIES	Total State Funds Requested (a)	Total Federal Funds Requested (b)	Total County Funds Requested (c)	Total Private/Other Funds Requested (d)
A. PERSONNEL COST				
1. Salaries	0	0	0	80,000
2. Payroll Taxes & Assessments	0	0	0	0
3. Fringe Benefits	0	0	0	0
TOTAL PERSONNEL COST	0	0	0	80,000
B. OTHER CURRENT EXPENSES				
1. Airfare, Inter-Island	0	0	0	2,000
2. Insurance	0	0	0	2,000
3. Lease/Rental of Equipment	0	0	0	0
4. Lease/Rental of Space	0	0	0	0
5. Staff Training	0	0	0	0
6. Supplies	0	0	0	1,000
7. Telecommunication	0	0	0	0
8. Utilities	0	0	0	0
Computer Generated Imagery	100,000			
Music composer or Music supervisor	25,000			
Audio Engineering	20,000			
Colorizing	10,000			
Graphic design & animation	10,000			
14				
15				
16				
17				
18				
19				
20				
TOTAL OTHER CURRENT EXPENSES	165,000			5,000
C. EQUIPMENT PURCHASES				
D. MOTOR VEHICLE PURCHASES				
E. CAPITAL				
TOTAL (A+B+C+D+E)	165,000			85,000
SOURCES OF FUNDING		Budget Prepared By:		
(a) Total State Funds Requested	165,000	Anthony Aalto		
(b) Total Federal Funds Requested	0	Name (Please type or print) (808) 234-9779		
(c) Total County Funds Requested	0			
(d) Total Private/Other Funds Requested	85,000	Signature of Authorized Official 1/17/19		
TOTAL BUDGET	250,000	Anthony Aalto - Producer Name and Title (Please type or print)		

BUDGET JUSTIFICATION - EQUIPMENT AND MOTOR VEHICLES

Period: July 1, 2019 to June 30, 2020

HI Share/Green Island Films

DESCRIPTION EQUIPMENT	NO. OF ITEMS	COST PER ITEM	TOTAL COST	TOTAL BUDGETED
N.B. No equipment is being requested as part of the GIA application			\$ -	
However we are seeking private funds for a new \$12,000 editing			\$ -	
work station			\$ -	
			\$ -	
			\$ -	
TOTAL:				0
JUSTIFICATION/COMMENTS:				

DESCRIPTION OF MOTOR VEHICLE	NO. OF VEHICLES	COST PER VEHICLE	TOTAL COST.	TOTAL BUDGETED
			\$ -	
			\$ -	
			\$ -	
			\$ -	
			\$ -	
TOTAL:				0
JUSTIFICATION/COMMENTS:				

BUDGET JUSTIFICATION - CAPITAL PROJECT DETAILS

Period: July 1, 2019 to June 30, 2020

Applicant: HI Share/ Green Island Films _____

FUNDING AMOUNT REQUESTED						
TOTAL PROJECT COST	ALL SOURCES OF FUNDS RECEIVED IN PRIOR YEARS		STATE FUNDS REQUESTED	OTHER SOURCES OF FUNDS REQUESTED	FUNDING REQUIRED IN SUCCEEDING YEARS	
	FY: 2017-2018	FY: 2018-2019	FY:2019-2020	FY:2019-2020	FY:2020-2021	FY:2021-2022
PLANS						
LAND ACQUISITION						
DESIGN						
CONSTRUCTION						
EQUIPMENT						
TOTAL:						
JUSTIFICATION/COMMENTS:						

GOVERNMENT CONTRACTS, GRANTS, AND / OR GRANTS IN AID

Applicant: **HI Share/ Green Island Films**

Contracts Total: **-**

	CONTRACT DESCRIPTION	EFFECTIVE DATES	AGENCY	GOVERNMENT ENTITY (U.S. / State / Haw / Hon / Kau / Mau)	CONTRACT VALUE
1	Not applicable				-
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					
16					
17					
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19					
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21					
22					
23					
24					
25					
26					
27					
28					
29					

23

Budget (cont'd)

- 2. The applicant shall provide its anticipated quarterly funding requests for the fiscal year 2020.**

Quarter 1	Quarter 2	Quarter 3	Quarter 4	Total Grant
\$99,000	\$66,000	\$0	\$0	\$165,000

- 3. The applicant shall provide a listing of all other sources of funding that they are seeking for fiscal year 2020.**

We are soliciting funds from corporations, foundations and private individuals to underwrite the Principal Photography/Production phase of the project. We have not yet approached these entities, but with the full backing of Hawaii News Now and based on past experience, we feel confident we will be able to raise the \$200,000 needed to underwrite the principal photography phase of the project - which occurs prior to the phase for which this application is made.

- 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.**

Neither the fiscal sponsor HI SHARE nor the production company Green Island Films have been recipients of state or federal tax credits in the past 3 years. Neither HI SHARE nor Green Island Films have applied for nor anticipate applying for state or federal tax credits pertaining to any capital project.

- 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 2020 for program funding.**

Neither the fiscal sponsor HI SHARE nor the production company Green Island Films have been recipients of federal, state and county government contracts, grants, or grants in aid in the prior three years and do not anticipate receiving any during fiscal year 2020.

- 6. The applicant shall provide the balance of its unrestricted current assets as of December 31, 2018.**

HI SHARE, the fiscal sponsor has \$100,000 in unrestricted assets
 Green Island Films, the production company, has \$8000 in unrestricted assets

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

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

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

No Room In Paradise was broadcast on public television nationwide in spring 2018.

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

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

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

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

No Room In Paradise reportedly inspired several lawmakers to advance proposed legislation to deal with the homeless crisis. One such initiative led directly to a waiver from the Trump administration permitting the state to use Medicaid funds for homelessness. This has added some \$15 million to the annual funds available to deal with the homeless crisis.

The Third City, which examines opposing points of view about ongoing development in Kaka'ako is in the post-production phase. The film will premiere in the summer of 2019 and will broadcast on KGMB and KHNL.

The production team:

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

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

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

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

In 1989 he won the *Gazeta* prize for his coverage of the Portuguese link in the Iran-Contra scandal and subsequently, in the 1990s, he was based at the United Nations in New York as North American Bureau Chief and chief foreign correspondent for Expresso, the largest newspaper in Portugal. He reported from around the world covering such stories as the fall of Suharto in Indonesia, the Zapatista uprising in Mexico, the US invasion of Haiti, the struggle for democracy in west Africa, the Quebec

sovereignty movement in Canada, as well as major US stories such as the 1989 earthquake in San Francisco, the 1992 riots in L.A., the 9/11 attacks in New York, Hurricane Katrina, and every US presidential election campaign from 1988 through 2008.

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

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

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

Mike Hinchey – Director

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

The Fiscal Sponsor: Elia Bruno

Elia Bruno is the founder and Executive Director of HI Share and HNL Tool Library. His leadership in the community began while studying Sustainability Studies at the University of Hawaii Manoa, where he led initiatives like Sustainable UH and the Student Sustainability Coalition of Hawaii. After working for UH's Office of Sustainability, Mr. Bruno leveraged his leadership skills to start Hawaii's first lending library for tools -in an effort to promote sustainability and community building- and founded HI Share 3 years later. With this experience from founding, managing, and growing two successful nonprofit organizations, and backed by an experienced board of directors and advisors, Mr. Bruno has the experience needed to supervise the fiscally sponsored project of Green Island Films.

2. Facilities

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

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

VI. Personnel: Project Organization and Staffing

1. Proposed Staffing, Staff Qualifications, Supervision and Training

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

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

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

Filmmaking is an industry with a large contingent of independent contractors. In Hawaii especially, there is a large reservoir of talent and experience that Green Island Films can draw on. The company has experience with several independent contractors and plans to work with them again to produce *Pilikia*.

The division of responsibilities is as follows:

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

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

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

2. Organization Chart

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

Please see answers above

3. Compensation

The applicant shall provide an annual salary range paid by the applicant to the three highest paid officers, directors, or employees of the organization by position title, not employee name.

Green Island Films

Documentary filmmakers do not typically get paid salaries. It is a profession where compensation is of the feast or famine variety. Typically the pre-production stage of the process -while the film concept is being put together- is quite lean in financial terms. This project has followed that pattern: kept alive for nearly 20 months by four grants totaling just \$59,000. That's less than \$1500 per month per partner, before taxes or expenses. During the production and post-production phase of the project, the partners expect to compensate themselves in the \$96,000 to \$120,000 p.a. range.

HI SHARE

As fiscal sponsor, HI Share will charge a flat 4 percent administrative fee.

VII. 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.

Neither the applicant as fiscal sponsor, nor the sponsored organization, Green Island Films, are party to any litigation nor subject to any outstanding judgement.

2. Licensure or Accreditation

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

Not applicable

3. Private Educational Institutions

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

Not applicable

4. Future Sustainability Plan

The applicant shall provide a plan for sustaining after fiscal year 2019-20 the activity funded by the grant if the grant of this application is:

- (a) Received by the applicant for fiscal year 2019-20, but**
- (b) Not received by the applicant thereafter.**

The making of this documentary TV series is a one-off project that will not require financial assistance beyond fiscal year 2019-20.