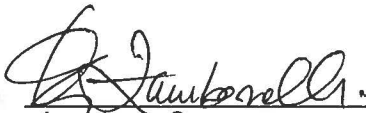




## Application Submittal Checklist

*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

VERA ZAMBONELLI EXECUTIVE DIRECTOR

PRINT NAME AND TITLE

1/17/2018

DATE



## 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: January 17, 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.

Hawaii Women in Filmmaking  
(Typed Name of Individual or Organization)



(Signature)

1/17/2019

(Date)

Vera Zambonelli  
(Typed Name)

Executive Director  
(Title)



## Application for Grants

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

### **I. Certification – Please attach immediately after cover page**

#### **1. 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, 2018.

#### **2. Declaration Statement**

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

#### **3. Public Purpose**

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

### **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;**

Hawai'i Women in Filmmaking is a feminist nonprofit organization committed to achieving intersectional gender equity in filmmaking. We are a creative and safe space where film and media-makers connect, create, mentor, and inspire current and future generations of women to explore and pursue careers in the field of filmmaking. By providing access to a broad network of resources, education, leadership, and support, we create the conditions for women and girls 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.

Since 2011, we have hosted gatherings, film screenings, launched Women of Wonders and Girls Make Movies film festivals, offered filmmaking programs for young women, and produced films. To date, we have organized close to 50 filmmaking programs, served over 500 girls, produced close to 170 short films, screened 100 films, and more. We created a community where there was none.

We are part of a larger movement that is putting an end to the disparity of who tells the story and whose stories are told - which are fundamentally political acts.

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

We are seeking funds to offer Making Media That Matters (MMTM). MMTM is a filmmaking program that strengthens a sense of belonging, responsibility, excellence, aloha, total well-being, and Hawai'i to discover, spotlight, and forge effective ways for our young women (cis, trans, gender fluid) who experience mis-underrepresentation, and invisibility in media, to succeed as effective storytellers who shape our current socio-political and cultural landscape.

Making Media That Matters is a 12 sessions afterschool filmmaking program in the Fall to serve 15 young women to be successful and ready for life in a supportive environment as they develop cross-cutting skills to produce 3 shorts for public screenings and launch 3 media campaigns and civic engagement initiatives.

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

According to the 2018 Celluloid Ceiling Report, women comprised 18% of all directors, writers, producers, executive producers, editors, and cinematographers working in the top 250 domestic grossing films in Hollywood in 2017. Whereas this percentage represents an increase of 1% from 17% of 2016, it is virtually unchanged from the percentage achieved in 1998. Similarly, the numbers over the past year show little change in the status of female creators in television. The 2018 study on Gender and the Emmy found that in a year when women's voices have been particularly loud, and the #MeToo and #TimesUp movements have challenged sexual harassment, assault, misogyny, and sexism in media and beyond, the number of women nominated in directing, producing, writing and editing – the most influential categories in television– remains unchanged from 2017 at 26 % (Women's Media Center).

Media has an influential role in determining how we see ourselves, how we see one another, and the world around us. We believe that there is a strong correlation between the female creative involvement -or lack of thereof- in the creative processes behind the scene and the presence as well as the portrayal of women and girls on the screen.

According to a study conducted by the Annenberg Inclusion Initiative, females are still noticeably absent on-screen in a film. Across 800 movies and 35,205 speaking characters, less than a third of all roles go to girls and women. There's been no change from 2007 to 2015, and if you compare the results to a small sample of films from 1946 to 1955, there's been no change in over a half of a century.

This data is depressing and equally problematic when we examine how media portrays women and girls. Females are far more likely to be sexualized in a film than their male counterparts. Women and girls are depicted in severely limited or simplistic “cookie-cutter” roles. Female characters are still sidelined, stereotyped and sexualized in popular entertainment content. When they are on screen, they seem to be there merely for decoration—not to engage in meaningful or prestigious employment. Generally portrayed as significantly younger and thinner than women in the population as a whole, and most are depicted as passive, dependent on men, and entangled in relationships or housework. The requirements of youth and beauty in women even influence news shows, where female newscasters are expected to be younger, more physically attractive, and less outspoken than males. Implicitly, media argue that our natural state is abnormal and objectionable, a premise that is essential to sell products and advice for improving ourselves.

Our proposed Making Media That Matters provides our girls with the tools to redressing gender inequity behind the scene and paves the way to alternative ways of being and doing in film, as in everyday life.

In fact, accepting media messaging about ourselves and our body is not inevitable: We can reflect on the messages and resist those that are inappropriate and harmful. We can become more critical in analyzing media’s communication about how we should look, be, and act. We can create media messages and use the technology tools available to us.

We believe that by increasing the involvement of young women behind-the-scenes, we activate a change in how girls and women in front-the-screen are represented and understood. No longer passive recipients of content that others create, but makers of their own.

Our approach is supported by a recent analysis of the relationship between the director gender and the character gender. Stories with a female director have more girls/women on screen than those stories without female direction. For writers and creators, the relationship is even more pronounced.

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

We will have more stories that have women and girls at the center, and whereas there is no gender imperative to creativity, we do believe there is an inherent significance in its perspective. Any woman’s or girl’s or anyone who self-identifies as female experience of the world will offer a point of view that differs from a man’s or boy’s, not because of biological differences, but because of the

personal and environmental differences that go hand-in-hand with the experience of living the gender in the social contexts. As Ava DuVernay says, when women and girls tell stories about women and girls, it is a reflection and not an interpretation.

**4. Describe the target population to be served; and**

Media has an enormous presence in young people's lives and a significant claim on their time and attention. On any given day, American teenagers are using an average of six to nine hours' worth of media a day. Teens have a plethora of choices when it comes to media-related activities, from watching YouTube videos to using Instagram. Despite all the new types of media available to young people today, television continues to be one of the most popular and widely used.

Whereas these days watching "television" can mean many things, from watching TV shows or movies on a TV set or watching on demand or through a proprietary service such as Netflix, the mainstream media they watch too often falls back on tired gender tropes. The television programs and films that adolescents watch reinforce traditional gender stereotypes. Only 29.2% of all speaking characters are female across 122G, PG, and PG-13 films theatrically released. Female characters are less active, less knowledgeable, less dominant, and more deferential than their male counterparts and are obsessed with their appearance and sexiness.

About 75 percent say girls are "very" or "extremely" influenced by TV shows and movies when it comes to "how they look," versus 45 percent for boys. When it comes to "how to act in a romantic relationship," 56 percent of parents say TV shows and movies are "very" or "extremely" influential for girls, versus 43 percent for boys.

Youth who are fed gender stereotypes internalize those roles, shaping their behaviors for years to come. The effects of gendered media include girls' focus on their appearance and value as sexual objects; more tolerant views of sexual harassment; the establishment of gendered behaviors in romantic and sexual relationships; and career choices limited by gender norms. For example, six out of 10 girls stop doing something they love during adolescence because of anxiety over their appearance, according to a global study commissioned by the Dove Self-Esteem Projects.

These findings are not just some studies out there, but well present among our own young women as it can be evinced by the media that former participants produced during our programs. One of the most recent production addresses the role that social media plays in pressuring young women to look perfect and happy while they may actually go through very hard times. While another about a girl who wants to pursue an artistic career has to face many challenges because she is a girl. We really need to provide a creative space for our girls to take



control of media production and create more opportunities to transcend gender stereotypes rather than perpetuating them.

**5. Describe the geographic coverage.**

O'ahu

**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;**

Our young women need to develop the skills and literacy to critically understand the context we live in and the negative images found in all forms of media. Our grant activity is a series of filmmaking programs for girls to unleash their creativity, build confidence, and initiate a long-term individual transformational journey from passive recipients of content that others create, to active creators and makers of their own stories -stories that need to be heard.

We plan to offer 12 weekly sessions 3 hours long afterschool filmmaking program in the Fall to serve 15 young women to be successful and ready for life in a supportive environment as they develop cross-cutting skills to produce 3 shorts for public screenings and launch 3 social media campaigns and civic engagement initiatives.

During our programs, the participants learn about media literacy and develop filmmaking and critical-thinking skills. The girls learn storytelling, storyboarding, scriptwriting, use of a professional camera, lighting, audio, and editing. By the end of the programs, participants will have produced short films and will be able to launch media campaigns as well as curate public screening opportunities of their film at schools, or other venues, in collaboration with other local organizations.

These programs provide a platform for girls to tell their stories and be agents of social change through film. Their stories create a critical gender media conducive to reframing the way adults and allies think about young women and the risks they face and used to facilitate conversations with the community at large through public outreach and civic engagement opportunities.

These are groundbreaking public education and civic engagement initiatives. They feature girls' stories and messages, function as a jumping off point for empowerment, collaboration and action to shift the public discourse on how issues are framed and discussed. In this way, we can develop a respectful

intergenerational creative working relationship, and bring together leading organizations and community members to learn and get involved in today's issues that affect our girls and what matters to them.

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

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

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

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

July – August: MMTM Outreach and Planning

- Program staffing | Review availability of instructors and convene meeting, mentors and assistants, set creative team (instructors, mentors, assistants, and all other positions) roles and responsibilities.
- Participants outreach recruit | Convene the creative team (all positions) to develop online and offline strategy, advertise program.
- Curriculum revisions development | Filmmaking instructors and curriculum developers' meetings | Finalizing curriculum planning sessions
- Program infrastructure | Identify technology needs and locate resources required for delivery
- Program resources | Develop and implement program resources online; outreach to potential collaborating organizations

September – December: MMTM administration + Civic engagement planning

- Weekly MMTM sessions
- Weekly staff evaluations
- Participants check-ins and evaluations
- Planning for creation and launching of media campaign continued
- Planning for public screenings and civic engagement continued

January – July: MMTM screenings, campaigns, and civic engagements

- Launch of media campaigns
- Public screenings and civic engagement initiatives

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

Our girls experience a strengthened sense of belonging as they build new and caring relationships with many diverse people working in production crew with other girls, increase their access to education, training and employment opportunities, increase knowledge of potential career paths in the film industry, increase knowledge of the services and resources available in the community at large, increase in their confidence, self-esteem, competency and awareness of alternatives to current status quo, improve their communication with clarity and confidence as they present their ideas and projects, and better understand how actions affect others as we address issues that affect them as young women and their communities.

Our girls experience a strengthened sense of responsibility as they see themselves and others as active participants in the learning process, increased sense of agency for social change, increased awareness of the celluloid gap and its effects on society and girls in particular as well as increased resilience in pursuing creative ways to close it, and improvement in their ability to set goals and complete tasks fully to produce a short film as it entails a great time management.

Our girls experience a strengthened sense of excellence as they learn how to define success in a meaningful way, learn and apply new skills and techniques to creating meaningful media, improve their ability to take initiative without being asked as they are in charge of the creative process, and also improve their ability to prioritize, improve their ability to explore new areas of interests and initiate new idea, improve their ability to use their creativity and imagination to problem-solve and innovate, and also improve their ability to see failure as an opportunity to learn well too as in filmmaking rarely everything goes entirely as planned.

Our girls experience a strengthened sense of aloha as they will learn and improve their ability to appreciate their gift and abilities of others thanks to our circles and talk-story times, increase their ability to work with others to accomplish goals, and improve their ability to make others feel comfortable and welcome.

Our girls experience a strengthened sense of total well-being as they will be in an extremely safe and supportive environment and improve their ability to engage in positive, social interactions and supportive relationship, improve their image literacy and diminish the likelihood of internalizing those messages.

Our girls experience a strengthened sense of total Hawai'i as they improve their knowledge of issues that affect Hawai'i, Hawaiians, and the people of Hawai'i, they increase the number of girls engaged as leaders in producing place-based educational material, improve their ability to compare and contrast different points of views, cultures and their contributions, enhance the artistic, cultural, socio-political culture of Hawai'i.

These outcomes are measurable by interviews and surveys.

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



We envision the following list of deliverables

Making Media That Matters sessions	12
MMTM participants	15
MMTM films	3
Screenings	3
Film Screening audience	100
Informational Session	5
Civic engagement opportunities	3
Social Media Campaigns	3
Other non-profit served/collaborated	3

Substantiating documentation that can be submitted as evidence

- promo material and sign-in sheet for the sessions and screenings
- sign-in sheet at the info sessions
- vimeo links to the media produced during the program
- correspondence, memoranda of understanding, thank you letters for info sessions

**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 ([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](#))
  
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
25,000	20,000	30,000	16,000	91,000

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

City & State GIA

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 2020 for program funding.*

- Making Media That Matters CT-DCS-1800026 2/1/2018-1/31/2019
- Reel Camps for Girls CT-DCS-1700028 10/1/2016-1/31/2018
- Reel Wāhine of Hawai'i CT-MAY-1700295 07/2017-03/2018

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

## HAWAI'I WOMEN IN FILMMAKING

**BALANCE SHEET**  
As of December 31, 2018

	<b>TOTAL</b>
ASSETS	
Current Assets	
Bank Accounts	\$24,325.03
Other Current Assets	\$32,422.62
<b>Total Current Assets</b>	<b>\$56,747.65</b>
<b>TOTAL ASSETS</b>	<b>\$56,747.65</b>
LIABILITIES AND EQUITY	
Liabilities	\$12,409.83
Equity	\$44,337.82
<b>TOTAL LIABILITIES AND EQUITY</b>	<b>\$56,747.65</b>

Cash basis Thursday, January 17, 2019 03:32 PM GMT-10:00

**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.*

HWF has a dedicated and competent staff and a very accomplished pool of professionals committed to the HWF mission. HWF counts on an extensive network of partnering key advocacy organizations working in film, with women and girls, and social justice. Thanks to our monthly gatherings, programs, screenings, and other special events, we have built a remarkably diverse face-to-face community through filmmaking where there was none, and an online one with over 7,000 people connected to us through Facebook, Instagram and other social media (website, twitter, e-newsletter).

HWF is well positioned to continue to grow and make a massive impact on the lives of girls/women in Hawai'i by transforming girls and women from being passive recipients of content that others create to active creators and makers of their own stories. HWF places a premium on teamwork and participation. Partners/collaborations include Planned Parenthood, Domestic Violence Action Center, The Sexual Abuse Treatment Center, Hawai'i State Commission on the Status of Women, Hawaii Girls Court, TJ Mahoney, Pua Foundation, Community Alliance on Prison, Epilepsy Foundation of Hawaii, and Girls Scout. We are also part of the Alliance for Girls & Media Groups, which includes MEDIAGIRLS, Camp Reel Stories, POW Filmfest, and Reel Grrls. These

organizations, which span the country, all teach girls and young women to think critically about media messages aimed at them and create empowering media content.

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

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

#### Listing of verifiable experience of related projects and contracts

Fall 2018 Making Media That Matters  
Filmmaking Instructors: Valerie Narte and Marie Eriel Hobro  
Filmmaking Mentors: Kristle Backe and Ginger Morris  
Story Facilitators: Noa Helela and Serena Ngaio Simmons  
Documentarians: Marie Eriel Hobro and Kristle Backe  
Facilitators: Pumehana Cabral, Katie Caldwell, and Vera Zambonelli

Spring 2018 Making Media That Matters  
Filmmaking Instructor: Laurie Sumiye  
Mentors: Cheryl Valdez, Noa Helela, Serena Ngaio Simmons  
Facilitators: Katie Caldwell, Dani Ortiz-Padilla, Vera Zambonelli

Spring 2017 Making Media That Matters  
Filmmaking Instructor: Lisette Marie Flanary  
Mentors: Samantha Sakamoto, Elliana Moore, Noa Helela, Serena Ngaio Simmons  
Facilitators: Katie Caldwell, Monica Bailey, Dani Ortiz-Padilla, Vera Zambonelli

Spring 2016 Making Media That Matters  
Filmmaking Instructor: Lisette Marie Flanary  
Mentors: Samantha Sakamoto, Elliana Moore, Noa Helela, Serena Ngaio Simmons  
Facilitators: Katie Caldwell, Vera Zambonelli

Summer 2015 Making Media That Matters  
Filmmaking Instructors: Ciara Lacy and Gabby Fa'ai'uaso  
Facilitators: Punihei Lipe, Vera Zambonelli

Spring 2014 Making Media That Matters  
Filmmaking Instructor: Gemma Cubero Del Barrio  
Mentors: Gabby Fa'ai'uaso, Samantha Sakamoto, Samantha Meno, Mayling Chun, Michelle Poppler, Isabelle Guzman  
Facilitators: Maddie DeShazo, Vera Zambonelli



<https://www.hawaiiwomeninfilmaking.org/making-media-that-matters>

## **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.*

To offer our program, we have a secured workshop room at our current location (Impact Hub HNL) and we own the equipment (camera, audio, light kit, computers, editing software) we use to teach our young women how to make films.

## **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.*

To run our MMTM, we will propose the following staffing:

- **ED / Program Developer & Supervisor:** Manage staff, development operations, organizational systems and policies; Administer HWF' fiscal policies and procedures including budget preparation, allocation of resources, cost effectiveness and financial reporting; Oversee grant writing, grant administration, fund development and program evaluation; Maintain and demonstrate knowledge of current research and theory and emerging education practices relating to serving the needs of women and girls in Hawai'i, the film industry, and issues of gender equity and film; Work effectively with the Board, implementing Board actions and recommendations and maintaining regular communication with the Board; Work cooperatively and positively with diverse groups including staff, administrators, board members, School Committees, Steering Committees and community agencies; Engender trust in HWF among staff, customers, state agencies and legislators; Develop/maintain cooperative relationships with other organizations and efforts in the community to meet HWF goals; Increase awareness in community and among community leaders.

Qualifications:

- Passionate commitment to the mission and vision of HWF
  - Innovative leadership with the ability to think strategically, creatively and tactically
  - Success in obtaining public and private funding
  - Demonstrated ability to work effectively with diverse individuals and organizations
  - Experience including planning, working with a board of directors, and directing staff
  - Fiscal management experience
  - Experience in program development and evaluation
  - Strong communication skills
  - The highest level of personal and professional integrity and quality standards
  - Advanced degree preferred
- **Program Coordinator:** Assist the Executive Director in program design, development, implementation, and evaluation; Work in collaboration with program staff; Set up the agenda and run weekly meetings with program's staff and volunteers; Communicate regularly with staff,

volunteers and participants regarding program's activities and initiatives; Support programs and initiatives and assist in other programmatic functions, such as special events; Provide required input to monthly activity report; Work on special projects in order to enhance participants' experience; Deliver program related content to the participants; Mentor participants on their personal paths.

Qualifications:

- Ability and experience in curriculum design according to specified criteria
  - Demonstrated experience with report writing and editing
  - Able to work independently and reliably contribute to the team
  - Empathy and listening skills
  - Great communication skills both in writing and oral
  - Ability to work under pressure
  - Ability to care for, guide and develop positive relationships with young people
  - Ability to perform duties and responsibilities with maturity and emotional stability and exercise judgment in handling emergency and crisis situations
  - Commitment to working with shared leadership and in cross-functional teams
  - Demonstrated ability to communicate effectively and establish and maintain effective working relationships
  - Flexible and willing to learn new skills
  - Commitment to social justice and gender equity
  - Working knowledge of cultures, history and languages of Hawaii's academically underserved populations a plus
- **Filmmaking Instructor:** Provide filmmaking instruction and support; Co-facilitate programs and support research, planning, production and satisfactory completion of youth public service announcements, documentary films, and other film projects; Program planning and curriculum development: participate in weekly media program planning sessions and contribute to the development of media production and media literacy curriculum.
 

Qualifications:

    - Expertise in video media production, including use of cameras, audio recording, and lighting
    - Expertise with post-production software, including Final Cut Pro, and Adobe
    - Strong teaching and group facilitation skills
    - Background in youth development and leadership
    - Capacity to work in fluid, fast paced, youth-centered environment
    - Keen political/social/critical analysis skills
    - Commitment to social justice and gender equity
    - Commitment to working with shared leadership and in cross-functional teams
    - Working knowledge of cultures, history and languages of Hawaii's academically underserved populations a plus
- **Filmmaker mentor:** Assist and support instructor in filmmaking teaching activities; Train and assist participants in camera work, editing, music recording and narration in the context of a concrete short film project; Supervise shootings; Responsible for the equipment (proper usage, maintenance and inventory); Carry out any other duties related to the filmmaking instructional activities related to the program; Meet weekly with program staff and volunteers
 

Qualifications:

    - Degree in Film (or current student)
    - Very good technical knowledge in camera work, sound recording, editing and screenwriting
    - Good knowledge of Adobe Premiere
    - Experience working with youth considered a plus
    - Ability to work in a team
    - Teaching ability
    - Adaptability
    - Leadership and enthusiasm
    - Ability to work under pressure

- Commitment to social justice and gender equity
- Commitment to working with shared leadership and in cross-functional teams
- Working knowledge of cultures, history and languages of Hawaii's academically underserved populations a plus
  
- **Talk Story Facilitator:** Assist and support instructor in filmmaking teaching activities; Train and assist participants in camera work, editing, music recording and narration in the context of a concrete short film project; Supervise shootings; Responsible for the equipment (proper usage, maintenance and inventory) Carry out any other duties related to the filmmaking instructional activities related to the program; Meet weekly with program staff and volunteers  
Qualifications:
  - Ability to work in a team
  - Teaching ability
  - Adaptability
  - Leadership and enthusiasm
  - Ability to work under pressure
  - Commitment to social justice and gender equity
  - Commitment to working with shared leadership and in cross-functional teams
  - Working knowledge of cultures, history and languages of Hawaii's academically underserved populations a plus
  
- **Social Worker:** Identify participants and staff in need; Help participants cope with and solve everyday problems; Advocate for and develop plans to improve participants and staff well-being; Research and refer participants and staff to community resources  
Qualifications:
  - Bachelor's degree in psychology, social work or related field.
  - Demonstrate ability to work with young people aged 13-19, encouraging them, providing them with support and helping them to achieve their potential.
  - Commitment to social justice and gender equity
  - Working knowledge of cultures, history and languages of Hawaii's academically underserved populations a plus
  - Licensed clinical social worker.
  - Knowledge of crisis intervention.
  - Ability to give full attention to what social service clients are saying, understand the points being made, ask questions and not interrupt inappropriately.
  - Awareness of others' reactions and understanding why they react as they do
  
- **Documentarian:** The Documentarian / Video Productions captures what happens during the programs in pictures and videos and creates content for web and promotional purposes.  
Qualifications:
  - Experience with video-editing software, such as Final Cut Pro, Adobe Premiere
  - Access to video equipment, through school or personal means
  - Polished written and verbal communication skills
  - Acute attention to detail
  - Able to prioritize/balance multiple projects at once
  - Able to work in a sometimes challenging and frenzied environment
  - Able to work independently and reliably contribute to the team
  - Resourceful and innovative
  - Creative/strategic thinker
  - Tech savvy
  - Commitment to social justice and gender equity
  - Commitment to working with shared leadership and in cross-functional teams
  - Working knowledge of cultures, history and languages of Hawaii's academically underserved populations a plus

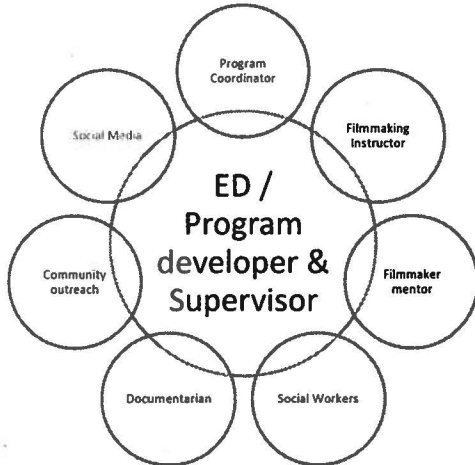
- **Community outreach:** Manage the development and implementation of civic engagement programs, opportunities, and initiatives; Assist in expanding HWF's year-round base-building efforts; Work closely with partner organizations to plan, implement, and evaluate the effectiveness of HWF's civic engagement strategies; Additional duties as assigned.  
Qualifications:
  - Demonstrated ability to communicate effectively and establish and maintain effective working relationships
  - Great communication skills both in writing and oral
  - Able to work independently and reliably contribute to the team
  - Ability to care for, guide and develop positive relationships with young people
  - Plan in an organized manner
  - Commitment to social justice and gender equity
  - Commitment to working with shared leadership and in cross-functional teams
  - Working knowledge of cultures, history and languages of Hawaii's academically underserved populations a plus
  
- **Social Media/Blogger:** Generating, researching, and pitching ideas for posts. Writing, editing, publishing, and promoting content; Promoting new posts using advertisements, emails, social media, and other methods to alert and attract new readers; Advocating and educating others about interests, products, or services; Maximizing site traffic by utilizing Search Engine Optimization keywords; Inviting other bloggers, experts, or other notable guests to contribute content to the webpage; Monitoring responses to posts via the website, social media, or other platforms to better understand the audience; Staying current on industry trends for possible opportunities to attract new readers or create stronger, more engaging content.  
Qualifications:
  - Bachelor's degree in English, Communications, Marketing, or related field.
  - Writing experience or familiarity with certain interests or a specific field.
  - Exceptional writing, research, and communication skills.
  - Creativity and adaptability.
  - Strong understanding of the target audience and industry trends.
  - Proficiency with computers, especially content management software, social media platforms, MS Office, and SEO keywords, basic understanding of HTML
  - Ability to sit and type for extended periods.
  - Solid understanding of the internet and social media marketing best practices
  - Commitment to social justice and gender equity
  - Commitment to working with shared leadership and in cross-functional teams
  - Working knowledge of cultures, history and languages of Hawaii's academically underserved populations a plus

## 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.*

The chart below represents the organizational chart for MMTM. The Executive Director, who is also the Program Developer and Supervisor, works closely with all the program staff. We generally implement a consult/co-create mode of decision-making.





**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.*

The Executive Director is the only one part-time employee. We are working on making it full time in the near future. Currently, the annual salary range is \$36,000 - \$ 40,000

**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.*

N/A

**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.*

N/A

**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.*

N/A

#### **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 proposed series of programs is a continuation of our signature projects that are attracting not only more participants, but also other organizations that want to partner with us, expanding exponentially our exposure as well as ability to work together toward social change.

As a developing nonprofit organization, HWF continues to focus on building its financial base to ensure program quality and continuity. To date, we have relied primarily on grants, donations, and fee-for-service income to support our programs. We are working toward diversifying our funding streams to become less reliant on grants and employ earned income strategies. We are also now in a position to offer video production services to other nonprofits. By providing production services, we provide professional development opportunities to our most motivated and talented students. We pair our students with our high-level professionals in the field, and so offer an immersive and sustained mentorship model. Who hires us gets the satisfaction of empowering young, motivated girls at the doorstep of their media-making careers, and support our mission to educate, mentor, and equip girls and women with digital media training. Recently, for example, we applied this model to our partnership with Planned Parenthood of Hawai'i, Family Promises of Hawai'i, St. Andrews Priory School, Queen Liliuokalani Children Center, the Epilepsy Foundation of Hawai'i and the Nu'uaniu Girl Scouts Cadets Troop 558. In the case of the Epilepsy, three girls who participated in our program produced five short films and public service announcement. In the fact of the Girl Scout, one of our mentors taught the team how to create a PSA, and they have just completed a PSA on hands-only CPR.



