

**THE THIRTIETH LEGISLATURE  
APPLICATION FOR GRANTS  
CHAPTER 42F, HAWAII REVISED STATUTES**

Type of Grant Request:

Operating                       Capital

Legal Name of Requesting Organization or Individual:    Db:   
**HAWAII WOMEN IN FILMMAKING**

Amount of State Funds Requested: \$ 68,130

Brief Description of Request (Please attach word document to back of page if extra space is needed):  
REEL WĀHINE OF HAWAII (RWH) film series documents pioneering women filmmakers who tell Hawai'i stories uniquely through the lens of a camera. Building on the success of Season 1 and 2 films, Season 3 ascends with six new 8- minute profiles which capture the career struggles and triumphs of notable Hawaii wāhine filmmakers as they shatter the celluloid ceiling to become outstanding in their field. The films will be screened widely at community events, films festivals, and via statewide broadcast on public television. RWH documents Hawai'i women filmmakers' stories in their own words and all their diversity to inspire the storytellers and leaders of tomorrow.

Amount of Other Funds Available:

State:                      \$ 0

Federal:                      \$ 0

County:                      \$ 0

Private/Other:                      \$ \$5,000

Total amount of State Grants Received in the Past 5 Fiscal Years:                      \$ 0

Unrestricted Assets:                      \$ 31,439

New Service (Presently Does Not Exist):     Existing Service (Presently in Operation):

Type of Business Entity:

501(C)(3) Non Profit Corporation

Other Non Profit

Other

Mailing Address:

1050 Queen Street, #100


City:                                      State:                                      Zip:

Honolulu                                      HI                                      96814

**Contact Person for Matters Involving this Application**

Name: Vera Zambonelli	Title: Executive Director
Email: vera@hawaiiwomeninfilmaking.org	Phone: 808-206-0848

Federal Tax ID#: <u>                    </u>	State Tax ID# <u>                    </u>
---	--

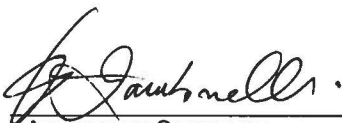
	Vera Zambonelli	1/17/2020
Authorized Signature	Name and Title	Date Signed

**received**  
1/17/20 20  
406 pm

## 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



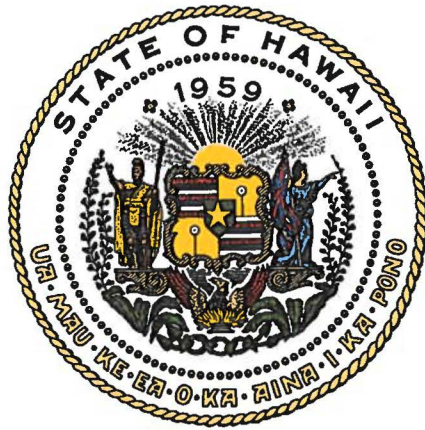
AUTHORIZED SIGNATURE

VERA ZAMBONELLI

PRINT NAME AND TITLE

1/17/2020

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, 2020

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.

Hawai'i Women in Filmmaking

\_\_\_\_\_  
(Typed Name of Individual or Organization)

  
(Signature)

Vera Zambonelli

1/16/2020

\_\_\_\_\_  
(Date)

1/16/2020

\_\_\_\_\_  
(Typed Name)

\_\_\_\_\_  
(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, 2019.

See Attached.

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

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

See Attached.

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

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

The proposed grant, if awarded to Hawai'i Women in Filmmaking, will be used for public purposes pursuant to Section 42F-102 of the Hawai'i Revised Statutes.

## **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 (HWF) was founded in 2011 to create a community where there was none: a community supportive of women/girl filmmakers and for women/girls interested in becoming filmmakers in Hawai'i. In 2011, our first initiative - Wāhine in Film Talk Story - was a series of gatherings. These gatherings have since brought together local and visiting women filmmakers to present their work, exchange experiences, and share expertise. In 2012, we launched the Reel Camp for Girls, a week-intensive filmmaking program to increase girls' involvement in the creative process of filmmaking. In 2013, we presented the Women of Wonders Film Fest to celebrate the lives and accomplishments of women with films made by women/girls to increase the visibility of women/girls' work in film. In 2014, we expanded our educational programs. We launched Making Media That Matters, an after-school program to develop film and critical-thinking skills by examining issues in our communities that affect our young women. In 2015, we started Production Services as paid opportunities for our program graduates to grow professionally. In 2016, we opened HIFF with the Wāhine in Film Mixer to further connect, collaborate, and corroborate during the festival. In 2017, we began offering workshops on documentary filmmaking and launched the Girls Make Movies Film Fest. In 2018, we started the Girls Lead initiative; offered Oceania Voices a filmmaking workshop for women; spearheaded #mediamatters as a social media campaign; and completed Reel Wāhine of Hawai'i Season I, with an all-female cast and crew. This past November, we premiered Season II at the HIFF with a standing ovation from the audience. We proactively respond to the needs of local women and girls by launching new programs and initiatives as well as strengthening the existing ones aimed at fostering social change through the powerful medium of film. Year by year, we find ways to serve our community better and be authentic to our mission.

**Mission Statement:** We are 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.

2. The goals and objectives related to the request;

REEL WĀHINE OF HAWAI'I (RWH) film series documents pioneering women filmmakers who tell Hawai'i stories uniquely through the lens of a camera. Building on the success of Season 1, and the recent completion of our Season 2 films, Season 3 ascends with six new 8- minute profiles which capture the career struggles and triumphs of notable Hawai'i wāhine filmmakers as they shatter the celluloid ceiling to become outstanding in their field. The films will be screened widely at community events, films festivals, and via statewide broadcast on public television.

RWH documents Hawai'i women filmmakers' stories in their own words and all their diversity to inspire the storytellers and leaders of tomorrow. Each film is a collaboration between a seasoned Hawai'i filmmaker and young filmmakers who are recent graduates and mentors of the Hawai'i Women in Filmmaking educational programs. At a time when the film industry has come under fire for its lack of women-directed and written films, Reel Wāhine reveals a long history of Hawai'i-based films told through a female gaze.

Collaboration, creativity, visual impact, strong storytelling, excellent casting: this is the essence of the REEL WĀHINE OF HAWAI'I (RWH) series. At its heart, the series is a video oral history project where women who are essential to the Hawai'i film industry tell the stories of their most significant challenges and accomplishments. These filmmakers take the audience behind the scenes and share their creative processes with compelling stories that inspire, entertain, and educate.

Our proposed third season includes six new 8-minute film. In season 3 we profile a writer/editor turned film commissioner, a feature film writer/director who shot a film during an active lava flow, documentarians of Hawai'i politics, culture and history, and one of only two women of color film curators in the United States. We include industry veterans and icons as well as up-and-coming voices in the Hawai'i filmmaking scene, and every kind of diversity in terms of age, orientation and ethnic makeup as reflects our vibrant film community. This year's films will explore beyond O'ahu Island to our neighbor islands for the first time, featuring two directors on the Big Island of Hawai'i.

The storytelling focuses on the filmmakers' peak career experiences. Whereas the questions and answers are specific to the Hawai'i film business, our goal is to tell universal stories about struggles and successes that will appeal to a broad general audience, with lessons that can be applied across many disciplines. We film each interview in a "talk-story" style and then edit it down to the best of the best stories. When needed we use simple text on screen to condense the details of each history and maintain flow. Each profile is only 8 minutes long, so the pace is upbeat and energetic. Iconic title graphics brand each episode as part of the larger series. Each episode is filmed with the same camera and has a similar



look and feel. This overall series production and graphic design will ensure that the short films can be screened together or as stand-alone individual shorts in a classroom, public screening or on the web.

3. The public purpose and need to be served;

REEL WĀHINE OF HAWAI'I challenges the dominant narrative of cinema history; the notion that filmmakers can only be white men. We must document and celebrate these women's stories to ensure their remarkable achievements and contributions do not get lost in the mainstream narrative. In Hawai'i, we have a strong history of women behind the camera, including Native Hawaiians and other women of color. These filmmakers have created important works which document Hawai'i's unique culture and history while inspiring a new generation of current and future filmmakers and leaders. The making of REEL WĀHINE OF HAWAI'I is an intergenerational exchange: filmed and edited as a collaboration between the graduates of the Hawai'i Women in Filmmaking film programs - young middle and high school students interested in pursuing a career in filmmaking, and a veteran team of documentary filmmakers eager to share their experience and expertise.

4. Describe the target population to be served; and

Our audience is the public in general, filmmakers, activists, and film academics. Our specific and targeted audience is composed of our young and emerging women filmmakers: teenage girls. Women and girls are 51% of the population, but you would not know it by the entertainment media, where the ratio is nearly 3:1 of male to female characters on screen. Media has an enormously influential role in determining how we see, and how we want to see ourselves, how we see one another and the world around us. The #MeToo and #TimesUp movements have challenged sexual harassment, assault, misogyny, and sexism in media and beyond, and so opened the floor to more conversations. However, even in these past years, when women's voices have been particularly loud, the number of women nominated in directing, producing, writing, and editing in Hollywood or TV remains unchanged. When you only have a small sliver of the population telling our collective stories, many stories are left untold. We believe there is a strong correlation between the involvement of girls and women behind-the-scenes and the representation of girls and women in front-the-screen. We are providing a platform to take control of the media production process and level as well as widen the playing field - which speaks to the broader cultural relevance of our project. Our films have women's stories at the center and are told authentically by women and girls. This project speaks to the need to research, record, and disseminate this knowledge to counter the ways that academic and cultural histories regularly "forgot" or "lost" or never recognized women's authorship in the arts. Our project aims at making sure that the stories of these women filmmakers of Hawai'i will never get lost, but shared and cherished in perpetuity.



5. Describe the geographic coverage.

Statewide

### **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 objectives for Season 3 are:

- The production of six short films that highlight the work and accomplishments of women in the Hawai'i film industry ready for public screenings.
- Expand production beyond O'ahu Island to include two filmmakers from the neighbor island of Hawai'i
- Four screening/civic engagement opportunities organized by Hawai'i Women in Filmmaking in collaboration with partner organizations
- All women production crews
- Ongoing training and hands-on development opportunities for up to 15 young women trained and mentored throughout the project in the different roles of filmmaking

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

During Pre-production:

- Series Producers will conduct casting and get signed agreements with interview subjects to participate in the series. The filmmakers we select are among the most highly regarded filmmakers in their field.
- Series Producers will hire directors/producers to produce the short films. We have verbal agreements in place with our season 3 "dream team."
- Producers/Directors will research interview subjects and develop questions for each interview
- Producers/Directors will schedule interviews, crews, and workdays for production on films.
- Series producers will continue to fundraise.

During Production:

- Film interviews with each featured wāhine and capture footage of them at work
- Transcribe each interview, paper edit and write the script

- Research and locate sources of archival material
- Collect photos and films from the featured filmmaker

During Post-Production:

- Edit all films
- Complete post-production, color correction, final graphics, and final sound mix
- Screening and civic engagement opportunities: Premiere at Hawai'i International Film Festival with cast and crew discussions to follow screenings
- Engagement campaign via social media and email list
- Community screenings with cast and crew discussions to follow
- Broadcast on statewide television
- Educational distribution so films can be used in classrooms

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

We expect completion and distribution of the Season 3 films by July 2021.

Key project timeframes follow:

Early June 2020 [Pre-production]

- Producers will confirm directors and conduct casting and getting signed agreements with interview subjects to participate in the series.
- Producers and Directors will research interview subjects and develop questions for each interview.
- Producers: Schedule interviews, crews and workdays for production on films.

Late June - August 2020 [Production & Editing]

- Film interviews and footage of the WĀHINE at work
- Transcribe each interview, paper edit and write script
- Edit all films to the fine cut stage
- Include the young filmmakers as production assistants, research assistants and assistant editors, mentoring them along the way

September 2020

- Complete color correction, final graphics, final sound mix and mastering of films
- Short films completed
- Begin submitting to film festivals

October 2020

- Creation of promotional materials (trailer & postcard)

November 2020 - May 2021 [exhibition and distribution]

- Premiere at Hawai'i International Film Fest
- Screening at Women of Wonders Film Fest and Women's History Month outreach and engagement.
- Screenings at film festivals in Hawai'i (Maui Film Fest, Made in Hawai'i Film Fest in Hilo); across the Pacific (New Zealand Doc Edge Film Fest) in cities where there are many Hawai'ians and Hawai'i ex-pats (Bend, OR, Las Vegas) and select women's film festivals
- Edit broadcast version of films and broadcast statewide.

Our plan for promoting and publicizing the premiere and release of REEL WĀHINE OF HAWAI'I / SEASON 3 includes the creation of a trailer and social media assets to share and boast on our social media, such as our Facebook page, Instagram, Vimeo, and YouTube Channel. We will create a special edition of our e-newsletter to announce the new season of films and upcoming premiere and screenings, and work with local media outlets to promote. An Electronic Press Kit will be made available and downloadable on our website. Besides, we will have printed promotional material, such as postcards and film posters for the season.

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 will evaluate the impact of REEL WĀHINE OF HAWAI'I / SEASON 3 applying quantitative and qualitative methods. We will capture audience viewing figures, gathered offline from cinema and community screenings, as well as online metrics like the number of website visits of the dedicated pages, views on YouTube, Facebook, Google Analytics, and Instagram. We also plan to evaluate its impact in terms of a shift in public awareness by capturing audience feedback and understanding, reaction quotes, comment cards with simple entry/exit surveys at our film screenings. We will document any change in volunteering, fundraising, or donations to our organization to evaluate the series impact on the viewers. We will also monitor registration to our filmmaking educational programs as an indicator of an increased interest in the pursuit of a career in filmmaking.

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.

6 short films completed and ready for film festivals and broadcast

**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](#))  
Attached.
  - b. Personnel salaries and wages ([Link](#))  
Attached.
  - c. Equipment and motor vehicles ([Link](#))  
Not Applicable.
  - d. Capital project details ([Link](#))  
Not Applicable.
  - e. Government contracts, grants, and grants in aid ([Link](#))  
Not Applicable.
  
2. The applicant shall provide its anticipated quarterly funding requests for the fiscal year 2021.

Quarter 1	Quarter 2	Quarter 3	Quarter 4	Total Grant
\$30,000	\$12,710	\$12,710	\$12,710	\$68,130

3. The applicant shall provide a listing of all other sources of funding that they are seeking for fiscal year 2021.
  - NEA (pending)
  - Hawai'i Women's Fund (pending)
  
4. The applicant shall provide a listing of all state and federal tax credits it has been granted within the prior three years. Additionally, the applicant shall provide a listing of all state and federal tax credits they have applied for or anticipate applying for pertaining to any capital project, if applicable.  
  
Not Applicable.
  
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 2021 for program funding.  
  
Not Applicable.
  
6. The applicant shall provide the balance of its unrestricted current assets as of December 31, 2019.  
\$31,439





## BUDGET JUSTIFICATION - PERSONNEL SALARIES AND WAGES

Period: July 1, 2020 to June 30, 2021

Applicant: HAWAI'I WOMEN IN FILMMAKING

POSITION TITLE	FULL TIME EQUIVALENT	ANNUAL SALARY A	% OF TIME ALLOCATED TO GRANT REQUEST B	TOTAL STATE FUNDS REQUESTED (A x B)
Executive Director (Program Manager)	0.5	\$40,000.00	20.00%	\$ 8,000.00
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
<b>TOTAL:</b>				<b>8,000.00</b>
<b>JUSTIFICATION/COMMENTS:</b>				

## BUDGET JUSTIFICATION - EQUIPMENT AND MOTOR VEHICLES

Period: July 1, 2020 to June 30, 2021

Applicant: HAWAII WOMEN IN FILMMAKING

DESCRIPTION EQUIPMENT	NO. OF ITEMS	COST PER ITEM	TOTAL COST	TOTAL BUDGETED
NOT APPLICABLE				
			\$ -	
			\$ -	
			\$ -	
<b>TOTAL:</b>				
<b>JUSTIFICATION/COMMENTS:</b>				

DESCRIPTION OF MOTOR VEHICLE	NO. OF VEHICLES	COST PER VEHICLE	TOTAL COST	TOTAL BUDGETED
NOT APPLICABLE			\$ -	
			\$ -	
			\$ -	
			\$ -	
			\$ -	
<b>TOTAL:</b>				
<b>JUSTIFICATION/COMMENTS:</b>				

## BUDGET JUSTIFICATION - CAPITAL PROJECT DETAILS

Period: July 1, 2020 to June 30, 2021

Applicant: HAWAI'I WOMEN IN FILMMAKING

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: 2018-2019	FY: 2019-2020	FY:2020-2021	FY:2020-2021	FY:2021-2022	FY:2022-2023
PLANS						
LAND ACQUISITION						
DESIGN						
CONSTRUCTION						
EQUIPMENT						
<b>TOTAL:</b>						
<b>JUSTIFICATION/COMMENTS:</b>						
NOT APPLICABLE						



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

Applicant: HAWAI'I WOMEN IN FILMMAKING

Contracts Total: -

	<b>CONTRACT DESCRIPTION</b>	<b>EFFECTIVE DATES</b>	<b>AGENCY</b>	<b>GOVERNMENT ENTITY</b> (U.S. / State / Haw / Hon / Kau / Mau)	<b>CONTRACT VALUE</b>
1	NOT APPLICABLE				
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
25					
26					
27					
28					
29					
30					

## **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, along with a very accomplished pool of professionals that are committed to the HWF mission. HWF counts on an extensive network of partnering with key advocacy organizations 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 prior to us, there was none), and an online community with over 9,000 people connected to us through Facebook, Instagram and other social media (website, twitter, e-newsletter).

In 2018, we completed Reel Wāhine of Hawai'i Season I, with an all-female cast and crew. This past November, we premiered Season II at the HIFF with a standing ovation from the audience.

Reel WĀHINE of Hawai'i Season 1, the subjects/directors were: *Connie M. Florez* directed by Leah Kihara, *Ciara Leina'ala Lacy* directed by Heather Giugni, *Jeannette Paulson-Hereniko* directed by Vera Zambonelli, *Victoria Keith* directed by Shirley Thompson, *Anne Misawa* directed by Laurie Sumiye, and *Heather Haunani Giugni* directed by Shirley Thompson.

Reel WĀHINE of Hawai'i Season 2, the subjects were: *Myrna Kamae* directed by Shirley Thompson, *Marlene Booth* directed by Kimberlee Bassford, *Lisa Kealohilai Altieri* directed by Robin Lung, *Erin Lau* directed by Renea Veneri Stewart, *Lisette Marie Kaulana Flanary* directed by Taylour Chang, and *Laura Margulies* directed by Vera Zambonelli.

### **2. Facilities**

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

We will be using HWF office as editing suite and meeting place.

## **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.

We selected the key individuals for this production based on their experience, achievements, commitment and aspiration to make this world a better place for women and girls. Each key individual has working relationship with HWF, have contributed greatly to its growth since its inception, and have authentic and genuine shared commitment in making this project successful and as impactful as possible.

Zambonelli Vera Executive Producer/Producer/Director/Writer/ Editor Vera Zambonelli is an academic, artist, and activist. Vera earned her Ph.D. in Urban Planning at the University of Hawai'i at Manoa, a Masters in Political Science at Johns Hopkins University, and a BA in Japanese Studies at Ca' Foscari University of Venice. Engaged scholarship informs her research interests, which include issues of diversity, social justice and inclusion, community building, and feminist filmmaking. In 2011, Vera founded Hawai'i Women in Filmmaking (HWF) with the mission of using filmmaking to amplify women and girls' voices and share their own compelling stories. She has been teaching Women and the Media, Women and Film at the Department of Women's Studies at the University of Hawai'i at Manoa and Editing, Digital Video, and Creative Professionals at the Academy for Creative Media at West Oahu.

Thompson Shirley Producer/Director/Writer and Supervising Editor Shirley Thompson is a veteran documentary editor, writer, producer and story consultant best known for the PBS documentaries she has edited, most recently: KU KANAKA (2016), Finding KUKAN, (2016), WINNING GIRL (2014), and PIDGIN: THE VOICE OF HAWAI'I (2008). Shirley recently co-produced and co-directed the docu-series REEL WĀHINE OF HAWAI'I, short portraits showcasing the challenges and triumphs of Hawai'i women filmmakers. She also coproduced and edited the web docu-series CROSSING SPACES, featuring women from Micronesia who are transforming their lives and the lives of their families through higher education. Both series were official selections of the 2018 Hawai'i International Film Festival. As a Latina and a daughter of immigrants, she is committed to filmmaking that builds bridges across cultures and communities.

Lacy Ciara Director/Writer Ciara Lacy's interest lies in crafting films that use strong characters and investigative journalism to challenge the creative and political status quo. Her work has shown at festivals around the world as well on Netflix, PBS, ABC, Al Jazeera, the Guardian and the Atlantic Online among

others. She is honored to be the inaugural Sundance Institute Merata Mita Fellow as well as part of the inaugural class of NATIVE Fellows at the European Film Market and has also benefited from fellowships with the Sundance Institute and Time Warner Foundation, Firelight Media's Documentary Lab, the Sundance Institute's NativeLab, Tribeca All Access, the Princess Grace Foundation, the Native Arts and Cultures Foundation, and the Independent Film Project (IFP). Ciara continues to work on documentary projects for broadcast and digital while also expanding her intimate style of filmmaking into the branded content and commercial spaces.

Ferrer Leanne Director/Writer Leanne K. Ferrer is the Executive Director for Pacific Islanders in Communications (PIC). She joined PIC as Program Manager in 2008, was promoted to Program Director and then Executive Director in 2013. She created PIC's first series for national public television, Pacific Heartbeat, which is now in its 9th season. Leanne has over 30 years of experience in the film and television industry. She is an award-winning filmmaker who previously worked for Disney Films, PBS Hawai'i, and 1013 Integrated, Hawai'i's longest running full-service production company. She is a previously PIC-funded producer whose film, I Scream, Floats, and Sundays, broadcast nationally on PBS. Leanne was a 2017 Fellow in the National Arts Strategies', Chief Executive Program.

## **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 production is overseen work by the Executive Director, who is the only employee of the organization as part-time.

## **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.

Executive Director (Part-Time) is the only paid employee. Their annual salary ranges \$35,000 - \$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.

Not Applicable.

### **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.

No funds from the proposed grant, if awarded, will be used to support private educational institutions.

### **4. Future Sustainability Plan**

The applicant shall provide a plan for sustaining after fiscal year 2020-21 the activity funded by the grant if the grant of this application is:

- (a) Received by the applicant for fiscal year 2020-21, but
- (b) Not received by the applicant thereafter.

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 own the equipment needed to offer all of the programs and have access to a great workshop space. We strive to improve our programs each year and meet the needs of our community.

From 2016 to now, we have been more successful in securing higher levels of grant funding, which allowed us to offer more programs and hire more project-based independent contractors. Admin and production expenses also increased because we offered more programs and purchased equipment. As far as grants are concerned, we have successfully secured a three-year grant with the NoVo Foundation (2019-2021), a generous grant from the Gerbode Family Foundation,

and a very prestigious grant from the National Endowment for the Arts. While these generous sources are critical, we are continuously working toward diversifying our funding streams to become less reliant on grants and to employ earned income strategies.

Overall, as a charitable organization, we depend upon grants and donations, but we are diversifying our stream of revenue through production services and workshops in collaboration with other organizations. We conform to general accounting standards and are confident that we are in good fiscal health.