



## 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.*

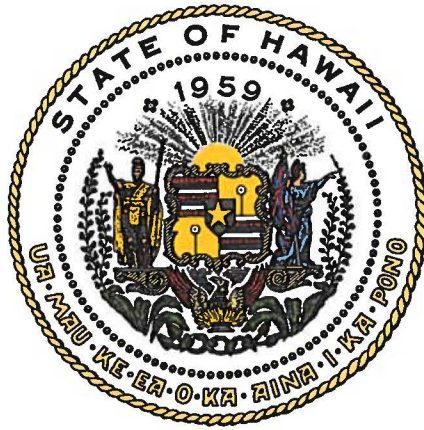
- 1) Certificate of Good Standing (If the Applicant is an Organization)
- 2) Declaration Statement
- 3) Verify that grant shall be used for a public purpose
- 4) Background and Summary
- 5) Service Summary and Outcomes
- 6) Budget
  - a) Budget request by source of funds ([Link](#))
  - b) Personnel 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, HAWAI'I REVISED 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, Hawai'i 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, Hawai'i 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, Hawai'i 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, Hawai'i 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)



\_\_\_\_\_  
1/16/2020

(Signature)

(Date)

Vera Zambonelli

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, Hawaii 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, Hawaii 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 Hawaii 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;

A series of themed filmmaking programs, (3) Week-long Reel Camps for Girls (cis, trans, genderfluid) during school breaks to serve (up to) 60 teen girls, that provide a safe space for participants to explore the notion of mental wellness. Our camps will discuss mental health topics that affect participants in an effort to destigmatize mental illness, promote mental wellness, and facilitate the production of short films, inspired and informed by lived experiences, to share with the community at large. Adult staff facilitate youth discussion on mental health and wellness, and discuss effective, culturally sensitive ways to thrive in their educational, artistic, and personal lives while learning filmmaking skills.

Our 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 lens, conducive to reframing the way adults and allies think about young women and the risks they face. Their films are used to facilitate conversations with the greater community through public outreach and civic engagement opportunities.

3. The public purpose and need to be served;

Globally, there are 1.2 billion adolescents between ten and eighteen years of age, of which 600 million are adolescent girls. Adolescence is a time of significant change— physically, socially, and emotionally. This is when young girls are transitioning and maturing into young adults, facing several challenges (source: Haumea: Transforming the Health of Native Hawaiian Women and Empowering Wāhine Well-Being, 2018).

Socioeconomic status, bullying, and exposure to violence or unstable social environments play a large role in adolescent mental health (World Health Organization, 2009). In the U.S., numerous adolescent girls report bullying (whether electronically or physically at school), at higher rates than U.S. boys. Additionally, U.S. high school girls were more likely to report feeling sad across all states as compared to boys. The pressure to please and succeed, as well as prevalent stereotypes, discrimination, trauma, and violence, make growing up as a girl tough, with higher chances of experiencing depression, anxiety, and poor self-esteem. Not surprisingly, the data also demonstrated that high school girls were more likely to contemplate, consider, plan, and attempt suicide (Kann et. al, 2015). In fact, evidence has shown that suicide is a leading cause of death for young girls ages 15 to 19, and the rate of girls committing suicide has tripled in the past 15 years (source: GirlsInc., 2018).

Unfortunately, far too many girls do not feel comfortable asking for help because of the stigma, or they do not have access to quality, affordable healthcare. Not addressing mental health issues can have serious and life-long consequences. Girls with unaddressed mental health problems may withdraw from classes and activities, have trouble in school, engage in unhealthy relationships, disordered



eating, and self-harm, among other things (GirlsInc., 2018). These are some of the types of health-risk behaviors that contribute to the leading causes of death and disability among our youth (source: CDC, 2017).

Supporting girls' mental health boosts their ability to lead healthy, fulfilling, and meaningful lives. Girls must be provided necessary support to foster healthy development; our proposed programs are a significant and impactful way to create a supportive environment. Ours are groundbreaking public education and civic engagement initiatives. They feature girls' stories and messages, function as a jumping-off point for unleashing the power of young girls, encourage collaboration, and inspire action to shift the public discourse on how issues are framed and discussed. In this way, we can develop a respectful, intergenerational, and creative working relationship, bringing together leading organizations and community members to get involved in today's issues that affect our girls.

4. Describe the target population to be served; and

According to the Haumea Report (2018), Native Hawaiian females experience the highest rate of depression (37.7%). Among those, 9th-grade wāhine experience feelings of sadness or hopelessness at the highest rates (47.7%). Non-Hawaiian female students experience these same feelings at the highest rates during 10th grade (44.9%).

Among female middle school students in Hawai'i, both Native Hawaiian and non-Hawaiian eating disorder behaviors increased from 2011 to 2013. 1/3 of Native Hawaiian females and 1/4 of non-Hawaiian females indicate anxiety signaled by their eating patterns, which demonstrates a disturbance among young girls in Hawai'i, beginning early in their identity development and self-care behaviors (IBIS YRBSS BMI and Weight Management, 2009–2013).

In 2015, 33.7% of Native Hawaiian females reported that they purposely engaged in self-harm behaviors (hurt themselves without wanting to die), such as cutting or burning themselves. This is 8.0 percentage points higher than non-Hawaiian females (25.7%) and 6.2 percentage points higher than females statewide. Female 'ōpio in 9th grade report the highest rates of self-harm in the state (42.2%).

Almost one in four (23.3%) Native Hawaiian females planned a suicide attempt in the 10th grade, compared to one in five (20.0%) non-Hawaiian females of that grade level. More Native Hawaiian females in public high schools (24.1%) seriously considered attempting suicide, compared to non-Hawaiian females (18.7%) and females statewide (20.1%). This is more than three times higher than the state rate for non-Hawaiian male youth in the same grade (13.7%).



Given these findings, we will concentrate our efforts on reaching out to Native Hawaiian girls, while working in a culturally sensitive way. We plan to reach out and consult with Mental and Emotional Wellness researchers and contributors to the Haumea Report.

5. Describe the geographic coverage.

Registrations to our programs are open 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;

Administration of our Reel Camps entails:

#### **Outreach and Support Planning**

Outreach to schools and youth organizations across the island, targeting young Hawaiian females, leading to camp delivery in Spring and Summer to achieve the enrollment of our proposed number of (60) participants. Outreach to mental health and wellness organizations to be part of the camps as content experts, partners in hosting community screenings and conversations, and amplifiers for our social media campaigns. At least 2 organizations/experts per camp, such as Child & Adolescent Mental Health Division (CAMHD), the Hawaii Arts Alliance - Creative Wellness Initiative, Mental Health of America Hawai'i, and Kealahou Services.

#### **Camps' Administration**

During each Reel Camp for Girls (Monday to Saturday, from 9 am to 4 pm) 15-20 girls (ages 13-19) alongside 8-10 adults to support and guide, will explore the topics of mental health and wellness, using a culturally sensitive approach. Our participants will discuss effective ways to thrive in their educational, artistic, and personal lives while learning critical filmmaking skills. By the end of the camp, they will then produce four short films aimed at civic engagement, with the intent of bringing these stories to other youth in our community.

We plan to offer three camps: one during Spring break and two during Summer, serving (up to) 60 girls total. Upon completion of all the camps, we will have produced 12 short films that can be used for civic engagement and community screenings, as well as the launching of concerted social media campaigns.

The Spring and Summer delivery of the Reel Camp for Girls, whose planned activities are based on an adapted media literacy circle of empowerment (presented as Talk Story). The adapted media literacy circle of empowerment is organized in four phases: awareness, activism, advocacy, and access. The initial “awareness” phase is dedicated to talk-story conversations about mental health and wellness in the participant's lives. Talk story circles become creative and nurturing places that bring people together to share and disclose personal experience, often resulting in collective problem solving. These Talk story circles will be led by mental health and wellness experts from our community. This is when staff and participants will get to know each other, sharing about what they know, about what impedes well-being, and what nurtures us. It will be a time to ask questions. Based on these conversations, we will facilitate a participatory process to identify the main areas of content for the participant's film projects. During the “activism” and “advocacy” phases, we encourage our participants to create media that will ignite conversations and destigmatize mental health issues. During the “access” phase, participants will brainstorm how to use their films to spread youth mental health and wellness messages through curated public screenings at schools and/or other venues.

During each phase, we will be teaching filmmaking skills and key concepts, such as the ingredients of visual storytelling, the crafting of a story, the production process, and roles in filmmaking. We also cover camera and audio, shooting techniques, research and interview techniques, professional expectations, and how to pitch their films to engage and reach new audiences. During production, the participants will be shooting their films. Once shooting is completed, post-production will begin, which includes the editing of footage and planning for outreach and engagement.

Ho'ike are regularly hosted for family and friends after completion of each camp

#### Community Screenings and Civic Engagement Opportunities

The hosting of up to (4) community screenings and civic engagement opportunities that will be made possible in collaboration with our main community partnerships that will emerge as the program develops and unfolds.

Upon completion of all the camps, we will be launching a “Youth Mental Wellness” social media campaign in collaboration with partnering organizations to further promote awareness on issues of mental health and how to promote youth mental wellness.

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

We foresee the following timeline:

**SEPTEMBER (2020) – MARCH (2021)**

- Planning for Spring Reel Camp for Girls
- Program staffing | Hiring and review availability of instructors, convene meetings, 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 the 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

**MARCH (2021)**

- Spring Reel Camp for Girls administration
- Ho'ike for family and friends

**APRIL – MAY (2021)**

- Planning for Summer Reel Camps for Girls (same as before)
- Community screenings (Note: May is Mental Health Awareness Month)
- Planning for creation and launch of the social media campaign

**JUNE – AUGUST (2021)**

- Summer Reel Camps for Girls administration
- Ho'ike for family and friends
- Planning for creation and launch of the social media campaign continued

**AUGUST – SEPTEMBER (2021)**

- Launching of media campaign
- Public screenings and civic engagement continued

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

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



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.
- Up to 60 girls, ages 13-19, engaged in discussions on mental health and wellness who will be better equipped to understand how mental health and wellness are related to their lives and choices. Indicators: direct feedback post camps; Tools: conversations, conducted entry/exit surveys,
  - 12 short films that can be used to facilitate civic engagement and community conversations on the issues of mental health that our youth face, providing a focal point around which communities can be built and organized. Indicators: Audience feedback during screenings of the film (which demonstrate the impact of the films) and use by other organizations for community screenings. Tools/Techniques: capturing of audience understanding, reaction quotes, comment cards with simple entry/exit surveys at film screenings; evidence of material from the film being integrated directly into campaigns and campaign materials.
  - Shift in audience and participant attitudes towards mental health/illness and related reduction of stigma associated with mental illness. Indicator: individual narratives of transformation; Tools/Techniques: biographical narrative based on interviews of how participants are transformed by participating in camps.
  - Increased awareness of community resources and support. Indicator: increase in requests for information or for referrals to services. Tools/Techniques: up-front preparation to identify and agree on the best metrics and to establish baseline performance, as well as commitment from partners to track and provide the information.

However, there are some outcomes that most likely cannot be measured, because as the following quote states, "When a story or experience lands in a person's heart, it can take root in unexpected and inexplicable ways - only to show up, unprompted, days, weeks, months or years later at a moment when it might count the most. That's the magic of film and other creative works." (<https://impactguide.org/measuring-impact/what-were-learning/>).

Each camp will provide space for participants to explore and discuss mental health and wellness, using their lived experiences to discuss how they've been directly impacted, and as inspiration for what is relevant and pertinent to youth, currently. They will also discuss the impact of stigma regarding issues of mental health. Using their perspectives and experiences, they will develop short films to



facilitate meaningful conversations about mental health and wellness with their peers and their communities.

Our 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 lens, conducive to reframing the way adults and allies think about young women and the risks they face. Their films are used to facilitate conversations with the greater community 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 unleashing the power of young girls, encourage collaboration, and inspire action to shift the public discourse on how issues are framed and discussed. In this way, we can develop a respectful, intergenerational, and creative working relationship, bringing together leading organizations and community members to get involved in today's issues that affect our girls.

**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](#))  
Attached.
  - 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
\$20,000	\$25,000	\$35,445	\$23,000	\$103,445

3. The applicant shall provide a listing of all other sources of funding that they are seeking for fiscal year 2021.
  - City Grant-in-Aid (pending)
  - Atherton Family Foundation (pending)
  - NEA (pending)
  - Hawai'i People's Fund (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 - EQUIPMENT AND MOTOR VEHICLES

Period: July 1, 2020 to June 30, 2021

Applicant: HAWAI'I WOMEN IN FILMMAKING

DESCRIPTION EQUIPMENT	NO. OF ITEMS	COST PER ITEM	TOTAL COST	TOTAL BUDGETED
MacBook Pro 16 inch 2.3GHz 8-Core Processor	5.00	\$2,799.00	\$ 13,995.00	13995
Sony Alpha a7 III Mirrorless Camera with 24-70mm Lens & Access.	4	\$2,896.00	\$ 11,584.00	11584
			\$ -	
			\$ -	
			\$ -	
<b>TOTAL:</b>	<b>9</b>		<b>\$ 25,579.00</b>	<b>25,579</b>

JUSTIFICATION/COMMENTS: equipment upgrade

DESCRIPTION OF MOTOR VEHICLE	NO. OF VEHICLES	COST PER VEHICLE	TOTAL COST	TOTAL BUDGETED
			\$ -	
			\$ -	
			\$ -	
			\$ -	
			\$ -	
<b>TOTAL:</b>				

JUSTIFICATION/COMMENTS:

## 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.

Hawai'i Women in Filmmaking has offered filmmaking programs for girls since 2012. Throughout this time, participants in our programs have made films about the prevalence of mental disorders (such as depression, anxiety, and disordered eating), while also sharing about the impact these issues have on their own lives and the lives of their friends. Witnessing the impact making and sharing of these films has on our participants and the community at large, we now want to make mental health and wellness the focus of our Reel Camps for Girls in 2021.

To date, we have offered up to 44 filmmaking programs for girls, served almost 500 girls, and produced over 170 short films screened at festivals and community events.

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).

Connecting and collaborating with several film and issue-based organizations, we proactively respond to the needs of local women and girls by launching initiatives aimed at fostering social change through the powerful medium of film. Year by year, we find ways to better serve our community and remain authentic to our mission.

HWF is well positioned to continue to grow and make a massive impact on the lives of girls/women in Hawai'i. We transform girls and women from being passive recipients of content created by others, 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 The Girl Scouts. 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 women and create empowering media content.

## **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.

Our programs are generally delivered at our location at the Impact Hub. There is a workshop room that can host up to 50 people.

## **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.

The Executive Director, who is also the Programs Developer and Manager, hires filmmaking instructors, mentors, social workers, documentarians few months before the administration of each program.

The Filmmaking Instructor's responsibilities and duties include: Provide filmmaking instruction and support; Program planning and curriculum development; Co-facilitate programs and support research, planning, production and satisfactory completion of youth public service announcements, documentary films, and other film projects. Their minimum qualifications are: Expertise in video media production, including use of cameras, audio recording, and lighting; Experience in working with youth; Fluency in Premiere Pro and use of DSLR and/or mirrorless cameras; Dedicated to guiding the artistic, academic and professional aspirations of young people; Flexible and dependable, capacity to work in fluid, fast paced, youth-centered environment.

The Filmmaking Mentor operates as a liaison between the instructors and the participants and facilitates their work and learning experience. The filmmaker mentor is responsible for following the work of the team you will be assigned to, providing one on one support, facilitating the learning process, and tracking the progress of each participant. Their minimum qualifications are: Documentary or narrative filmmaking experience; Fluency in editing using Premiere Pro and use of DSLR and/or mirrorless cameras (Canon T7i); Dedicated to guiding the artistic, academic and professional aspirations of young people; Flexible, dependable, and able to work under pressure

The Documentarian captures what happens during the camp in pictures and videos and creates content for web and promotional purposes. Their responsibilities and duties include: Capture programs activities and developments in pictures and short vids; Organize and maintain media files. Their minimum qualifications are: Access to video equipment, through school or personal means; Experience with documenting events; Acute attention to detail; Commitment to working with shared leadership and in cross-functional teams; Commitment to social justice and gender equity

Dedicated to promoting social justice and intersectional gender equity through the power of film, the social worker's responsibilities and duties include: Identify participants and staff in need; Help participants cope with and solve everyday

problems; Advocate for and develop plans to improve participants and team members' well-being; Research and refer participants and staff to community resources. Their minimum qualifications are: 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; Knowledge of crisis intervention; Knowledge of trauma-informed care; Commitment to social justice and gender equity.

## **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 board of directors work in close collaboration with the Executive Director, who is the only employee of the organization as part-time. Programs' staff (instructors, mentors, social workers, etc.) are hired as independent contractors.

## **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.

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

Additionally, we are 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 high-level professionals in the field, so offering an immersive and sustained mentorship model. Those that hire us receive the satisfaction of empowering young, motivated girls at the doorstep of their media-making careers, and supporting our mission to educate, mentor, and equip girls and women with digital video production.

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.