

## 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.*

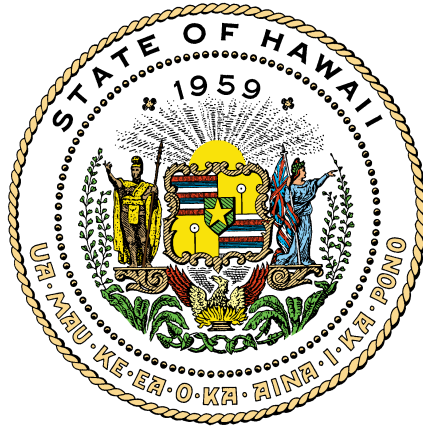
- 1) Certificate of Good Standing (If the Applicant is an Organization)
- 2) Declaration Statement
- 3) Verify that grant shall be used for a public purpose
- 4) Background and Summary
- 5) Service Summary and Outcomes
- 6) Budget
  - a) Budget request by source of funds ([Link](#))
  - b) Personnel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



AUTHORIZED SIGNATURE

VERA ZAMBONELLI PHD EXECUTIVE DIRECTOR  
PRINT NAME AND TITLE

1/18/2023  
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 18, 2023

Director of Commerce and Consumer Affairs

**DECLARATION STATEMENT OF  
APPLICANTS FOR GRANTS PURSUANT TO  
CHAPTER 42F, HAWAII REVISSED 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; and
- 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.
- 4) The use of grant-in-aid funding complies with all provisions of the Constitution of the State of Hawaii (for example, pursuant to Article X, section 1, of the Constitution, the State cannot provide "... public funds ... for the support or benefit of any sectarian or nonsectarian private educational institution...").

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)

11/18 / 2023  
(Date)

Vera Zambonelli PhD  
(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, 2022.

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

Hawai'i Women in Filmmaking affirms its compliance with Section 42F-103, Hawaii Revised Statutes.

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

Hawai'i Women in Filmmaking will use the grant for a public purpose pursuant to Section 42F-102, 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;**

Since 2011, HWF has been a supportive and inclusive community for women/girls and gender-expansive people to become storytellers through film. We began by hosting Women in Film Talk Story for local and visiting women filmmakers to present their work, exchange experiences, and share their expertise. In 2012, we began producing Indie Lens Pop-Up, an event to widen and diversify our audience and overall outreach to create a more inclusive and diverse community.

To increase girls' involvement in the creative process of filmmaking, we launched the Reel Camp for Girls, a week-long intensive filmmaking program. In 2013, we presented the Women of Wonders Film Fest to celebrate women's lives with films made by women/girls. In 2014, we inaugurated Making Media That Matters, an after-school program to develop film and critical-thinking skills that examine issues in our communities. 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 connect, collaborate, and corroborate during the festival. In 2018, we started the Girls Lead initiative, offered Oceania Voices, spearheaded #mediamatters, and completed Reel Wāhine of Hawaii Season I, with an all-female cast in front and behind the camera, involving several of our program graduates, which is now in pre-production for season 4.

Since COVID's onset, we joined other indie media organizations and allied forces to envision a post-COVID future for the arts and culture here in Hawai'i while switching all our programs online.

To date, we have served close to 800 youth, offered over 60 programs, and produced close to 300 short films. Youths participating in our programs often want to return and 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 allowed 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 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." Caregivers share with us how their youth "Each week she came running back to the car so excited about what she learned and the conversations she had with the other students (it wasn't always smooth sailing for her group, but I'm glad she was able to work through those challenges). It has really brightened her outlook and given her a sense of community and accomplishment."

Connecting and collaborating with several film and issue-based organizations, we proactively launch programs, productions, and initiatives that foster social change and justice through the powerful medium of film. Year by year, we find ways to serve our community better and remain authentic to our mission.

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

We plan to offer (6) MMTM filmmaking programs (3 in-person and 3 online) to facilitate the youth's learning of the tools and skills of filmmaking, lead conversation around issues that matter to them, and produce short films for screenings and community conversations. Each MMTM will run for 7 sessions and serve up to 100 (duplicate) participants total. We will host screenings at the end of each program and a Hō'ike open to the community by the end of the grant year to showcase all the films produced.

Through the initial talk-story sessions, we identify the issues that affect them and the world they see and live in and develop their concepts and ideas into short films. Participants are engaged in discussions about how our understandings of gender/race/disability and their role in society are driven by cultural, economic, and political factors, the role that media play in all of it, and how multiple marginalized identities interact with one another and are made invisible.

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

Our project is youth-centered and informed by a critical intersectional gender media lens. Each program will provide space for participants to explore and discuss social justice issues and how injustices may have impacted their lived experiences. We are a safe, creative, and brave space to learn together not only to understand what is relevant to youth currently but also to provide them with a powerful tool, such as filmmaking, to foster and facilitate conversations about these issues with their peers and communities for social change.

MMTM provides a platform for our youth to tell their stories and be agents of social change through film. It creates a critical gender media conducive to reframing how adults and allies think about young people, their lives, challenges, and opportunities.

Our proposed filmmaking programs intentionally provide a space and time for girls (cis/trans), femme, non-binary, and gender-expansive youth with the tools and set of skills to redress the inequities that characterize mainstream behind-the-scenes film productions and therefore uphold alternative ways of being and doing in film, as in everyday life. Our small yet mighty programs aim at discovering, spotlighting, and forging effective pathways for girls/women/genderqueers and allies who experience misrepresentation, under-representation, and invisibility in the media to succeed as compelling storytellers who shape our current socio-political and cultural landscapes.

These are groundbreaking public education and civic engagement initiatives. They feature stories and messages about and by girls (cis/trans), femmes, non-binary, gender-fluid, and gender-queer youth, and any other youth outside the gender binary, function as a jumping-off point for unleashing and embracing the power as storytellers, 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 youth.

The primary purpose of our programs is to create a space where young women can learn and ask questions about justice while also learning how to use filmmaking to create short films to express their points of view and what they stand for. They will utilize filmmaking to tell stories (centered on their experiences) to share with peers and the community, facilitating impactful conversations for social change. We want this to create a supportive and safe environment for all youth.

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

According to the key findings of the *2022 TV – See It, Be It: What Children Are Seeing on TV* (Geena Davis Institute on Gender in Media):

- Most lead characters are male (61.6%).
- All nonbinary characters in current programming are either white or do not have a race. There is a significant lack of representation of nonbinary characters of color in current and popular programming.
- LGBTQIA+ characters are rarely leading. Among lead characters, 1.4% are LGBTQIA+. But in new programming, just 0.5% of leads are LGBTQIA+.
- Male characters are more likely than female characters to be fat (6.3% compared with 1.7%). This difference is essential to recognize because gender inequality in body-size diversity contributes to harmful double standards.
- The visibility of characters with physical, cognitive, or communication disabilities or mental health conditions is low. Less than 1 percent of all characters in each category have been identified as having a disability.
- Among characters with races, 55.0% are white. Just under one-fifth of characters are Black (19.5%). About one-tenth of characters are Asian and Pacific Islander (10.0%) or Latinx (11.3%). The racial groups shown the least are Native (1.7%), Multi-Racial (1.5%), and Middle Eastern and North African (1.0%) characters.

As ample research has found, the effects of media on youth's social, psychological, and physical development are profound. Theory suggests, and research supports, that media has an enormously influential role in determining how we see ourselves and one another and the world around us (Smith, Pieper, and Choueiti, 2013).

We realize that the issue lies in who is involved in the creative process and how that dramatically affects what stories are told and how. If we look at who is currently engaged in the creative process, we learn that:

- In 2021, women comprised 25% of directors, writers, producers, executive producers, editors, and cinematographers working on the top 250 grossing films in Hollywood. This is up slightly from 23% in 2020 - yet, still very far from gender parity.
- In 2021, 94% of the top 250 films had no women cinematographer, 92% had no women composer, 82% no women directors, 73% had no women editors, and 72% had no women writers.
- Only 18 women of color were attached to the top films from 2007 to 2021. This represents less than 2% of all directing jobs (1.2%). Yet women of color are roughly 20% of the U.S. population.(Excerpt, 2021 Celluloid Ceiling Report)

These small percentages are even smaller if looked through an intersectional lens that expands the notion of gender and race and includes disability. In sum, while gains are made for some, gender disparities persist, racial/ethnic representation requires a revolution, the LGBTQIA+ community continues to be left out of film, representation of characters with disabilities remains deficient, and studio practices still stymie industry-wide inclusion.

Thus, our proposed filmmaking programs intentionally provide a space and time for girls (cis/trans), femme, non-binary, and gender-expansive youth with the tools and set of skills to redress the inequities that characterize mainstream behind-the-scenes film productions and therefore uphold alternative ways of being and doing in film, as in everyday life. Our small yet mighty programs aim at discovering, spotlighting, and forging effective pathways for girls/women/genderqueers and allies who experience misrepresentation, under-representation, and invisibility in the media to succeed as compelling storytellers who shape our current socio-political and cultural landscapes.

The target population to be served are approx 100 (cis/trans), femmes, non-binary, gender-fluid and gender-queer youth and any other youth outside the gender binary, age 12-19, by engaging them in social justice discussions centered on their experiences while learning how to produce making media that matters in a supportive environment.

**5. Describe the geographic coverage.**

We are based in Kaka'ako and youth from all over the island attend our programs. The online programs reach out to other islands' youth.

**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 action plan entails the following activities:

- Ongoing outreach to schools and youth organizations across the island, leading to MMTM programs delivered during the year to increase our proposed number of (up to 100) participants.
- Ongoing outreach to social justice organizations to be part of MMTM as content experts when needed, partners in hosting community screenings and conversations, and amplifiers for our screenings.
- Hiring of key team members, curriculum review, and overall establishment of the key operational infrastructures needed to deliver the programs.
- The delivery of the (2) Winter, (2) Spring, and (2) Summer 7 sessions MMTM programs, whose planned activities implement an adapted media literacy circle of empowerment (presented as Talk Story). The adapted media literacy circle of empowerment presents four phases: awareness, activism, advocacy, and access. The initial "awareness" phase entails talk-story conversations about social justice issues and how they appear in the participants' lives. Talk story circles become creative and nurturing places that bring people together to share and disclose personal experiences, often resulting in collaborative problem-solving. These Talk story circles will be led by social workers and in partnership with community experts when needed. Based on these conversations, we will facilitate a participatory process to identify the main content areas for the participant's film projects. During the "activism" and "advocacy" phases, we encourage our participants to create media that will ignite conversations and change. During the "access" phase, participants will brainstorm how to use their films to spread their messages through curated online public screenings at schools and other venues.
- During each phase, we will teach 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 movies. Once they complete production, post-production begins, including editing footage and planning for outreach and engagement.
- Private screenings are hosted at the end of each program to celebrate the youth's accomplishments in making a film.
- Debriefs after each session and programs to review, evaluate, and make any change where and if needed to better the youth experience.
- We will host Ho'ike open to the community upon completion of all programs and the end of the grant year.

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



## JULY - AUGUST 2023

Planning for (2) MMTM [1 in person, 1 online]

- Program staffing | Hiring and reviewing availability of instructors, convene meetings, hire 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 additional potential collaborating organizations.  
*\*(these activities are the same for each program)*

## SEPTEMBER - OCTOBER - NOVEMBER - DECEMBER 2023 [FALL MMTM]

- MMTM#1 in person program administration
- MMTM#2 online program administration
- Screening
- Program Debrief and Evaluation
- Planning for Winter MMTMs

## JANUARY – MARCH 2024 [WINTER MMTM]

- MMTM#3 in person program administration
- MMTM#4 online program administration
- Screening
- Planning for Spring MMTM
- Program Debrief and Evaluation

## MARCH - MAY 2024 [SPRING MMTM]

- MMTM#5 in person program administration
- MMTM#6 online program administration
- Screening
- Program Debrief and Evaluation

## JUNE 2024

- Hōike - showcase of all films produced during the grant period
- Final Eval and Report writing

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

Regularly, we evaluate our programs to learn, assess, and modify them when needed. We are continually experimenting with new ideas and plans but also considering 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.**

Measurable outcomes aligned with our purposes and priorities are:

- 6 Making Media That Matters filmmaking programs
- Serve 100 (cis/trans), femmes, non-binary, gender-fluid and gender-queer youth and any other youth outside the gender binary , age 12-19, by engaging them in social justice discussions centered on their experiences while learning how to produce making media that matters in a supportive environment.
- Facilitate the production of 10 short films by the end of the administration of all programs to promote social justice and change
- Increased awareness of community resources and support
- A Hō'ike open to the community by the end of the grant year to showcase all the films produced.

Indicators of success beyond the programs' completion rates will include:

- Participants' feedback post camps gathered through conversations, conducted exit surveys to evaluate shifts in knowledge and attitudes towards the social justice issues covered during each program.
- Audience feedback during the community engagement screenings and opportunities to evaluate shifts in knowledge and attitudes.
- Increased community collaborations based on increased intersectional programming.

**IV. Financial**

**Budget**

1. The applicant shall submit a budget utilizing the enclosed budget forms as applicable, to detail the cost of the request.
  - Budget request by source of funds (Link)
  - Personnel salaries and wages (Link)
  - Equipment and motor vehicles (Link) *not applicable*
  - Capital project details (Link) *not applicable*
  - Government contracts, grants, and grants in aid (Link)
  
2. The applicant shall provide its anticipated quarterly funding requests for the fiscal year 2024.

Quarter 1	Quarter 2	Quarter 3	Quarter 4	Total Grant
\$60,000	\$60,000	\$60,000	\$31,390	\$211,390

3. The applicant shall provide a listing of all other sources of funding that they are seeking for fiscal year 2024.
  - We have applied to the C&C 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 2024 for program funding.
  - None
6. The applicant shall provide the balance of its unrestricted current assets as of December 31, 2022.
  - \$54,607.41

**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 extremely competent staff and a very accomplished pool of professionals committed to the HWF mission. HWF counts on an extensive network of partnering with crucial advocacy organizations in film, with women and girls (cis/trans), femmes, non-binary, gender-fluid, and gender-queer youth, and social justice. Thanks to our monthly gatherings, programs, screenings, productions, initiatives, production services, and other special events, we have built a remarkably diverse face-to-face community through filmmaking (before 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).

HWF is well-positioned to continue to grow and make a massive impact on the lives of girls/women (cis/trans), femmes, non-binary, gender-fluid, and gender-queer in Hawai'i. HWF places a premium on teamwork and participation. Partners/collaborations include YWCA, 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 MEDIA GIRLS, 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.

The organizational expert partners will be selected based on their knowledge, expertise, and work in our communities. We have ongoing collaborations with them as we have offered social justice filmmaking programs these past years.

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. To continue offering MMTM will exponentially expand our exposure and the ability to work intergenerationally together toward social change.

Additionally, we are now in a position to offer video production services to other nonprofits. Our production services provide professional development opportunities to our most motivated and talented staff and recent program graduates. Those who hire us receive the satisfaction of supporting our mission to educate, mentor, and equip girls and women with employment opportunities in video production. We applied this model to our partnership with the YWCA, Women's Fund of Hawai'i, Planned Parenthood of Hawai'i, Family Promises of Hawai'i, St. Andrews Priory School, and other nonprofits.

Our current film production, Reel Wāhine of Hawai'i, has been intentionally conceived as an intergenerational project: a collaboration between young women graduates of HWF's programs and a veteran team of filmmakers eager to share their experience and expertise. The films preserve the untold stories of Hawai'i women filmmakers in their own words (in all their diversity) to inspire the storytellers and leaders of tomorrow. We are currently in pre-production for Season IV, for a total of 24 short films that have premiered at the Hawai'i International Film Festival, broadcast on PBS Hawai'i, and digitally distributed by Pacific Islanders in Communications through their Pacific Pulse YouTube Channel.

## **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 are located at the Hub Coworking Hawai'i (1050 Queen Street, 100 Honolulu, HI 96814) and have access to their workshop rooms, where we have hosted our programs in the past.

## **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.

## Proposed Staffing

### Executive Director

The ED serves as the chief administrative officer of Hawai'i Women in Filmmaking (HWF) and is responsible for the overall vision and goals. The Executive Director position requires the experience and ability to manage personnel and collaboration efforts as well as financial and operational aspects of the organization. The Executive Director is responsible for furthering the organization's mission.

### Leader

- Develop and promote an inspiring vision for the future of HWF Identify areas for program development and implements appropriate solutions
- Inspire and lead a highly creative and expert staff while maintaining standards of quality
- Plan, develop, supervise and evaluate educational services and personnel
- Systematically consider new and better ways of doing things

### Administrator, Educator, and Facilitator

- 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 to envision, plan and implement programs and initiatives
- 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

### **Documentarian**

The Documentarian captures what happens during the programs in words and creates content for web and social media and for promotional purposes.

#### Examples of Duties

Create an agreed upon number of writings

- Work in collaboration with the ED to manage our social media accounts

#### Qualifications

- 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

### **Filmmaking Instructor**

Dedicated to promoting social justice through the power of film, the filmmaker instructor leads the filmmaking learning experience of participants and support the progress of the assigned crew aimed at the completion of a short film by the end of the camp. This position is for the online and in person camps. If hired, you will be working for the online and in person camps.

#### Examples of Duties

- Participate in weekly program planning and debrief sessions
- Lead the development of media production and media literacy curriculum for the program
- Provide filmmaking instruction
- Support filmmaker mentors in film production during the program
- Other duties as needed and agreed upon

#### Qualifications

- Experience in video media production
- Technical knowledge in screenwriting, camera, sound recording, and editing
- Teaching and group facilitation skills

- Ability to mentor remotely
- Capacity to work in fluid, fast paced, youth-centered environment
- Commitment to feminism and social justice

### **Filmmaking Mentor**

Dedicated to promoting social justice through the power of film, the filmmaker mentor combines their filmmaking and mentoring skills in facilitating the filmmaking learning process of participants, providing one on one support, and tracking the progress of the assigned crew aimed at the completion of a short film by the end of the camp.

#### Examples of Responsibilities

- Participate in weekly program planning and debrief meetings
- Assist and support in filmmaking teaching activities
- Train and assist participants in screenwriting, camera work, sound recording, and editing in the context of a short film production
- Participate in the filmmaking and non-filmmaking activities
- Other duties as needed and agreed upon

#### Qualifications

- Technical knowledge in screenwriting, camera, sound recording, and editing.
- Experience working with youth
- Ability to effectively collaborate with a wide range of contributors with varying skill sets
- Flexible, dependable, and able to work under pressure and able to accept new assignments, helping team members, learning new skills, and striving to improve team and organization results.
- Commitment to feminism and social justice

### **Accessibility and Inclusion Filmmaking Mentor**

#### Examples of Responsibilities

- Develop AI Post-Production Checklist
- Update Accessibility & Inclusion section of HWF handbook
- Advise staff and participants on how to make program activities, films, etc. more accessible
- Deliver “bite sized lessons” on accessibility/neurodiversity throughout the camp (based on participants’ needs/interests, context of the program)
- Fulfill other mentor duties as needed
- Contribute to program lectures to address sensory & accessibility considerations (ex. “calling the shot”, using the slate, etc.)
- Review scripts & provide consultation on inclusion, accurate representation of populations, potential accessibility issues to be aware of during production
- Participate in the writers room to provide education/consultation on film accessibility

- Oversee production & provide AI consultation as necessary
- Review initial footage for any sensory / accessibility issues that may require sensory warnings or modification
- During post-production, review films for accessibility, identify sensory/content warnings, etc.
- Identify resources for crews to display at the end of their films
- Review final footage using AI Post-Production Checklist

## **Social Worker**

### Examples of Duties

- Identify participants and staff in need of support
- 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
- Support the filmmaking process by providing education on safe messaging and information relevant to film topics during story development
- Meet weekly with program staff and volunteers

### 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 Hawai'i's academically underserved
- populations a plus
- Licensed clinical social worker preferred.
- Knowledge of crisis intervention.

## **Bookkeeper**

### Examples of Duties

- Balance and maintain accurate ledgers
- Match purchase orders with invoices
- Monitor office expenses and tally and enter cash receipts
- Develop monthly financial statements, including cash flow, profit and loss statements and balance sheets

### Qualifications

- Bachelor's Degree in Accounting or related field
- Five years' experience working in accounts payable and receivable, general ledger, payroll and payroll reports
- Strong knowledge of generally accepted accounting principles
- Extensive experience with data entry, record keeping and computer operation
- Proficiency in Microsoft Office, Excel and QuickBooks



- Experience in services related to payroll such as writing checks and submitting payroll taxes
- Strong understanding of business and income tax worksheets and computation

### **Qualifications of current staff (more will be hired)**

#### **Aleta Hammerich | Filmmaker Mentor/Instructor**

Aleta Hammerich is a third year student studying digital cinema and political science at UH Mānoa. She has experience with cinematography and editing working on The Lili'u Project documentary (in production), Reel Wāhine of Hawai'i, Mānoa Film & Media projects, Better Tomorrow Speaker Series interviews, among many more. Aleta is passionate about using filmmaking as a platform for advocacy and is inspired by the participants' work each year.

#### **Alexa St. Martin | Social Worker**

Alexa St. Martin, MSW is a social worker, therapist, educator, researcher, musician, dancer, and writer. She is a fierce advocate for social justice education, with a particular passion for adolescent sexual health, school-based sexual health education, reproductive rights, and consent.

#### **Jessi Wong | Access & Inclusivity Filmmaker Mentor**

Jessi is currently studying at the University of Hawaii - West Oahu, majoring in creative media. They've participated and worked in HWF's programs for about a year and are committed to HWF's mission. They are passionate about LGBTQ+ and disability issues and seek to advocate for those communities.

#### **Malia Adams | Documentarian**

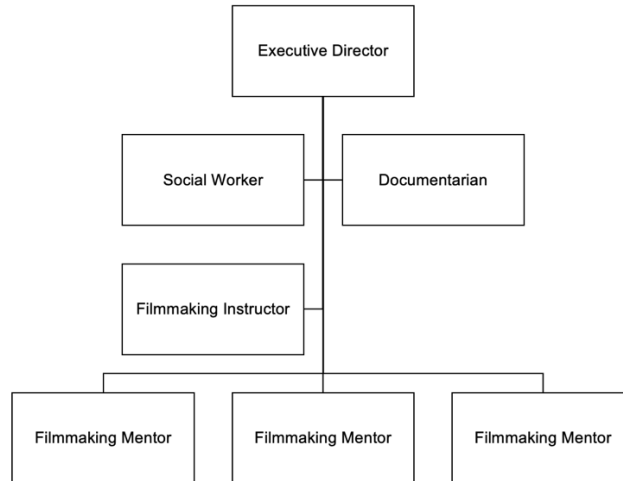
Malia Adams, born in Kailua and raised in Chile, is an indigenous filmmaker. Malia earned a Bachelor's degree at UH Manoa in Creative Media. She spent this last year living in Spain, where she pursued a Master's degree in Media and Literary translation at the Pompeu Fabra University. Her short film, *I Will Be Your Breath*, was nominated Best Hawaii Made (2021) at the Hawai'i International Film Fest and won Best Experimental at Cannes Short Film festival (2021).

#### **Vera Zambonelli | Executive Director**

Vera is a Hawaii-based independent filmmaker, educator, and researcher. Founder and Executive Director of Hawai'i Women in Filmmaking. Since 2011, she has worked to improve gender equity in the Hawai'i film industry by supporting thousands of Hawai'i women and girls in their filmmaking endeavors, with funding in part of from the National Endowment for the Arts, Gerbode Foundation, Advancing Girls Fund at Tides Foundation and Hawai'i People's Fund. Vera is the Reel Wāhine of Hawai'i series co-producer and directed four of the 18 films, featuring producer and HIFF founder Jeannette Paulson Hereniko, animator Laura Margulies, activist filmmaker Joan Lander, and documentarian Kim Bassford. Vera has been teaching courses on Women and the Media, Women in Film, Film Analysis and Storytelling, Making a Short Film, and Creative Professionals at the University of Hawai'i Academy for Creative Media West O'ahu and Women's Studies Department at UH Mānoa. Currently, she is in pre-production for Reel Wāhine of Hawai'i Season 4.

## 2. Organization Chart

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



## 3. Compensation

The applicant shall provide 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 (full time) \$124,800
- Filmmaker Instructor (part time) \$30,800
- Social Worker (part time) \$30,800

## VII. Other

### 1. Litigation

Hawai'i Women in Filmmaking has no pending litigation.

### 2. Licensure or Accreditation

Hawai'i Women in Filmmaking does not need any special qualifications, including but not limited to licensure or accreditation, to carry on the activities of this project.

### 3. Private Educational Institutions

Hawai'i Women in Filmmaking will not be used to support or benefit a sectarian or non-sectarian private educational institution.

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

The applicant shall provide a plan for sustaining after fiscal year 2023-24 the activity funded by the grant if the grant of this application is:

- (a) Received by the applicant for fiscal year 2023-24, but
- (b) Not received by the applicant thereafter.

HWF continues to focus on building its financial base to ensure program quality and continuity. We have relied primarily on grants, donations, and fee-for-service income to support our programs. We own the equipment needed to offer 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.

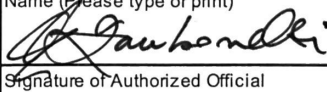
To date, we have successfully secured grant funding, allowing us to offer more programs and launch new initiatives. Admin and production expenses increased because we offered more programs and purchased equipment. Regarding grants, we have successfully secured grants with the NoVo Foundation, now Advancing Girls Tide Foundation, a generous grant from the Gerbode Foundation, and very prestigious grants from the National Endowment for the Arts, Hawai'i People's Fund, and C&C. While these grants sources are critical, we are continuously working toward diversifying our funding streams to become less reliant on grants and to employ earned income strategies.

As a charitable organization, we depend upon grants and donations, but we are diversifying our revenue stream 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.

## BUDGET REQUEST BY SOURCE OF FUNDS

Period: July 1, 2023 to June 30, 2024

Applicant: Hawai'i Women in Filmmaking

BUDGET CATEGORIES	Total State Funds Requested (a)	Total Federal Funds Requested (b)	Total County Funds Requested (c)	Total Private/Other Funds Requested (d)
A. PERSONNEL COST				
1. Salaries	159,200			
2. Payroll Taxes & Assessments				
3. Fringe Benefits (PEO rate 19%)	30,248			
TOTAL PERSONNEL COST	<b>189,448</b>			
B. OTHER CURRENT EXPENSES				
1. Bookkeeper	1,200			
2. Office Membership fee (50%)	2,892			
3. Lease/Rental of Space	9,000			
4. Refreshment	1,500			
5. Staff Training CPR/First aid	350			
6. Program Activities Supplies	1,000			
7. Promotion and social media ads	3,600			
8. Licenses (adobe, wix, accessibility wdg)	2,400			
9				
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14				
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16				
17				
18				
19				
20				
TOTAL OTHER CURRENT EXPENSES	<b>21,942</b>			
C. EQUIPMENT PURCHASES				
D. MOTOR VEHICLE PURCHASES				
E. CAPITAL				
<b>TOTAL (A+B+C+D+E)</b>	<b>211,390</b>			
<b>SOURCES OF FUNDING</b>		Budget Prepared By:		
(a) Total State Funds Requested	211,190	Vera Zambonelli	808 206 0848	
(b) Total Federal Funds Requested		Name (Please type or print)	Phone	
(c) Total County Funds Requested			1/18/2023	
(d) Total Private/Other Funds Requested		Signature of Authorized Official	Date	
<b>TOTAL BUDGET</b>	<b>211,190</b>	Vera Zambonelli PhD Executive Director		
		Name and Title (Please type or print)		

## BUDGET JUSTIFICATION - PERSONNEL SALARIES AND WAGES

Period: July 1, 2023 to June 30, 2024

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 (Facilitator, coordinator, administration)	1	\$124,800.00	50.00%	\$ 62,400.00
Filmmaker Mentors (3) (10 months)	1.5	\$22,000.00	50.00%	\$ 33,000.00
Access and Inclusion Mentor (1) (10 months)	0.5	\$22,000.00	50.00%	\$ 22,000.00
Social Worker	0.5	\$30,800.00	50.00%	\$ 15,400.00
Documentarian	0.5	\$22,000.00	50.00%	\$ 11,000.00
Filmmaker Instructor	0.5	\$30,800.00	50.00%	\$ 15,400.00
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
<b>TOTAL:</b>				<b>159,200.00</b>
<b>JUSTIFICATION/COMMENTS:</b>				

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

Applicant: Hawai'i Women in Filmmaking

Contracts Total: 416,064

	<b>CONTRACT DESCRIPTION</b>	<b>EFFECTIVE DATES</b>	<b>AGENCY</b>	<b>GOVERNMENT ENTITY (U.S./State/Hawaii/ Honolulu/ Kauai/ Maui County)</b>	<b>CONTRACT VALUE</b>
1	Wāhine in Film Lab CT-DCS-2300020	1/1/2023-12/31/2023	DCS	Honolulu	107,538
2	Social Justice Filmmaking Programs CT-DCS-2200026	10/06/2021-12/31/2022	DCS	Honolulu	170,516
3	Making Media That Matters CT-DCS-1800026	2/1/2018-1/31/2019	DCS	Honolulu	88,010
4	Wāhine in Film Lab	6/30/2022 - 11/1/22	CID	State	30,000
5	Reel Wāhine of Hawai'i Season 4	6/1/2022 - 12/31/2023	NEA	US	20,000
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