

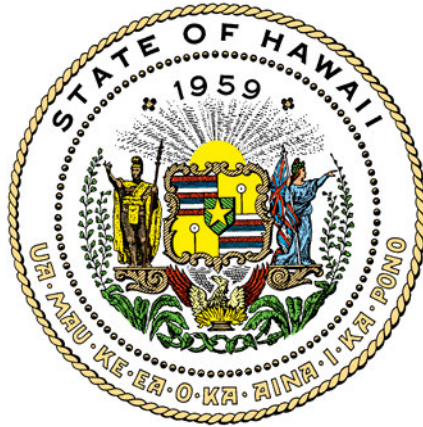
Application Submittal Checklist

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

 Steve Sre
AUTHORIZED SIGNATURE PRINT NAME AND TITLE

1/17/23
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

BIZGENICS

was incorporated under the laws of Hawaii on 04/30/2012 ; 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 15, 2023

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; 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.

BizGym Foundation, DBA Bizgenics, DBA ID8

(Typed Name of Individual or Organization)

<i>Steve Sue</i>	1/16/23
_____ (Signature)	_____ (Date)
Steve Sue	Chairperson
_____ (Typed Name)	_____ (Title)

Application for GIA Grant

“Shaka, A Story of Aloha” Documentary

I. Certification

1. **Certificate of Good Standing (issued 1/15/23):** Attached.
2. **Declaration Statement for Grants, Chapter 42F:** Attached.
3. **§42F-102 Public Purpose Statement:** This statement herein serves to confirm that this grant is sought to serve the public purpose pursuant to SEction 42F-102, Hawai'i Revised Statutes.

II. Background & Summary

1. **Description of Applicant's Background:** BizGym Foundation, DBA Bizgenics, DBA ID8, is a Hawai'i 501C3 educational nonprofit that began in 2012 with Lemonade Alley, a kid-preneur mixology contest where teams of K-12 students build one-day lemonade stands to raise money for the charities of their choice. Through Lemonade Alley, BizGym has gone on to become a leader in hands-on project-based learning curriculum models. Additional programs include Project Lemon Tree, popular multi-disciplinary sustainability, ag, design/building, maker, culinary program serving over 50 schools on 4 islands.

In 2019, BizGym was funded by Kamehameha Schools to produce a documentary on the Shaka gesture, the subject of this GIA request. The film's creative team includes Grammy-nominated music director Henry Kaponu (custom songs and soundtrack), cinematographer Kristle Backe (UH Manoa ACM graduate), director Alexander Bocchieri (UH Manoa ACM graduate and Hawaiian descent), executive producer Bryan Spicer (producer/director of Hawaii Five-O and Magnum PI), and writer/producer Steve Sue. The concept of the film has proven so attractive that even before the release of the film, the State of Hawai'i Workforce Development Council commissioned BizGym to create Shaka-themed project-based curriculum for use in the American Jobs Center's Youth Services Center. In 2021, Former First Lady Dawn Ige suggested and helped produce a “Shaka Summit” to think forward best uses of the film.

In 2020, BizGym was selected by HTDC and CID to operate the State of Hawaii's film and TV studio at the Entrepreneurs Sandbox. The studio, dubbed "ID8 Studios" is a commercial production facility serving the needs of both commercial productions and community organizations. Also, as a public service, ID8 Studios produces "Behind-the-Scenes at ID8 Studios" (BTS@ID8), a podcast on the art of producing art. The podcast is available on Spotify, Amazon, Apple and YouTube.

2. **Goals & Objectives Related to the Request:** The request seeks funding to leverage what many feel will be the most significant film ever produced in Hawai'i. The primary goal is to promote the film at film festivals in order to gain global distribution that in turn deliver key objectives including:
 - a. **Secure Global Distributors:** Contract with distributors in this order, theatrical, streaming (such as Netflix), English-language markets, foreign-language markets (especially Japan as the leading "Shaka" word origin story is that the word came from Japan by way of immigrating plantation workers).
 - b. **Develop Regional Partners:** Build strategic partnerships, such as with Honolulu/Hawai'i sister cities, to leverage the use of the film and it's related Shaka-themed programs such as Shaka Curriculum.
 - c. **Win Film Festival Awards:** Builds credibility and marketability for the film.

3. **Public Purpose & Needs to be Served:** Key public purposes supported by this project include:
 - a. Building Hawaii's capacity in digital media (film production & promotions).
 - b. Building Hawaii's global brand and economy.
 - c. Preserving oral history and a key multi-cultural Hawaiian story.
 - d. Connecting expatriates and partners such as sister cities around the world back to Hawai'i.
 - e. Shares the Aloha spirit, goodwill and Hawai'i values both locally and with the world.

4. **Target Populations Served:** While the film was originally targeted to K-12 Hawai'i students, and that the film will swell Hawai'i pride in Hawai'i residents and expatriates, it's clear that all ages will enjoy learning the origins and meanings of the Shaka and that all people will benefit by sharing the aloha spirit and Hawai'i values through the Shaka. Foreign language subtitles are an everyday part of streaming distribution, so foreign

language readers are also included in the audience target. With respect to use of funds targets for the purposes of this request, film festivals are very inexpensive to apply for, typically \$50-100 each, thus we will apply to many festivals, see where we get in, then select our ideal top 4 traveling locations plus local Hawai'i festivals. Criteria for festival selection includes whether a festival specializes in documentary, Asian & Pacific Islander and indigenous people stories. Key traveling location candidates include:

- a. **USA Continent:** DOC NYC, AFI Docs (Los Angeles), Silver Docs (Washington DC), SXSW Austin, TX), Sundance, CAAMfest (San Francisco), Asian American Film Festival Los Angeles.
 - b. **Foreign Countries:** The leading theory on the origin of the word "Shaka" is Japan, thus Japanese film festivals are ideal including Nara Film Festival (first Shaka Buddha statue), Okinawa International Movie Festival (plantation workers to Hawai'i), Tokyo International Film Festival, Yamagata International Documentary Film Festival, Yubari International Film Festival and Tokyo Docs. Obviously from a Hawai'i economic development standpoint, any connection with Japan is a very good thing for the State of Hawai'i. Additional top foreign documentary festivals include Hot Docs (Canada), Visions du Reel (France) and IDFA (Amsterdam).
 - c. **Hawai'i:** Including Hawai'i International Film Festival, Maui Film Festival, Made in Hawai'i Film Festival.
5. **Geographic Coverage:** Various uses of the film are targeted with varying geographic coverages:
- a. **Film Festival Viewership:** A limited number of viewers would screen the film at any selected film festival location typically from a few hundred to a few thousand per site.
 - b. **Post-Festival Viewership:** The point of going to festivals is to gain distribution, thus post-festival viewership should be recognized in target geographic coverage:
 - i. **Theatrical Releases:** Movie theater release is the highest compliment to a film product. This could take the form of a wide theatrical release

(across the US) or what's known as a platform release in key cities (for this film west-coast, east-coast and interior cities that have significant Asian/Pacific Islander populations). A Japanese theatrical release is desired. It's also possible to do local theatrical releases in Hawai'i theaters.

- ii. **Educational Use:** We desire to provide this film to all educational institutions, whether public, private, K-12 and/or post-secondary.
- iii. **Streaming Distribution:** Online streaming services such as Netflix, Amazon, Apple and others are desired. At the very least, we can place the film on YouTube for streaming access.
- iv. **Public & Local Access:** PBS Hawai'i has already approached us to air the film and they also offered to submit the film to PBS national syndication (350 stations across America). Local TV stations KITV and KHON2 have also contacted us about being able to air the film. Polynesian Cultural Center has also approached us about airing the film in their IMAX theater.

III. Service Summary & Outcomes

1. Scope of Work, Tasks, Responsibilities:

- a. **Executive Producer:** Provide relationship connections and strategic oversight. Tasks include introductions when appropriate and meeting times to discuss strategy. Responsibilities include providing strategic direction and relationship connections.
- b. **Producer:** Provide strategic oversight, project management, budgeting and public speaking for the project. Tasks include setting strategy, planning, managing, speaking in interviews and creating distributor relationships. Responsibilities include strategy, planning, finance.
- c. **Line Producer:** Provide implementation of plans. Tasks include film festival submissions, booking travel & appearances, managing PR and event planning firms, log and monitor impacts and outcomes. Responsibilities include implementation of all components necessary to show well at film festivals.

- d. **Coordinators:** Provide support to Line Producer as needed. Tasks include film festival submissions, booking travel & appearances, managing PR and event planning firms, posting social media and documenting behind-the-scenes. Responsibilities include implementation of all components necessary to show well at film festivals.
2. **Projected Annual Timeline** (including results & outcomes): For fiscal year beginning July 2023, depending on which film festivals we are accepted to and decide to attend:
 - a. **Summer, 2023:** Festival 1, tbd. Ideally gaining distributor attention, several hundred viewers, local media, trade publication media, win an award.
 - b. **Fall, 2023:** Festival 2, tbd. Ideally gaining distributor attention, several hundred viewers, local media, trade publication media, win an award.
 - c. **Winter, 2023:** Festival 3, tbd. Ideally gaining distributor attention, several hundred viewers, local media, trade publication media, win an award.
 - d. **Spring, 2024:** Festival 4, tbd. Ideally gaining distributor attention, several hundred viewers, local media, trade publication media, win an award.
 - e. **April, 2024:** Hawai'i International Film Festival, Oahu, gain several hundred viewers, local media, trade publication media, win an award.
 - f. **May, 2024:** Made in Hawai'i Film Festival, Hilo, gain several hundred viewers, local media, trade publication media, win an award.
 - g. **June, 2024:** Maui Film Festival, Maui, gain several hundred viewers, local media, trade publication media, win an award.
3. **Quality Assurance & Evaluation (monitoring, evaluation, evolving results):** We will track contacts, appearances, interviews, press, airings, and status of relationships. We will evolve pitches and presentations based on feedback, data analysis and observations. In the context of film festivals, it is common to recut trailers and even the primary product before, during and after festivals.
4. **Effectiveness Measurements to Be Reported:** Tracking metrics will include:
 - a. #festivals admitted.
 - b. #viewers per festival.
 - c. #awards.
 - d. #distributor contacts/interest/closings.
 - e. #media interviews/airtime/estimated viewership.
 - f. #mentions in publications/social media.
 - g. #social media followers per channel.

- h. #newsletter mailing list recipients.

IV. Financial

- 1. **Budget:** See attached.
- 2. Quarterly Funding Requests:

Quarter 1	Quarter 2	Quarter 3	Quarter 4	Total Grant
\$50,000	\$50,000	\$50,000	\$50,000	\$200,000

- 3. **Other Sources of Funding Sought for Fiscal 2024:**
 - a. \$125,000 post-production finishing budget for editing, colorizing, archival content, music production.
- 4. **State & Federal Tax Credits (past 3 years):** none.
- 5. **Federal, State & County Government Contracts, Grants, GIAs (past 3 years):**
 - a. State of Hawai'i Contract to operate ID8 Studios at the Entrepreneurs Sandbox.
- 6. **Balance of Unrestricted Assets (as of Dec 31, 2022):** \$105,326.36

V. Experience & Capacity

- 1. **Necessary Skills & Experience:** Film promotions and distribution experience is necessary, both of which are guided by our very-seasoned Executive Producer Bryan Spicer. Our support staff also have implementation level experience at film festivals.
- 2. **Facilities:** We maintain offices at 1012 18th Ave. Honolulu and at ID8 Studios, 643 Ilalo St. Honolulu. The 1012 18th Ave. location houses post-production and film storage equipment. The Ilalo St. location is a full-service soundstage complete with recording equipment.

VI. Personnel: Project Organization & Staffing

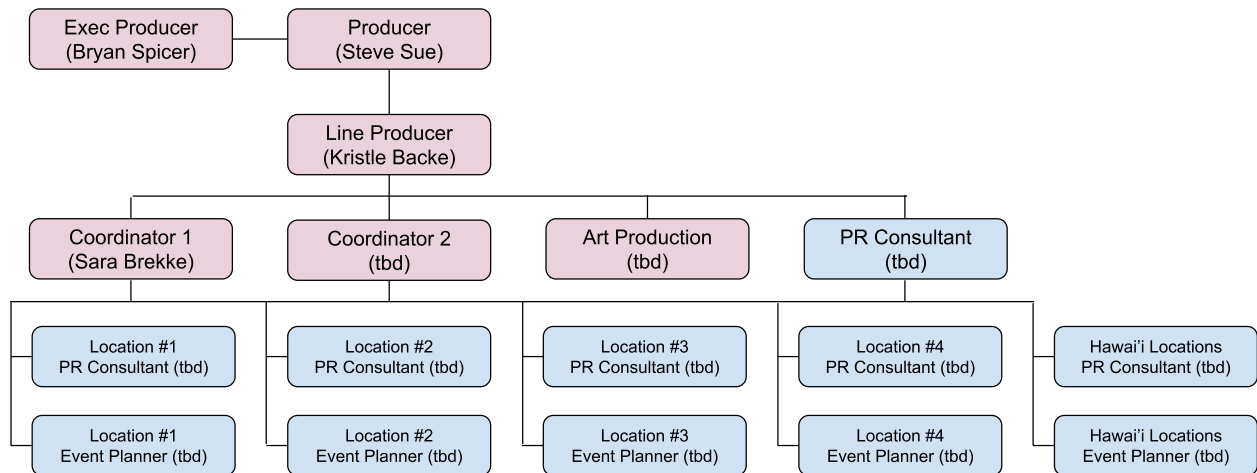
- 1. **Proposed Staffing, Staff Qualifications, Supervision & Training:** The proposed staff is an internal team to run regional consultants for each film festival location.
 - a. **Bryan Spicer, Executive Producer:** Primary strategy and relationship person with deep experience in film marketing and distribution. Bryan is an award-winning producer and director with a 35-year reputation for consistently

delivering his cinematic style to high-profile film and television projects. Early in his career, Bryan worked with Director Steven Spielberg at Amblin and ILM, where he also directed for Robert Zemeckis and Ivan Reitman. His TV credits include: "The X-Files," "Castle," "24," "CSI," and many other projects with Warner Bros., Sony, Amazon, CBS, ABC, NBC, FOX, Disney, and Universal Studios. Since 2010, Bryan has lived and worked in Hawai'i, producing and directing more than 200 episodes of "Hawaii Five-0" and "Magnum P.I." He purchased Sight & Sound Productions in 2020, purchased Island Sound Studios in 2022, and continues to help grow the Hawai'i film, television, and commercial industry.

- b. **Steve Sue, Producer:** Primary project manager for film festival visitations and also serves as project Graphic Designer. Qualifications include Producer, writer, title designer of the film "Shaka, A Story of Aloha." Years of experience as a production designer and conceptualist. Chairperson of BizGym Foundation and Head of Studio at ID8 Studios. Currently sits on the State of Hawai'i Workforce Development Council Youth Services Committee. Host of ID8 Studios', "BTS@ID8" a podcast on the art of producing art. BA in Design, UCLA, JD in Law, UD Berkeley.
- c. **Kristle Backe, Line Producer:** In charge of travel & appearance bookings, film festival, PR firm and event planner coordination. Supervised & trained by Steve Sue, Producer. Qualifications include Associate Producer and Cinematographer of the film "Shaka, A Story of Aloha." Currently a paid consultant to ID8 Studios producing "BTS@ID8" podcast on the art of producing art. BA in Film Arts, University of Hawai'i, Academy of Creative Media.
- d. **Sara Brekke, Coordinator 1:** Support staff to Line Producer and in charge of social media and behind-the-scenes documentation. Supervised & trained by Kristle Backe, Line Producer. Qualifications include camera operator and assistant editor of the film "Shaka, A Story of Aloha." Currently a paid consultant to ID8 Studios producing "BTS@ID8" podcast on the art of producing art. Currently a student in Film Arts, University of Hawai'i, Academy of Creative Media.
- e. **TBD., Coordinator 2:** A second Coordinator will be hired to cover when Sara Brekke is unable to travel due to school obligations. We have a couple of excellent individuals identified.

- f. **TBD., Art Production:** A part-time graphic design artist for event signage and SWAG gifts production.
- g. **PR Consultants:** A national film marketing PR specialist on monthly retainer and regional PR consultants on a per film festival basis.
- h. **Regional Event Planners:** Through production, we have enjoyed excellent event planning skills provided by cultural groups such as hula halau. There are halau around the world that we know we can tap into as strategic partners who can help produce culturally-correct, Hawaii-themed film festival promotional events.

2. Organizational Chart



3. Compensation (Annual salary range of top three highest paid officers, directors or employees by title, not names):

- a. Line Producer: ½ time, \$60,000/year = \$30,000
- b. Coordinator 1: ¼ time, \$25,000/year = \$6,250
- c. Coordinator 2: ¼ time, \$25,000/year = \$6,250

Note: Executive Producer and Producer roles are volunteer positions, thus not paid.
Regional Event Planners will be Halau volunteers, thus not paid.

VII. Other


- 1. **No Litigation:** We are not party to any litigation or judgements.
- 2. **No Licensure or Accreditation Required:** We have no special qualifications, licensures or accreditations.

3. **Private Education Institutions:** While no legal obligation to allow use exists, we intend to provide Kamehameha Schools free use of the film for classroom airings. We also see providing the film to other schools whether public or private, all at no cost.
4. **Future Sustainability Plan (for after 2023-2024 fiscal year):** We see this grant as one-year of support to position the film for global distribution. Such distributions will generate income to continue promoting the film in future years for additional film festivals, and if highly successful, to fund additional Shaka-based projects from there.

BUDGET REQUEST BY SOURCE OF FUNDS

Period: July 1, 2023 to June 30, 2024

Applicant: BizGym Foundation

B U D G E T		Total State	Total Federal	Total County	Total Private/Other
C A T E G O R I E S		Funds Requested	Funds Requested	Funds Requested	Funds Requested
		(a)	(b)	(c)	(d)
A.	PERSONNEL COST				
	1. Salaries	50,000	0	0	0
	2. Payroll Taxes & Assessments	5,000	0	0	0
	3. Fringe Benefits	0	0	0	0
	TOTAL PERSONNEL COST	55,000	0	0	0
B.	OTHER CURRENT EXPENSES				
	1. Airfare, Inter-Island	5,000	0	0	0
	2. Insurance	1,000	0	0	0
	3. Lease/Rental of Equipment	0	0	0	0
	4. Lease/Rental of Space	0	0	0	0
	5. Staff Training	0	0	0	0
	6. Supplies	10,000	0	0	0
	7. Telecommunication	0	0	0	0
	8. Utilities	0	0	0	0
	9. Lodging	5,000	0	0	0
	10. Primary PR Consultant	36,000	0	0	0
	11. Location PR Consultants	36,000	0	0	0
	12. Events	47,000	0	0	0
	13. Art Production (graphic design)	5,000	0	0	0
					0
	TOTAL OTHER CURRENT EXPENSES	145,000	0	0	
C.	EQUIPMENT PURCHASES	0	0	0	0
D.	MOTOR VEHICLE PURCHASES	0	0	0	0
E.	CAPITAL	0	0	0	0
TOTAL (A+B+C+D+E)		200,000	0	0	0
			Budget Prepared By: Steve Sue		
SOURCES OF FUNDING					
	(a) Total State Funds Requested	200000	Steve Sue		(808) 220-6449
	(b) Total Federal Funds Requested	0	Name (Please type or print)		Phone
	(c) Total County Funds Requested	0			1/17/23
	(d) Total Private/Other Funds Requested	0	Signature of Authorized Official		Date
			Steve Sue, Chairperson, BizGym Foundation		
TOTAL BUDGET		200000	Name and Title (Please type or print)		

Personnel Salaries & Wages

Applicant: BizGym Foundation

POSITION TITLE	FULL TIME EQUIVALENT	ANNUAL SALARY A	% OF TIME ALLOCATED TO GRANT REQUEST B	TOTAL STATE FUNDS REQUESTED (A x B)
Executive Producer (volunteer)		0		0
Producer (volunteer)		0		0
Line Producer	60000	60000	50	30000
Coordinator 1	40000	50000	25	12,500
Coordinator 2	40000	50000	25	12,500
Graphic Designer	50000	50000	10	5000
				\$ -
				\$ -
				\$ -
				\$ -
				\$ -
TOTAL:				50,000
JUSTIFICATION/COMMENTS:				

Equipment & Motor Vehicles

Applicant: BizGym Foundation

	DESCRIPTION		NO. OF	COST PER	TOTAL	TOTAL
	EQUIPMENT		ITEMS	ITEM	COST	BUDGETED
	None.				\$ -	0
		TOTAL:				0
JUSTIFICATION/COMMENTS:						
	DESCRIPTION		NO. OF	COST PER	TOTAL	TOTAL
	OF MOTOR VEHICLE		VEHICLES	VEHICLE	COST	BUDGETED
	None.				\$ -	0
		TOTAL:				0
JUSTIFICATION/COMMENTS:						

Capital Projects Detail

Applicant: BizGym Foundation

FUNDING AMOUNT REQUESTED

		ALL SOURCES OF FUNDS		STATE FUNDS	OTHER SOURCES F FUNDS REQUEST	FUNDING REQUIRED IN	
		RECEIVED IN PRIOR YEARS		REQUESTED		SUCCEEDING YEARS	
		FY: 2021-2022	FY: 2022-2023	FY:2023-2024		FY:2023-2024	FY:2024-2025
TOTAL PROJECT COST							
PLANS							
LAND ACQUISITION							
DESIGN							
CONSTRUCTION							
EQUIPMENT							
	TOTAL:	0	0	0	0	0	0
JUSTIFICATION/COMMENTS:							

GOVERNMENT CONTRACTS, GRANTS, AND / OR GRANTS IN AID

Applicant: BizGym Foundation	Contracts Total: -
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	CONTRACT DESCRIPTION	EFFECTIVE DATES	AGENCY	GOVERNMENT ENTITY (U.S./State/Hawaii/ Honolulu/ Kauai/ Maui County)	CONTRACT VALUE
1	CID-20-005-CreativeSpace	07/01/20 - 6/30/23	DBEDT, CID	State of Hawaii	10,000.00
2	CID-CreativeSpace Equipment	02/24/21	DBEDT, CID	State of Hawaii	39,660.93