

## AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

This Agreement is between the Mt. Hood Cable Regulatory Commission (Commission), through the Office for Community Technology (OCT), and The Old Church (Grantee) (together referred to as the "Parties").

### RECITALS:

This Agreement is entered into for the purpose of providing the Commission's grant funds for the Grantee's Expanding The Old Church's Programming Production Capabilities project.

### AGREEMENT:

#### 1. Grant Amount, Use of Grant

Grantee is awarded an amount not to exceed \$45,512 for specific capital costs related to the Grant project. Grantee shall use the Grant funds exclusively for the purposes outlined in its Grant Application (the "Grant"). The Grant Application is attached to this Agreement as Attachment 1, and incorporated herein by reference. Grantee shall not use the Grant funds for any purposes other than those set forth in Attachment 1.

#### 2. Project Manager

The Commission's Project Manager shall be Rana DeBey or such other person as shall be designated in writing by the OCT Community Technology Program Manager.

#### 3. Payments

Upon submission of an invoice from Grantee, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the Commission shall pay to the Grantee \$45,512 as specified in the invoice within thirty (30) days after receipt of the invoice.

Grantee shall submit the invoice online through the Commission's online grants management system using the claims module. The invoice, uploaded as an attachment to the grants management system claims module, shall be on Grantee's letterhead, signed and dated by an authorized representative of Grantee and addressed to "MHCRC c/o City of Portland." The invoice shall include an invoice number, the title of the Grant project and the total grant amount authorized by the Grant. If the Project Manager finds that the invoice is not in accordance with this Agreement, the Project Manager shall notify the Grantee of the reason(s) for the disallowance and non-payment.

Upon request, Grantee shall provide supporting documentation to demonstrate need for invoice payment required for purchase of capital goods in accordance with this Agreement at the time of invoice submission. Alternative payment schedules may be adopted at the Project Manager's discretion based on the supporting documentation provided. The Project Manager shall notify the grantee if an alternative payment schedule is necessary.

All expenditures made from Grant funds for Grant project capital costs must be made at least sixty (60) days prior to the expiration of this Agreement.

Grantee shall repay to the Commission, thirty (30) days prior to the expiration date of this

Agreement, any Grant funds that have not been expended for Grant purposes.

Prevailing wages. State of Oregon, Bureau of Labor and Industries (BOLI) wage rates are required for certain contracts that total \$50,000 and above. If Grantee's project is subject to the prevailing wage requirements, Grantee will comply with the prevailing wage requirements of ORS 279C.800 through 279C.870 and any other applicable prevailing wage requirements contained in ORS 279C, Oregon administrative rules, or city code.

4. Records

Grantee shall account for the Grant funds separately in its books of accounts. Grantee shall charge only Grant-related expenditures against Grant funds.

Grantee agrees to keep accurate and complete financial records that will enable the Commission to easily determine the use of Grant funds and the allocation method of Matching Funds committed by Grantee and Project Partners in the Grant for the project. Grantee shall maintain all financial records related to the Grant for ten (10) years after the termination of this Agreement. Grantee shall provide the Commission prompt access to these records upon request and permit copying as the Commission may require.

5. Reports

Grantee shall submit Interim Status Reports and a Final Status Report (collectively referred to as 'Report(s)') to the Project Manager using the Commission's online grants management system. The Reports shall include both programmatic and financial information as established by the Commission. For a Report to be acceptable to the Project Manager, the Grantee shall document and clearly describe the progress of the grant scope in accordance with the reporting schedule defined below.

Interim Status Reporting periods are June 1, 2021 through December 31, 2021; January 1, 2022 through June 30, 2022; July 1, 2022 through December 31, 2022. Interim Status Reports are due within thirty (30) days of the end of each reporting period.

Grantee shall submit a Final Status Report no later than March 1, 2023.

Interim and Final Status Reports shall include an accurate and complete financial report of Grant fund and Matching fund expenditures. The Report shall include copies of receipts or other evidence of payment for actual grant funded capital costs incurred by Grantee related to the Grant.

The Project Manager, at her/his sole discretion, may require additional programmatic information or financial documentation of Grant project expenditures. Grantee shall make its books, general organizational and administrative information, documents, papers and records that are related to this Agreement or Grantee's performance of services related to this Agreement available for inspection by the Project Manager or other Commission representatives during reasonable business hours following five (5) business days advance written notification from the Project Manager.

Grantee shall immediately provide notice in writing by electronic mail to the Project Manager when Grantee anticipates or realizes any deviation in the Grant project which may result in Grantee's inability to complete the Grant project as originally submitted and approved by the

Commission.

6. Project and Fiscal Monitoring

The Commission and the Project Manager shall monitor the Grantee's performance on an as needed basis to assure compliance with this Agreement. Such monitoring may include, but is not limited to, on site visits at reasonable times, telephone interviews and review of required reports. Monitoring will cover both programmatic and fiscal aspects of the Grant. The frequency and level of monitoring will be determined by the Project Manager. Grantee shall remain fully responsible at all times for performing the requirements of this Agreement.

7. Audit

Because grant funds are derived from the cable franchises, the cable companies may conduct a financial review or audit of Grantee for the purpose of verifying whether use of capital grant funds is in accordance with the requirements of cable franchises related to use of capital grant funds. If the Commission receives notice from a cable company in accordance with the terms of the cable franchises of such audit or review, the Commission's Project Manager shall notify Grantee within five (5) business days of receiving the notice, and shall identify to Grantee the relevant financial records of Grantee that the cable company seeks to review. The scope of such audit or review of Grantee shall be consistent with the terms of the applicable cable franchise. Grantee agrees to make such relevant financial records available to cable company's authorized representative for inspection and copying. Such records shall be reviewed during normal business hours at a time and place made available by Grantee. The Commission's Project Manager shall promptly provide Grantee with written notice of the audit or review's conclusions.

8. Publicity

Any publicity regarding the project shall indicate that the project was made possible by a Grant from the Commission through funds provided by the cable companies. Grantee shall notify the Project Manager before releasing information about the Grant to the press or other news media. The Commission may include information regarding the Grant in periodic public reports.

9. No Other Obligations/Complete Agreement

Grantee acknowledges that, except for the Grant, the Commission has no obligation to provide, and the Commission has not led Grantee to believe in any way (whether expressly or by implication) that the Commission will provide any additional or future assistance, financial or otherwise, either to Grantee or for the Grant project.

This Agreement contains the complete agreement of the parties. This Agreement may not be assigned, nor may any of the Commission's rights be waived, except in writing signed by a duly authorized representative of the Commission. The Commission may specifically enforce, or enjoin a breach of, the provisions of this Agreement, and such rights may be freely assigned or transferred to any other governmental entity by the Commission.

10. Representations

Grantee represents that it has full power and authority, and has obtained all necessary approvals, to accept the Grant, to carry out the terms of the Grant and this Agreement, and to conduct the Grant project in compliance with all applicable laws.

11. Indemnification

Grantee shall hold harmless, defend, and indemnify the MHCRC, and its officers, agents and employees against all claims, demands, actions, and suits (including all costs) brought against any of them arising from actions or omissions of GRANTEE and/or its contractors in the performance of this Agreement.

Prevailing wage indemnity. Grantee agrees to indemnify, defend, and hold harmless MHCRC, its employees, officers, and agents, from and against any claim, suit, or action, including administrative actions, that arise out of Grantee's failure to comply with ORS 279C.800 to 279C.870 and any applicable administrative rules or policies.

12. Compliance with Laws

The Commission and Grantee agree to comply with all applicable local, state and federal laws and regulations that apply to the subject matter of this Agreement.

13. Independent Contractor Status

Grantee and its contractors and employees are not employees of the MHCRC or the City of Portland and are not eligible for any benefits through the MHCRC, including without limitation, federal social security, health benefits, workers' compensation, unemployment compensation, and retirement benefits. GRANTEE will be responsible for any federal, state, or local taxes and fees applicable to payments hereunder.

13. Amendment

The Project Manager is authorized to amend the terms and conditions of this Agreement, provided such changes do not increase the Grant amount or the Commission's financial risks or change the purpose of the Grant. If approved, such amendments shall only be effective if in writing, and signed by duly authorized representatives of both Parties. Any change in the amount of the Grant funds or the financial risks under this Agreement must be approved by vote of the Commission.

14. Term of the Agreement

This Agreement becomes effective on July 1, 2021, unless Grantee fails to sign and return the Agreement to the Commission within thirty (30) days of Commission action to approve the Agreement, in which event this Agreement shall be null and void. The term of this Agreement is through, and including, March 31, 2023, unless extended or earlier terminated under the terms of this Agreement.

15. Early Termination of Agreement

This Agreement may be terminated prior to the expiration of its term by:

- (a) Written notice provided to Grantee from the Commission before any obligations are incurred; or
- (b) Mutual written agreement of the Parties.
- (c) Alternatively, the MHCRC may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion.

Termination of this Grant shall be without prejudice to any obligations or liabilities of either party already accrued prior to such termination. However, upon receiving a notice of termination, Grantee shall immediately cease all activities under this Grant, unless expressly directed otherwise in writing from the Commission in the notice of termination. Further, upon termination, the Commission and/or Grantee shall deliver to the other party all works-in progress and other property that are or would be deliverables had the Grant been completed. Grantee shall be entitled to receive reasonable compensation as provided for under this Agreement for any satisfactory work completed up until the time of notice of termination.

16. Material Failure to Perform

The Project Manager may terminate this Agreement after determining that Grantee has failed to comply with any material term or condition of this Agreement. It shall be a material breach and cause for termination of this Agreement if Grantee uses grant funds outside the scope of this Agreement.

Notice and Opportunity to Cure. The Project Manager shall give Grantee written notice of the intent to terminate this Agreement, identifying the reasons for such action. Grantee shall have thirty (30) days from the date of the written notice to cure the breach. If the breach is of such nature that it cannot be completely cured by Grantee within the thirty (30) day period, then Grantee shall submit a cure plan to the Project Manager no later than fifteen (15) days from the date of the written notice. Grantee's cure plan shall include actions, steps, and a time period to cure the breach. Grantee must obtain written consent from the Project Manager to proceed with a cure plan under an extended cure period.

No Payment During Cure Period. During the cure period or extended cure period, the Commission is under no obligation to accept or pay invoices submitted by Grantee under this Agreement. Grantee shall not perform services or take actions that would require the Commission to pay grant funds to Grantee without the written consent of the Project Manager. Grantee shall not spend unused grant funds and such unused funds shall be solely held in trust for the Commission. Grantee shall be solely responsible for any expenses associated with cure of its noncompliance or failure to perform.

Cause for Termination. If Grantee fails to cure the material breach within thirty (30) days of the written notice of termination, or if Grantee does not receive consent from the Project Manager to proceed with a cure plan and executes the cure plan satisfactory to the Project Manager, then the Commission may, at its sole discretion, require Grantee to refund to the Commission any amounts improperly expended, any unexpended amounts or the full amount of Grant funds paid by the

Commission to Grantee for the Grant project in compliance with the terms and conditions of this Agreement.

17. Suspension of Work

The Project Manager may at any time give notice in writing to Grantee to suspend work and expenditure of funds provided under this Agreement. The notice of suspension shall specify the date of suspension and the estimated duration of the suspension. Grantee shall immediately suspend work and expenditure of funds to the extent specified. During the period of the suspension Grantee shall properly care for and protect all projects in progress including materials, supplies, and equipment that are on hand for performance of the Grant. The Project Manager may, at any time, withdraw the suspension of work as to all or part of the suspension in written, by electronic mail, notice to Grantee specifying the effective date and scope of withdrawal. Grantee shall then resume diligent performance of the work. In no event shall Grantee be entitled to any incidental or consequential damages because of suspension.

The causes for suspension of work include, but are not be limited to, Project Manager's concerns about Grantee's ability to complete the Grant in accordance with this Agreement or any other non-compliance with the Agreement.

18. Non-Discrimination

In carrying out activities under this Agreement, Grantee shall not discriminate against any employee or applicant for employment on the basis of race, color, religion, age, sex, marital or economic status, familial status, national origin, sexual orientation, disability or source of income. Grantee shall take actions to insure that applicants for employment are employed, and that employees are treated during employment, without regard to their race, color, religion, age, sex, marital or economic status, familial status, national origin, sexual orientation, or disability. Such action shall include but not be limited to, the following: employment, upgrading, demotion, or transfer; recruitment or recruitment advertising; layoff or termination; rates of pay or other forms of compensation; and selection for training, including apprenticeship. Grantee shall state that all qualified applicants will receive consideration for employment without regard to race, color, religion, age, sex, marital or economic status, familial status, national origin, sexual orientation, disability or source of income. In regard to carrying out activities under this Agreement, Grantee shall further not arbitrarily refuse to provide services to any person and shall not discriminate in offering services on the basis of race, color, religion, age, sex, marital or economic status, national origin, sexual orientation, disability or source of income.

19. Severability

Commission and Grantee agree that if any term or provision of this Agreement is declared by a court of competent jurisdiction to be illegal or in conflict with any law, the validity of the remaining terms and provisions shall not be affected, and the rights and obligations of the Parties shall be construed and enforced as if the Agreement did not contain the particular term or provision held to be invalid.

20. Choice of Law and Choice of Forum

This Agreement shall be construed according to the laws of the State of Oregon, without regard to its provisions regarding conflict of laws. Any litigation between the Commission and Grantee arising under this Agreement or out of work performed under this Agreement shall occur, if in the state courts, in the Multnomah County court having jurisdiction thereof, and if in the federal courts, in the United States District Court for the State of Oregon.

21. Survival

As of the date of termination of this Agreement, any pre-existing unresolved claim or dispute by either Party, including but not limited to, money owed, performance due, or any other obligations of the Parties, that is the result of the other Party's performance or non-performance, will, by their terms, survive termination of this Agreement and will be resolved in accordance with the terms and conditions of this Agreement. All indemnity and unperformed obligations will survive termination of this Agreement. The obligation under Section 5 to submit a Final Report shall also survive termination of this Agreement.

22. Assignment

This Agreement or any interest therein may not be assigned or subcontracted without the prior written consent of the Project Manager. In the event of transfer without prior written consent, the Commission may refuse to carry out this Agreement with either the transferor or the transferee and yet retain and reserve all rights of action for any breach of contract committed by Grantee.

Notwithstanding Grantee's use of any subcontractor for performance of this Agreement, Grantee shall remain obligated for full performance hereunder, and the Commission shall incur no obligation other than its obligations to Grantee under this Agreement. Grantee agrees that if subcontractors are employed in the performance of this Agreement, the Grantee and its subcontractors are subject to the requirements and sanctions of ORS Chapter 656, Workers' Compensation.

23. Electronic Means

The parties agree the Commission and Grantee may conduct this transaction, including any contract amendments, by electronic means, including the use of electronic signatures.

24. Notice

Any notice provided for under this Agreement shall be sufficient if in writing and (1) delivered personally to the following addressee, (2) deposited in the United States mail, postage prepaid, certified mail, return receipt requested, (3) sent by overnight or commercial air courier (such as Federal Express), or (4) email addressed as follows, or to such other address as the receiving party hereafter shall specify in writing:

If to the Commission:

Attn: Rana DeBey, Project Manager:  
Mt. Hood Cable Regulatory Commission  
c/o City of Portland/ OCT  
1120 SW 5<sup>th</sup> Ave, Suite 405

Portland, OR 97204  
Email: [rana@mhcrc.org](mailto:rana@mhcrc.org)

If to Grantee:

Attn: Amanda Stark, Executive Director  
The Old Church  
1422 SW 11<sup>th</sup> Avenue  
Portland, OR 97201  
Email: [amanda@theoldchurch.org](mailto:amanda@theoldchurch.org)

Any such notice, communication or delivery shall be deemed effective and delivered upon the earliest to occur of actual delivery, three (3) business days after depositing in the United States mail as aforesaid, one (1) business day after shipment by commercial air courier as aforesaid or the same day an email transmission is sent (or the first business day thereafter if sent on a Saturday, Sunday or legal holiday).



AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT: Expanding The Old Church's  
Programming Production Capabilities

**GRANTEE: The Old Church**

BY: \_\_\_\_\_ Date: \_\_\_\_\_

Name: \_\_\_\_\_

Title: \_\_\_\_\_

**MT. HOOD CABLE REGULATORY COMMISSION SIGNATURES:**

By: \_\_\_\_\_ Date: \_\_\_\_\_  
Mt. Hood Cable Regulatory Commission Chair

Approved as to Form:

By: \_\_\_\_\_ Date: \_\_\_\_\_  
Mt. Hood Cable Regulatory Commission Attorney



Application

01422 - 2021 Community Technology Grants

01600 - Expanding The Old Church's Programming Production Capabilities

Community Technology Grants

Status: Submitted

Original Submitted Date: 05/10/2021 5:00 PM

Last Submitted Date: 06/03/2021 11:56 AM

### Primary Contact

Feel free to edit your profile any time your information changes. [Create your own personal alerts using My Alerts.](#)

**Name:** Nicole Fredericks

Salutation:      First Name:      Middle Name:      Last Name:

**Email:** nicole@theoldchurch.org

**Phone:\*** 509-778-1810

Phone:      Ext.:

**Title:** Grant Writer

### Organization Information

**Organization Name:** The Old Church

**Organization Type:** Non-Profit Entity

**Tax ID:** 93-6044352

**Organization Address:** 1422 SW 11th Avenue

**City\*:** Portland Oregon 97201

City:      State/Province:      Postal Code/Zip:

**Phone:** 503-222-2031

### Project Narrative

<b>Total Grant Funds:</b>	\$45,512.00
<b>Total Match Funds:</b>	\$45,674.00
<b>Total Funds:</b>	\$91,186.00
<b>Proposed Technology</b>	Live video technology
<b>Public Benefit Area</b>	Improving Service Delivery
<b>Project Purpose</b>	

*In defining the project purpose, applicants must:*

The Old Church Concert Hall (TOC) is an all-ages, nonprofit, nonreligious organization located in Portland, Oregon. For over 50 years TOC has excelled in its mission of preserving a historic landmark and being a vibrant hub for the performing arts. Diversity, equity and inclusion are central values as we strive to foster an inspired and creative community in the Multnomah area. TOC's programming is intentionally and thoughtfully curated. We produce over 150 of our own productions a year, as well as host hundreds of other concerts and literary events. We produce and fund free community programming and are long-time partners of many of Portland's innovative and beloved arts organizations, as we sponsor our space for dozens of organizations annually.

In 2019 TOC served over 83,000 audience members, majorly located in Multnomah County. 2020 was poised to be our best year yet - our calendar full, with more shows produced in-house than ever before. Shutting our doors due to COVID drastically reduced our ability to produce shows, create job opportunities for local artists, and connect with our community. As a result, we interacted with only 24,000 audience members in 2020, predominantly through online content.

The COVID pandemic, while cutting off our usual forms of connection with audience members, taught us that we have the potential to reach far more than our 300 person concert hall capacity. Last year we produced several digital Better Together benefit concerts. These performances provided employment opportunities for many local, predominantly BIPOC, musicians and allowed us to connect virtually with thousands of our community members. We also screened our full-feature length documentary about the Portland civil rights protests, *Tipping Point*, which aired to almost 10,000 people and seeded the idea for this project. On April 30th-May 2nd of this year we also hosted *The Mayday LoveStream Returns* live-stream, starring our project consultant Christopher Worth, David Jacobs-Strain, Glitterfox, and more. This event, put on in part to test a live stream concert at TOC, celebrates the culmination of over 60 high-quality, live-streamed concerts produced by the Mayday artists throughout the past year of this pandemic. The three night broadcast went off without a hitch and received very positive responses from our audience. This opportunity allowed us to see the possibility of what we could accomplish with live-streamed events as well as issues that would need to be addressed during the installation. More information about our Better Together series, *Tipping Point*, and *The Mayday LoveStream Returns* events can be found in Supplemental Materials.

The Old Church is respectfully requesting funds from the Mt. Hood Cable Regulatory Commission to support the expansion of our current production capabilities to better reach our community members during and beyond this pandemic. Our chosen Public Benefit Area is to improve our Service Delivery by increasing the quality and accessibility of our arts and music programming to Multnomah County. We plan on recording and/or live-streaming all of our over 150 shows that we produce annually going forward, but are particularly interested in broadcasting our community programming through MetroEast. We are looking to provide MetroEast with community-centered content in order to support our mutually beneficial missions to inspire and celebrate diverse voices. Our annual community programming includes 50 weekly lunch-time concerts and 8-10 We Can Listen shows which are hybrid documentary/performance/panel discussions. Our free community programs all run about 60 minutes long. Partnering with MetroEast will allow us to reach over 350,000 households in the Tricounty area. MetroEast will showcase our content on Comcast Channel 331 in HD (Channel 11 in SD), which reaches the entire metro area, and two plays on Comcast Channel 321 in HD (21 in SD), which covers Portland and East Multnomah County. In East Multnomah County, these programs will also be seen on Frontier FiOs/Zipty cable channels on Channels 22 and 32. Please see MetroEast's Letter of Commitment in our Supplemental Materials.

TOC's ethos is about providing a welcoming space to celebrate diverse voices and musical traditions that inspire and enrich our audiences. We stand in solidarity against racism and damaging systems of oppression wherever and however they exist. Expanding our programming platforms will allow us to make our free community programming more accessible to a wider, more diverse audience. These include We Can Listen, a cultural intersection of storytelling, film, music, and personal expression where we prioritize BIPOC individuals and grassroots organizations as they raise their voices on compelling social justice issues Portlanders have demonstrated are important to them. Our weekly lunch-time concerts have provided free access to classical music since 1968, predominantly serving our elderly, houseless, and disabled populations. This project will allow us to help amplify more diverse voices from our community and create connection through the arts.

Internally, TOC staff, contractors, volunteers, and board strive to reflect the cultural communities we serve, including members

of Indigenous, African American, South American, and LGBTQIA+ identity-groups. Our volunteers, including the 100 artist volunteers for TOC's lunchtime concerts, range in ages from 16 to 85. TOC is also a woman-led organization with 60% women on staff and 50% women board members. Of these, 100% of the staff directors and managers are women, and 100% of the board officer positions are held by women. Our organization is full of musicians, advocates, entrepreneurs and educators. We bring our varied experiences as immigrants, activists, historians and performers to TOC's programming and operations.

Our mission can only be fulfilled when all communities have full and equitable access to the arts in its many forms. We recognize the ways in which race, ethnicity, gender, sexuality, disability, and economic disparities have excluded many in our community from full participation both as audience members, curators, and artists. As such, TOC commits to dismantling and disrupting these barriers and promoting cultural equity as part of its core mission.

To fulfill this commitment, The Old Church will focus on:

1. Promoting voices and points of view that have been historically under-represented in the arts and engage these populations to impact and intervene in the contemporary arts dialogue.
2. Promoting cultural equity throughout the organization including hiring, policies, systems, programs, and services.
3. Demonstrating responsibility to recognize the inequities inherent in our culture and take action to dismantle them.

*(This field has a character limit of 7000)*

#### **Measurable Project Outcomes**

*What project outcomes (no more than four) do you hope to achieve for the identified community or targeted beneficiaries through the use of the proposed technology?*

*The MHCRC is interested in outcomes related to the use of the technology. You will be asked to report on progress made toward achieving these outcomes in your semi-annual grantee reports.*

#### **1. Grow our annual audience by 25% in 2022.**

Through this project we will optimize our recording and live-streaming capabilities to reconnect and grow our audiences during and after this pandemic.

#### **2. Reflect our diverse community onstage by employing at minimum 60% performers and speakers who identify as BIPOC, LGBTQ+, women, and/or artists with disabilities. Reflect our diverse community onstage by employing at minimum 60% artists who identify as BIPOC, LGBTQ+, women, and/or disabled.**

We recognize the importance of representation as we cultivate an inclusive and celebratory space in our concert hall. By expanding our programming online and airing content through MetroEast, we will be working within a different framework of accessibility and inclusion to connect with artists and audience members we've never been able to reach before.

#### **3. Release at least four recorded community programs per month through MetroEast's Comcast and Frontier cable channels.**

We will pursue releasing four monthly, high-quality community programs through a distribution deal with MetroEast. Our annual community programming includes 50 weekly lunch-time concerts and 8-10 We Can Listen shows which are hybrid documentary/performance/panel discussion events. Our free community programs all run about 60 minutes long. MetroEast will rerun our individual performances up to three times, usually for an evening weeknight, morning or afternoon weekday, and weekend viewings.

*(This field has a character limit of 1500)*

#### **Evaluation Plan**

*How will you evaluate progress toward, and achievement of, the projects anticipated outcomes?*

*The evaluation plan should include evaluation questions, strategies or methodologies to collect data in order to answer the questions and steps to document findings and lessons learned, and should directly tie to the measurable outcomes listed above.*

**1. Grow our annual audience by 25% in 2022.**

We will use ticket sales, concert hall bookings, and our online platforms, including Facebook, Youtube, and our website, to measure our annual audience count. While it's important context that partnering with MetroEast will allow us to reach over 350,000 households in the Tricounty area, we are not able to track direct viewership through these channels.

**2. Reflect our diverse community onstage by employing at minimum 60% performers and speakers who identify as BIPOC, LGBTQ+, women, and/or artists with disabilities.**

DEI are central values as we strive to foster an inspired and creative community. We will include optional identity-based questions on our artist contracts to better understand the identities we are, and are not, reflecting onstage.

**3. Release at least four recorded community programs per month through MetroEast's Comcast and Frontier cable channels.**

Our success will be measured by a count of regularly recorded shows shared with MetroEast via our Project Coordinator. Further context will include our number of live-streamed shows through our own platforms, as well as the development of our relationship with MetroEast. To better the quality of our work we will attend a variety of MetroEast's in-kind services and workshops. We plan to utilize their Producer's Corner for regular networking opportunities and their monthly workshops including courses on equipment usage, film editing, and multi-camera production. These opportunities will allow us to fully utilize our new system and improve the quality of our productions as we navigate this new landscape of performances and live talks. This relationship will be measured through the development and production of content through their platform.

*(This field has a character limit of 2500)*

**Project Partners**

*A "Project Partner" is defined as an organization that supplies cash or in-kind resources and/or plays an active role in the planning and implementation of the project. You should present who your project partners are, their respective roles in the project, and specific contribution each partner will make to the project in the form of financial support, equipment, personnel, or other resources.*

*Please list project partners as confirmed or unconfirmed.*

*Please include a contact name & email address for each project partner listed. Staff will contact the project partner in order to verify the partnership.*

(Confirmed) MetroEast is a community media hub who invigorates civic engagement, inspires diverse voices, and strengthens community life through high quality, low-cost media training to the public and media support to schools, government, and non-profit organizations. They are based in East Multnomah county with a viewership of over 350,000 local households. Through this project we are planning to pre-record and live-stream events to both personally produce and release content through MetroEast's platform, as well as to better facilitate private recording sessions. Through our relationship with MetroEast, we will have access to a variety of in-kind services and workshops, valued at \$2,000. We plan to utilize their Producer's Corner for regular networking opportunities and their monthly workshops including courses on equipment usage, film editing, and multi-camera production. These opportunities will allow us to fully utilize our new system and improve the quality of our productions as we navigate this new landscape of performances and live talks. Seth Ring, MetroEast's Director of Education and our project partner, can be reached at [seth@metroeast.org](mailto:seth@metroeast.org) or (971)266-3250.

(Confirmed) Our current plan is supported by the consultation of Christopher Worth, a local producer and performing artist. He is the creator and director of The Mayday LoveStream, one of the Pacific NW's premiere live stream shows. In 2020, Christopher led the Mayday team to retrofit the Hallowed Halls recording studio for broadcast and raised over \$60k in support of local musicians and artists. Worth has designed our equipment budget and will oversee the purchase, installation, and initial technician training elements of this project. Worth has previously worked with TOC on live shows and holds the live-stream production expertise to execute this project. Christopher Worth can be reached at [worthmusic@gmail.com](mailto:worthmusic@gmail.com).

*(This field has a character limit of 3000)*

**PROJECT FEASIBILITY SECTION includes: Technical Design, Project Start/End Date, Implementation Plan and Project Budget (see Final Application Budget form)**

## Technical Design

*The Technical Design should specify in detail the proposed technology and equipment to be employed; the rationale in selecting the particular technology; how the technical design supports the projects use of the community media center channels; and the plans for maintaining and upgrading the system or equipment in the future.*

Through this project TOC is planning to record events to release high-quality content through MetroEast, and live-stream performances through our online platforms. Our technology upgrades will include the installation of four movable camera stations and technology to support recording, editing, and live-streaming content. The proposed system is designed to be efficient, compact, and built for long-term expansion and durability.

Our four camera stations will include: two on either side of the auditorium, one at the back hosting two cameras at the editing and stream station, and a fourth station by the stage for handheld shots or motorized slider shots - utilizing a total of five cameras. This system is designed to be operated by two people for maximum quality, but could be operated by one person with stationary camera positions as needed. Each of the Panasonic BGH1 cameras will be housed inside a protective SmallRig metal case and then mounted atop a Manfrotto video tripod with a fluid head attachment for smooth pan and tilt control and a Dolica tripod dollie for easy mobility. The S1H camera rig will function as our stage handheld camera or, when we have a scaled down crew, sit atop the motorized Edelkrone slider unit where it can move back and forth automatically.

The lenses selected here are similar focal lengths and construction quality to those tested and used in The Mayday LoveStream live productions, but all are adapted for the MFT sensor of the BGH1. As these are native Panasonic lenses, they will integrate more effectively with the BGH1 camera bodies for better auto-focus and each has included optical image stabilization to reduce shake. For the handheld S1H camera, we have paired it with a full frame 12-35mm wide angle zoom lens to capture more dramatic angles from near the stage.

For audio we have supplemented The Old Church's existing system with three additional wireless LAV mics for panel discussions and mobile speakers. Each of these transmits an analog, high resolution audio signal to the main board while allowing the speakers to move freely across the stage.

Each camera will record in ultra HD to the Atomos Ninja external monitor/recorders that are hardwire synced via Genlock cables to the Aja Gen10 and timecode over the TOC network. These units will then send high resolution 4k60fps feeds via 12gSDI from the cameras to our master switcher, the Atomos Sumo 19, where the stream will be live-edited, recorded, and synced with the audio feed from the TOC board. The live-edit will downsize to 1080p before porting out from the Atomos through the Black Magic WebPresenter HD encoder. The Cat6 connections allow for remote control of the cameras and provide a backup for streaming if needed.

Since most of the heavy stream processing will occur in the Atomos and Black Magic units, this stream station will only need a laptop for final graphics additions before the stream goes live. The refurbished Macbook Pro 16" will be able to handle all stream demands and any post-video production. We have included noise cancelling headphones to allow the technician to stay in the room with the live music or edit shows elsewhere.

The entire streaming system will pack down quickly into ultra compact Pelican cases and stow on a small U-Line cart for storage after the shows.

Cables will be snaked by a professional electrician from the back stream and editing desk location through the attic. These cables will include XLR, Cat6 Ethernet, 12gSdi, and Genlock. They will run from the attic to the sound booth, front of stage, and our third camera station for full audio, video, and ethernet-based communication.

In 2023, following the evaluation phase, we will select a vendor to provide ongoing maintenance for the project's equipment and address any issues as they arise. We anticipate that most maintenance would likely be more geared toward cable or connector replacement on joints that are getting utilized repeatedly. The technology chosen in this design is estimated to last at least five years before upgrades may be needed.

*(This field has a character limit of 5000)*

### **Proposed Project Start and End Date:**

*Projects may include timelines of up to 18 months, and must wrap up by December 2022.*

**Proposed Start Date (month/year):** July 2021

**Proposed End Date (month/year):** December 2022

### **Implementation Plan**

*The Implementation Plan should include major tasks and milestones in addition to detailed tasks needed to successfully implement the project..*

Our Project Consultant will complete equipment purchase, installation, and initial training elements of this project. The installation phase will only take a few months to complete, with an anticipated timeline of July-September 2021.

Technician training will be two-fold. During the installation phase, Christopher Worth will train three technicians on the new equipment, including system setup and breakdown, camera operations, stream technology, and troubleshooting. Supplemental technician training will come through MetroEast's in-kind trainings, including the following courses: Studio Camera, Studio Control Room, Micro-Mobile, Audio Booth, Editing Final Cut Pro X, Black Magic Ursa Mini Camera. These will allow us to fully utilize our new system and improve the quality of our productions. Our Project Coordinator will also attend MetroEast's orientation to become familiar with their policies around submitting content.

During installation, we will hire a professional electrician to run cables through our attic to avoid tripping hazards and maintain a minimalist aesthetic. They will snake these cables through existing openings and spaces. No building renovations or alterations will be required for this project.

We will also contract a designer to create a graphics package, including set intros and outros, intermissions, third levels, and relevant logos. This package will be utilized in every edited TOC recording to create a standardized brand and to simplify the editing process.

We will begin distributing content to MetroEast for their 2021 Fall Season, which starts September 26. This also starts the evaluation phase of our project, running until December 2022. Evaluation measures will include maintaining records of ticket sales, bookings, and virtual audience numbers; surveying artists; and tracking MetroEast distribution details.

Please find a visual timeline reflecting this implementation plan in the Supplemental Materials.

*(This field has a character limit of 2000)*

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## **Budget Narrative**

### **Budget Narrative**



## **PERSONNEL**

Project Director. TOC's Executive Director, Amanda Stark, is overseeing this project. In her time as ED she has led TOC's transformation into a concert hall serving diverse audiences. Encompassing both executive and artistic direction, she is responsible for programming, development, managing large facility projects, content quality, and overseeing project evaluation measures. 20 hours will be spent throughout the three month installation phase, and then 20 hours per month during the fifteen month evaluation phase. Based on 320 estimated hours at \$25 per hour, the cost to the project will be \$8,000.

Grant Funds: \$0

Match: \$8,000 - The Old Church

Project Coordinator. TOC's Operations Director, Gina Piroli, will manage the overall day to day activities of the grant project, including securing agreements with contractors and project partners, scheduling, recordkeeping, accounting, providing internal reports on project activities, and ensuring video distribution to MetroEast. She will attend MetroEast's orientation course as well as complete data collection and reporting to support project evaluation. 20 hours will be spent throughout the three month installation phase, and then 20 hours per month during the fifteen month evaluation phase. Based on 320 estimated hours at \$20 per hour, the cost to the project will be \$6,400.

Grant Funds: \$0

Match: \$6,400 - The Old Church

Technician Time for Training. TOC Technicians will train with the Project Consultant and MetroEast. They will be trained by the Project Consultant during the installation phase on the ins and outs of operating all the streaming equipment from setup to post show editing, including troubleshooting for any potential mid-stream interruptions and how to respond. Training will culminate in a live run through of a full show from beginning to end. Supplemental technician training will come through MetroEast's monthly workshops and in-kind trainings, detailed more fully under Education and Training. The Project Consultant's fee for training is included in his fee under Contractual. Based on an approximate 40 hours at \$30 per hour for three technicians, the cost to the project will be \$3,600.

Grant Funds: \$0

Match: \$3,600 - The Old Church

Total Personnel Costs: \$18,000

## **EDUCATION AND TRAINING**

Training Courses led by MetroEast. Supplemental technician training will come through MetroEast's in-kind monthly workshops and trainings, including the following courses: Studio Camera, Studio Control Room, Micro-Mobile, Audio Booth, Editing Final Cut Pro X, Black Magic Ursa Mini Camera. These will allow us to fully utilize our new system and improve the quality of our productions. Additionally, our Project Coordinator will attend MetroEast's orientation to become familiar with their policies around submitting content.

Grant Funds: \$0

Match: \$2,000 - MetroEast, in-kind

Total Education and Training Costs: \$2,000

## **TRAVEL**

N/A

Total Travel Costs: \$0

## **CONTRACTUAL**

Project Consultant. Christopher Worth is a producer and performing artist based out of Portland, OR. Christopher will oversee

project design, system installation, launch, as well as providing the upfront initial technician training during the installation phase. The flat fee for this service is \$5,000.

Grant Funds: \$5,000

Match: \$0

Graphic Designer. We will contract a graphic designer to create a graphics package, including set intros and outros, intermissions, third levels, and relevant logos. This package will be utilized in every edited TOC recording to create a standardized brand and to simplify the editing process. The flat fee for this service is \$5,000.

Grant Funds: \$0

Match: \$5,000 - The Old Church

Equipment Maintenance. A technician will be contracted for 12 months during 2023 (year three of project) to provide ongoing maintenance for the project's equipment. Based on local estimates, we are planning for a maintenance contract of \$100 per month, for a total cost to the project of \$1,200.

Grant Funds: \$0

Match: \$1,200 - The Old Church

Total Contractual Grant Funding: \$5,000

Total Contractual Matching Funding: \$6,200

Total Contractual Costs: \$11,200

## **EQUIPMENT**

Digital Cameras. (4) Panasonic LUMIX BGH1 Box Camera @ \$2,000 = \$8,000; (1) Panasonic LUMIX DC-S1H @ \$3,500 = \$3,500; (4) Atomos Ninja 5" Monitor/Recorders @ \$600 = \$2,400; (1) BirdDog BDFlex Encoder @ \$400 = \$400. Total cost to project is \$14,300.

Grant Funds: \$0

Match: \$14,300 - Reser Family Foundation Fast Track Grant and RACC

Lenses. (1) Panasonic Lumix G X Vario 12-35mm (f2.8) lens @ \$850 = \$850; (2) Panasonic Lumix G X Vario 35-100mm (f2.8) lens @ \$950 = \$1,900; (1) Panasonic Leica DG Vario 50-200mm (f2.8-4) lens @ \$1,700 = \$1,700; (1) Panasonic Lumix G Vario 12-35mm (f2.8) @ \$700 = \$700; (4) UV Filters @ \$50 = \$200. Total cost to project: \$5,350.

Grant Funds: \$4,451

Match: \$899 - RACC

Tripod and Mount Accessories. (4) Film Tripods with fluid heads @ \$1,050 = \$4,200; (4) Dolica Tripod Dollies @ \$250 = \$1,000; (4) Small Rig Cages (3024) with Monitor Mounts (2904) @ \$140 = \$560; (1) Arri Locating Handle (2165) @ \$80 = \$80; (4) Small Rig Baseplate (2272) and Rods (1659) @ \$120 = \$480; (1) Edelkrone SliderPLUS Pro @ \$900 = \$900; (1) Edelkrone Slide Module V3 @ \$550 = \$550. Total cost to project: \$7,770.

Grant Funds: \$7,770

Match: \$0

Audio. (3) Shure BLX14CVL LAV Mics @ \$300 = \$900; (1) Microphone Adaptor DMW-XLR-1 @ \$400 = \$400. Total cost to project: \$1,300.

Grant Funds: \$1,300

Match: \$0

Cables, Cards, and Batteries. (5) AtomFlex HDMI Cables (12") @ \$50 = \$250; (10) Panasonic 7.28v Batteries @ \$55 = \$550; (5) Atomos NP-960 Batteries @ \$130 = \$650; (5) AtomX Battery Eliminator @ \$20 = \$100. Total cost to project: \$1,550.

Grant Funds: \$1,550  
Match: \$0

Storage. (4) AngelBird AtomX SSDs @ \$200 = \$800; (5) SD Cards @ \$150 = \$750; (2) Case for Cameras/Lenses @ \$350 = \$700; (1) Tripod Bag @ \$300 = \$300. Total cost to project: \$2,550.  
Grant Funds: \$2,550  
Match: \$0

Stream and Editing Station. (1) Atomos Sumo 19 Recorder and Switcher @ \$1,900 = \$1,900; (1) Angelbird AtomX Internal SSD 1 TB @ \$550 = \$550; (2) Angelbird AtomX Handle @ \$40 = \$80; (1) Black Magic Web Presenter HD Encoder @ \$500 = \$500; (1) Refurbished Macbook Pro 16" Laptop @ \$3,800 = \$3,800; (1) Noise Cancelling Headphones @ \$180 = \$180; (1) U-Line Computer Cart @ \$300 = \$300. Total cost to project: \$7,310.  
Grant Funds: \$7,310  
Match: \$0

Software. (1) Final Cut Pro Editing Software @ \$300 = \$300. Total cost to project: \$300.  
Grant Funds: \$0  
Match: \$300 - RACC

Sync/Remote Operation. (1) UniFi Managed PoE+ Gigabit Switcher/Hub @ \$400 = \$400; (1) Atomos Ultra Sync Blue @ \$150 = \$150; (5) Atomos AtomX Sync @ \$150 = \$750; (1) AJA Gen10 HD/SD Synd Generator @ \$195 = \$195. Total cost to project: \$1,495.  
Grant Funds: \$1,495  
Match: \$0

Cables. (5) Genlock Cables (100-150ft) @ \$90 = \$450; (5) Ethernet Cables - Long (150 ft) @ \$70 = \$350; (2) Ethernet Cables - Short (50 ft) @ \$30 = \$60; (3) SDI Cables - Long (150 ft) @ \$165 = \$495; (2) SDI Cables - Mid (50 ft) @ \$90 = \$180. Total cost to project = \$1,535.  
Grant Funds: \$1,535  
Match: \$0

Total Equipment Grant Funding: \$27,961  
Total Equipment Matching Funding: \$15,499  
Total Equipment Costs: \$43,460  
See Supplemental Materials for a full equipment list with line item descriptions.

## **INFRASTRUCTURE/FACILITIES CONSTRUCTION**

Electrician. We will contract an electrician to snake XLR, Cat6 Ethernet, 12gSdi, and Genlock cables between camera stations and streaming booth via our attic to avoid tripping hazards and maintain a minimalist aesthetic. The flat fee for this service is \$8,000.  
Grant Funds: \$8,000  
Match: \$0

Total Infrastructure/Facilities Construction Grant Funding: \$8,000  
Total Infrastructure/Facilities Construction Matching Funding: \$0  
Total Infrastructure/Facilities Construction Costs: \$8,000

**MISCELLANEOUS**

N/A

Total Miscellaneous Costs: \$0

**OVERHEAD COSTS**

Fiber Optic Service. Our monthly internet fiber optic service with Lumen/CenturyLink will be utilized heavily during this project for uploading/sending edited performances to MetroEast and streaming live shows. An expected upgrade to our service will occur this fall, resulting in the anticipated following monthly charges: \$342/month from July-Sept 2021 and \$500/month from October 2021-December 2022. The total cost to project = \$8,526.

Grant Funds: \$4,551

Match: \$3,975 - The Old Church

Total Overhead Grant Funding: \$4,551, reflecting 10% of total MHCRC ask of \$45,512

Total Overhead Matching Funding: \$3,975

Total Overhead Costs: \$8,526

**Total Project Grant Funding: \$45,512****Total Project Matching Funding: \$45,674****Total Project Cost: \$91,186**

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**Line Item Budget**

<b>Cost Category</b>	<b>Grant Funds</b>	<b>Match Amount</b>	<b>Project Total</b>
Personnel	\$0.00	\$18,000.00	\$18,000.00
Education and Training	\$0.00	\$2,000.00	\$2,000.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$5,000.00	\$6,200.00	\$11,200.00
Equipment	\$27,961.00	\$15,499.00	\$43,460.00
Infrastructure/Facilities Construction	\$8,000.00	\$0.00	\$8,000.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$4,551.00	\$3,975.00	\$8,526.00
<b>Totals</b>	<b>\$45,512.00</b>	<b>\$45,674.00</b>	<b>\$91,186.00</b>

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**Supplemental Material Attachments**

<b>File Name</b>	<b>Description</b>	<b>File Size</b>
The Mayday LoveStream Returns.pdf	The Mayday LoveStream Returns Description, Marketing, and Technology Overview	3.1 MB
The Old Church Letter of Commitment (MetroEast 2021).pdf	Letter of Commitment from MetroEast	223 KB
TOC 2020 Programming Posters (2).pdf	TOC Online Programming Posters	7.2 MB
TOC Implementation Timeline (1).pdf	TOC Implementation Timeline	49 KB
TOC Overhead Layout and Amenities.pdf	TOC Floorplan and Amenities	444 KB
TOC Production Equipment Budget.pdf	TOC Production Equipment Budget	72 KB

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## **Final Application Signature**

<b>Signature of Duly Authorized Representative</b>	Amanda Stark
<b>Date</b>	05/25/2021
<b>Title</b>	Executive Director
<b>Phone</b>	503-869-4608
<b>E-mail</b>	amanda@theoldchurch.org



**The Mayday LoveStream Returns  
April 30th-May 2nd at The Old Church Concert Hall**

The Old Church shut its doors on March 12th, 2020 because of the COVID-19 pandemic. Remaining shuttered has drastically reduced our ability to produce shows, create job opportunities, and connect with our community. By expanding our production capabilities we are striving to bring live shows back to Multnomah audiences and develop more opportunities for new creation with local artists.

On April 30th-May 2nd we hosted The Mayday LoveStream Returns, starring our project consultant Christopher Worth, David Jacobs-Strain, Glitterfox, and more. This event, put on in part to test a live stream concert at TOC, celebrates the culmination of over 60 high-quality live streamed concerts produced by the Mayday artists throughout the past year of this pandemic in an effort to bring us all together. The three night broadcast went off without a hitch and received very positive responses from our audience. This opportunity allowed us to see the possibility of what we could accomplish as well as issues that would need to be addressed during the installation.

Selected highlights of our live shows can be viewed here:

Introduction:

[https://youtu.be/T2d\\_sb-\\_Vbc?t=324](https://youtu.be/T2d_sb-_Vbc?t=324)

Lo Steele's performance:

[https://youtu.be/T2d\\_sb-\\_Vbc?t=7010](https://youtu.be/T2d_sb-_Vbc?t=7010)

Host Christopher Worth interviewing Lo Steele and accompanying artists:

[https://youtu.be/T2d\\_sb-\\_Vbc?t=10239](https://youtu.be/T2d_sb-_Vbc?t=10239)

Flyover States performance, followed shortly by host interview:

[https://youtu.be/T2d\\_sb-\\_Vbc?t=4330](https://youtu.be/T2d_sb-_Vbc?t=4330)

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## The Mayday LoveStream Returns | 4.30 5.1 & 5.2

2 messages

---

**The Old Church Concert Hall** <staff@theoldchurch.org>  
Reply-To: The Old Church Concert Hall <staff@theoldchurch.org>  
To: nicole@theoldchurch.org

Thu, Apr 29, 2021 at 6:14 AM

[View this email in your browser](#)

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THEOLDCHURCH.ORG



### A TRIPLE EVENING AFFAIR

Streaming Live from THE OLD CHURCH CONCERT HALL

Come celebrate a year of music, community, & gratitude  
set to the tunes of:

Christopher Worth & David Jacobs-Strain (4.30)  
Glitterfox & Cassandra Lewis (5.1)  
Flyover States & Lo Steele (5.2)

STREAMING STARTS EACH NIGHT | 7pm  
@ [FACEBOOK LIVE](#)

FREE TO WATCH

A year ago, a bootleg crew of passionate creators came together to navigate the new world of entertainment during lockdown, offering a hi-fi, high-quality experience to both performers and viewers during a time in which live music was paused and artists were out of work.

What began as a nightly, month-long livestream event at gorgeous local recording studio, The Hallowed Halls, evolved into a mobile production team collaborating with various livestream fundraising projects throughout Portland.

As we move into spring and the world slowly reopens, we reflect on all that's changed after the unprecedented year we collectively experienced. We consider a most important aspect of life that we've all missed so dearly: Togetherness.

Setting our sights to community, we look at the imperative role art and music plays within society. With its ability to connect both friends and strangers across all ages and beliefs, art moves the human spirit in undeniable ways. As we turn the corner after a long year, let the direction we take always lead back to the heart of it all: each other.

Click the links below to learn more about the artists:

[Christopher Worth](#)

[David Jacobs-Strain](#)

[Glitterfox](#)

[Cassandra Lewis](#)

[Flyover States](#)

[Lo Steele](#)

Film production adheres to strict Covid-19 health and safety guidelines.

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You have signed up for our mail list or are currently a member of The Old Church Society.

**Our mailing address is:**  
The Old Church Concert Hall  
[1422 S.W. 11th Avenue](#)  
[Portland, OR 97201](#)

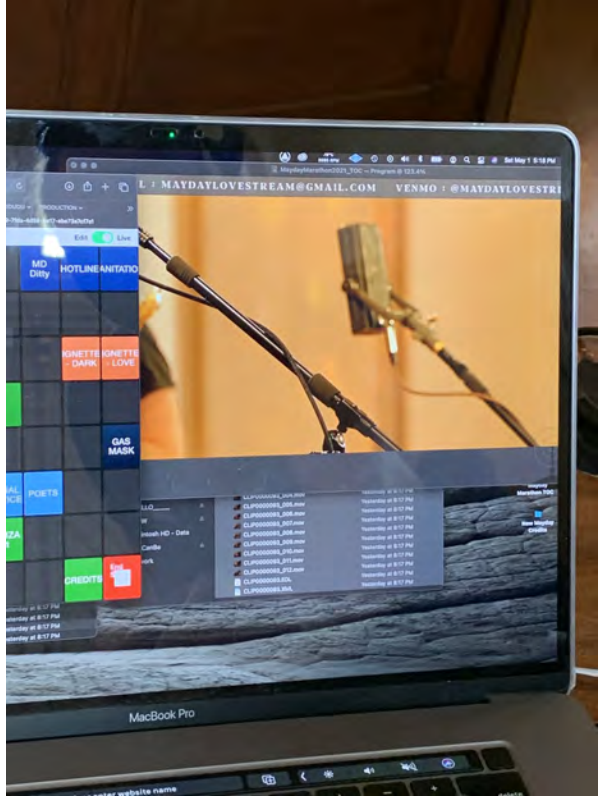
[Add us to your address book](#)



## Images of Setup and Technology Used



The Mayday LoveStream Returns at TOC



The Mayday LoveStream Returns at TOC



# TAKE CONTROL OF THE MEDIA

March 15, 2021

Dear Mt. Hood Cable Regulatory Commission,

We're very excited to work with The Old Church to support their programming. MetroEast's mission to inspire diverse voices by training the public, schools, and nonprofits in media production dovetails nicely with The Old Church's commitment to creating artistic productions, diversity, equity and inclusion. Below are the details of our partnership.

MetroEast is committed to working with The Old Church by:

## Training

Providing Training and any additional or supplemental Equipment for The Old Church

- Comprehensive training in field video production using our Field Cameras, Microphones, and Light Kits
- Training in our Professional editing software, Final Cut Pro, and access to our fleet of laptops
- Access to studio facilities and editing suites

## Screening

We will share The Old Church's content via our cable channels on Comcast and Frontier, which broadcast to over 350,000 homes in the Tricounty area.

We are grateful to partner with such a dynamic and diverse organization, with arts and the education of the public as their priority. We hope that this partnership will help expand the reach of The Old Church's programming—bringing the good work they do to even more people in the Portland area and beyond.

Thank you,

A handwritten signature in black ink that reads 'Seth J Ring'.

Seth Ring  
Director of Education  
MetroEast Community Media  
(971) 266-3250  
[seth@metroeast.org](mailto:seth@metroeast.org)

WHAT THE PORTLAND PROTESTS TELL US ABOUT THE STATE OF AMERICA

# TIPPING POINT



VANJAM PRODUCTIONS AND WE CAN LISTEN IN ASSOCIATION WITH SOME SERIOUS BUSINESS PRESENT  
SOUND RECORDED BY STEPHEN FISK EDITED BY JON MEYER  
DIRECTOR OF PHOTOGRAPHY JON MEYER CONSULTING PRODUCER JON GARCIA  
WE CAN LISTEN PRODUCER CONSTANCE BRACEWELL IMPACT PRODUCER AMANDA STARK  
CO-PRODUCER JULIANNE R. JOHNSON EXECUTIVE PRODUCER TOC PRESENTS DIRECTED BY JON MEYER



TOC

SOME  
SERIOUS  
BUSINESS



TIPPINGPOINTDOCUMENTARY.COM

# TOC

CONCERT HALL

07.15.20 7PM

## BETTER TOGETHER

A VIRTUAL BENEFIT CONCERT SERIES

### EPISODE 4: ANTHEMS

**SAEEDA WRIGHT**

**TRENETI**

**MadgesdiqCEG**

**KINGSLEY**



[theoldchurch.org/bettertogether](https://theoldchurch.org/bettertogether)

FREE TO WATCH. DONATIONS WELCOME.

*LIFT + AMPLIFY + SUPPORT BLACK, INDIGENOUS, POC VOICES.*

# BETTER TOGETHER

A VIRTUAL BENEFIT CONCERT SERIES

08.27.20 7PM

EPISODE 5: MASTERS OF CEREMONY

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**LAST OF A DYING BREED**  
**AMENTA ABIOTO**  
**C3 THE GURU**

[theoldchurch.org/bettertogether](http://theoldchurch.org/bettertogether)

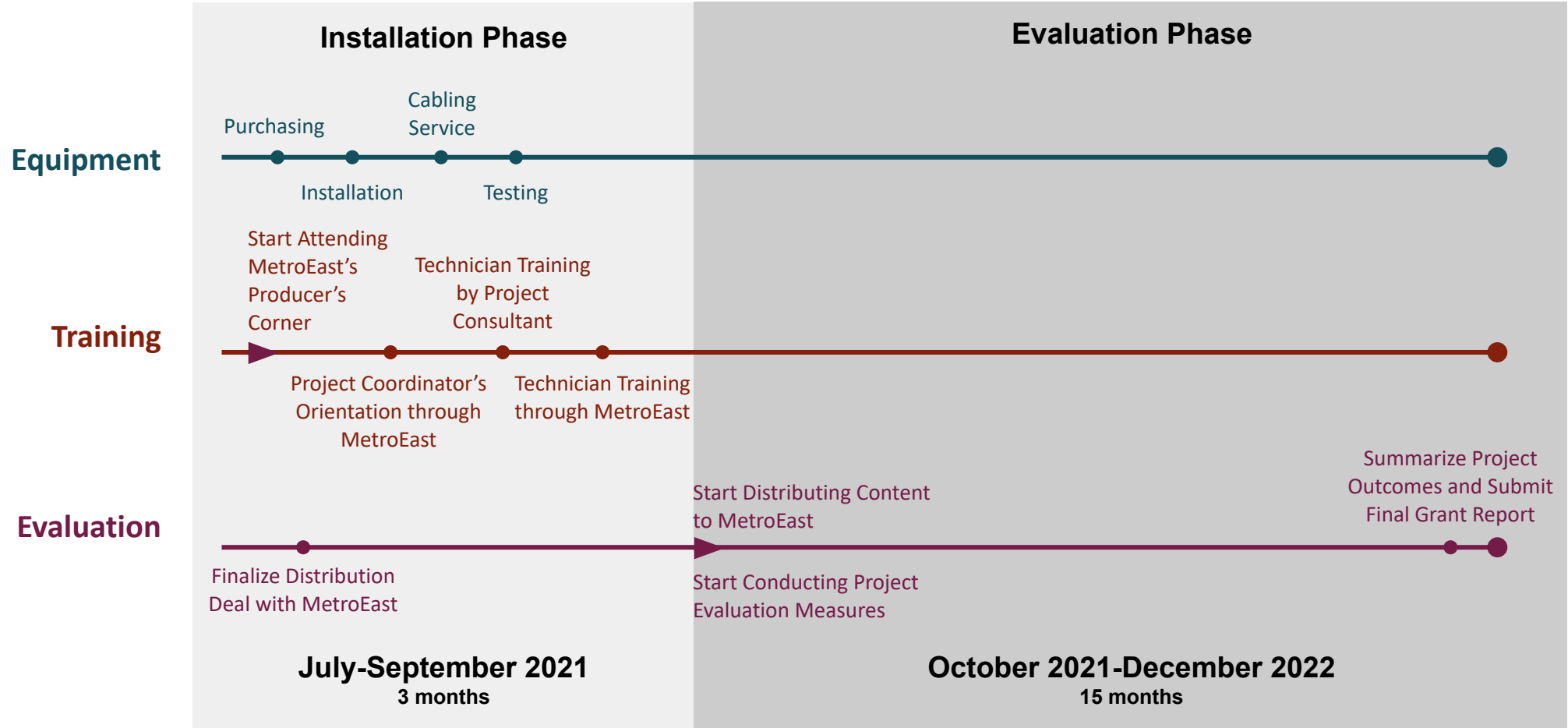
FREE TO WATCH. DONATIONS WELCOME.



**TOC**  
CONCERT HALL

LIFT + AMPLIFY + SUPPORT BLACK, INDIGENOUS, POC VOICES

# TOC Project Implementation Timeline



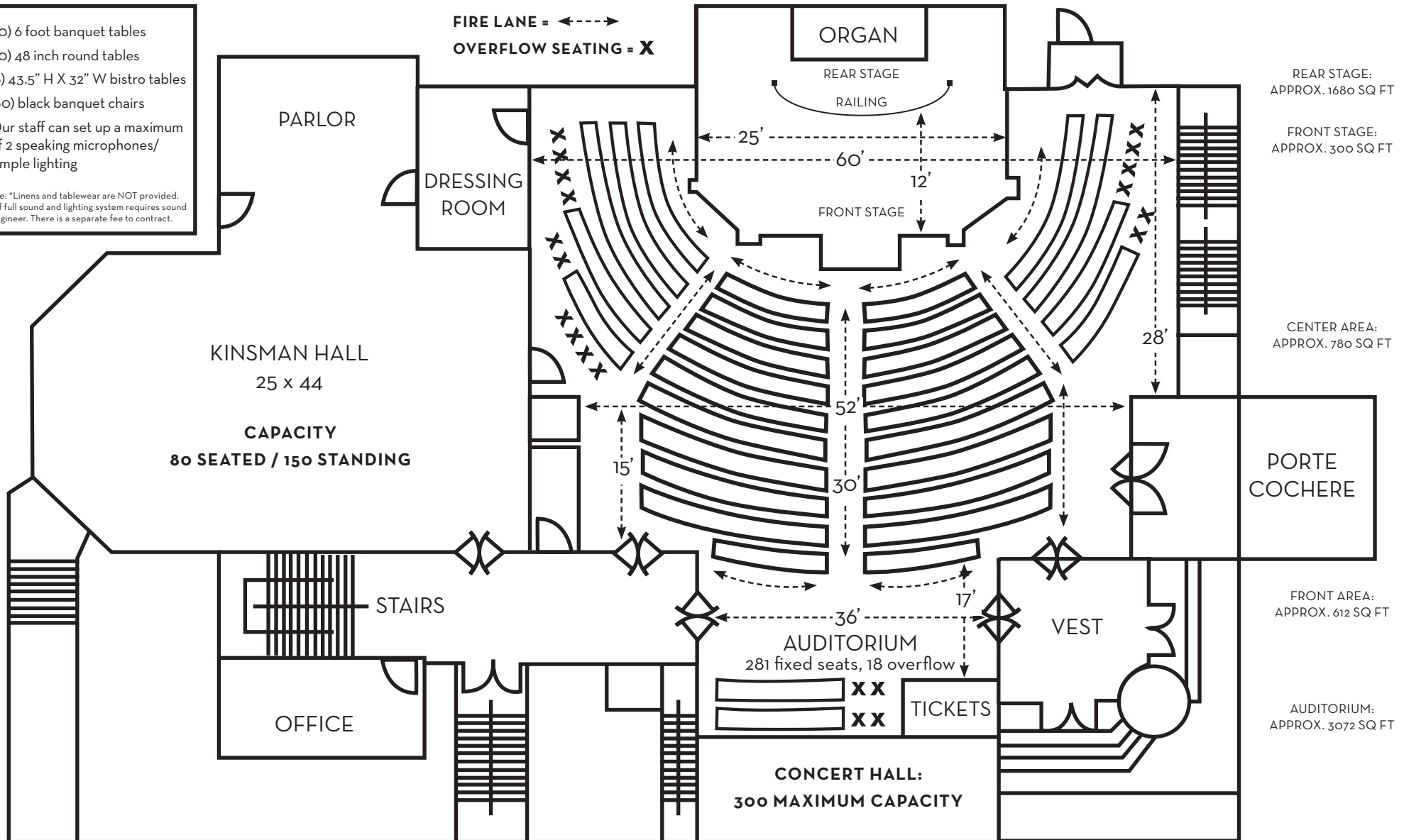
# FIRE CODE LEGAL OVERFLOW SEATING

281 FIXED SEATS, 18 OVERFLOW SEATING

On hand:

- (10) 6 foot banquet tables
- (10) 48 inch round tables
- (6) 43.5" H X 32" W bistro tables
- (60) black banquet chairs
- Our staff can set up a maximum of 2 speaking microphones/ simple lighting

Note: \*Linens and tablewear are NOT provided. Use of full sound and lighting system requires sound engineer. There is a separate fee to contract.



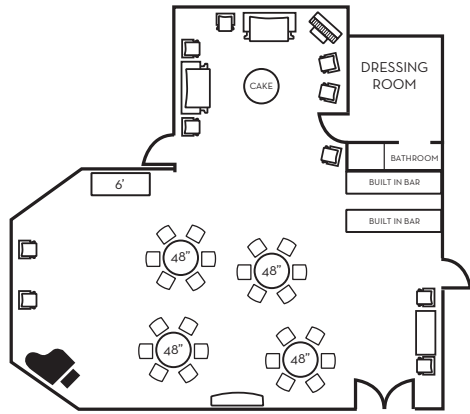
Please check items needed for your event.

PROJECTOR	PROJECTOR SCREEN	MICROPHONES (2) W/STAND HOW MANY?	BISTRO TABLES HOW MANY?	48" ROUND FOLDING TABLES HOW MANY?	6 FOOT BANQUET TABLES HOW MANY?	CHAIRS HOW MANY?	CANDELABRAS (2)

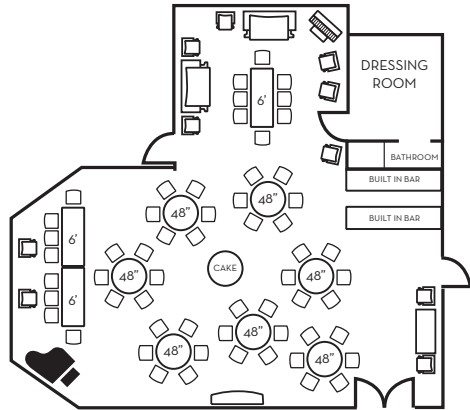
Please note: Antique tables, pianos and large antique furniture cannot be moved. For special requests, please contact office one week prior to your event.



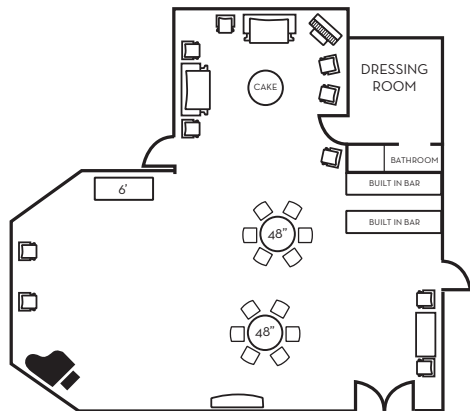
# KINSMAN HALL LAYOUT FORM



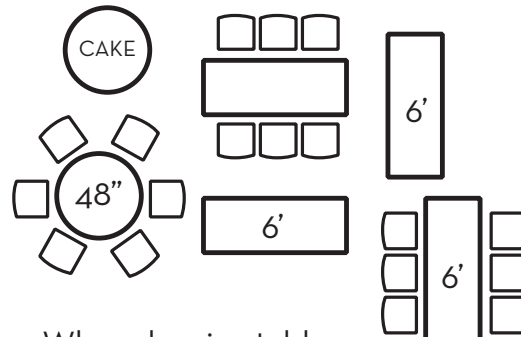
Above: typical layout, with seating at tables for 24 and dance area.



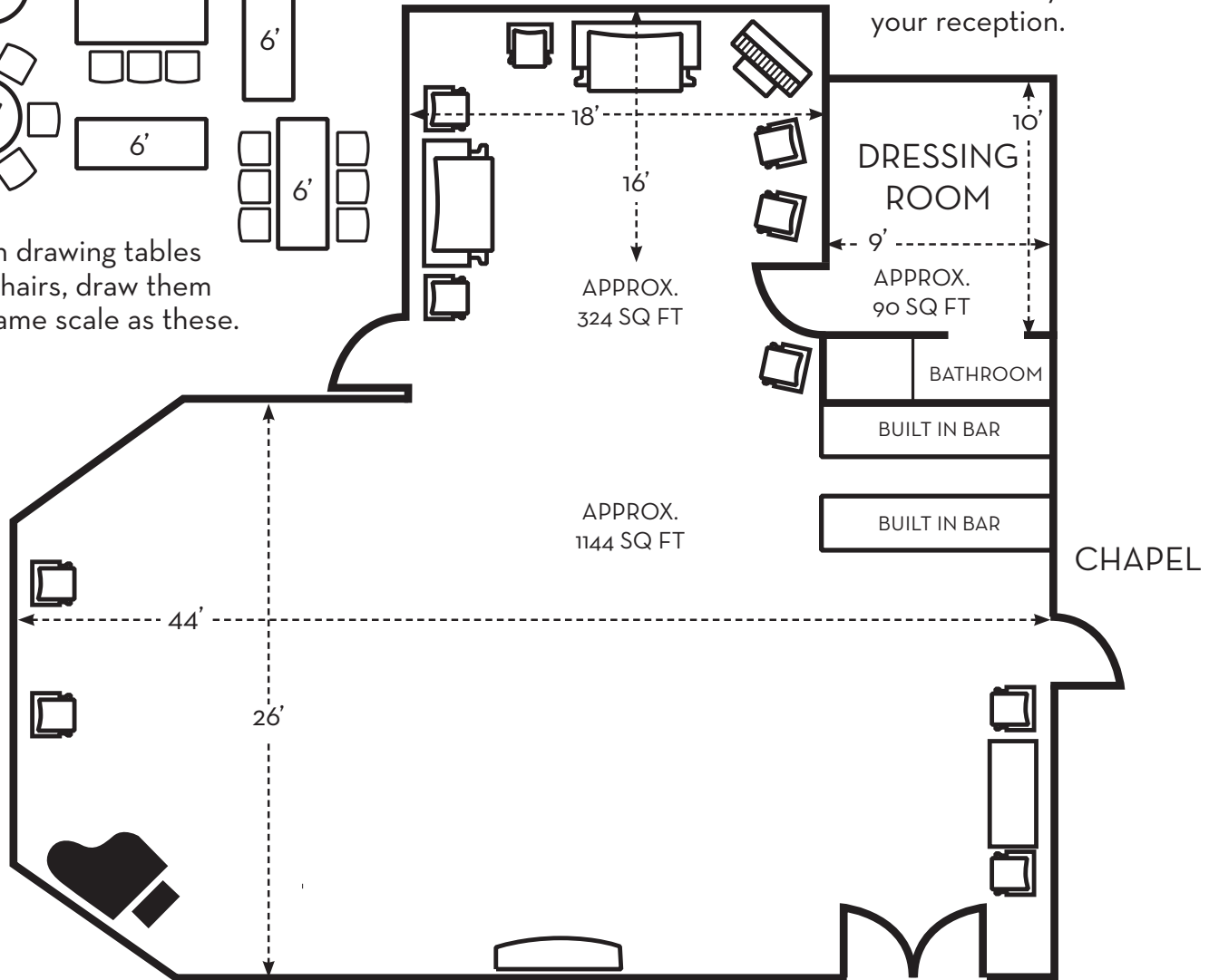
Above: seating at tables for 58, with head table, but no dance area.



Above: simple reception, lots of room, large dance area by piano.



When drawing tables and chairs, draw them the same scale as these.



Please return this form to The Old Church at least three days before your reception.

**Directions:** If you'd like to use one of the suggested layouts to the left, just circle the layout you'd prefer. If you'd like to make your own layout, please draw on the map above, indicating where you'd like tables and chairs placed. (**Note:** The cake table cannot be removed from Kinsman Hall, so remember to put it somewhere! You can use it for seating just like the other round tables, if you'd like.) Our built in wetbar provides ample room for serving food and drinks but you always can add banquet tables to your layout.

Please check here [ ] if you'd like extra chairs set up lining the available walls.

## TOC Production Equipment Budget

ITEMS	COST	QUANTITY	TOTAL	NOTES
<b>CAMERAS</b>				
- Panasonic LUMIX BGH1 Box Cam	\$2,000	4	\$8,000	10mp Live MOS Sensor with 4k recording, dual iso, genlock, and ethernet capability
- Panasonic LUMIX DC-S1H	\$3,500	1	\$3,500	Handheld portable camera for up front mobile shot.
- Atomos Ninja 5" Monitor/Recorders	\$600	4	\$2,400	External monitor/recorder for cameras for viewing and 4k/RAW recording
- BirdDog BDFlex Encoder	\$400	1	\$400	NDI encoder for handheld portable camera (S1H)
	<b>Total Cameras =</b>		<b>\$14,300</b>	
<b>LENSES</b>				
- Panasonic Lumix G X Vario 12-35mm (f2.8)	\$850	1	\$850	MFT Zoom lens with OIS   Wide angle lens for center shot   effective 24-70mm range
- Panasonic Lumix G X Vario 35-100mm (f2.8)	\$950	2	\$1,900	MFT Telephoto Zoom lens with OIS   for side camera position shots   effective 70-200mm range
- Panasonic Leica DG Vario 50-200mm (f2.8-4)	\$1,700	1	\$1,700	MFT Telephoto Zoom lens with OIS   for long center shot close ups   effective 100-400mm range
- Panasonic Lumix G Vario 12-35mm (f2.8)	\$700	1	\$700	Wide angle full frame zoom for DC-SG1 Handheld Camera
- UV Filters	\$50	4	\$200	Mounted on lenses for scratch protection
	<b>Total Lenses =</b>		<b>\$5,350</b>	
<b>TRIPODS AND MOUNT ACCESSORIES</b>				
- Film Tripods with fluid heads	\$1,050	4	\$4,200	Manfrotto 504x fluid video head (or 502) & 502AM alu twin leg tripod OR similar (Sachtler, Benro)
- Dolica Tripod Dollies	\$250	4	\$1,000	Rolling dolly bases for each of the 4 BGH1 tripods
- Small Rig Cages (3024) w/ Monitor Mounts (2904)	\$140	4	\$560	Metal cages for camera protection and accessory mounting
- Arri Locating Handle (2165)	\$80	1	\$80	1 Suspended handle for mobile rig operation (S1H)
- Small Rig Baseplate (2272) and Rods (1659)	\$120	4	\$480	Baseplate 1674 + 30cm rod rails and 15mm rod clamp (for 3 longer telephoto lenses)
- Edelkrone SliderPLUS Pro	\$900	1	\$900	Long V5 version - for slider shots
- Edelkrone Slide Module V3	\$550	1	\$550	Motorized module for automated slider movements
	<b>Total Tripods and Mount Accessories =</b>		<b>\$7,770</b>	
<b>AUDIO</b>				
- Shure BLX14CVL LAV Mics	\$300	3	\$900	Analog wireless microphones for speakers.
- Microphone Adaptor DMW-XLR-1	\$400	1	\$400	Hot shoe XLR microphone interface for audio recording to camera (up to 96khz/ 24bit)
	<b>Total Audio =</b>		<b>\$1,300</b>	
<b>CABLES, CARDS, BATTERIES</b>				
- AtomFlex HDMI Cables (12", coiled)	\$50	5	\$250	Hi resolution (4k@60) HDMI short cables from LUMIX cameras to the Atomos recorders
- Panasonic 7.28v Batteries	\$55	10	\$550	Battery power for the BGH1 cameras (for mobile, or wall power alternative)
- Atomos NP-960 Batteries	\$130	5	\$650	Battery power backups for the Atomos Shogun 5" monitor/recorder screens
- AtomX Battery Eliminator	\$20	5	\$100	Shore power for Atomos screens
	<b>Total Cables, Cards, and Batteries =</b>		<b>\$1,550</b>	
<b>STORAGE</b>				

- AngelBird AtomX SSDs	\$200	4	\$800	500gb for Atomos monitor/recorders to capture 4k externally (default recording mechanism
- SD Cards for in cameras	\$150	5	\$750	128gb SDXC 300mb/s   Sony Tough, Sandisk Extreme pro OR Amplim   Internal backup recording on each camera or for mobile
- Case for Cameras/Lenses	\$350	2	\$700	Pelican Cargo/Protector or similar
- Tripod Bag	\$300	1	\$300	Nalpak TP-0738 Tuffpak
	<b>Total Storage =</b>		<b>\$2,550</b>	
<b>STREAM AND EDITING STATION</b>				
- Atomos Sumo 19	\$1,900	1	\$1,900	19" Recorder + Live Switcher   3g 1080p up to 12g SDI/4k
- Angelbird AtomX SSD 1 TB	\$550	1	\$550	Internal SSD drive for recording live stream feed
- Angelbird AtomX Handle	\$40	2	\$80	Add on for durable handling of SSD hard drives
- Black Magic Web Presenter HD	\$500	1	\$500	Encoder from Atomos switcher to computer or direct to RMPT server
- Refurbished Macbook Pro 16" Laptop	\$3,800	1	\$3,800	Stream base station for graphics + post editing bay OR Mac Mini (M1 chip) + 4k Display
- Noise Cancelling Headphones	\$180	1	\$180	For stream engineer   Sony WH-1000X3 or Similar
- U-Line Computer Cart	\$300	1	\$300	34"x20" - rolling rack for computer station and gear transport
	<b>Total Stream and Editing Station =</b>		<b>\$7,310</b>	
<b>SOFTWARE</b>				
- Final Cut Pro Editing Software	\$300	1	\$300	For post production editing
	<b>Total Software =</b>		<b>\$300</b>	
<b>SYNC / REMOTE OPERATION</b>				
- UniFi Managed PoE+ Gigabit Switcher/Hub	\$400	1	\$400	Ethernet connector to operate settings from central Tether software (12 ports)
- Atomos Ultra Sync Blue	\$150	1	\$150	Mobile Bluetooth Sync Extender for long range timecode sync
- Atomos AtomX Sync	\$150	5	\$750	Mounts to back of the Atomos Ninja and Shogun and syncs camera timecodes over network
- AJA Gen10 HD/SD Synd Generator	\$195	1	\$195	Genlock sync code to send to cameras   OR Blackmagic Sync Generator
	<b>Total Sync/Remote Operation =</b>		<b>\$1,495</b>	
<b>CABLES</b>				
- Genlock Cables (100-150ft)	\$90	5	\$450	To send genlock signal from sync generator to cameras
- Ethernet Cables - Long (150 ft)	\$70	5	\$350	For remote control of cameras (Cat 6)
- Ethernet Cables - Short (50 ft)	\$30	2	\$60	For remote control of cameras (Cat 6)
- SDI Cables - Long (150 ft)	\$165	3	\$495	Canare / 4k cables or similar (12g sdi) - to connect far cameras to switcher
- SDI Cables - Mid (50 ft)	\$90	2	\$180	Canare / 4k cables or similar (12g sdi) - to connect far cameras to switcher
	<b>Total Cables =</b>		<b>\$1,535</b>	
<b>TOTAL BUDGET =</b>			<b>\$43,460</b>	