

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

This Agreement is between the Mt. Hood Cable Regulatory Commission (Commission), through the Office for Community Technology (OCT), and MetroEast Community Media (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 Mobile Media Education Initiative Project.

AGREEMENT:

1. Grant Amount, Use of Grant

Grantee is awarded a total amount of \$200,850 or 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. 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 \$200,850 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.

No later than October 15, 2020, Grantee shall submit to the Project Manager supporting documentation of actual expenditures made against the Grant advance amount through September 30, 2020. Supporting documentation 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 financial documentation of Grant project expenditures or alternative reporting schedules for the Grant advance amount.

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.

4. Financial 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 one (1) year 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. An example of the range of report information collected is attached to this Agreement as Attachment 2. 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 July 1, 2020 through December 31, 2020; January 1, 2021 through June 30, 2021; July 1, 2021 through December 31, 2021. 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 31, 2022.

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 are 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 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

Subject to the limitations and conditions of the Oregon Constitution, Article XI, Sections 7 and 9, and the Oregon Tort Claims Act (ORS 30.260 through 30.300), the parties agree to indemnify and hold one another harmless from any loss, damage, injury, claim, or demand arising from their respective activities in connection with this Grant. Neither party shall be liable for any loss, damage, claim, or demand arising from the negligence of the other party or its agents or employees.

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. 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, 2020, 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, May 31, 2022.

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's Project Manager before any obligations are incurred; or

(b) Mutual written agreement of the Grantee and Commission's Project Manager.

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
PO Box 745
Portland, OR 97207-0745
Email: rana@mhcrc.org

If to Grantee:

Attn: Seth Ring, Director of Education and Inclusion
MetroEast Community Media
829 NE 8th St
Gresham, OR 97030
Email: seth@metroeast.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: Mobile Media Education Initiative

GRANTEE: MetroEast Community Media

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

01160 - 2020 Community Technology Grants

01335 - Mobile Media Education Initiative

Community Technology Grants

Status:	Submitted
Original Submitted Date:	04/08/2020 3:27 PM
Last Submitted Date:	06/01/2020 10:29 AM

Primary Contact

Name:	Mr.	Seth		Ring
	Salutation	First Name	Middle Name	Last Name
Email:	seth@metroeast.org			
Phone:*	971-277-6722			
	Phone		Ext.	
Title:				

Organization Information

Organization Name:	MetroEast Community Media		
Organization Type:	Non-Profit Entity		
Tax ID			
Organization Address:	829 NE 8th St		
City*	Gresham	Oregon	97030
	City	State/Province	Postal Code/Zip
Phone:	503-667-8848		

Executive Summary

[Executive Summary](#)

The Executive Summary is your opportunity to introduce your project. The Executive Summary should briefly cover the core aspects of the project and address the following questions as applicable: Who are the communities to be served? What community need is the project designed to address? What public benefit area will the project focus on? What are the anticipated outcomes? How will the proposed technology solution address the identified needs and public benefit area? What types of programming will you produce and share on the community access channels? As applicable, what organizations are participating as project partners?

MetroEast Community Media's mission is to use media to invigorate civic engagement, inspire diverse voices, and strengthen community life. We are a Gresham based nonprofit who has brought media training to East Multnomah County for over 35 years. As East Multnomah County has become more diverse, we have tailored our equity and inclusion efforts to accommodate underserved groups including people of color, immigrants and refugees, senior citizens, people with disabilities, and low-income families. Part of this effort has been seeking input from our community through workshop feedback, community stakeholder advice, listening sessions, and the formation of an education advisory board. We have especially taken to heart this major piece of feedback: transportation barriers prevent participants from experiencing our training and workshops. With this input, we have decided to seek funds for building out a Mobile Media Education Initiative that will better help us reach our beneficiaries.

We have a combined strategy that will allow us to reach 250 youth through co-programmed workshops with Schools and Community organizations and 400 community members through targeted community event programming. We'll be providing hands-on media experiences at events like I Heart Rockwood and Festival of Nations, helping us to reach people of color, immigrants and refugees and low-income beneficiaries in East County. These touchpoints will build community relationships and increase awareness of MetroEast services, including our Public Workshops, Digital Inclusion Efforts and Media Education Camps for Youth.

Rather than having beneficiaries come to us, we will bring the programming to them which will allow us to serve greater numbers of people, increase understanding and awareness of media technology, and overcome transportation barriers. With the support of the MHCRC and local partnerships with East Metro STEAM Partnership, Multnomah County Library, Open School East, Rockwood Preparatory Academy, Gordon Russel Middle School SUN Program, Centennial School District and Gresham Barlow School District, we can empower residents of East County with new tools and training that will open opportunities and make their voices heard.

We will be following the model set by other tremendously successful mobile technology labs like Beaverton's Future Bus and Baltimore's Mobile Innovation Lab. Our services will complement Gresham Barlow School District's Tomorrow bus, which is delivering maker space content while we will be delivering media creation content.

We have increased our request by \$25,000 from the initial request for additional funds for the purchase of a new vehicle, as opposed to donation of a used vehicle. Purchasing a new vehicle will reduce potential vehicle downtime and repair costs.

We have also requested \$61,000 for additional equipment to build a complete gear library for our mobile programming. Since submission of the pre-app, MetroEast has fleshed out the equipment needed to make this project successful. MetroEast is confident that staff can develop and deliver youth educational programming to 250 students and engage with 400 community members, but in order to do so effectively and without tapping into MetroEast's in-demand facility equipment, we needed to increase the equipment requested. The additional equipment request includes 15 computers, 15 iPads and 5 additional cameras, plus related accessories and software. Increasing the amount of available gear will decrease the student to technology ratio, facilitating better learning outcomes. This will also give us enough equipment to lend out as well as simultaneously serve multiple educational programs (ie: we have laptops on loan for a camp, but also need a set of them for a public event we are offering). Finally, additional equipment will also help to reduce staff time dedicated to gear management, requiring less reconfiguration of computers between different uses and fewer repairs.

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Project Narrative

Total Grant Funds:	\$200,850.00
Total Match Funds:	\$218,980.00
Total Funds:	\$419,830.00
Proposed Technology	Video production equipment
Public Benefit Area	Reducing Disparities for Underserved Communities
Project Purpose	

In defining the project purpose, applicants must:

MetroEast Community Media is a nonprofit specializing in media education, production and distribution. For the past three years, we have created a robust media education program through our Rockwood DIY (Digital Inclusion and Youth) Project, previously housed in Rockwood. Due to the loss of this building, and inspired by community feedback, we have decided that a mobile approach to our education would best fit the needs of our target beneficiaries in East County Multnomah County (the area east of I-205 including Gresham, Fairview, Wood Village, Troutdale and part of Portland). Our Mobile Media Education Initiative will deliver media training to East County residents, helping them realize the potential of media technology for future career and secondary education opportunities.

In April of 2019, MetroEast and East Metro STEAM Partnership co-hosted a listening session with past workshop participants, workshop translators and community stakeholders to assess our program strategy. Similar listening sessions were held with other organizations in East County. The overwhelming takeaway was that transportation to class/workshop sites was a barrier to participation. MetroEast's Mobile Media Initiative aims to reduce that barrier.

We will target historically underserved groups including youth, people of color and low-income families in East County. East Multnomah county is diversity-rich, but resource-poor; over 80 languages are spoken, roughly 30% of East Multnomah county residents are people of color—many of them immigrants and refugees (15% of East County residents are foreign born and 10% are not US Citizens), and many are making under \$30,000 per year. 27% of children in this area live in poverty (Rockwood Knocks Survey, Institute of Portland Metropolitan Studies). Because Eastside schools are not able to fundraise as much as their Westside counterparts, additional afterschool programming is more difficult to provide, per studies from Metro.

We will reach these beneficiaries through media education workshops with local school districts and through our presence at community events like I Heart Rockwood and Festival of Nations. We intend to serve 250 east county youth directly through workshops and engage 400 more individuals through community outreach at events. The purpose of serving at community events is to heighten community awareness of MetroEast services and connect them back to our Public Workshops and camps for youth. Examples of our youth workshop partnerships include our after school Podcasting camp with Rockwood Prep Academy, where students interviewed professionals of color about their career path. Another example is our Digital Portfolio Class with Open School East, where we worked with students to create a website and personal statement film that would give them a resume building work sample. Based on our experience and those of our peers (Beaverton Future Bus, Tomorrow Bus) it is best to co-create curriculum with teacher, it leads to better teacher and student engagement. We are working with our partners to create programming that accommodates the current realities of the COVID 19 crisis and social distancing requirements.

This new mobile approach to teaching technology has been very successful for other organizations like Beaverton's Future Bus and Baltimore's Mobile Innovation lab. Both have brought makerspace technology to hundreds of schools and thousands of students. During the COVID-19 crisis, Beaverton's Future Bus has been instrumental in delivering technology into the hands of those who need it. We are in close connection with the educators behind Gresham Barlow School District's Tomorrow Bus, another mobile maker space. They have borrowed heavily from Beaverton's Blueprint and we see them as a complimentary service to our Mobile Media Innovation lab. They will be delivering makerspace programming: 3D printers, laser printers and other physical creation technologies, while we will be delivering media creation programming to Gresham-Barlow, Reynolds, Centennial and David Douglas school districts.

An essential part of MetroEast's mission is to empower and elevate diverse voices through media training. This grant will help us fulfill that mission by bringing a mobile approach to serving our beneficiaries. Specifically, we are seeking assistance in outfitting a vehicle with the filmmaking equipment and capabilities to bring experiences and training directly into our community. We will work with schools and community partners to bring in-depth filmmaking and media workshops directly into some of the poorest, most underserved neighborhoods in the Metro area. Keeping in mind adjustments for social distancing and COVID 19 accommodations might change how we deliver programming, we anticipate the following camp, class and community event schedule that would serve our 250 youth and 400 community event beneficiaries, providing over 300 hours of programming:

- 9 total media creation workshops, during or after school in the Course of the 2020-2021 broken down into:

- 3 multi-week projects (ie: a 5 week after school video workshop at Rockwood Prep Academy that serves ~20 mixed grade level students) serving ~50 students, 120 hours total programming
- 6 one to two day hands on experiences that cycle an entire grade level through a smaller project/experience (ie: a two day introduction to interview techniques class for Dexter McCarty middle schools 8th grade students) serving ~100 students, 48 hours total programming
- 2 total media creation summer camps (ie: a week long, summer Make + Think + Media camp at Rockwood Prep Academy that serves ~25 mixed grade level students) serving ~50 students, 80 hours total programming
- 12 visits to library lunch sites for hour-long pop-up media technology workshops serving ~50 students, 18 hours total programming
- 3 appearances at large community events - providing brief experiences to media technology serving ~400 participants, 15 hours total programming

MetroEast will be tapping into its 35 years of media education expertise to teach these technologies. Through youth filmmaking workshops during the school year and summer, we will provide inspiration and depth of learning for would-be media professionals. We will also provide sample learning opportunities at community events to introduce media production technologies and spark interest and excitement from attendees to further pursue our training and technology at our studios in Gresham. In an increasingly monopolized media environment where access to technology dictates whose voice gets heard, these technologies offer marginalized communities a voice. We are building on existing relationships with partners to ensure we have free space to deliver the programming in the spaces where our target populations are.

A mobile approach to our media classes will provide a much more meaningful connection to the East County Community. Rather than having beneficiaries come to us, we will bring the programming to them. We hope this will allow us to serve greater numbers of people, increase understanding and awareness of media technology and overcome transportation barriers. By having the additional laptop, tablet and camera equipment requested, this will allow us to conduct simultaneous programming and more than one location (ie: we have Digital Portfolio students at Open School East using 6 of our DSLR cameras and are able to use the remaining 4 at Dexter McCarty Middle School for interview instruction classes).

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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.

To track outcomes for our project, we will:

- Collect attendance numbers, demographic and income data from our after school and in-school workshops
- Collect information on participants' learning and future interest in the technology taught in their respective workshops
- Review final student projects for production quality
- Calculate hours of content generated for channels
- Track number of community events attended and estimated participant numbers
- Track the number of community event attendees that:
- Participate in MetroEast Orientations or events
- Enroll their students in MetroEast workshops and camps

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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.

We will be working with a number of East County Educational Organizations to bring this project to fruition:

- Gresham Barlow School District has shared their planning process and their design plans for their Tomorrow Bus Project, a mobile make space serving the district. We will also be connecting with them to co-program workshops. They will be providing maker space content and we will be providing media creation content. We have been working with Gresham High School Journalism Teacher, Breanne Carlisle, to provide advanced film instruction to students and will continue this work next year. We will continue to work with Ron Neighorn of Dexter McCarty Middle School on video workshops. We will also work with GBSD's Tomorrow Bus instructors to implement VR filmmaking programming. This in-kind contribution and payment for direct video projects is estimated at \$9,200.
- Rockwood Prep Academy has hosted MetroEast camps, including Make+Think+Media and our after-school Podcasting Camp. They continue to allow us to use their space free of charge and assist with recruitment for camps. We will continue to do a mix of summer and after school media creation programming with Rockwood Prep. This in-kind contribution is estimated at \$5,500.
- Open School East has hosted MetroEast for our Digital Portfolio class. High school students receive elective credit towards graduation for completing the class. They continue to allow us to use their space free of charge and assist with recruitment for classes. We are currently working with students via Google Classroom and Google Meet to implement this class remotely. We intend to program our Digital Portfolio Class with them next school year. This in-kind contribution is estimated at \$8,800.
- Centennial School District will be working with us to help create curriculum, recruit participants for our workshops and provide programming space at their facilities, free of charge. We will most likely be working with Centennial's SUN program to explore VR filmmaking as well as traditional filmmaking on iPads and DSLR cameras.
- Gordon Russel SUN Program will be working with us to create curriculum, recruit participants for our workshops and provide programming space at their facilities, free of charge. We will most likely be doing an iPad-based filmmaking program with them to help create their school news. This in-kind contribution is estimated at \$2000
- Multnomah County Library (specifically the Rockwood branch) has provided access to their maker space for both our Make+Think+Media and Virtual Reality Filmmaking camps. We will continue to partner with them by using their maker space for programming, free of charge, and continue to ask them for recruitment assistance for camps. We have planned a podcasting camp with them this summer but will wait for further COVID 19 instruction from the Governor to decide how we implement it. We plan on visiting their Rockwood Library free lunch site in East County in 2021 for our pop up media experiences. This in-kind contribution is estimated at \$1200.
- East Metro STEAM Partnership (EMSP) will be connecting MetroEast Community Media to partners, interns and sources for participants and funding. Specifically, EMSP has been crucial in connecting us with key district CTE and media instructors such as Amy Lindahl STEM Coach at Centennial School district and Carla Gay, Innovation and Partnership Director, with Gresham Barlow School District. They have also given funding for grants in the past. This in-kind contribution is estimated at \$250.

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PROJECT FEASIBILITY SECTION includes: Technical Design, Implementation Plan, Organizational Capacity 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 access channels; and the plans for maintaining and upgrading the system or equipment in the future.

This grant will allow MetroEast to purchase additional computers, software and video equipment, much of which we already use and support, but which will be specifically dedicated for use only with offsite programs. This will increase the number of people we can serve at one time, ease pressure on our public lending library of equipment, and significantly reduce tech support time needed to reconfigure devices between uses from different programs.

MetroEast will work with an outfitter to build out the van to support our planned programming. We plan to model the vehicle buildout on the "Tomorrow Bus" -- a mobile science and engineering lab for the Gresham Barlow School District. We are in contact with the team responsible for the vehicle design, as well as the teachers who are using the bus, and will leverage their experience as we navigate our own buildout. We have chosen a smaller form vehicle (short bus or Ford Transit-type van) for our vehicle type to assure we do not need a trainer with a Commercial Driver's License to drive it. We don't plan on offering exhibitions and programming inside the vehicle, although we will be outfitting it with screens on the outside of the vehicle.

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Proposed Project Start and End Date:

Projects may include timelines of up to 36 months.

Proposed Start Date (month/year) 06/2020

Proposed End Date (month/year) 12/2021

Implementation Plan

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

See Attachment.

(This field has a character limit of 21000)

Organization Capacity

The applicant should demonstrate the Organization's capacity to successfully integrate the project into the organization.

MetroEast's lifeblood is based on solid partnerships with nonprofits, schools, and government. Our flagship talk show program, Community Hotline, brings local nonprofits and other community organizations in to discuss their services, current issues, and events. MetroEast is highly regarded in the East County community. We won Gresham's 2017 Nonprofit of the Year award, in part due to our Digital Inclusion efforts in East County. We are also a Certified Gresham Green Business. This past July, our Director of Education & Volunteers, Seth Ring, won the Emerging Leaders in Community Media award due to his work with Digital Inclusion and Media Education.

Our partners help us engage East County residents through resources, staff, and local connections:

- We partnered with the Multnomah County Library to create curriculum and teach our Welcome to Computers Classes for immigrants and refugees. Many of the participants are recruited through a partnership with IRCO (Immigrant & Refugee Community Organization).
- Free Geek, an electronics recycling and refurbishing nonprofit, provided free computers for our participants.
- We partnered with the Pacific Northwest College of Arts' Make+Think+Code lab for our Make+Think+Media summer camp. We collaborate with PNCA instructors to continually develop our integrated media curriculum.
- We partnered with East Metro STEAM Partnership and OregonASK to host listening sessions around STEAM based programming in East Multnomah County.
- We created a podcasting workshop for Rockwood Prep Academy's after-school programming. They also hosted our summer Make+Think+Media workshop.
- We are currently working with Open School East students on digital portfolio projects that will make them more competitive in applying to colleges and jobs.

These examples show that MetroEast has the staff capacity and expertise to build curriculum that targets the needs and interests of diverse populations. The success of these one-off past experiences has shown that we could expand and scale up our youth education programming we currently offer if we had more dedicated equipment that was easy to transport offsite.

(This field has a character limit of 5500)

Measurable Project Outcomes

What project outcomes do you hope to achieve for the identified community or targeted beneficiaries through the use of the proposed technology?

At the end of the project we expect the following outcomes:

- Deliver media classes and workshops to 250 East County youth through after-school and in-school and summer programming
- A majority of the youth participants will achieve Increase Skill Attainment of Media Technology and express an interest in future career or secondary education opportunities.
- Hold outreach and engagement sessions at a minimum of three community events
- We will put tracking in place to measure recruitment and engagement from our community events

Budget Narrative

Budget Narrative

See attached Budget Narrative.

Statement of Matching Resources

A project will not be considered eligible for funding unless the applicant documents the capacity to supply matching resources of at least 50 percent (50%) of the total project cost.

The Statement of Matching Resources is essential to understanding which project costs identified in the Budget Narrative and the line item Budget will be supported by the applicant organization and which project cost will be supported by Project Partners.

MetroEast will provide matching resources in the amount of \$122,830 of staff, intern and volunteer time. The hours of volunteers and unpaid interns will be valued at current minimum wage.

MetroEast will provide matching resources in the amount of \$4,000 to pay for educational contractors.

MetroEast will provide matching resources in the amount of \$1,000 to pay for background checks for volunteers, contractors and interns who work with children.

MetroEast will provide matching resources in the amount of \$5,000 towards purchase of a van.

MetroEast will provide matching resources in the amount of \$26,200 towards equipment purchases.

Project partners will provide matching resources in the amount of \$26,950 towards facility, outreach and staffing requirements as detailed in the Partner Commitments section.

MetroEast will provide \$3,000 in marketing and outreach support, \$10,000 in food and \$5,000 in supplies and consumables to support this program

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$122,830.00	\$122,830.00
Education and Training	\$0.00	\$0.00	\$0.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$5,000.00	\$5,000.00
Equipment	\$185,850.00	\$31,200.00	\$217,050.00
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$44,950.00	\$44,950.00
Overhead	\$15,000.00	\$15,000.00	\$30,000.00
Totals	\$200,850.00	\$218,980.00	\$419,830.00

Final Application Signature

Signature of Duly Authorized Representative	Seth Ring
Date	06/01/2020
Title	Director of Education
Phone	971-277-6722
E-mail	seth@metroeast.org

Supplemental Material Attachments

File Name	Description	File Size
Mobile Media Education Initiative Implementation Plan.xlsx	Implementation Plan	35 KB
Mobile Programming Initiative Budget - Budget Narrative.pdf	Budget Narrative	66 KB

Partner Commitment Letter(s)

File Name	Description	File Size
Centennial School District Letter of Support (MHCRC) - Google Docs.pdf	Centennial School District Letter of Support	93 KB
EMSP Letter of Support (MHCRC).pdf	East Metro STEAM Partnership Letter of Support	132 KB
GBSD Letter of Support MHCRC 2020 SIGNED.pdf	Gresham Barlow School District Letter of Support	1.1 MB
Gordon Russel SUN Program Letter of Support (MHCRC).pdf	Gordon Russell Middle School Letter of Support	45 KB
Open School East Letter of Support (MHCRC 2020).pdf	Open School East Letter of Support	385 KB
Rockwood Library Letter of Support.pdf	Rockwood Library Letter of Support	163 KB
Rockwood Prep Letter of Support.pdf	Rockwood Prep Letter of Support	306 KB

	Total	Grant Funds	Match	Description
PERSONNEL				
Trainer (50% for 18 months)	\$48,750		\$48,750	.50 FTE will be dedicated to working on Mobile Programming. This includes planning curriculum, recruiting students, managing interns and contractors and teaching classes. Jessica Liu, our Equity and Inclusion Manager will be the primary trainer although other trainers with specialized subject matter expertise may be tapped to lead some classes. \$48,750 in matching funds
Director of Education (33% for 18 months)	\$41,580		\$41,580	The Director of Education will manage the program, plan curriculum, report on program outcomes and liaise with community partners. \$41,580 in matching funds
Operations/Events Coordinator	\$2,500		\$2,500	Administrative support - such as processing waivers and running background checks for volunteers; Customer service - managing camp and class registrations; Managing catering and food for camps and events. \$2,500 in matching funds
Interns, Volunteers & other MetroEast staff	\$15,000		\$15,000	MetroEast will pull a variety of resources to support workshops and trainings. We have a robust volunteer base and host approximately 15 interns annually. MetroEast production staff also frequently assist on more technical workshops. \$15,000 in matching funds
Equipment & IT Support	\$12,000		\$12,000	MetroEast has a dedicated team that supports the technical needs of the entire organization and will also support the mobile programming initiative. Equipment room team manages check-outs, configures equipment and performs minor repairs. Our IT team supports software and computer configuration and manages wifi, internet and data transfers. \$12,000 in matching funds
CONTRACTORS				
Contractors	\$4,000		\$4,000	MetroEast will hire contractors to supplement staffing at camps and workshops in order to maintain good student:teacher ratios. \$4,000 in matching funds
Universal Background Check	\$1,000		\$1,000	Background checks for contractors, volunteers and interns. \$1,000 in matching funds
VEHICLE				
Van	\$40,000	\$35,000	\$5,000	Ford Transit Van - High Roof, Extended;\$40,000 grant funds will go towards purchase of van and graphic van wrap; \$10,000 match will go to remainder of van purchase, registration and title fees. \$35,000 in grant funds and \$5,000 in matching funds
Outfitting	\$35,000	\$35,000		MetroEast will work with a local outfitter to build out the van's interior, add solar and electrical \$35,000 in grant funds
Low Voltage Wiring Design & Installation	\$3,000		\$3,000	MetroEast staff will design and install low voltage wiring for the van to support audio, video and internet transmission \$3,000 in matching funds
Equipment				
DSLR Cameras	\$25,000	\$20,000	\$5,000	10 DSLR cameras to teach video and photography; \$20,000 in grant funding and \$5,000 in matching funds
DSLR Lenses	\$5,600	\$5,600		Lenses for cameras; \$5,600 in grant funding
Tripods	\$7,200	\$6,000	\$1,200	10 Tripods; \$6,000 in grant funding and \$1,200 in matching funds
VR Cameras	\$3,000	\$3,000		6 VR cameras to teach and demo VR projects; \$3,000 in grant funding
VR Headsets	\$10,000	\$10,000		6 VR headsets for viewing VR projects; \$10,000 in grant funding
Macbook Pros	\$45,000	\$36,000	\$9,000	15 Macbook Pros for media education; \$36,000 in grant funding and \$9,000 in matching funds
iPads	\$17,250	\$12,250	\$5,000	15 iPads for media education; \$12,250 in grant funding and \$5,000 in matching funds
Software	\$9,000	\$6,000	\$3,000	Software for media education and fleet management; \$6,000 in grant funding and \$3,000 in matching funds

	Total	Grant Funds	Match	Description
Accessories and Storage	\$10,000	\$10,000		Computer peripherals, hard drives, cables; \$10,000 in grant funding
Canopies	\$1,000	\$1,000		2 Canopy for outdoor events and classes; \$1,000 in grant funding
Projector/Screen	\$2,500	\$2,500		Projector and screen for outdoor screenings; \$2,500 in grant funding
Monitors	\$2,500	\$1,500	\$1,000	5 Monitors for media education and viewing; \$1,500 in grant funding and \$1,000 in matching funds
Wifi Hotspots	\$4,000	\$2,000	\$2,000	\$2000 in grant funding for WiFi hotspot hardware \$2,000 in matching funds to cover wifi data plans
Partner Commitments				
Gresham Barlow School District	\$9,200		\$9,200	In-kind partner commitment of \$9,200 in matching funds
Rockwood Prep Academy	\$5,500		\$5,500	In-kind partner commitment of \$5,500 in matching funds
Open School East	\$8,800		\$8,800	In-kind partner commitment of \$8,800 in matching funds
Gordon Russel SUN	\$2,000		\$2,000	In-kind partner commitment of \$2,000 in matching funds
Multnomah County Library	\$1,200		\$1,200	In-kind partner commitment of \$1,200 in matching funds
East Metro STEAM Partnership	\$250		\$250	In-kind partner commitment of \$250 in matching funds
Other				
Marketing and Outreach	\$3,000		\$3,000	The marketing budget includes flyers, online advertising, signage and giveaways. \$3,000 in Match funding
Meals and Snacks	\$10,000		\$10,000	Food for events, camps, classes. Lunches/coffee for volunteers and interns. \$10,000 in match funding
Supplies and Consumables	\$5,000		\$5,000	Miscellaneous supplies \$5,000 in matching funds
Overhead	\$30,000	\$15,000	\$15,000	Operational overhead includes facilities (gear storage, office space), utilities, communications, insurance, management software and administrative staff time. \$15,000 in grant funds and \$15,000 in matching funds
TOTAL	\$419,830	\$200,850	\$218,980	



18135 SE Brooklyn Street
Portland, OR 97236-1099
Telephone (503) 760-7990
FAX (503) 762-3689

March 30, 2020

Dear Mt. Hood Cable Regulatory Commission,

The Centennial School District is delighted to support the Mobile Media Innovation Lab project initiated by MetroEast. Our district serves a diverse student body in East Portland: 42% of our students are English Language Learners. We also serve a community in significant need of resources, with 68% of our students qualifying for free or reduced lunch. Our partnerships with non-profits such as MetroEast are critical when it comes to offering our students robust programming.

We take an equity approach to academics and are very interested in expanding learning opportunities for our students. We do not have the capacity to teach in-depth media classes, which is why partnering with MetroEast Community Media is such a positive relationship.

MetroEast has already partnered with the Centennial School District in multiple capacities. They have worked with our Centennial Transition Center to offer an "Orientation and Studio Camera" class. They also worked with Centennial High School's childcare program to recruit childcare for their "Welcome to Computers" class. Centennial High School students work as interns at MetroEast Community Media and one of our CHS students serves on the MetroEast Education Advisory Board. We are looking forward to deepening this partnership, so it benefits our students, district-wide.

The Mobile Media Innovation Lab will be an incredible asset for our students and staff, delivering much-needed media literacy resources and programming. We very much look forward to seeing it become a reality.

Sincerely,

Ethan Guzman
CTE/STEM/SUN TOSA
Centennial School District

Amy Lindahl
STEM Coach
Centennial School District



East Metro STEAM Partnership
10100 NE Prescott St, Portland OR 97220

April 7, 2020

Dear Mt. Hood Cable Regulatory Commission,

On behalf of the East Metro STEAM Partnership (EMSP), we are excited to support MetroEast Community Media's application to continue their effective work with media education workshops in East Multnomah County. MetroEast Community Media has been a partner of the East Metro STEAM Partnership since our inception in 2015. The Mobile Media Innovation Lab will extend the impact that MetroEast Community Media has on underserved youth in East Multnomah County by bringing media programming directly to constituents.

The vision of EMSP is an east Multnomah County community where children, youth, and adults have equitable access to and are engaged in STEAM learning that results in a skilled workforce and increased economic opportunity. MetroEast Community Media has worked alongside other organizations, schools, higher ed, workforce agencies, and industry to move our region toward that vision. Specifically, over the past few years, MetroEast Community Media has:

- been awarded two Pockets of Innovation grants from EMSP to for a digital storytelling camp and a summer of code and music directly through their Rockwood DIY program
- gained recruitment support from EMSP in order to increase the local community resources for students in their camps
- hosted digital media interns in partnership with Lewis Creative and Center for Advanced Learning to provide strategy and content around EMSP's communications efforts
- participated regularly in the EMSP Communications and Data Action Team
- produced a series of videos highlighting the 15 Pockets of Innovation and closed-captioned them in three languages
- partnered with OregonASK to conduct community listening sessions in the Rockwood Area which informed both EMSP and MetroEast Community Media regarding future programming

EMSP is delighted to continue supporting MetroEast Community Media in these ways, in addition to continuing to connect MetroEast Community Media to partners, instructors, and sources for participants and funding. We estimate the cost of these services to be worth \$250 (10 hours at \$25/hr).

Sincerely,

Jarvez Hall
EMSP Director
Jarvez.Hall@mhcc.edu



Dr. A. Katrise Perera, Superintendent

Gresham-Barlow School District No. 10Jt

1331 NW Eastman Parkway, Gresham, OR 97030-3825
www.gresham.k12.or.us

Phone: (503) 261-4555
Fax: (503) 261-4554

May 27, 2020

Dear Mt. Hood Cable Regulatory Commission,

On behalf of Gresham-Barlow School District (GBSD), we are excited to support MetroEast Community Media's (MECM) application to continue their effective work with media education workshops in East Multnomah County. MetroEast Community Media has been a partner of Gresham-Barlow School District for several years. The Mobile Media Innovation Lab will extend the impact that MetroEast Community Media has on underserved youth in East Multnomah County by bringing media programming directly to constituents.

Gresham-Barlow School District focuses on Preschool to Postsecondary Pathways to Career Success. MetroEast Community Media has worked alongside many of our teachers and students to provide opportunities for hands-on career exploration in multi-media and documentation of other career exploration experiences. They continue to work with our Innovation Technology coaches and Career Technical Education teachers to highlight the many ways students can achieve lifelong success. Specifically, over the past few years, MetroEast Community Media has:

- Partnered with West Gresham Elementary School to create a series of films commemorating the closing of the school. The staff of MECM worked with 4th and 5th grade teachers to train students in pre-production planning and were poised to train them on iPads to film their projects. The production team is now moving forward with a project that will weave in their voices.
- Provided interview technique workshops with Breanne Carlisle's Journalism class at Gresham High School and did a basic studio camera and orientation class with the students.
- Worked with Ron Neighorn of Dexter McCarty Middle School to produce a demonstration interview setup and the staff shared about being in the media profession.
- MetroEast Community Media has provided numerous film clips and interviews with our superintendent and other GBSD staff.

In the future, we plan to continue collaborating with MetroEast Community Media. A few of our planning collaborations are:

- Provide roughly 40 hours of media creation programming with youth at Dexter McCarty Middle School and throughout the District via our mobile STEAM lab, the Tomorrow Bus.
- Host class field trips at MetroEast Community Media for and visit the classroom of Gresham High School journalism students to learn the ins and outs of operating cameras.

Gresham-Barlow School District will contribute and match MetroEast Community Media in the following ways:

In kind contributions:

- GBSD staff time: avg 15 hrs/ project x 6 projects x \$50/hr = \$3000
- Facilities: 2 hours/ project x 6 projects x \$100/ hr= \$1200

Direct payment for video projects:

- Multi-media Pathways Project: \$5000

Gresham-Barlow School district is excited to continue collaborating with MetroEast Community Media in these and other innovative and creative ways. We estimate our total in-kind and direct support contribution to MetroEast Community Media is \$9,200.

Sincerely,

GRESHAM-BARLOW SCHOOL DISTRICT

A handwritten signature in black ink, appearing to read 'A. Katrise Perera', written in a cursive style.

A. Katrise Perera, Ed.D.
Superintendent

AKP:sa



Moving Lives Forward.

www.metfamily.org

April 3, 2020

Dear Mt. Hood Cable Regulatory Commission,

On behalf of Gordon Russell Middle School's SUN program and Metropolitan Family Service, I am delighted to offer our full support of MetroEast Community Media and their Mobile Media Innovation Lab. The SUN program provides wraparound services for students and families at Gordon Russell, including a free meal and after-school enrichment classes and clubs. Our programming is geared toward underserved youth, with a focus on creating an intellectually engaging, accessible, safe space for students to learn and grow.

This year we partnered with MetroEast for the first time, and it has been a resounding success. Through our partnership, we were able to offer students two new classes: Newscast Production and Movie Makers. MetroEast provided initial training for our students and instructors. They lend our program portable AV equipment each week, which has allowed students to set up a mobile studio to produce newscasts (<https://youtu.be/BXGVW-jmAdU>). Our Movie Club used MetroEast cameras to make their original short film idea a reality (https://youtu.be/R_yhbJrUKOo). Additionally, they have provided ongoing support and training for our instructors. As a result, our students have not only learned media literacy and technical filmmaking expertise, but also gained a creative voice, public speaking experience, and social-emotional team-building skills.

Notwithstanding COVID 19 restrictions, we will recruit participants, provide space and staff time, estimated at \$2000, to partner with MetroEast next year for another youth media workshop. MetroEast is also playing a vital role as our organization transitions to a distance learning model, developing a tailored online workshop on video conferencing software for our staff. This will make us better equipped to serve families and youth for the duration of the coronavirus pandemic and beyond.

Metroeast Community Media and their Mobile Media Innovation Lab are an invaluable resource for the continued success of our program and youth. Therefore, it is without reservation that I offer our full recommendation. We look forward enthusiastically to continuing our partnership in years to come.

Sincerely,

Kennery Barrera

Kennery Barrera
SUN Community School Site Manager
Gordon Russell Middle School | www.metfamily.org
3625 SE Powell Valley Rd | Gresham, OR, 97080
(503) 667-6000 Ext 3123 Cell: 503-367-3974



April 15, 2020

Dear Mt. Hood Cable Regulatory Commission,

Open School East is elated to support the Mobile Media Innovation Lab project initiated by MetroEast. We are an alternative high school serving at-risk and underserved youth in East Multnomah County. We take a multicultural approach to academics and are very interested in expanding learning opportunities for our students. We do not have the capacity to teach in-depth media classes, which is why partnering with MetroEast Community Media is such a positive relationship.

Currently, MetroEast staff and interns are teaching a Digital Portfolio class where students record a personal statement about their career and life aspirations, with the goal of making them stronger candidates for post-secondary education and jobs. Students in this after school class receive credit that will help them on their path towards graduation. We would love to continue this partnership and will continue to support MetroEast by providing a host site for their programming, providing staff support and recruiting participants for their workshops. In addition, Matt Ross, our High School Programming Director, will continue to provide insight and support as part of MetroEast's education advisory board. The cost of these contributions is approximately \$8,800.

The Mobile Media Innovation Lab will deliver much-needed media literacy programming to our students, we very much look forward to seeing it become a reality.

Sincerely,

Matthew Ross

Matt Ross
High School Program Director
Open School East
Matt.Ross@openschoolnw.org
(503) 764-5334

December 6, 2019

Dear Mt. Hood Cable Regulatory Commission selection committee,

On behalf of Multnomah County Library, I am excited to offer this letter of support for MetroEast Community Media's Mobile Media Innovation Lab. Multnomah County Library's mission is *Empowering our community to learn and create*, and the library's strategic priorities include serving a diverse community, building digital literacy and re-imagining library spaces. MetroEast's goals to bring media education to underserved youth in East Multnomah County are closely aligned with our own priorities – supporting their Mobile Media Innovation Lab will help us both achieve these ends.

MetroEast, Multnomah County Library, and Rockwood Library especially, have worked in tandem on several projects together:

- We have shaped the Welcome to Computers program for Immigrants, Refugees and underserved groups: https://youtu.be/_SbC8Nd8G7A
- We partnered with MetroEast to create our *Rockwood Library Maker Space VR Tour*: <https://youtu.be/Fu9KKnL8onI>
- They have produced other films for the Library including *La Hora de Aprender*: https://youtu.be/mnitxQm_bDA
- We are currently partnering on a Summer Podcast Camp for youth.

As a free summer lunch program site, we offer free lunches and snacks to East County area youth. Many of the students we serve are considered low-income or below the poverty line. The Mobile Media Innovation Lab will bring these youth new opportunities to experience technology and instruction to which they would otherwise have limited or no access. We will coordinate with MetroEast to bring their technology instruction to our free lunch sites. We estimate total staff time contribution for this to be \$1,200.

Multnomah County Library looks forward to supporting MetroEast in its Mobile Media Innovation Lab Project. Together, our combined strengths will help educate youth in compelling new technologies and open their minds to new possibilities for education and careers.

Sincerely,



Vailey Oehlke
Director of Libraries



Rockwood Preparatory Academy

740 SE 182nd Ave Portland, OR 97233 (p)503.907.1023 (f) 503.907.1024

April 7, 2019

Dear Mt. Hood Cable Regulatory Commission,

After School Activities Program (ASAP) is a volunteer-driven program. ASAP is sponsored by East Metro Arts, Culture & Community (EMACC). Our Partners this year are MetroEast Community Media, the Gresham Little Theater and the staff and families of Rockwood Preparatory Academy.

Our ASAP program offers students opportunities to explore fun activities in a non-academic setting. Last year, MetroEast Community Media launched their Podcast Camp after-school program and Make Think Media summer camp to overwhelming success! Students were enthusiastic and interested in gaining more production skills while expanding their community knowledge and involvement. Rockwood Preparatory Academy will again provide space, staff time and participant recruitment for a MetroEast summer camp and a multi-week after school camp in the 2020-2021 school year. We estimate the cost of these contributions to be approximately \$5500.

We are building on this interest and seeding skills to more technical training by partnering with the Gresham Little Theater. Gresham Little Theater is a volunteer-based theater organization developed by and for the east county community. The theater provides both entertainment and education, especially through the process of participating in various aspects of theatrical productions. Year-round out of school programs are direct pipelines of opportunities for a future in media production training. Granting MetroEast Community Media funds for their Mobile Media Innovation Lab would allow expansion for these plans and future ones.

Sincerely,

Michele Brouse Peoples
Artistic Director Gresham Little
Theater Chair, EMACC

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

This Agreement is between the Mt. Hood Cable Regulatory Commission (Commission), through the Office for Community Technology (OCT), and ChickTech (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 ACT-W+: Increasing underrepresented populations in technology careers through media and technical training Project.

AGREEMENT:

1. Grant Amount, Use of Grant

Grantee is awarded a total amount of \$22,349.91 or 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. 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 \$22,349.91 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.

No later than October 15, 2020, Grantee shall submit to the Project Manager supporting documentation of actual expenditures made against the Grant advance amount through September 30, 2020. Supporting documentation 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 financial documentation of Grant project expenditures or alternative reporting schedules for the Grant advance amount.

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.

4. Financial 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 one (1) year 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. An example of the range of report information collected is attached to this Agreement as Attachment 2. 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 July 1, 2020 through December 31, 2020; January 1, 2021 through June 30, 2021; July 1, 2021 through December 31, 2021. 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 31, 2022.

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 are 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 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

Subject to the limitations and conditions of the Oregon Constitution, Article XI, Sections 7 and 9, and the Oregon Tort Claims Act (ORS 30.260 through 30.300), the parties agree to indemnify and hold one another harmless from any loss, damage, injury, claim, or demand arising from their respective activities in connection with this Grant. Neither party shall be liable for any loss, damage, claim, or demand arising from the negligence of the other party or its agents or employees.

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. 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, 2020 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, June 30, 2022.

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's Project Manager before any obligations are incurred; or
- (b) Mutual written agreement of the Grantee and Commission's Project Manager.

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
PO Box 745
Portland, OR 97207-0745
Email: rana@mhcrc.org

If to Grantee:

Attn: Katie SanFilippo, Interim CEO
ChickTech
921 SW Washington St.
Portland, OR 97205
Email: katie.sanfilippo@chicktech.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: ACT-W+: Increasing underrepresented populations in technology careers through media and technical training

GRANTEE: ChickTech

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

01160 - 2020 Community Technology Grants

01340 - ACT-W+: Increasing underrepresented populations in technology careers through media and technical training

Community Technology Grants

Status: Submitted

Original Submitted Date: 04/20/2020 11:00 AM

Last Submitted Date: 06/04/2020 12:22 PM

Primary Contact

Name: Katie SanFilippo

Salutation: First Name: Middle Name: Last Name:

Email: katie.sanfilippo@chicktech.org

Phone:* 312-877-2182

Phone: Ext.:

Title: Interim CEO

Organization Information

Organization Name: ChickTech

Organization Type: Non-Profit Entity

Tax ID: 46-3780208

Organization Address: 921 SW Washington St

City*: Portland Oregon 97205

City: State/Province: Postal Code/Zip:

Phone: 971-270-0519

Executive Summary

Executive Summary

The Executive Summary is your opportunity to introduce your project. The Executive Summary should briefly cover the core aspects of the project and address the following questions as applicable: Who are the communities to be served? What community need is the project designed to address? What public benefit area will the project focus on? What are the anticipated outcomes? How will the proposed technology solution address the identified needs and public benefit area? What types of programming will you produce and share on the community access channels? As applicable, what organizations are participating as project partners?

ACT-W+: Increasing underrepresented populations in technology careers through media and technical training

ChickTech's ACT-W+ will serve underrepresented populations in technology from high school age youth to mid-career level adults through video production training and video content creation. Target populations focus on girls and women, including female-identifying, non-binary, and transgender people (further referenced as womxn), with an additional focus on further underrepresented populations in technology, including Black/African American, Native American, Hispanic/Latinx, Pacific Islander, and SE Asian populations. As a result, the public benefit area is Reducing Disparities for Underserved Communities. ACT-W+ increases support and access for womxn to even the playing field in high-paying, high-growth careers in Portland and beyond. This program reduces disparities amongst these populations, with an additional focus on those that have not pursued technology-careers or education because of a lack of opportunity, awareness, and/or knowledge in how to start these careers. ChickTech will train 25 people within the Portland area in the technical aspects of video production and live streaming, which will result in the creation of videos from ChickTech events throughout the year.

ChickTech will acquire video production, live streaming, and video editing technology and work with local video production experts to train five ChickTech staff and key volunteers in the newly acquired equipment. These five trainees will then lead the training of an additional 20 womxn, who, in turn, will increase: 1) technical skills in all aspects of video production; 2) their comfort and confidence with using and producing technology, and 3) their interest in technical-related careers. As a secondary benefit, the 20 womxn trained through the program will complete production of five one to three-minute videos that may be shared on Open Signal or partner public media channels. These videos will include clips of local ChickTech programs and training related to career and leadership development. Example topics that may be covered include: Ask Women in Tech Q&A; Coding 101; Technology Career Discovery, Negotiating a Pay Raise, Workplace Harassment, and Entrepreneurial How-to. ChickTech will work with Redefining Women in Tech, based out of Eugene, OR, as a program consultant to source the Video Production Trainer and receive advice on equipment purchase and maintenance. Additionally, ChickTech will coordinate basic video production training for the 5 key volunteers and staff with Open Signal in Portland. The new technology employed will have a lasting benefit to the organization and populations served through increased access to career and technical skill development and technology training for underrepresented populations. The long term benefit of this program will increase the diversity and inclusion of womxn in the technology space, beginning with a focus on these populations within the Portland area.

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Project Narrative

Total Grant Funds:	\$22,349.91
Total Match Funds:	\$118,672.50
Total Funds:	\$141,022.41
Proposed Technology	Video production equipment
Public Benefit Area	Reducing Disparities for Underserved Communities
Project Purpose	

In defining the project purpose, applicants must:

According to the Bureau of Labor Statistics, technology careers are expected to grow by 12% by 2028, adding 546,200 jobs during this time. These jobs had a median income of \$86,320 in 2018, which is \$47,680 higher than the median average of all careers. Currently, women make up 26% of professional computing occupations, 28% of AP computer science test takers were female and 19% of computer science degrees were awarded to women. Although the numbers for women in technology is dire, it gets even worse within underrepresented populations. Of the 26% women in the computing workforce, 3% are African American women, 6% Asian women, and 2% Hispanic. These numbers demonstrate the need for increased support and access for womxn, particularly womxn of color, to even the playing field in high-paying, high-growth careers in Portland and beyond.

New and existing program expansion is based on community survey feedback from our nearly 1,500 volunteers, as well as pre- and post- event surveys. Each chapter's leadership holds in-person monthly planning meetings and the national organization holds monthly community calls where issues, challenges, and program feedback is provided by the teams on the ground. On the local Portland level, ChickTech held its first stakeholder meeting of local organizations in August 2019, with the goal to host these annually. During this meeting, the local nonprofit representatives discussed challenges in program accessibility access, support, and discussed long-term strategy planning. This feedback and research has been used to guide the development of program accessibility through workforce development workshops and expanding the type of content provided, such as video through public media.

ChickTech's ACT-W+ program intends to serve underrepresented populations in technology from high school age students through mid-career level adults by providing video production and live streaming training. Target populations focus on girls, women, including female-identifying, non-binary and transgender people (further referenced as womxn) with an additional focus on minority populations within the technology, which includes Black/African American, Native American, Hispanic/Latinx, Pacific Island, and SE Asian populations. As a multi-generational program, ChickTech targets youth and adults that have not pursued technology-careers or education because of a lack of opportunity, awareness, and knowledge in how to start these careers. As a result of the program, ChickTech will train a total of 25 womxn (5 key staff and volunteers; 20 community participants) within the Portland area in the technical aspects of video production including live streaming, recording, and video editing which will result in the creation of 5 one to three minute videos. These videos will be created by recording in-person ACT-W events focused on professional development, leadership, technical workshops, and diversity and inclusion in technology during and after Spring 2021.

Program participants include 5 staff and key volunteers and 20 community participants. The staff and key volunteers will complete a "Train the Trainers" training. This will include equipment care and management, video production, and leadership as they work with the Video Production Trainer consultant to train and support 20 community members in the year-long community program. Key volunteers will consist of three people who have volunteered regularly with the organization for two plus years, while two ChickTech staff participating have been selected based on their current role with the organization and interest in increasing knowledge in this area.

Community members will consist of Portland-area based womxn that represent a diverse mix of race/ethnicities, socio-economic backgrounds, and technical experience. These target populations represent demographics that are typically underrepresented in technology fields as demonstrated previously. This is influenced by a multitude of factors but includes lack of access and/or knowledge of affordable and accessible technology-career education, a lack of confidence in their ability to be successful in a typically male-dominated field, and time and financial constraints preventing participation in technical boot camps and programs. This program provides an alternative way to learn video production skills through a series of workshops and hands-on learning that is less time and financially restrictive. Providing workshops in a womxn-centric environment while providing unique opportunities to develop experience and build content to add to individual portfolios, will increase participants employable skills and confidence in their ability to successfully pursue these careers. Overall, this program will provide avenues for diverse womxn to build skills and confidence leading to more diversity in the field.

Two example participant scenarios include 1) a key volunteer or ChickTech staff member and 2) a community participant. A ChickTech staff member, such as the Marketing Manager, will support the Operations Manager in sourcing the Video Production Trainer along with Redefining Women in Tech, purchase equipment, and participate in the Open Signal training. Building off of these skills they will help to coordinate logistics and curriculum development around the Community Training for 20 participants. As they are familiar with ChickTech programming and goals they will help to guide criteria and goal setting for all aspects of the program. Although they will still be at a beginner level of video production, they will be able to build upon these skills while transferring knowledge related to program development, outreach, career preparedness to other participants.

Overall they will increase their technical capacity and ability, build their confidence in their technical ability, and increase leadership and project management skills through facilitation support of the Community Training while simultaneously building the capacity of ChickTech to continue using the equipment.

An example scenario of a community participant is reflective of a persona of a Portland-based young adult, who identifies as a person in an underrepresented group (disability, race/ethnicity, socio-economic status). They are currently out of school but looking to develop a pathway into a financially secure career while not being in a current position to afford higher education. They are creative, self-motivated to further their education, but not sure if they fit the role of someone in technology. This person starts attending monthly video production workshops with ChickTech and begins to connect to others that they can relate to in terms of experience and goals. As they progress through the monthly workshops, they increase their interest in technology and confidence that it is something for them so they begin to attend ChickTech ACT-W+ webinars during the weeks there isn't a video production workshop. This connects them even further to other like-minded womxn and they build their technical, leadership and career development skills, while increasing awareness of social justice issues related to diversity and inclusion in technology. In the Spring of 2021, they livestream their first ChickTech event and then record another workshop at the ACT-W Conference in Summer 2021. Both of these experiences give them a burst of confidence as they see themselves put their learning into action. As they make the final edits to their recorded training, they continue to develop these skills, increasing their confidence along the way, while building stronger connections to the Portland tech community. As they see their final video on the public media channels, they add it to their portfolio and start applying to local jobs related to media production. After landing this new position, they have a network of support in the industry through the ChickTech events, continue to develop their technical skills, and have successfully moved onto a secure financial future through rewarding work where they are empowered.

Through this grant, ChickTech will acquire video production and live streaming technology and train community members in the use of the equipment. The five key staff and volunteers, with support from a Video Production Trainer, will train the 20 community participants resulting in an increase of: 1) technical skills in all aspects of video production; 2) their comfort and confidence with using and producing technology, and 3) their interest in technical-related careers. As a secondary benefit, the 20 community participants trained through the program will produce five one to three minute videos that may be shared on Open Signal or partner public media channels. These videos will include clips of ChickTech's ACT-W events related to career and leadership development. Example topics that may be covered will include: Ask Women in Tech Q&A; Coding 101; Technology Career Discovery, Negotiating a Pay Raise, Workplace Harassment, and Entrepreneurial How-to discussions. The new technology employed will have a lasting benefit to the organization and populations served through an increased access to technical skill development and career opportunities for the underrepresented populations served. The long term benefit of this program will increase the diversity and inclusion of womxn in the technology space, beginning with a focus on underrepresented populations within the Portland area.

The outcomes of this project are as follows:

- By September 2021, five ChickTech staff and key volunteers will build capacity and knowledge of video production, live streaming, and video editing software, and equipment maintenance while increasing leadership and career soft skills by leading training and workshops for community participants.
- Between January 2021 and February 2022, 20 underrepresented womxn will increase interest in technology careers, video production and live streaming skills, and confidence in their ability to lead a successful transition into a technology-based career by active participation in hands-on video production training.
- By February 2022, 75% of the 20 community participants will report an increase in their confidence in their technical abilities and 50% will report increased connection to a community of support in their personal career development through the co-creation of video content.

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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.

The evaluation will seek to answer three main questions: How well did the project reach its implementation objectives (video production and editing capacity, interest in technology careers, confidence of participants, connection to a community, increased technical ability)? What near term outcomes were obtained for staff, volunteers, and community participants? How did video production extend the ChickTech mission and its ability to reach its target audience?

- By September 2021, five ChickTech staff and key volunteers will build capacity and knowledge of video production, live streaming, and video editing software, and equipment maintenance while increasing leadership and career soft skills by leading training and workshops for community participants.
1. Progress on these areas will be measured through pre- and post- surveys measuring knowledge increase and self-reporting and tracking of workshops
 1. % Increase in video production and editing capacity
 2. % increase in technical ability
 3. % increase in leadership and facilitation skills
 4. # of trainings conducted by staff and key volunteers

To do so, ChickTech will measure the program outcomes through pre- and post- training surveys, per participant equipment training and use tracking, and collecting measures of final video production. ChickTech staff will be responsible for demographic data collection through existing event forms. Additionally, ChickTech works with a third-party education evaluation company, who will be responsible for creating, sharing, and analyzing pre- and post- surveys including measures of participant confidence, technical skill, connection to a community of support and career development. The annual cost of the evaluation company is supported in the project budget and the cost is based on past services for similar program evaluation design and implementation. The evaluation will be designed to both strengthen implementation and understand the nature and extent of initial program outcomes.

Reporting from the evaluation will include survey reports as they are obtained and quarterly consultation with the evaluators regarding project implementation to assist ChickTech in adjusting implementation. The evaluators will assist ChickTech in preparing a final report that summarizes implementation and accomplishments during the grant period.

(This field has a character limit of 8000)

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.

ChickTech is working with an existing partner, Redefining Women in Tech (RWIT) for this project. Over the last two years ChickTech has been their fiscal sponsor and both have collaborated on mission-aligned workshops. RWIT leads workshops and trainings geared towards professional development for women in technology in the Eugene, Oregon area. They acquired video production equipment during this time and have been recording and live streaming similar events as a result. As a partner they are helping ChickTech grow a similar program by providing guidance on best practices in recording or live streaming events. They will be able to connect ChickTech to contacts for the Video Production Trainer role through their existing networks in this field.

Third-Party Education Evaluator - ChickTech works with a current partner, Arroyo Service, to plan and implement all program surveys. This program will include partnering with them to refine our existing metrics to meet this specific project evaluation requirements.

(This field has a character limit of 4000)

PROJECT FEASIBILITY SECTION includes: Technical Design, Implementation Plan, Organizational Capacity 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 access channels; and the plans for maintaining and upgrading the system or equipment in the future.

This grant will fund video production and live streaming equipment for the ChickTech: Portland chapter, along with training costs associated with this new equipment. This includes, but is not limited to, live streaming equipment, a video production kit, Ipad, camera, audio, microphone, lighting tripod, cards/capture, cables, and storage cases. Our program partner, Redefining Women in Tech, made recommendations on what the minimum amount of equipment, type, and cost would be based on their experience buying and maintaining similar equipment. Equipment will be stored in a secure location at the ChickTech national office located in Portland, Oregon. We will maintain a security process and protocol for equipment use that ensures only qualified and approved members are using equipment for confirmed ChickTech events.

ChickTech's leadership team does not currently own or use the proposed technology. Five ChickTech staff and key volunteers will participate in the initial equipment training. This training will be facilitated by the Video Production Trainer and will include classes through Open Signal. The anticipated Train the Trainer training will include proper care and use of the equipment, basic instructions on recording quality videos, and video editing. As a result of these Train the Trainer Sessions, ChickTech will build its internal capacity in the long-term maintenance, care, and management of the newly acquired equipment. Over time this equipment and knowledge of these key staff and volunteers will increase ChickTech's capacity to widely record, live stream, and disseminate its programming content to a wide network of womxn, therefore, increasing our organizational impact and reach. As ChickTech launched a virtual membership program in Spring 2020, this added equipment will ensure that we have the capacity to continuously develop virtual content and resources by pairing our in-person events with video creation. Overall this increases the organization's ability to serve demographics that are excluded from in-person events, such as single parents, those with disabilities, or financial/employment constraints in attending week-day events.

These five key staff and volunteers will then work with the Video Production Trainer to develop curriculum and train 20 community participants in video production over the course of twelve months. As a result of the program, these participants will build their capacity related to technical skills in video production and editing, advancing their employability, while developing confidence in their ability to be successful in technical fields. The long-term result will be increased diversity within these technical fields. The culmination of this program will result in the production of quality video content related to existing ChickTech programming and events to be shared on public media channels. The grant will allow for us to develop content on an on-going basis for years to come.

(This field has a character limit of 10000)

Proposed Project Start and End Date:

Projects may include timelines of up to 36 months.

Proposed Start Date (month/year) July 2020

Proposed End Date (month/year) February 2022

Implementation Plan

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

July - September 2020 - Source a video production trainer; Program survey and implementation plan established with an external evaluator; Outreach for 5 initial trainees (staff and key volunteers); Start program curriculum development by ChickTech staff and the Video Production Trainer

September - October 2020 - Establish community participant recruitment plan and program application; 5 key staff and volunteers begin Open Signal video production training and conduct the initial program survey.

October 2020 - December 2020 - Purchase equipment; Curriculum finalized by ChickTech staff and the Video Production Trainer; Final Recruitment for 20 Community participants; 20 participants complete the pre-program survey

January 2021 - September 2021: 20 community participants participate in monthly video production and editing workshops; participants provided with access to weekly ACT-W+ webinars related to career development and technical workshops to continue engagement and professional development throughout the program.

March 2021 - November 2021 - 20 community members begin recording or live streaming four in-person meetup events and one conference as part of their workshop requirement. 4 events will be hosted at partner offices and locations across Portland at ACT-W meetup events; the conference will be held at Portland State University and consist of 2 days of workshops and speakers. A total of 7 workshops will be prioritized for recordings across the meetups and conference to be held and led by the Event Moderators listed in the budget.

September 2021 - January 2022: 20 community members and 5 trainers edit recordings from events and share via public media channels at monthly workshops; participants are provided with support to edit outside of workshop hours.

January 2022 - February 2022 - Participants conduct final program surveys; All videos created through the program have been shared on public media channels

(This field has a character limit of 21000)

Organization Capacity

The applicant should demonstrate the Organization's capacity to successfully integrate the project into the organization.

ChickTech has served over 18,478 adults and 4,773 girls since its inception. During the last seven years, ChickTech has grown from one chapter based in Portland to running programs in 27 cities nationwide. During the fiscal year 2018/2019, ChickTech was composed of 156 volunteer leaders dedicating five + hours of work towards ChickTech a week and 1,471 volunteers across the country that dedicated their time to leading technical workshops, speaking, mentoring, and supporting youth and adult events. We will build on these past successes, our volunteer community, and relationships with partner organizations to successfully integrate this new component into our existing and ongoing programming for youth and adults.

The main purpose of this grant is to train Portland-based womxn in video production equipment and will use existing in-person event programming to create avenues for video content creation. ChickTech has been running ACT-W (Advancing the Careers of Technical Womxn) conferences and meetups in Portland since 2013. By recording these events, community participants will be able to 1) practice using the equipment in real time; 2) practice editing and compiling video clips to share publicly. Current ChickTech staff do not have experience with the proposed equipment but will build upon the existing relationship with RWIT to guide and support equipment purchases and recommendations.

(This field has a character limit of 5500)

Measurable Project Outcomes

What project outcomes do you hope to achieve for the identified community or targeted beneficiaries through the use of the proposed technology?

- Between January 2021 and February 2022, 20 underrepresented womxn will increase interest in technology careers, video production and live streaming skills, and confidence in their ability to lead a successful transition into a technology-based career by active participation in hands-on video production training.
- By February 2022, 75% of the 20 community participants will report an increase in their confidence in their technical abilities and 50% will report increased connection to a community of support in their personal career development through the co-creation of video content.
- By September 2021, five ChickTech staff and key volunteers will build capacity and knowledge of video production, live streaming, and video editing software, and equipment maintenance while increasing leadership and career soft skills by leading training and workshops for community participants

Budget Narrative

Budget Narrative

Personnel

CEO. The CEO will be responsible for project strategy, oversight, and management of staff related to the project. She will be approving any project-related spending and ensure that equipment protocol and insurance is established. Additionally, the CEO oversees the teams, including staff and volunteers, that plan and implement the in-person and virtual events that will be recorded by the training group and shared with the general public. The CEO will spend 10% of time over the year program directly working in program design and oversight. Based on an annual salary and fringe benefits of \$95,250, the cost to the project is \$9,525.

Grant Funds: \$0

Matching Funds: \$9,525

Operations Manager. The Operations Manager will be responsible for researching, purchasing, installing the equipment, and software development with video production editing equipment. They will oversee the equipment coordination and training with contract Video Production Trainer and Open Signal classes. The Operations Manager will be working 10% of their time over the course of 12 months directly related to this project. Based on an annual salary and fringe benefits of \$69,850, the cost to the project is \$6,985.

Grant Funds: \$3,492.50

Matching Funds: \$3,492.50

Oregon Program Manager. The Oregon Program Manager is responsible for recruiting the 20 community participants for the community training. They will be responsible for producing programming related to the ChickTech mission and creating a structured space for community participants to use and experience video production at events, and guiding curriculum development. This staff member will also participate in the Train the Trainers training. The Program Manager will be working 50% of their time over the 12 months directly related to this project. Based on an annual salary and fringe benefits of \$69,850, the cost to the project is \$34,925.

Grant Funds: \$0

Matching Funds: \$34,925

Marketing Manager. The Marketing Manager will participate in the Train the Trainers training. They will be responsible for assisting with curriculum development, training the community participants in the equipment use and maintenance, along with marketing and branding needs through final video editing and content creation. The Marketing Manager will be spending 50% of their time over the 12 months directly related to this project. Based on an annual salary and fringe benefits of \$69,850, the cost to the project is \$34,925.

Grant Funds: \$0

Matching Funds: \$34,925

Key Volunteers. These three people include the key volunteers that will participate in the Train the Trainers session. They will be responsible for assistance with curriculum development, facilitating monthly workshops, providing support at events where community participants are recording or live streaming and in final video editing. The assumption is these roles will be filled by volunteers and prices noted include the in-kind value of their time. If these roles cannot be filled by volunteers then other ChickTech staff members will fill these roles. Each of the three volunteers will be spending 10% of their time over the 12 months directly related to this project. Based on the average annual salary and fringe benefits of \$69,850, the cost to the project is \$20,955.

Grant Funds: \$0

Matching Funds: \$20,955

Redefining Women in Tech Volunteers. Volunteers from RWIT will provide the equivalent of \$1,000 in volunteer hours (\$100/hour for 10 hours). During this time, they are helping to source the Video Production Trainer, advising on video production equipment, and will assist with video content creation through paid moderator positions.

Grant Funds: \$0

Matching Funds: \$1,000

Education and Training

Open Signal Training. Open Signal introductory video training is \$200/person for 2 staff and 3 key volunteers = \$1000. This does not include the staff time to participate in the trainings.

Grant Funds: \$1,000

Matching Funds: \$0

Community Events. These events include the monthly in-person training for community participants on equipment use, setup and video editing software. Training costs consist of venue rental, food, and materials.

Grant Funds: \$0

Matching Funds: \$9,450

Contractual

Event Moderators. Event moderators will be responsible for producing the content to be recorded at in-person or virtual events. The cost is estimated based on the assumption of seven workshops at \$200 per workshop.

Grants Funds: \$0

Matching Funds: \$1,400

Video Production Trainer. The cost to hire a local Video Production Trainer is estimated to be \$2,000 for a 10-hour course over 2 days, including support in researching, purchasing, setting up equipment, and conducting ongoing training of key staff, volunteers, and community members. This will be a one-time, up-front purchase to cover the cost of leading the training and consulting.

Grant Funds: \$2,000

Matching Funds: \$0

Program Evaluation. A third-party education evaluation company will create and disseminate pre- and post- training surveys to the cohort of 25 trainees in order to gather feedback on the program and impact based on target objectives.

Grant Funds: \$0

Matching Funds: \$1,000

Equipment

The following equipment will support the recording and video production of ChickTech events to share with an online community and through public media channels. Costs were obtained through competitive bidding.

Video Streaming: SlingStudio Mobile Kit @ \$1,745; SlingStudio Backpack @\$199; SlingStudio hub @\$999; SlingStudio battery @\$149; SlingStudio CameraLink @ \$349; SlingStudio USB-C Expander @\$49; iPad display for SlingStudio, 32GB @\$407.99; Ipad Case @\$20.99; Ipad USB to lightning cable @\$19; Ipad 12W USB power adapter @\$19; Ipad Tripod @\$25.95; Microsoft Surface Book (i7/16GB) @ \$2,748; Surface Book UAG case @\$89.95; Surface Book power supply @ \$99.99; Microsoft Surface Dock @\$199.99; Surface Dock Power Supply @\$36.70; Livestream Studio @759.09; Livestream-friendly keyboard @ \$141; 19" Samsung display monitor for PC @ \$90; Display Monitor Carrying Bag @ \$40.99

Video Equipment: JVC 4k Video Camera @\$1,245; JVC microphone @\$90; Video Camera Case \$59.21; Camera Tripod @ 237.58; Avio 4k Converter @\$500; Logitech 4k webcam @\$196.99; Adobe Premiere @ 52.99/month - paid upfront annually = \$635.88

Lighting Equipment: Portrait Lighting, LED @\$369.50; (2) Impact Lighting Stands @\$19.99; Lighting Bag @ \$32

Cards and Capture Equipment: SD Card reader @\$7.99; (2) 128GB SD Cards @ \$65; (2) MicroSD cards @\$69.99;

Blackmagic 4k video encoder - PC Card @\$199; 500GB SanDisk portable SSD @\$149.99

Audio Equipment: (2) Mixer for audio room @\$74.99; (2) 2 mic kit, transmitter/receiver @\$89.99

Internet: Gigabit Wireless Router @\$60; Moshi USB 3.0 to Gigabit Ethernet @ \$34.99

Extra Cables: (2) 100' ethernet cat-6 cable @ \$16.90; 50' HDMI camera cable @\$52.99; (6) 10' HDMI display port cables @\$9;

(5) 5' ethernet cat-6 cable @\$11; (2) 6' mini-display to VGA port cables @\$8.59; 8' RCA to 3.5" audio @\$7.89; 5' RCA to USB cable @\$6.99; 3' micro-hdmi to hdmi cable @\$5.89; Mini-Hdmi to hdmi male adapter @\$6.49; (2) Power strip with usb @\$17.74; (2) Smart Strip power strip @\$39.99; Extension power strip @\$9.29; (2) PC retractable extension cord @\$19.98;

Mini-hdmi to hdmi female adapter @ \$14.00

Miscellaneous Equipment: Battery Tester @ \$12.99; (2) Kit case, small @39.97; (2) Kit case, large @\$59.97; (4) Locks for cases @\$10.48

Grant Funds:\$13,277.41

Matching Funds: \$0

Equipment: Applications

Wild Apricot Subscription. This includes a subscription for 1,000 members to access posted video contents, live streaming events, and trainings in a virtual format. Videos created by the community participants will also be uploaded and shared through this platform. The cost is estimated on a monthly subscription fee that will be paid annually and upfront. \$90 per month for a

twelve month period.

Grant Funds: \$1,080

Matching Funds: \$0

Overhead

General. Covers the cost of ChickTech systems related to accounting specifically for capital management related to the grant and office rental and storage related to equipment.

Grant Funds:\$1,500

Matching Funds: \$1,500

Insurance. Equipment and event insurance will be covered through this project. All equipment purchased through the grant will be insured through the year program. Event insurance will be covered per event through matching and grant funds.

Grant Funds: \$0

Matching Funds: \$1,500

Statement of Matching Resources

A project will not be considered eligible for funding unless the applicant documents the capacity to supply matching resources of at least 50 percent (50%) of the total project cost.

The Statement of Matching Resources is essential to understanding which project costs identified in the Budget Narrative and the line Item Budget will be supported by the applicant organization and which project cost will be supported by Project Partners.

ChickTech is committing \$122,165 of matching funds and the total cost is \$148,007. ChickTech will cover these expenses through event revenue from corporate sponsorships, ticket sales and in-kind support through volunteers and donations. ChickTech has secured \$25,000 for the ACT-W 2020 Conference with a target of \$100,000 in revenue.

Personnel

ChickTech is committing \$103,822.50 of staff time to this project and the total personnel cost is \$107,315. The matching cost for staff time will be covered by ongoing operational funding streams through earned income from the ACT-W events, the ACT-W+ membership platform, and program and operational grants. Volunteer time is contributed through in-kind and pro bono services of people dedicating their time and resources to this program.

CEO. Matching Funds: \$9,525

Operations Manager. Grant Funds: \$3,492.50; Matching Funds: \$3,492.50

Oregon Program Manager. Matching Funds: \$34,925

Marketing Manager. Matching Funds: \$34,925

Key Volunteers. Matching Funds: \$20,955

Redefining Women in Tech Volunteers. Matching Funds: \$1,000

Education and Training

ChickTech is committing \$9,450 of education and training to this project and the total cost is \$10,450. These costs are covered by in-kind donations and sponsorships from corporate partners.

Community Events. Matching Funds: \$9,450

Contractual

ChickTech is committing \$2,400 of contractual costs to this project and the total cost is \$4,400. These costs are covered by income from the ACT-W events and membership platform, and program grants.

Event Moderators. Matching Funds: \$1,400

Program Evaluation. Matching Funds: \$1,000

Overhead

ChickTech is committing \$3,000 to overhead costs directly related to this project and the total is \$4,500. These matching resources are covered by income from general operating funding such as fundraising campaigns, earned income through ACT-W events, and ChickTech chapter financial contributions.

General. Matching Funds: \$1,500

Insurance. Matching Funds: \$1,500

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$3,492.50	\$103,822.50	\$107,315.00
Education and Training	\$1,000.00	\$9,450.00	\$10,450.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$2,000.00	\$2,400.00	\$4,400.00
Equipment	\$14,357.41	\$0.00	\$14,357.41
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$1,500.00	\$3,000.00	\$4,500.00

Totals

\$22,349.91

\$118,672.50

\$141,022.41

Final Application Signature

Signature of Duly Authorized Representative	Katie SanFilippo
Date	05/20/2020
Title	Interim CEO
Phone	312-877-2182
E-mail	katie.sanfilippo@chicktech.org

Supplemental Material Attachments

File Name	Description	File Size
List of Board of Directors.pdf	ChickTech Board of Directors	57 KB

Partner Commitment Letter(s)

File Name	Description	File Size
MHCRC - Letter of Support - RWIT (1).pdf	Letter for support from Redefining Women in Tech	70 KB
MHCRC_ARS_LetterOfSupport_2020June1.pdf	Letter of Support from Arroyo Research Services	119 KB



**ChickTech
Board of Directors**

Name/Board Title: Steve Hufford, President

Affiliation: CEO - Hufford Services Group

Name/Board Title: Jennie Leigh, Board member

Affiliation: VP, Akamai

Name/Board Title: Alyssa Fox

Affiliation: Senior Director, Partner Marketing, Alert Logic

Name/Board Title: Maryam Norouzi, Board member

Affiliation: Regional Director - Consulting Services, Salesforce

Name/Board Title: Elizabeth Gotto, Board Member, Interim Treasurer

Affiliation: SVP, Ticketmaster

Name/Board Title: Ross Feinberg

Affiliation: VP, Akamai

Name/Board Title: Nanci Schimizzi

Affiliation: Owner and Senior Management Consultant, Fair Oaks Strategies

Name/Board Title: Jessica Shevitz-Rauch

Affiliation: Finance Operations Manager, Parent Resource Center

Name/Board Title: Christine Pavalon

Affiliation: Regional VP of Sales, Ring Central

Dear MHCRC Office for Community Technology,

I am writing to give my enthusiastic recommendation for the ChickTech program, *ACT-W+: Increasing underrepresented populations in technology careers through media and technical training*. This program will provide much needed support for underrepresented Portland-based womxn in video production training and widespread career development support to the general public.

Redefining Women in Tech (RWIT) is based in Eugene, Oregon with a focus on connecting more women with the resources and communities they need to thrive in a tech career. Since our program's inception, we've been experimenting with video programming in an effort to make our content as accessible as possible. Through partners like ChickTech, we can provide even more valuable content to our community.

RWIT will support ChickTech in this new endeavor by providing up to the equivalent of \$1,000 in donated volunteer services. As part of this, we will help to source a paid video production trainer/consultant for the Portland ChickTech community. We will also provide support in video content creation through paid moderator positions. Additionally, RWIT has been guiding ChickTech in recommending video equipment production needs to support their project, and will continue to advise in this capacity.

RWIT is proud to support the efforts of an organization like ChickTech, who truly care that underrepresented womxn have the opportunity to learn and succeed in the technology field. I fully endorse this proposal for what it can achieve in furthering technology opportunities for underrepresented womxn in Portland and beyond.

Sincerely,

A handwritten signature in cursive script that reads "Lauren Jerome".

Lauren Jerome

Program Director, Redefining Women in Tech



June 1, 2020

MHCRC Office for Community Technology

To whom it may concern,

I write to demonstrate my support for the ChickTech program, *ACT-W+: Increasing underrepresented populations in technology careers through media and technical training*. This program will provide much needed support for underrepresented womxn in technology across Portland and beyond.

Arroyo Research Services is an education research, monitoring and evaluation firm based in Asheville, NC. We help education organizations use data to understand their outcomes and assure that all students succeed. We have been working with ChickTech since January 2016, designing a measurement and accountability system and creating and administering surveys annually for the ChickTech High School program. This has included pre- and post- event surveys, year-end surveys, and longitudinal surveys.

Arroyo is supporting ChickTech in this new endeavor through creating, sharing, and analyzing pre- and post- surveys including measures of participant confidence, technical skill, connection to a community of support and career development. We will assist ChickTech in preparing a final report that summarizes implementation and accomplishments during the grant period. The cost of this contract based work is estimated to be \$2,000 for the program.

Arroyo is proud to be an ongoing partner of ChickTech as they are truly dedicated to increasing diversity within the technology space through high-impact and measured programs. I fully endorse this proposal for what it can achieve in furthering technology opportunities for underrepresented womxn in Portland and beyond.

Sincerely,

A handwritten signature in blue ink, appearing to read 'Kirk Vandersall', is written over a light blue horizontal line.

Kirk Vandersall
Managing Director
Arroyo Research Services

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

This Agreement is between the Mt. Hood Cable Regulatory Commission (Commission), through the Office for Community Technology (OCT), and Luke-Dorf, Inc (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 Ascending Flow Project.

AGREEMENT:

1. Grant Amount, Use of Grant

Grantee is awarded a total amount of \$31,696.40 or 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. 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 \$31,696.40 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.

No later than October 15, 2020, Grantee shall submit to the Project Manager supporting documentation of actual expenditures made against the Grant advance amount by through September 30, 2020. Supporting documentation 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 financial documentation of Grant project expenditures or alternative reporting schedules for the Grant advance amount.

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.

4. Financial 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 one (1) year 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. An example of the range of report information collected is attached to this Agreement as Attachment 2. 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 July 1, 2020 through December 31, 2020; January 1, 2021 through June 30, 2021; July 1, 2021 through December 31, 2021; January 1, 2022 through June 30, 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 September 30, 2022.

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 are 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 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

Subject to the limitations and conditions of the Oregon Constitution, Article XI, Sections 7 and 9, and the Oregon Tort Claims Act (ORS 30.260 through 30.300), the parties agree to indemnify and hold one another harmless from any loss, damage, injury, claim, or demand arising from their respective activities in connection with this Grant. Neither party shall be liable for any loss, damage, claim, or demand arising from the negligence of the other party or its agents or employees.

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. 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, 2020 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, December 31, 2022.

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's Project Manager before any obligations are incurred; or

(b) Mutual written agreement of the Grantee and Commission's Project Manager.

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 5th Ave, Suite 405
Portland, OR 97204
Email: rana@mhcrc.org

If to Grantee:

Attn: Lisa Gadd-Guillot, Development Director
Luke-Dorf, Inc
8915 SW Center St
Tigard, OR 97223
Email: lgadd-guillot@luke-dorf.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: Ascending Flow

GRANTEE: Luke-Dorf, Inc

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

01160 - 2020 Community Technology Grants

01337 - Ascending Flow

Community Technology Grants

Status: Submitted
Original Submitted Date: 04/17/2020 12:18 PM
Last Submitted Date: 06/01/2020 2:04 PM

Primary Contact

Name:	Lisa	Gadd-Guillot		
	Salutation	First Name	Middle Name	Last Name
Email:	lgadd-guillot@luke-dorf.org			
Phone:*	503-597-3996			
	Phone		Ext.	
Title:	Development Director			

Organization Information

Organization Name:	Luke-Dorf, Inc		
Organization Type:	Non-Profit Entity		
Tax ID	93-0685734		
Organization Address:	8915 SW Center St		
City*	Tigard	Oregon	97223
	City	State/Province	Postal Code/Zip
Phone:	503-597-3996		

Executive Summary

Executive Summary

The Executive Summary is your opportunity to introduce your project. The Executive Summary should briefly cover the core aspects of the project and address the following questions as applicable: Who are the communities to be served? What community need is the project designed to address? What public benefit area will the project focus on? What are the anticipated outcomes? How will the proposed technology solution address the identified needs and public benefit area? What types of programming will you produce and share on the community access channels? As applicable, what organizations are participating as project partners?

Ascending Flow is a project within the Luke-Dorf Transitional Aged Youth program that is designed for older adolescents and young adults (18 to 24) from Multnomah County who are moving out of the children's foster care and mental health system and into adult mental health services. Our program is for youth with complex needs who may have spent time in the state hospital, residential treatment, and juvenile correction facilities throughout their placement in the foster care system. The goal of our program is to assist these youth in becoming as independent as possible while reaching developmental milestones such as independent housing, education, employment and development of social relationships.

Ascending Flow connects with our at-risk youth through Hip Hop and multimedia education. We use Hip Hop culture and rap as the starting point because, at its core, it is built on values of social justice, peace, respect, self-worth, community, and having fun. Because of these values, it is increasingly being used as a therapeutic tool when working with young people.

Psychologists, and social workers have helped to normalize the option of integrating hip hop within mental health strategies. This project focuses on music video production, with transitioning foster care youth (herein referred to as students) towards the creation of a music video with the assistance of industry experts. During this process students will learn introductory hands-on technical skills from audio recording to digital music composition, camera and lighting techniques to video editing. It is our hope that proficiencies in these technical skills will assist students in their career path and/or inspire students to seek additional training / education. Completion of this 11-month program will culminate in the production of an individual music video and a group music video. These videos will be aired through the Community Media Center, Open Signal.

Our summative evaluation involves assessing the impact, usability and effectiveness of the program – the overall performance of youth and program. Our goals and metrics for evaluating were developed by the Northwest Alliance for Alternative Media and Education (NAAME) through their work with the Oregon Youth Authority. These goals reflect the culturally responsive, trauma informed, and arts integrated aspects of the program while contributing to four overall outcomes for youth:

- Social Skills
- Life Skills
- Conflict Resolution
- Critical Thinking

Concrete Treatment Plan outcomes will include: mastering of a skill; critical thinking; completed project; development of employment or education goals.

Our project partners include Keys, Beats and Bars, the Northwest Alliance for Alternative Media and Education, Scott Edwards Architecture and Outside the Frame.

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Project Narrative

Total Grant Funds:	\$31,696.40
Total Match Funds:	\$434,720.00
Total Funds:	\$466,416.40
Proposed Technology	Video production equipment
Public Benefit Area	Reducing Disparities for Underserved Communities
Project Purpose	

In defining the project purpose, applicants must:

THE NEED

The Oregon Department of Human Services (DHS) has long been the shame of our state government, generating painful headlines and routinely failing the state's neediest children. At the high-acuity[1] end of an agency that on any given day serves more than 8,000 youth, there is simply not enough staff specially equipped for the challenges of acute cases. These children often bounce from one system to another – from child welfare, to juvenile justice, to mental health and back to child welfare group homes – as their needs intensify. The sad fact is that the 300 youth aging out of the Oregon foster care system each year is a highly vulnerable population.

When teens turn 18, society considers them adults. For young adults lucky enough to have loving and caring parents, they have the luxury of turning to their parents for financial and emotional support during this many-year transition to adulthood. Unfortunately, foster teens who have aged out of the system do not have this luxury. And for those with high-acuity, the statistics are daunting.

Foster care studies have shown that in just four years after aging out[2]:

- 40% become homeless within 18 months and 28% remain homeless after four years
- 42% become parents themselves
- Fewer than 20% are able to support themselves
- Only 46% graduate from high school
- 7 out of 10 girls become pregnant before the age of 21
- 25% still suffer from the direct effects of PTSD

Because they lack the support systems most young adults take for granted, aged-out foster care teens are at high risk for substance abuse, domestic violence and poverty. The rate of incarceration among these youth is much higher than it is in the general population.

Recognizing their inability to provide extended supports to high acuity teens aging out of the system, DHS approached Luke-Dorf to design a TAY program for older adolescents and young adults (18 to 24) from Multnomah County who are moving out of the children's foster care and mental health system and into adult mental health services. Our program is for youth with complex needs who may have spent time in the state hospital, residential treatment, and juvenile correction facilities throughout their placement in the foster care system. The goal of our program is to assist these youth in becoming as independent as possible while reaching developmental milestones such as independent housing, education, employment and development of social relationships. This program follows an intensive case management and housing model with a variety of team members who provide specialized services.

Our program began in June of 2019 and while we were able to get our youth housed and stabilized, we quickly learned we needed an alternative way to engage them in developing healthy social relationships and creating aspirations for their futures. Our foster care youth have suffered many injustices and have a strong distrust of a "systems" approach that had failed them for far too long. Hence, we were struggling to build a bridge for communication and needed to find a platform of commonality.

[1] Challenging mental conditions with significant, unpredictable needs

[2] <https://www.fosterfocusmag.com/articles/foster-care-and-homelessness>; <https://www.aecf.org/resources/helping-children-aging-out-of-foster-care-prepare-for-independence/>; <https://www.ncsl.org/research/human-services/supports-older-youth.aspx>; <https://www.nfyi.org/51-useful-aging-out-of-foster-care-statistics-social-race-media/>

THE SOLUTION

The Ascending Flow project builds that bridge. Ascending Flow connects with our at-risk youth through Hip Hop and multimedia education. We use Hip Hop culture and rap as the starting point because, at its core, it is built on values of social justice, peace, respect, self-worth, community, and having fun. Because of these values, it is increasingly being used as a therapeutic tool when working with young people. Psychologists, and social workers have helped to normalize the option of integrating hip hop within mental health strategies.

Video has been the energizer and signature of the youth movement since it first gathered steam 25 years ago. New technology, digital equipment, software—and YouTube—have made it possible for youth-produced video to grow exponentially and bring audiences to their feet at local and national media festivals. Ascending Flow recognizes the importance of the music video in

the contemporary understanding of visualized culture in virtual space. This project focuses on building skills in photography, graphics and art, storytelling, and music production that culminates in the creation of a music video to be aired on Community Media Center channels.

THE PROJECT

This project focuses on music video production, with transitioning foster care youth (herein referred to as students) towards the creation of a music video with the assistance of industry experts. During this process students will learn introductory hands-on technical skills from audio recording to digital music composition, camera and lighting techniques to video editing. It is our hope that proficiencies in these technical skills will assist students in their career path and/or inspire students to seek additional training / education. Completion of this 11-month program will culminate in the production of an individual music video and a group music video. These videos will be aired through the Community Media Center, Open Signal.

Students will utilize the Ascending Flow space on a weekly basis for free form lab time to work on writing, art, storyboarding, and exploration of topics. Each student will have a weekly two-hour creativity session with an Ascending Flow staff person. For these session the appropriate equipment will be reserved (such as video equipment to practice recording, or the desktop computer for mixing). All remaining equipment will be available for free form lab time but may only be reserved in two-hour blocks. Two staff will act as roaming consultants during the free form lab time to answer questions, provide instruction and monitor the proper use of equipment.

We anticipate contracting with 10 guest instructors to run 10 three-hour workshops over a course of eleven months for 20 students (40 students over two years). The equipment will be used for technical training and for the creation of student projects that explore artistic expression through music videos.

Workshop #1: Beat-making. Students will focus on learning song structure and creative song writing. By the end of the workshop students will understand how to create a beat and will begin composing song #1.

Workshop #2: Vocal Training and Lyric Techniques. Students will learn how to breathe and vocalize properly while developing a basic understanding of vocal control and projection techniques. They will also learn techniques for memorizing their lyrics. During this workshop students will record song #1 and begin composing song #2.

Workshop #3: Graphic Design: Students will learn Adobe Creative Cloud and compositing a creative concept that will be streamlined into a music video. *(Note: our daily need for laptops/drawing tablets is four. Keys, Beats and Bars and NAAME will loan the instructor the additional 16 laptops needed for this workshop at no cost. Our Program Manager is a NAAME board member, and is a guest instructor for Keys, Beats and Bars. We are not requesting funding to purchase 20 laptops because this once a year, three-hour workshop is the only time we will need 20 laptops be in use all at the same time. Our test run of the project using Keys, Beats and Bars equipment has shown us that 4 laptops and tablets are sufficient for our daily needs).* Students will record song #2 and begin composing song #3. They will also begin creating a storyboard concept for their music video.

Workshop #4: Open Signal. Students will take a field trip to Open Signal to learn about the use of green screen, in-studio filming, tour a full production studio, and set up memberships. Students will return to Ascending Flow to discuss onsite filming (at Ascending Flow), on location filming (at parks or performance spaces outside of the Ascending Flow space) and in-studio filming (at Community Media Centers). Students will begin creating their music video storyboards.

Workshop #5: Introduction to Photo and Video Equipment. Students will learn how to determine what equipment is needed and what size crew is required for video shoots. Students will add video shot structure to their storyboards, including angles and direction, as well as stills and graphics insertion. Song #3 will be recorded and song #4 composition will begin. Homework: Begin filming music video.

Workshop #6: Basic Photo and Video Editing/Post-production. Students will be taken through photo and video editing software. Each student will present a three-minute sample of the video they are working on to receive editing suggestions. Song #4 will be recorded and students will begin composing song #5.

Workshop #7: Social Media Promotion. Students will learn how to build and grow a fan base, drive audience engagement and create interest in the release of the music videos on the Community Media Center's access channels, and learn effective methods for building and maintaining the fan base. Record song #5 and continue music video edits.

Workshop #8: Throwing a Show. Students will learn how to organize a show including: set lists, sponsors, merchandising, video pre and post production plans including storyboarding the message to be captured, videotaping the performance, shot list for testimonial video snippets, and editing the final video to be aired through Open Signal community media center (this concert video is in addition to the students individual music videos).

Workshop #9: Protecting Your Product. Students will learn the basics about copyrighted works and artwork, trademarks and releases. Students will work as a group on their concert video to prepare it for airing on Open Signal.

Workshop #10: Where Do I Go From Here: Students will participate in group discussion and share reflections on their final projects. They will discuss what they have learned and evaluate the program. They will learn how to market their newly acquired skills, identify their next steps, be it educational goals or employment goals, and create an actionable plan for attaining them.

Additional curriculum that supports workshop instruction will be developed by Ascending Flow staff and offered as group instruction on a weekly basis. This curriculum will include:

- Technical instruction and practical use and care of all production equipment
- Training in the use of the virtual studio technology including mixing and mastering a track, creating and layering sounds, recording and electronic beat making
- Learning essential steps to creating digital graphics and art creations on a laptop or drawing tablet, and how to insert them into a music video
- Planning and storyboarding a music video

We also plan to have our students participate in the MetroEast video production workshops (another Community Media Center in Gresham) on a quarterly basis to assist in learning the basic techniques of control room operation, audio booth techniques, tips and tricks for producers and more based on the group's interest.

Through the Ascending Flow workshops and supplemental curriculum, and the MetroEast video production workshops students will gain technical experience in how to:

- Prepare, operate, and maintain technical equipment such as microphones, speakers and amplifiers, and digital audio workstations (DAWs), addressing and solving technical problems as needed
- Organize a recording session, ensure that sound quality is optimum by placing microphones, performing sound checks before performances, and monitor the sound throughout (adjusting levels if necessary)
- Be aware of signal flow and patching techniques necessary to record live sound to a high standard
- Edit and mix recordings of various genres of music using software programs
- Select and produce appropriate sound effects and synchronize them to video
- Visual aesthetics
- Experience with industry equipment
- Shooting and editing
- Pre- and post-production of videos

As they make their own videos, the students will gain employable skills, and build the confidence and motivation to embrace and contribute to society.

So how does all this tie back to assisting these youth in becoming as independent as possible while reaching developmental milestones such as independent housing, education, employment and development of social relationships? First and foremost, the goal of the Ascending Flow project is to engage our youth through the use of music and multimedia education. Our goal is to have 100% of active students exhibit proficiency in technical skills, improvement in life skills, and enhanced social skills. Through this engagement we will cultivate a level of consciousness and empowerment through healing feelings of shame, insecurity, and low self-esteem. While this project will teach technical multimedia skills using hands-on experience, self-reflection, peer bonding, and personal development that can be used to acquire gainful employment and/or ignite a passion to learn, it will also build the bridge to trusting a new system that is in place with supports to aid them in living the life they choose. It will create a connection through positive experiences that are productive and future oriented. The students will learn that they are not just a game piece to be moved around and then discarded, but that they are individuals that we are investing in because we believe in them and we value them.

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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.

We are committed to an iterative cycle of program development and evaluation. Our evaluation plan addresses two areas – formative evaluation and summative evaluation. Formative evaluation involves monitoring our process and products of program development and usability, and gathering youth feedback for use in refinement and further program structure development. This evaluation includes:

1. Is the physical space welcoming and does it encourage creativity
2. Are there enough dedicated spaces available for student cohorts to effectively collaborate without distraction from other groups
3. Is there enough standard equipment available so the stream of work and group interaction is not disrupted
4. Is transportation readily available for off-site projects
5. Are the general focus areas relevant to our students' interests
6. Have we partnered with enough other individuals / organizations to widen the exposure of new experiences for our students

Questions 1-4 will be reviewed on an annual basis by the Clinical Director and Program Manager after the space is completed. Questions 5 and 6 are the areas of focus in the bi-monthly program supervision meeting. These meetings are between the Clinical Director, the Program Director and the Program Supervisor. They meeting may also include the Peer Support Mentor, an individual's case manager as well as a youth participant. We will use direct and anecdotal feedback from participants, mentors and staff to assess the needs in this area.

Our summative evaluation involves assessing the impact, usability and effectiveness of the program – the overall performance of student and program. The summative evaluation addresses the areas of soft skills and technical skills. Our goals and metrics for evaluating soft skills were developed by the Northwest Alliance for Alternative Media and Education (NAAME) through their work with the Oregon Youth Authority. These goals reflect the culturally responsive, trauma informed, and arts integrated aspects of the program while contributing to four overall outcomes for youth:

- Social Skills
- Life Skills
- Conflict Resolution
- Critical Thinking

Soft skills data will be gathered through anecdotal and observational reports submitted by program staff and workshop coordinators. Students and partner organizations will provide written or verbal feedback after the conclusion of projects, workshops, or unique activities. Information will be collected and compiled by the Program Supervisor for the Annual Summative Program Review. The Program Supervisor is responsible for ensuring that youth evaluation forms are completed at the beginning and end of participation in the program.

Technical skills data will be gathered through performance-based observational reports that align with experiential tasks.

METRICS

Soft skills metrics are based on measurement tools created by KBB and the Oregon Youth Authority, and metrics and indicators based on national youth outreach research and the Youth Experiences Survey (YES) 2.0 feedback form. We will track two metrics as indicators for success within the context of positive human development. The first will be an indicator of psychological safety in the group and the second metric will be an indicator of levels of critical thinking in the group as indicated by an increase self-reported levels of understanding what/how others think about issues.

PSYCHOLOGICAL SAFETY- Example Survey

We are measuring the relationships between everybody and the group. We want this to be a high performance learning environment. Safe and healthy relationships create the best conditions for learning. Please take a moment to think about your relationship with each person in this group. Be honest. There is no right or wrong answer. This is just a snapshot of what is 100% real for you today.

Score each relationship from -5 (not safe) to + 5 (very close)

- 5 = I am close to this person like an important friend or family member
- 4 = I would introduce this person as a friend
- 3 = I like interacting with this person
- 2= I feel comfortable with this person around

- 1 = I am giving this person the benefit of the doubt
- 0 = We don't really have a relationship - it's not positive or negative
- 1 = I am waiting for this person to prove their worth
- 2 = I feel uncomfortable with this person around
- 3 = I do not like interacting with this person
- 4 = I think of this person as an enemy
- 5 = I am not safe alone with this person and they are not safe alone with me

CRITICAL THINKING- Example Survey

We are measuring critical thinking in the group. High levels of critical thinking include understanding a topic, forming an opinion about the topic, understanding how you have come to your opinion (what evidence, experiences and values shape your opinion), and understanding how others think about the topic and come to different conclusions.

Please list each person in the session and score how much you know about each person's beliefs and viewpoints on current affairs and social issues from 0 (not at all) to 5 (very much)

- 5 = I know what this person thinks about many topics and how their beliefs and experiences have shaped formed their opinions
- 4 = I know what this person thinks about some topics and I know how their beliefs and experiences have shaped formed their opinions.
- 3 = I know what this person thinks about many topics, but I don't know what their beliefs and how their experiences have shaped these views
- 2= I know what this person thinks about a few topics, but I don't know what their beliefs and how their experiences have shaped these views
- 1 = I have a slight understanding of how this person thinks about a few topics
- 0 = I have no idea what this person thinks about almost anything.

Ascending Flow staff work closely with the student's case manager and case management meetings are conducted weekly. Additional evaluation reviewed during these sessions include: Has the participant explored and engaged in a specific art; what are the potential barriers to engagement and what plan can be created to overcome the barrier? Is the student working on a specific project? How does this project align with the person's Individualized Treatment Plan (ITP)? What determinates must be met to deem project/student interactions a success? (i.e increased engagement, positive interpersonal interaction). Concrete ITP outcomes will include: mastering of a skill; critical thinking; completed project; development of employment or education goals. This information is collected by the case manager and reported to DHS along with housing and ITP reports required by the state of Oregon.

The final workshop entails each student creating an actionable employment or education plan. This plan will be incorporated into their ITP.. Even though the students will have completed their work in the Ascending Flow project after 11 months, Luke-Dorf will continue to monitor their Action Plan for Employment/Engagement throughout enrollment with our agency. Students will set their own benchmarks in their action plans. The meeting of these benchmarks towards their goal will be used not only as a tool to guide the student toward goal attainment, but also as an evaluation of the Ascending Flow project's process for creating these plans. Feedback from students, data on objectives and benchmarks, and case manager observations will be used to continue to shape the program's success.

Our technical skills metrics align with experiential tasks that produce practical outcomes. Our technical skills benchmarks are reviewed quarterly.

- Quarter 1: Steady beat, subdivision and beat map reading. Students will demonstrate their ability to feel a steady beat and subdivide that beat evenly into two, three, and four parts. This will make playing music into a digital audio workstation (DAW) easy.
- Quarter 2: Video storyboard blueprint. Students will produce storyboard graphics using Adobe Creative Cloud. Storyboards will define texts and graphics needed, locations or lighting setups, camera shots, define story in music to be highlighted, number of people to be featured, materials and props, story notes and direction, time frame for each shot.
- Quarter 3: Foundational equipment knowledge and production roles. Students will demonstrate their ability to perform basic

functions of equipment usage and have a working understanding of the positions of producer, director, editor, cinematographer, production designer and art director.

- Quarter 4: Production and Post-production skills. Students will demonstrate their proficiency in equipment operation by producing a 3-5 minute individual music video. Students will demonstrate their post-production skills by editing video content, adding graphics and special effects if storyboarded, mix the music and sound track, and format the video for distribution through Open Signal.

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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.

Ascending Flow is blessed with many partners working to make this program possible. The Northwest Alliance for Alternative Media and Education (NAAME) is a non-profit dedicated to creating alternative media content, connecting local media makers and capacity-building amongst community groups dedicated to social justice. The organization's mission is to amplify the work of alternative radio, print, film, and strategic media makers in the Pacific Northwest. NAAME contributes networking opportunities to musical talent and connections to organizations willing to share resources. They will participate in the reviews of our curriculum and workshop impact, and will be involved in the annual review of the program.

Keys, Beats, and Bars (KBB) is an arts integrated program focusing on audiovisual and holistic music programming for incarcerated, underserved and justice involved youth in Oregon. KBB is conducting creative programming for Ascending Flow that will help to provide our formerly incarcerated youth with the skills necessary to avoid a return to incarceration.. KBB will provide the 10 workshop instructors annually. KBB will also supply any additional equipment the instructors may need for demonstration purposes as well as 16 laptops to be used during Workshop #3. They will participate in the reviews of our curriculum and workshop impact, and will be involved in the annual review of the program.

Outside the Frame empower homeless and marginalized youth to educate the public about issues they face by producing films with youth that convey their experience. We regularly share meeting room space with them. They will participate in the reviews of our curriculum and workshop impact, and will be involved in the annual review of the program.

Scott Edwards Architecture is a local architecture firm that Luke-Dorf uses on multiple construction projects. For the Ascending Flow project they will be involved in the design and acquiring the required construction documents so we may add an additional emergency exit to meet fire code regulations for the Ascending Flow space.

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PROJECT FEASIBILITY SECTION includes: Technical Design, Implementation Plan, Organizational Capacity 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 access channels; and the plans for maintaining and upgrading the system or equipment in the future.

Our space is laid out in five sections. Four of these sections align with the how the program is grounded in the four elements: FIRE – passion and ambition. Students feel motivated to improve by fueling their strengths and talents. This is where the music, art, film, production, writing and photography take place. This is our largest area and it includes a music room. WATER - community and mentorship. Students and mentors build a relationship of trust and mutuality. This space is where small group work takes place. This is where positive communication skills and trust exercises are practiced. AIR – wisdom and knowledge. This is where we work on education goals, tutoring and online learning. Mentors allow students room to learn in the way that works best for them. EARTH – balance. Mentors guide students in awareness for both physical and mental wellness. We have a work out area with free weights and a quiet room where students who can be overwhelmed by sensory input can decompress or meditate. This area focuses a lot on anger management. The fifth section is our group space where everyone comes together to perform, present, collaborate, and support one another.

Except for the dedicated rooms for meditation, recording, and instrumentals, the entire space is open and furniture was selected for its ability to be easily moved and reconfigured to meet a variety of needs. We use round settings for sharing. We use a theatre layout for performances, and we use a classroom layout for teaching music and video production basics. The equipment for which we are seeking funding was researched by the Program Director who is, himself, a recording artist, and with the assistance of professionals at NAAME and Keys, Beats and Bars. The equipment that we have researched purchasing is high quality audio, video and computer equipment and is not based on the highest price but rather on the most affordable and durable level that will be sufficient for our programming needs. Keys, Beats and Bars allowed us to use their equipment on a trial basis so we could be sure it would meet our needs. We cannot continue to use KBB's equipment because they must have it for their own programs and we need the equipment permanently in our workspace so students may access it five days a week during free form labs. Plans for maintaining and upgrading equipment will be achieved by annual fundraising and support from our community partners. Storage for any and all of our equipment will be in locked cabinets and closets at the Ascending Flow program space which is owned and operated by Luke-Dorf. All equipment will be insured under policies held by Luke-Dorf through their agency insurance provider.

The equipment to be purchased will be used for the activities described in the narrative. Videos recorded and produced with this equipment will be aired on Community Media Center channels.

Studio and Recording

Pre amp \$2,965; VT737SP's preamp provides a 48V phantom powered input, an Instrument DI and a balanced line input.

Recording Mic \$3,599; Neumann U 87 Ai Set Z | Multi Pattern Condenser Microphone Set

Desktop \$2,099.99; Processor: Intel Core i7-9700KF 8 Core Processor (12MB Cache, 3.6GHz-4.9GHz) 95W (Liquid Cooled);

RAM: 32GB DDR4 2666MHz | Hard Drive: 1TB NVMe Solid State Drive + 2TB Hard Disk Drive; comes with mouse and keyboard

Speakers \$498;

Screen monitor \$899; QUANTUM DOT (QLED) TECHNOLOGY, HDR support and factory calibration provides stunningly realistic and accurate color and contrast; 144HZ HIGH REFRESH RATE and 1ms ultra fast response time work to eliminate motion blur, ghosting, and reduce input lag; 49 INCH SUPER ULTRAWIDE 32:9 CURVED MONITOR

Drawing Tablet \$1,549.99; XPS 15 2-in-1 Laptop

Laptops (3 @ \$567) \$1,701; Lenovo ideapad S145 15.6"

2-year subscription for adobe creative cloud video/design/web (\$635.88/yr) \$1,271.76;

Studio Pro headphones (3 @ \$69) \$207;

Akai Professional MPC live Standalone sampler and sequencer \$999; - Live beat maker to perform with.

Vocal Looper \$499; - Used for live performances to loop vocals or instruments

Digital camera (2 @ \$1098) \$2,196;

Camera cage (2 @ 480) \$960;

85mm f/1.8 lens (2@ \$573) \$1146;

On-camera light (2 @ \$189) \$378;

Travel tripod (2 @ \$129.96) \$259.92;

Rechargeable battery (2 @ \$53.95) \$161.85;

Lavalier mic system \$399.99;

Wireless mic system \$599.99

Virtual Studio Technology - programs and plug-ins used for creating sounds and mixing songs

East west symphonic orchestra \$374; - Orchestral instruments for making beats

Best service shevannai the voice of elves \$159; - Choir sounds for beat making

Komplete 12 \$599; - Instrumentals for making beats.

Spectrasonics omnisphere 2.6 \$479; - mixing and mastering a track

Melodyne \$499 – Nonlinear Pitch Corrector

Auto-tune pro \$399- Linear Pitch Corrector

iZotope Spire Studio \$349; - a synthesizer

Gladiator 3 \$169; - a sample based synthesizer

Sylenth \$139; - an analog synthesizer

FabFilter \$999; - Equalizer and effects bundle

Serum \$1899; - a wavetable synthesizer

Analog Lab \$199 – Electronic music samples

Daw Ableton \$499; - Used for beat making

Daw Studio One \$199.92; - Used for recording vocals

Vinyl sampler \$99.99; live sampler for vinyl records

The studio and recording gear, and virtual studio technology will be used to create music videos and to capture live performances.

The subscription to Adobe Creative Cloud, laptops and drawing tablet will be used to edit videos and create graphics and artwork for use in the music videos.

All camera gear will be used to film music videos, live performances and testimonials, and used for photo shoots of the artists and to capture stills to be used in the music videos.

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Proposed Project Start and End Date:

Projects may include timelines of up to 36 months.

Proposed Start Date (month/year) July 2020

Proposed End Date (month/year) June 2022

Implementation Plan

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

In June of 2019 Luke-Dorf identified a need for a more creative form of communication with our TAY population and turned to a program that had success in Klamath Falls – Ascending Flow. We incorporated the program into the organization and began by identifying the needs of the program and the needs of our youth. We needed a space where the youth had privacy and a place to be creative. The location needed to be safe and secure. We identified a location and proceeded getting the interior ready for the program. In the meantime, Ascending Flow worked with the clinical department to create Treatment model that could be individualized to each teen. The staff of Ascending Flow met with each student to figure out each person’s interests and desires. In October we recognized that the Ascending Flow staff was already building relationships so we launched the mentorship portion of the program. Because of the excitement for what was being done, other organizations quickly threw their support behind the program and so full engagement in multimedia production began without equipment and only a space that was still being completed. Our new timeline is:

July 2020 – February 2021

- Acquire and test the equipment – 6 months with set-up
- Complete the physical space – 3 months
- Develop a curriculum that complements the monthly workshop instruction – complete within 8 months
- Hold bi-monthly partnership meetings with NAAME, Keys Beats and Bars, and Outside the Frame for input into implementation
- Enroll 20 students from the Luke-Dorf TAY program by middle of August
- Begin monthly workshops late August
- Develop feedback questionnaire related to program design (curriculum and workshops)

March – June 2021

- Begin gathering feedback from student participants (verbal and questionnaire) and project partners (verbal and questionnaire) regarding the workshops and any complementary curriculum presented during the first seven months (through February)
- Compile feedback and meet with Partnership team in April to review first seven months workshop and curriculum and adjust workshops and curriculum to address any gaps identified
- Gather feedback monthly for the remaining four months of workshops and curriculum
- Compile feedback and meet with project partners in late June to review final four months of workshop and curriculum and adjust remaining workshops and curriculum to address any gaps identified

July 2021 – Full Project Launch

July – September 2021

- Ascending Flow Workshops 1-3
- 1st quarter Formative Programmatic Evaluations
- 1st quarter technical skills evaluation
- Quarterly Partnership meeting
- Metro East workshop
- Collect summative data – soft skills

October – December 2021

- Ascending Flow Workshops 4-6
- Students to Open Signal for training and to become “dub & submit” producers
- 2nd quarter Formative Programmatic Evaluations
- 2nd quarter technical skills evaluation
- Partnership meeting
- Metro East workshop
- Collect summative data – soft skills

January – March 2022

- Ascending Flow Workshops 7-8
- Metro East workshop
- Collect summative data – soft skills
- 3rd quarter Formative Programmatic Evaluations
- 3rd quarter technical skills evaluation
- Partnership meeting
- Film concert video

April – June 2022

- Ascending Flow Workshops 9-10
- Metro East workshop
- Air individual & concert videos on Open Signal throughout May & June
- 4th quarter Formative Programmatic Evaluations
- 4th quarter technical skills evaluation
- Annual Summative Program Review
- Presentation of Certificates of Completion for Technical Skills Training
- Technology checks
- Collect summative data – soft skills

(This field has a character limit of 21000)

Organization Capacity

The applicant should demonstrate the Organization's capacity to successfully integrate the project into the organization.

This project is already integrated into Luke-Dorf. Luke-Dorf began incorporating the project into the organization in June of last year and in October of 2019 we felt we had enough in place to have the Ascending Flow program began working with the DHS referred youth. The staff of Ascending Flow has found creative ways to engage the youth as we continued to seek funds to purchase equipment. Even in this time of sheltering in place, the staff of Ascending Flow continue to engage our youth through one-on-one FaceTime sessions, group activities through WhatsApp and MarcoPolo, and share group work through Vimeo and YouTube. They are focused on keeping the youth engaged and active. A virtual art show is being planned. Because some of our youth do not have computers and their access to hotspots through libraries are no longer available, the Peer Support Mentor has stood outside individuals' apartments where they performed social distance jam sessions with the mentor on his guitar and the youth practicing the lyrics they have been composing.

In times like these, new programs tend to get cut due to budget constraints, but Luke-Dorf's commitment to this program is solid. The progress they have made with our teens has been significant even when they lack the proper equipment. Imagine what they can accomplish when we have actual equipment!

(This field has a character limit of 5500)

Measurable Project Outcomes

What project outcomes do you hope to achieve for the identified community or targeted beneficiaries through the use of the proposed technology?

We will serve 40 students in two years of programming. We provide continuous engagement over the 11 month project year. We will strive for an 85% completion rate for students who miss no more than two workshops. To remain active in the program, students may miss no more than two workshops. If students wish to continue their involvement after graduating the Ascending Flow program, they may continue as mentors. Of the students who complete the 11-month project, we expect to see a measurable increase in their technical skills, life skills and social skills.

We anticipate the following outcomes:

- 1) Technical Skills- 100% of active students will develop practical skills in using audio/video equipment for video and music production. Metrics include being proficient with audio and video equipment, and proficiency with computer software for audio/video production.
- 2) Life Skills- 100% of active students will exhibit improved life skills such as increased planning skills, increased sense of purpose and self-direction, expanded global and cultural awareness, creative expression, critical thinking skills and peer collaboration skills.
- 3) Social Skills- 100% of active students will show a reduction in negative behaviors and increase in pro social skills. With indicators such as critical thinking, communication and conflict resolution exemplified by teamwork and group building projects. This will also be demonstrated by a decrease in delinquency and illegal activities as well as an increase in non-violent responses to conflict.

We expect an 85% completion rate of programming measured by the demonstration of completion and proficiency in project final presentations such as a 2-5 minute video project to be completed by each student.

Budget Narrative

Budget Narrative

Ascending Flow Budget Narrative

Matching Resources

Keys, Beats, and Bars will provide 10 guest instructors for the testing phase of the program in year 1 (\$3,000) 10 guest instructors for workshops (\$3,000) in year 2. KBB will provide input into curriculum development and program review for two years (\$2,000). This is listed in the Contractual line. Total In-Kind Contribution Value: \$8,000

Outside the Frame and Ascending Flow will trade the use of meeting spaces in year 1 (\$600) and year 2 (\$600). Outside the Frame will also participate in curriculum and program review for two years (\$2,000). This is listed in the Contractual line. Total In-Kind Contribution Value: \$3,200

Scott Edwards Architecture is providing a fee reduction (\$2,000) toward their design and document fee. This is found under Infrastructure / Construction line. Total Contribution Value: \$2,000

PERSONNEL

Program Manager: This position oversees all aspects of the grant project. Responsibilities include ensuring budget and timeline targets are met, selecting contractors, putting together a partnership committee, working with the clinical director to develop the project evaluation, overseeing service delivery including participating in service delivery, and supervising the project staff. This position serves as the primary contact to Community Media Centers and is responsible for all video submissions. This position includes providing direct student services, Hip Hop and equipment usage instruction, general engagement, and works with the student's case manager. This person will procure and install the capital equipment and be responsible for training students on proper handling and care of equipment. The Program Manager will work 100% of the time on this project for the first 12 months, and 100% of the time for the second twelve months. The annual salary with fringe benefits will be \$66,456 with the cost to the project year 1 - \$66,456 and cost to the project year 2 - \$66,456

Grant Funds: \$0

Match: \$132,912

Program Supervisor: This position is responsible for assisting the Program Manager. This position oversees all reporting aspects of the grant project. Responsibilities will include monitoring budget and timeline targets, collecting feedback, survey data and other evaluation and reporting data, preparing project reports, and in project evaluations, securing agreements with project partners and guest instructors, scheduling, recordkeeping, accounting, creating internal and external reports, and providing direct student services, instruction on graphic arts, storyboarding, and use of equipment, and general engagement. The Program Supervisor will work 50% of the time on this project for the first 12 months, and 100% of the time for the second twelve months. The annual salary with fringe benefits will be \$55,953 with the cost to the project year 1 - \$27,976 and cost to the project year 2 - \$55,953

Grant Funds: \$0

Match: \$83,929

Peer Support Mentor: This position will have individuals with the ability to share lived experiences with at-risk youth through person-centered and person-directed mentoring by promoting growth, community, and self-advocacy. The Peer Support Specialist as a "mentor" will work to carry out Ascending Flow's mission, and to ensure a safe and welcoming culture for youth struggling with recovery, trauma, and mental wellness. This position will assist the Program Manager in providing students with Hip Hop and equipment usage instruction, and general engagement. This position will assist the Program Manager in procuring and installing the capital equipment and will assist in training students on proper handling and care of equipment. This position works as a roaming consultant during free form lab time and must have knowledge of all equipment usage and storyboarding techniques. The One Peer Support Mentor will work 50% of the time on this project for the first 12 months, and two Peer Support Mentors will work 100% of the time for the second twelve months. The annual salary with fringe benefits for one Mentor will be \$47,188 with the cost to the project year 1 - \$23,594 and cost to the project year 2 with two mentors at 100% - \$117,969

Grant Funds: \$0

Match: \$141,563

Total Personnel Costs: \$358,404

EDUCATION AND TRAINING

Education & Training: Year 1 all three staff will attend Intentional Peer Support Training at a cost of \$500 per person, and the Program Manager will attend Reframing Racism training at the Center for Equity and Inclusion at a cost of \$600. Year 1 training will cost \$2,100. In year 2 one staff will attend Intentional Peer Support Training at a cost of \$500 and three staff will attend Reframing Racism at a cost of \$600 per person. The Program Manager will attend Queer Competency training at a cost of \$700 per person. *(Staff has experience with the equipment to be ordered so training on equipment to be purchased is not necessary.)* The total training cost in year 2 is \$3,000.

Grant Funds: \$0

Match: \$5,100

Total Education and Training: \$5,100

TRAVEL

Travel Expenses: This expense covers the cost of travel to and from workshop venues and the Community Media Centers, as well as expenses for any field trips. This estimated expense comes to \$3,000 per year cost to the program.

Grant Funds: \$0

Match: \$6,000

Total Travel Expenses: \$6,000

CONTRACTUAL

This line item addresses the anticipated cost for guest instructors leading the 10 workshops per year. Each workshop is three hours. Guest instructors supplied by Keys, Beats and Bars would be paid \$100 per hour.. The cost to the program for year 1 is \$3,000. The cost to the program in year 2 is \$3,000. Keys, Beats and Bars has committed to supplying the guest instructors for free. Instructors bring their own materials and Ascending Flow provides the equipment except in Workshop #3 where the instructor will supply the majority of the equipment. Additionally, KBB will participate in curriculum and program review over two years, valued at \$2,000

NAAME is providing networking opportunities and program review for which there is no dollar value assigned.

Outside the Frame and Ascending Flow trade the use of meeting spaces. The space for which a fee is charged is the green screen space. The cost to the program in year 1 is \$600. The cost to the program in year 2 is \$600. The total value is \$1,200 Outside the Frame will also participate in curriculum and program review over the two years, valued at \$2,000.

Grant Funds: \$0

Match: \$11,200

Total Contractual Costs: \$11,200

EQUIPMENT

Studio and Recording

- Pre amp \$2,965; VT737SP's preamp provides a 48V phantom powered input, an Instrument DI and a balanced line input.
- Recording Mic \$3,599; Neumann U 87 Ai Set Z | Multi Pattern Condenser Microphone Set
- Desktop \$2,099.99; Processor: Intel Core i7-9700KF 8 Core Processor (12MB Cache, 3.6GHz-4.9GHz) 95W (Liquid Cooled); RAM: 32GB DDR4 2666MHz | Hard Drive: 1TB NVMe Solid State Drive + 2TB Hard Disk Drive; comes with mouse and keyboard
- Speakers \$498;
- Screen monitor \$899; QUANTUM DOT (QLED) TECHNOLOGY, HDR support and factory calibration provides stunningly realistic and accurate color and contrast; 144HZ HIGH REFRESH RATE and 1ms ultra fast response time work to eliminate motion blur, ghosting, and reduce input lag; 49 INCH SUPER ULTRAWIDE 32:9 CURVED MONITOR
- Drawing Tablet \$1,549.99; XPS 15 2-in-1 Laptop
- Laptops (3 @ \$567) \$1,701; Lenovo ideapad S145 15.6"
- 2 year subscription for adobe creative cloud video/design/web \$635.88/yr, \$1,271.76;
- Studio Pro headphones (3 @ \$69) \$207;
- Akai Professional MPC live Standalone sampler and sequencer \$999; - Live beat maker to perform with.

- Vocal Looper \$499; - Used for live performances to loop vocals or instruments
- Digital camera (2 @ \$1098) \$2,196;
- Camera cage (2 @480) \$960;
- 85mm f/1.8 lens (2@ \$573) \$1146;
- On-camera light (2 @ \$189) \$378;
- Travel tripod (2 @ \$129.96) \$259.92;
- Rechargeable battery (2 @ \$53.95) \$161.85;
- Lavalier mic system \$399.99;
- Wireless mic system \$599.99

Total Studio and Recording: \$22,390.49

Grant Funds: \$22,390.49

Match: \$0

Virtual Studio Technology - programs and plug-ins used for creating sounds and mixing songs

- East west symphonic orchestra \$374; - Orchestration instruments for making beats
- Best service shevannai the voice of elves \$159; - Choir sounds for beat making
- Komplete 12 \$599; - Instrumentals for making beats.
- Spectrasonics omnisphere 2.6 \$479; - mixing and mastering a track
- Melodyne \$499 – Nonlinear Pitch Corrector
- Auto-tune pro \$399- Linear Pitch Corrector
- iZotope Spire Studio \$349; - a synthesizer
- Gladiator 3 \$169; - a sample based synthesizer
- Sylenth \$139; - an analog synthesizer
- FabFilter \$999; - Equalizer and effects bundle
- Serum \$1899; - a wavetable synthesizer
- Analog Lab \$199 – Electronic music samples
- Daw Ableton \$499; - Used for beat making
- Daw Studio One \$199.92; - Used for recording vocals
- Vinyl sampler \$99.99; live sampler for vinyl records

Total Virtual Studio Technology: \$7,061.91

Grant Funds: \$7,061.91

Match: \$0

Musical Instruments

- Drum set \$849.00 - The Alesis Command X 9-Piece Mesh Head electronic drum set features exclusive Alesis mesh snare, tom, and kick pads (patented) that deliver an authentic drumming experience. Along with an 8" mesh kick and a 10" dual-zone mesh snare drum, there are also two 8" dual-zone rack toms and an 8" dual-zone floor tom. The set also features a 10" ride cymbal, a 10" hi-hat with pedal and 2 10" crash cymbals with choke. 2 sets \$1,698
- Electric guitar set \$89.99 - 39in Full Size Beginner Electric Guitar Starter Kit w/Case, Strap, 10W Amp, Strings, Pick, Tremolo Bar. 5 for a total cost of \$449.95
- Acoustic Guitar \$199.99 - Fender FA-115 Dreadnought Acoustic Guitar Bundle with Hard Case, Tuner, Strings, Strap, and Picks. 2 for a total of \$399.98
- Guitar Stand \$28.95 - Multi-Guitar Display Rack Folding Stand Band Stage Bass Acoustic Guitar. 2 for a total of \$57.90
- Music Keyboard \$499.00 - Akai Professional MPK261 61-key Keyboard Controller. 2 for a total of \$998
- Electric 88 piano \$49 - sampled to capture the nuances of the original vintage instrument, with effects, compressor and amp added. 2 pianos for a total of \$98

Total Musical Instruments: \$3,702

Grant Funds: \$0

Match: \$3,702

Furniture and Storage

- Ottoman seat/storage \$38.80 x 8 \$310.40
- Lift Top Coffee Table with Hidden Storage - \$134.99
- Couch \$555 x 3 - \$1,665
- Mirror Walls, \$660 to view self while performing. X2 - \$1,320
- Home theatre projector to view videos - \$1,699
- Projector ceiling mount - \$159
- Projector 4 screen, Recessed in-Ceiling Electric Tab Tensioned Projector Screen - \$699
- Art Supply compartments and cabinet \$455.99
- Electronics Locking Cabinet \$47.28

Grant Funds: \$0

Match: \$6,490

Total Equipment Expense: \$39,645

INFRASTRUCTURE/CONSTRUCTION

- Soundproofing: padding for recording studio room, deepen insulation in ceiling to soundproof between clinic and Ascending Flow space. Materials and Labor: \$2,000 (Grant funds in the amount of \$744 will be applied to the purchasing of materials for soundproofing of recording studio)
- Painting of physical space including murals to create a less clinical, more creative atmosphere and paint over patch work and other prior damages to walls. Paint and labor: \$3,000
- Flooring: add performance flooring to recording room and a small performance space in the common area: \$5,000 (Grants funds in the amount of \$1,500 will be applied to purchasing the materials needed to build the flooring)
- Space design with 2nd emergency exit as required by Fire Marshall: Conceptual Design is \$2,500; construction documents - \$5,500; for a total of \$8,000

Grant Funds: \$2,244

Match: \$15,756

Total Infrastructure Construction: \$18,000

MISCELLANEOUS

Program Supplies: These expenses include the cost to replace parts on musical instruments, sheet music, printing of promotional materials related to student performances, Facebook ads as they relate to promoting the airing of videos on Community Media Center Channels.

Grant Funds: \$0

Match: \$7,500

Meetings: This expense includes the cost of hosting meetings for the program partners and the guest instructors including the cost of food and beverages provided. The cost to the project for year 1 is \$1,300 and for year 2 - \$1,300.

Grant Funds: \$0

Match: \$2,600

Supplies: copier paper, general office supplies. We anticipate \$1,000 for year 1 and \$1,200 for year 2.

Grant Funds: \$0

Match: \$2,200

Pre-employment: onboarding expenses, budgeted at \$500 per year. Cost to the project for year 1 is \$500 and cost for year 2 is \$500.

Grant Funds: \$0

Match: \$1,000

Payroll Processing: budgeted at \$200 per person annually. The cost to the program in year 1 is \$600 and the cost to the program in year 2 is \$800.

Grant Funds: \$0

Match: \$1,400

Total Miscellaneous: \$14,700

OVERHEAD

Utilities: The space is shared with the Luke-Dorf East Clinic. Utilities were determined on a square footage use basis. The cost to the program is \$700 in year 1 and \$700 in year 2.

Grant Funds: \$0

Match: \$1,400

Communications: Telephone and Sterling connection (HIPPA compliant operating system that links the staff to the Luke-Dorf system). The annual cost per staff per connection is \$1,524. The cost to the project for year 1 is \$4,572. The cost to the project for year 2 is \$6,096.

Grant Funds: \$0

Match: \$10,668

Intercompany Rent: The annual cost of the leased vehicle (Luke-Dorf leases a fleet and so receives a discount). The cost to the program annually is \$1,500 for each year.

Grant Funds: \$0

Match: \$3,000

Insurance: The insurance for the leased vehicle is \$750 annually and the cost to the program each year is \$750.

Grant Funds: \$0

Match: \$1,500

Total Overhead: \$16,568

Statement of Matching Resources

A project will not be considered eligible for funding unless the applicant documents the capacity to supply matching resources of at least 50 percent (50%) of the total project cost.

The Statement of Matching Resources is essential to understanding which project costs identified in the Budget Narrative and the line Item Budget will be supported by the applicant organization and which project cost will be supported by Project Partners.

PERSONNEL

Program Manager: \$132,912

Program Supervisor: \$83,929

Peer Support Mentor: \$141,563

Total Personnel Costs Matched: \$358,404

EDUCATION AND TRAINING

Education & Training: \$5,100

Total Education and Training Match: \$5,100

TRAVEL

Travel Expenses: Match: \$6,000

Total Travel Expenses Match: \$6,000

CONTRACTUAL

Instructors: \$6,000

Curriculum: \$4,000

Space: \$1,200

Total Contractual Costs Match: \$11,200

EQUIPMENT

Total Studio and Recording: \$0

Total Virtual Studio Technology: \$0

Total Musical Instruments: \$3,702

Total Furniture and Storage: \$6,490

Total Equipment Match: \$10,192

INFRASTRUCTURE/CONSTRUCTION

Soundproofing: \$1,256

Paint and Labor: \$3,000

Flooring: \$3,500

Space Design: \$8,000

Total Infrastructure Construction Match: \$15,756

MISCELLANEOUS

Program Supplies: \$7,500

Meeting Expense: \$2,600

Supplies: \$2,200

Pre-employment: \$1,000

Payroll Processing: \$1,400

Total Miscellaneous Match: \$14,700

OVERHEAD

Utilities: \$1,400

Communications: \$10,668

Intercompany Rent: \$3,000

Insurance: \$1,500

Total Overhead Match: \$16,568

TOTAL MATCHING SUPPORT: \$437,920

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$358,404.00	\$358,404.00
Education and Training	\$0.00	\$5,100.00	\$5,100.00
Travel	\$0.00	\$6,000.00	\$6,000.00
Contractual	\$0.00	\$11,200.00	\$11,200.00
Equipment	\$29,452.40	\$10,192.00	\$39,644.40
Infrastructure/Facilities Construction	\$2,244.00	\$15,756.00	\$18,000.00
Miscellaneous	\$0.00	\$14,700.00	\$14,700.00
Overhead	\$0.00	\$16,568.00	\$16,568.00
Totals	\$31,696.40	\$437,920.00	\$469,616.40

Final Application Signature

Signature of Duly Authorized Representative	Lisa Gadd-Guillot
Date	05/29/2020
Title	Development Director
Phone	971-601-4806
E-mail	lgadd-guillot@luke-dorf.org

Supplemental Material Attachments

File Name	Description	File Size
Ignorant Reflections ltr.pdf	Support Letter	35 KB
Luke Dorf_East Clinic_SEA Poposal_R2.pdf	Emergency Exit Bid for Ascending Flow space located below the Luke-Dorf East clinic	188 KB
NAAME-Letter-Ascending-Flow.pdf	Support Letter	247 KB
OutcomesInventory.pdf	Outcomes Inventory	3.1 MB
YES-2.0.pdf	Yes 2.0 Assessment Form	193 KB

Partner Commitment Letter(s)

File Name	Description	File Size
200528-SEA donation memo.pdf	SEA fee reduction partner letter	76 KB
OTF letter or Commitment to Partnership.pdf	OTF letter or Commitment to Partnership	349 KB
Partner-Letter-MHCRC - KBB w in-kind amt.pdf	KBB Partner letter	2.7 MB



IGNORANT / REFLECTIONS

Ascending Flow's mission is one of the future. It's a belief system that our societies youth, who've been face-to-face with some of our worst deserve a chance at our best. It's a shared living experience where even the mentors can be taught by those they are guiding. Ascending Flow is a creative and authentically rare support system for folks who may have "slipped through the cracks" without it.

This organization's services are the unjudging eyes that so many of our young people who've had their brims forced down, that can make them look towards the sky again and believe their potential is as limitless.

Both of the movements I oversee, Ignorant/Reflections a lifestyle "speechwear" brand committed to provoking conversations and critical thinking, and Gentrification is WEIRD! Which emerged from I/R as a research-based community organizing tool for the local Black community are kindred to Ascending Flow's mission. We look forward to seeing the Flow's work grow and expand.

Sincerely,

Donovan Smith

Donovan Smith
Founder, Ignorant/Reflections & Gentrification is WEIRD!



October 9, 2019, Revised May 28, 2020

William Allen
Luke-Dorf
8915 SW Center Street
Tigard, OR 97223

RE: Proposal for Professional Design Services – Luke-Dorf: East Clinic T.I.

Dear Will:

We appreciate the opportunity to submit a proposal for professional design services for the Luke-Dorf East Clinic building. Per our discussions, I have prepared the following proposal for professional architectural services.

I. Understanding of the Project

- A. Tenant improvements to approximately 1,000 square feet of a portion of existing office space in an existing building at 1952 SE 122nd Ave. Portland, OR 97233
- B. Services to be provided include architectural design only.

II. Scope of Services

- A. Conceptual Design (Work completed to date)
 - 1. Prepare concept drawings to delineate new office spaces per owner's program. Preserve existing exiting and layout new spaces with intent to create minimal scope of work for improvements.
- B. Construction Documents (CD)
 - 1. Based on approved design development documents, provide detail design, technical detailing and drafting for contract/permit documents and specifications including architectural, structural, plumbing, mechanical and electrical design and engineering.
 - 2. Prepare and submit documents and applications for a building permit.
 - 3. Assist with the bidding process.
- C. Construction Administration (CA)
 - 1. Provide on-site observation of construction including (1) meeting with the owner and contractor.
 - 2. Review submittals, shop drawings and bidder designed systems, respond to field questions and review and process payment applications.

III. Exclusions

- A. Hazardous materials assessment / Phase 1 / EIS reports
- B. Environmental studies, Civil engineering, Landscape design, Land Survey or Geotechnical Study
- B. Structural, Mechanical, Electrical, Plumbing, Alarm, Phone and Data system design
- C. Fixtures, Furnishings and Equipment specification and design
- D. Sustainable certification (LEED, etc.)
- E. Construction cost estimating
- F. Assume no bearing walls are being modified (no existing framing plans provided)

IV. Fees

We propose to provide the services outlined in the Scope of Services Section II. A. ~~per the following not to exceed fees~~ on a Time and Materials basis to the following not to exceed estimates:

A.	Conceptual Design (<i>Work completed to date</i>):	\$2,500	
B.	Construction Documents:	\$5,500	\$3,500
	Total	\$8,000	\$6,000

C. ~~Construction Administration (hourly estimated): \$1,000~~ Declined by Owner

Reimbursable Expenses:

All printing costs, plotting, shipping, travel, long distance communication and jurisdictional application fees paid on your behalf are billed at 1.10 times our direct expense. I would estimate that the reimbursable expenses for this project will be \$750.

Standard Billing Schedule for Design Team:

Principal	\$175/hour
Project Architect	\$130/hour
Project Manager	\$120/hour
Designer/drafter	\$90/hour

V. TERMS OF SERVICE

A. See Exhibit A – Terms and Conditions, attached herewith.

Again, we appreciate the opportunity to submit this proposal and look forward to working with you on this project. Please call if you have any questions or need more information. Please sign below and return one copy to my office.

Sincerely,

SCOTT / EDWARDS ARCHITECTURE, LLP



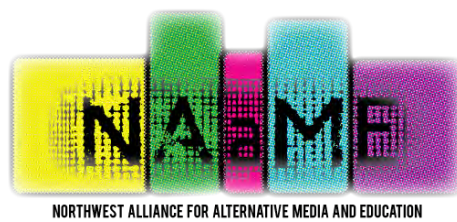
Sid L. Scott, AIA
Principal



Jennifer L. Marsicek, AIA
Senior Associate

Authorization to Proceed

Date



January 31, 2020

To Whom it May Concern,

This brief letter is to express our support for funding Ascending Flow Youth Organization. Our organization, the Northwest Alliance for Alternative Media and Education (NAAME), supports independent and community media programs and organizations such as Ascending Flow. Never in the existence of our organization have we come across such an impressive, thoughtful and effective program such as Ascending Flow. We also understand the importance of funding such a meaningful project. They are doing a lot of great work with a very small team of staff and they need at least ten more mentors so they can serve more youth. They need a higher capacity and a lot of help to acquire the necessary things they deserve such as art materials, music equipment and professional video gear. Our experience with the people involved has shown a real commitment to the well being of the youth and will help to make our communities safer in the long run as well as developing some very creative citizens. Please consider offering any financial support you can for any grant opportunities. Thank you.

Sincerely,

Tim Rice- Board President

503.577.0353

naame.finances@gmail.com

www.naame.org



Afterschool Youth Outcomes Inventory



PARTNERSHIP FOR AFTER SCHOOL EDUCATION | WWW.PASESETTER.ORG

REVISED EDITION SPRING 2013

A LETTER FROM PASE EXECUTIVE DIRECTOR

Dear Afterschool Colleague:

It is with pleasure that PASE presents the Afterschool Youth Outcomes Inventory, a comprehensive tool for afterschool practitioners to use in assessing and articulating their programs' impact on youth. People associated with afterschool programs -- frontline program staff and Executive Directors, private and public funders, academics and researchers— have two thoughts at the forefront of their minds: the shared goal of helping every young person grow into a responsible, healthy citizen; and the shared desire to ensure that the efforts we're undertaking are as effective as they could possibly be.

This shared desire for effectiveness has led to an emerging emphasis from public and private stakeholders on data collection and impact measurement in the world of education as a whole and of afterschool in particular. In the school system, this increased demand for measurable outcomes has taken the form of an increased focus on students' standardized test scores, particularly in reading and math. However, when measuring children's progress in other crucial areas—for example, in social and emotional development—the desire for measurability remains but the readiest tools at hand are often ill-suited to the task.

The non-school institutions in a child's life have an enormous impact on developmental, emotional, and educational growth. Afterschool programs often supplement, remediate, and enrich school-day learning while providing additional support critical to children's healthy development. And as the demand increases for measurable outcomes in youth development, individual programs are looking for a shared vocabulary to understand, measure, and communicate the full breadth and depth of the impact they have on the youth they serve. This Inventory is intended to provide practitioners with a comprehensive and nuanced set of criteria to guide their practices, their evaluation of those practices, and their communication of those evaluations.

PASE hopes that this Inventory contributes to an on-going discussion of youth outcomes, the resources available to support measurement of those outcomes and that we together as a field continue to refine and build on this work.

PASE's work on program quality and youth outcomes has been generously funded through the years by the Booth Ferris Foundation, the Niarchos Foundation, the Altman Foundation, and Achelis & Bodman Foundation and the Garfield Foundation.

With warm wishes for great outcomes for the young people in afterschool programs –

Alison Overseth, *PASE Executive Director*

P A S E Afterschool Youth Outcomes Inventory

Youth Outcome: *An effect of a program on the attitude, knowledge, and/or behavior of a young person.*

In the simplest of terms – *how is a youth participant going to be different after attending your program.*

INTRODUCTION

The afterschool field includes an incredibly rich variety of programs. While this variety is an asset, it often makes it challenging for the field to define itself—particularly in regard to what youth outcomes afterschool programs can and should be held accountable.

The Partnership for After School Education (PASE) initiated a Youth Outcomes Committee made up of practitioners and intermediary representatives to build consensus in the field regarding common youth outcomes. The committee initially reviewed existing outcomes frameworks and research to generate a preliminary list of proven outcomes for afterschool.* Over the course of six months, the committee worked to amend and expand this initial list to create an inventory document that identifies individual youth outcomes. At various times throughout the process, committee members solicited the feedback from colleagues outside the process to ensure the accuracy, scope, and tone of the inventory. The resulting product is this PASE Afterschool Youth Outcomes Inventory.

*Sources included: “Positive Indicators of Child Well-Being: A Conceptual Framework, Measures, and Methodological Issues” L.Lippman, K. Anderson Moore, & H. McIntosh. Unicef Innocenti Research Centre (2009); “Possible Uses of CBASS Measures of After-School Effectiveness” E. Reisner (2007); “Issues and Opportunities in Out-of-School Time Evaluation”, Harvard Family Research Project (2008); “Impact of After-School Programs that Promote Personal and Social Skills” Durlak and Weissberg (2007).

PURPOSE OF INVENTORY

While the afterschool field has an ever increasing array of instruments with which program quality can be assessed, such as the NYSAN Program Quality Self-Assessment (QSA) Tool and the Youth Program Quality Assessment (YPQA), this Afterschool Youth Outcomes Inventory represents a collective effort to identify a full realm of outcomes for youth and present these outcomes in clear and accessible language. It is our belief that this inventory meets at least two important goals:

- This inventory is intended to be a tool for the afterschool field to effectively communicate its impact in order to help funders, policy-makers, parents, the business community, school personnel, and other stakeholders both understand and better define the importance of out-of-school time programming.
- This document is also intended as a guide for program practitioners to initiate or extend their measurement of youth outcomes and evaluation efforts. It can help afterschool programs to more readily identify, measure, and express the positive impact of their work. As such, this document includes suggested outcome indicators and existing tools that support outcome measurement.

BREADTH OF FOCUS

It is our intention, that this inventory identifies youth outcomes that can be achieved through an afterschool program. Furthermore, it is our hope that clarifying these outcomes will result in greater consideration of the full variety of outcomes afterschool programs can address. A well-constructed program with clear goals and activities linked to those goals may achieve a wide range of youth outcomes.

On a practical note, we see this inventory as providing an opportunity for a program to review what it currently measures and envision what other outcomes it could capture based on its current program activities. As a result of this review, programs and stakeholders who have focused exclusively on one set of outcomes (e.g. academic, physical, etc.) may broaden or expand their focus to other areas crucial to the development of young people.

INTERPRETING THE INVENTORY

It is not expected that any given afterschool program would address all of the outcomes in the inventory. It is also expected that there can be valid outcomes for programs to achieve that are not included.

It is understood that many afterschool programs focus on teaching youth specific skills in many realms such as arts, sports, and technology as well as specific content knowledge in a wide range of areas. The variety of outcomes covering skills and knowledge is extensive and could not be included here. However, it is worth noting that many programs conceive of the teaching of specific skills, knowledge, and competencies as vehicles or tools towards the achievement of youth outcomes identified in this inventory. For example, an arts program may support improved life skills with a focus on resilience and increased capacity to accept constructive criticism or a sports program may support health and wellness with an emphasis on increased demonstration of healthy food choices.

SUMMARY OF INVENTORY

This inventory is divided into four Outcomes Categories – Social/Emotional, Academic, College & Work Readiness, Health and Wellness – each of which includes four to five outcomes respectively.

Each outcome is followed by sample indicators to provide a context for what achievement of the outcome could look like. The sample indicators are not definitive. Programs could achieve the same outcomes and use different indicators. In addition, the achievement of some indicators may also have important precursors (or preliminary outcomes) that can be addressed and measured. For example, improved negotiation skills can be a pre-cursor to an increase in youth peaceful responses to conflict. In all cases, it is important to match the indicator to the actual program activity offered.

Each indicator is accompanied with a sub-indicator which provides specific examples of what programs could be measuring to demonstrate the achievement of the outcome. These sub-indicators are drawn from program practices and research and while not exhaustive, they represent concrete ways in which programs can capture their impact on youth. With these sub-indicators, it is our intent that staff will recognize elements of their program and outcomes they may be achieving, but not currently measuring. Programs also may envision other ways to demonstrate achievement of outcomes.

The last section includes suggested measurement tools for collecting and analyzing data. These suggestions represent tools which can be customized or adapted to suit the assessment goals of a program and implemented internally without the assistance of an independent evaluator.

NOTES TO PROGRAM PROVIDERS

- **Focusing on outcomes is important.** Understanding both what your program is intended to accomplish and what it is actually accomplishing (i.e. what the outcomes are) is an important hallmark of a quality afterschool program. Focusing on outcomes as part of a continuous program improvement effort is vital to your program—no matter what your outcomes are.
- **Internal evaluations are valuable.** While external evaluations are always beneficial, internal evaluations (conducted by people affiliated with your program such as staff, volunteers, parents, and youth) can be a key lever for these continuous program improvements. Do not disregard evaluation if your program does not have the resources for an external evaluation. For more materials on how to conduct evaluation internally, see the suggested measurement tools section of the inventory.
- **Consider the most appropriate outcomes for your program.** Consider the resources (such as program time, materials, staff ratio, staff qualifications) and activities of your program and be intentional in determining your program's intended youth outcomes. This inventory is not meant to be used by program providers to select or claim outcomes for their programs that may be unrelated to their program design.
- **Relationship between dosage and outcomes.** Participants enrolled in daily programs will typically show better outcomes than participants in drop-in programs. It is important to consider your program schedule when determining how many of these outcomes your program addresses and what impact the program is having on participants that do not have regular involvement in your program.
- **In determining indicators, consider developmental appropriateness.** Age and developmental appropriateness is a key consideration in deciding how you identify and assess each outcome for the youth in your program. In many cases, different indicators should be used for different age groups to ensure the outcome is developmentally appropriate. For younger children, consider earlier milestones that can be used as indicators of progressing toward achieving an outcome that may not be tangible or visible until adolescence.

- **Relationship between attendance and outcomes.** Youth attendance at a program is a critical factor in meeting a youth outcome. For these and other reasons, it is important to track and analyze youth attendance. However, program attendance in and of itself should not be considered a youth outcome.
- **Consider youth participation in your evaluation effort.** Youth can be a crucial element of your evaluation team. The youth participation and engagement section of the NYSAN QSA Tool User's Guide has some suggested youth engagement resources. Please see link: <http://tinyurl.com/nysanqsatool-youthengagement>.

LOOKING TO GET STARTED

If you have not engaged previously in outcomes work and or assessment, or have limited experience to date, there are many wonderful resources which, in clear and accessible formats, clarify outcomes and familiarize programs with the process and mechanics of assessments. We have listed a few resources below:

- **Demystifying Outcomes** – This brief describes the process of identifying appropriate program outcomes.
www.ydinstitute.org/resources/publications/DemystifyingOutcomes.pdf
- **Out-of-School Time Resource Center at the University of Pennsylvania – Research, Evaluation and Quality Improvement Document Library** includes documents which describe research, evaluation and using this knowledge to design quality programs and improve participant outcomes.
<http://www.sp2.upenn.edu/ostrc/doclibrary/reqi.html>
- **Harvard Family Research Project** – Evaluation is core focus of HFRP's work and have numerous projects and publications and resources devoted to evaluation of work with children, youth, families and communities.
<http://www.hfrp.org/evaluation>

On behalf of the Partnership for After School Education and the Youth Outcomes Committee, we wish you all the best in your continued work with and support of children and youth. We trust you will find this Afterschool Youth Outcomes Inventory beneficial to your efforts. Your input is extremely important to us. Please tell us what you think and how you have used this inventory so we can continue to strengthen and enhance this publication. Please click for online feedback form:

<https://www.surveymonkey.com/s/K8885FF>

SOCIAL AND EMOTIONAL OUTCOMES INVENTORY

OUTCOMES	INDICATORS	SUB-INDICATORS
A. Improved Communication Skills	Effective expression of thoughts and feelings	*Frequency of feeling understood *Ability to speak in public
	Increased assertiveness in social context	*Rate of participation in group discussions and activities *Ability to resist negative peer pressure *Ability to implement negotiation skills
B. Improved Life Skills	Increased planning skills, time management, resourcefulness and realistic goal setting	*Ability to plan and complete a project *Ability to regularly be on time and adhere to a schedule *Ability to review and assess progress and revise and adapt plans *Ability to effectively use resources
	Increased accountability and/or sense of personal responsibility	*Ability to tend to one's own space and property *Level of financial literacy *Ability to follow rules *Ability to take responsibility for one's own actions
	Improved resilience	*Ability to accept and apply constructive criticism *Frequency of demonstration of using multiple strategies to achieve a goal *Ability to demonstrate good sportsmanship and accept defeat when necessary *Interest in seeking help with challenges
	Increased sense of purpose and self-direction	*Ability to stay on task *Ability to understand one's own values *Ability to recognize one's own strengths and weaknesses
	Regulate and manage emotions (coping with negative feelings)	*Number of behavior referrals *Number of emotional outbursts *Ability to appropriately express disappointment or disagreement *Number of behavior referrals *Number of emotional outbursts *Ability to appropriately express disappointment or disagreement
	Expanded global and cultural awareness	*Level of interest in investigating other countries and cultures *Ability to recognize and respect different perspectives *Ability to communicate complex ideas

SOCIAL AND EMOTIONAL MEASUREMENT TOOLS

OUTCOMES	MEASUREMENT TOOLS & SOURCE	BRIEF TOOL DESCRIPTION
A. Improved Communication Skills	California Health Kids Survey: Module B (Resilience and Youth Development) SOURCE: www.chks.wested.org/administer/download	Comprehensive youth health, risk and resiliency survey sponsored by the California Department of Education; surveys are available in Spanish or English for Middle School and High School students; a variety of comprehensive surveys: Core Module, Resilience Supplemental Module, AOD (Alcohol and Other Drugs), Violence & Suicide Module, Tobacco Module, Physical Health and Nutrition Module, and Sexual Behavior Module. Cost of \$1.50 per survey
	CYFERnet Search: Additional Evaluation Instruments - Life Skills SOURCE: www.cyfernetsearch.org/additional_eval_lifeskills	CFERnet Search is associated with the University of Arizona Cooperative Extension team as part of the AZ-SEARCH grant, sponsored by the USDA - NIFA Children, Youth, and Families At-Risk (CYFAR) Research and Evaluation Grant. CYFERnet has a multitude of evaluation tools to assess: communication, critical thinking, decision making, personal finance, problem solving, and social skills. No cost for use.
	Youth Experiences Survey 2.0 SOURCE: www.youthdev.illinois.edu/yesinstrument.htm	Designed for middle and high school youth that participate in out-of-school time activities; 70 question survey assessing: Identity Experiences; Initiative Experiences; Basic Skill; Interpersonal Relationships; Teamwork and Social Skills; Adult Networks and Social Capital; Negative Experiences. No cost for use
B. Improved Life Skills	Youth Experiences Survey 2.0 SOURCE: www.youthdev.illinois.edu/yesinstrument.htm	<i>See above</i>
	CYFERnet Search: Additional Evaluation Instruments - Life Skills SOURCE: www.cyfernetsearch.org/additional_eval_lifeskills	<i>See above</i>
	The Colorado Trust's Toolkit for Evaluating Positive Youth Development SOURCE: www.coloradotrust.org/attachments/0000/2849/ASIToolkitJuno4.pdf	Comprehensive guide in Spanish and English on how to use the survey; assesses: Academic Success, Arts & Recreation; Community Involvement; Cultural Competency; Life Skills; Positive Life Choices; Positive Core Values and Sense of Self; survey found in Appendix XI. No cost for use.
	Developmental Assets Profile (DAP) SOURCE: www.search-institute.org/survey-services/surveys/developmental-assets-profile	Distributed by the Search Institute to assess the youths' assets that are linked to resiliency. Youth report on the following scales: External: Support; Empowerment; Boundaries and Expectations; Constructive Use of Time. Internal: Commitment to Learning; Positive Values; Social Competencies; Positive Identity. Starting cost of \$195.
	Self-Description Questionnaire (SDQI Instrument) SOURCE: www.selfox.ac.uk/Instruments/SDQI/SDQI.htm	The scale is used for elementary school students to assess their level of self-concept. They respond to declarative statements such as "Work in reading is easy for me," and rate whether the statement is false, mostly false, sometimes false/sometimes true, mostly true, or true. No cost for use.

SOCIAL AND EMOTIONAL OUTCOMES INVENTORY

OUTCOMES	INDICATORS	SUB-INDICATORS
C. Increased Leadership and Civic Engagement	Increased ability and interest to lead others or activities	*Number of leadership positions held *Level of interest in providing leadership for groups *Ability to speak in public
	Increased awareness of issues that impact life and community	*Ability to recognize issues that impact life and community *Number of life and community issues one has been exposed to
	Increased action and engagement on specific issues affecting life and community	*Number of issue-based projects one has participated in *Level of interest in taking action regarding issues affecting life and community
D. Improved Relationships	Increased ability to work with others to accomplish goals	*Frequency of completing group projects and tasks *Level of willingness to perform different tasks and roles in groups *Ability to compromise *Ability to accept and consider others' perspectives and ideas
	Increased ability to work with diverse individuals and groups	*Ability to accept and consider others' perspectives and ideas *Ability to be equally respectful to all people
	More positive interaction with peers	*Level of comfort with peers *Ability to show respect to peers *Ability to productively work with peers in small and large group settings
	More positive interaction with adults	*Level of comfort with adults *Ability to show respect to adults
E. Increase in Positive Behaviors	Increased non-violent or peaceful responses to conflict	*Ability to articulate and understand peaceful conflict resolution *Number of non-violent responses to conflict *Number of violent responses to conflict *Change in number of violent responses to conflict
	Reduced or no incidence of illegal behavior	*Number of incidents of illegal behavior *Change in number of incidents of illegal behavior
	Reduced or no gang activity	*Number of incidents of gang activity *Change in number of incidents of gang activity

SOCIAL AND EMOTIONAL MEASUREMENT TOOLS

OUTCOMES	MEASUREMENT TOOLS & SOURCE	BRIEF TOOL DESCRIPTION
C. Increased Leadership and Civic Engagement	PPV: Afterschool Pursuits: An Examination of Outcomes in the San Francisco Beacan Initiative, Walker & Arbretton, 2004 SOURCE: www.ppv.org/ppv/publication.asp?section_id=23&search_id=&publication_id=168	Survey developed to evaluate San Francisco Beacon’s Initiative. Youth fill out survey with the following scales: School Effort; Self-Efficacy; Positive Reaction to Social Challenge; Passive Reaction to Social Challenge; Leadership/Leadership in Activity; Non-Family Adult Support; Peer Support; Adult Support; Adult Support from Activity Leader; Challenging Activity; Interesting Activity; Decision-making in the activity; Safety; Belonging. Sample of survey is available in Appendix E of document. No cost for use.
	Civic Engagement Quiz SOURCE: www.civicyouth.org/PopUps/Final_Civic_Inds_Quiz_2006.pdf	Quiz assesses civic behavior of youth on multiple civic indicators: volunteering; membership; electoral; civic voice. No cost for use.
	Civic Assessment Database SOURCE: www.civicyouth.org/?page_id=357	Created by Education Commission of the States’ National Center for Learning and Citizenship; database of age appropriate civic assessments of core competencies: Civic Knowledge; Civic Thinking Skills; Civic Participation Skills; Core Civic Disposition; Participation-related Disposition. No cost for use.
D. Improved Relationships	Youth Experiences Survey 2.0 SOURCE: www.ecs.org/QNA/default2.asp	Designed for middle and high school youth that participate in out-of-school time activities; 70 question survey assessing: Identity Experiences; Initiative Experiences; Basic Skill; Interpersonal Relationships; Teamwork and Social Skills; Adult Networks and Social Capital; Negative Experiences. No cost for use
	CYFERnet Search: Additional Evaluation Instruments - Life Skills SOURCE: www.cyfernetsearch.org/additional_eval_lifeskills	CFERnet Search is associated with the University of Arizona Cooperative Extension team as part of the AZ-SEARCH grant, sponsored by the USDA - NIFA Children, Youth, and Families At-Risk (CYFAR) Research and Evaluation Grant. CYFERnet has a multitude of evaluation tools to assess: communication, critical thinking, decision making, personal finance, problem solving, and social skills. No cost for use.
	Promising After-School Programs Surveys: Social Skills with Peers Scale SOURCE: www.gse.uci.edu/docs/PASP_Descriptive_Report.pdf	Teacher or program staff fill out survey to assess student’s social skills; staff member assesses student interactions every 15 minutes on a scale from 1 (highly uncharacteristic) to 4 (highly characteristic). Survey is found in Appendix F of a larger research report. No cost for use.
	The Massachusetts Department of Education: Survey of After-School Youth Outcomes (SAYO-S) SOURCE: www.supportunitedway.org/asset/mars-massachusetts-after-school-research-study	The staff member assesses the student on a scale from 1 (never) to 5 (always) on level of frequency. Topics include: Homework; Behavior in the Program; Initiative; Relations wit Adults; and Relations with Peers. Survey is found in Appendix B of the MARS report. No cost for use.
E. Increase in Positive Behaviors	California Health Kids Survey: Module A (Core) & Modules C - F SOURCE: www.chks.wested.org/administer/download	Comprehensive youth health, risk and resiliency survey sponsored by the California Department of Education; surveys are available in Spanish or English for Middle School and High School students; a variety of comprehensive surveys: Core Module, Resilience Supplemental Module, AOD (Alcohol and Other Drugs), Violence & Suicide Module, Tobacco Module, Physical Health and Nutrition Module, and Sexual Behavior Module. Cost of \$1.50 per survey.

ACADEMIC OUTCOMES INVENTORY

OUTCOMES	INDICATORS	SUB-INDICATORS
A. Engagement in Learning	Improved work and study skill habits	*Hours spent studying out of school per day or week *Ability to conduct research *Ability to work independently *Frequency of on-time homework completion
	Improved problem solving/critical thinking skills	*Ability to create complex solutions to problems *Amount of direction needed to complete tasks *Ability to use multiple strategies to complete a task
	Improved initiative/agent of one's own learning	*Level of school engagement *Level of willingness to pursue interests outside of school *Amount of reading done for pleasure *Level of involvement with setting program direction and suggesting activities
	Increased creativity and innovation	*Level of interest in pursuing creative activities *Ability to brainstorm *Capacity to complete complex assignments
B. Improved Engagement in School	Increased school attendance	*Number of full days one has attended school for year/month *Change in number of full days attended school over time
	Decreased school tardiness	*Number of tardies for year/month *Change in number of tardies over time
	Increased homework completion	*Frequency of on-time homework completion
	On-time promotion	*Time of grade promotion (e.g. on-time, summer, later) *Credits attained per year
C. Improved Academic Performance	Increased test scores	*In-class test scores *Standardized test scores
	Improved grades	*Grades
D. Aspires to Educational Excellence	Understands available high school choices	*Level of awareness of school choice process *Level of awareness of school options
	Intentional class selection	*Level of awareness of class choices *Number of advanced classes taken
	High school graduation	*High school completion *Time of graduation
	Enrollment in post-secondary education	*Status of enrollment in post-secondary education

ACADEMIC MEASUREMENT TOOLS

OUTCOMES	MEASUREMENT TOOLS & SOURCE	BRIEF TOOL DESCRIPTION
A. Engagement in Learning	21st Century Community Learning Centers Teacher Survey SOURCE: www.ppics.learningpt.org/ppics/survey.doc	Learning Point Associates developed this tool to determine change in participants' classroom behaviors over the course of a year. Questions ask about on-time homework completion, behavior, and class participation. No cost for use.
	CYFERnet Search: Additional Evaluation Instruments - Life Skills SOURCE: www.cyfernetsearch.org/additional_eval_lifeskills	CFERnet Search is associated with the University of Arizona Cooperative Extension team as part of the AZ-SEARCH grant, sponsored by the USDA - NIFA Children, Youth, and Families At-Risk (CYFAR) Research and Evaluation Grant. CYFERnet has a multitude of evaluation tools to assess: communication, critical thinking, decision making, personal finance, problem solving, and social skills. No cost for use.
	The Massachusetts Department of Education: Survey of After-School Youth Outcomes (SAYO-S) SOURCE: www.supportunitedway.org/asset/mars-massachusetts-after-school-research-study	The staff member assesses the student on a scale from 1 (never) to 5 (always) on level of frequency. Topics include: Homework; Behavior in the Program; Initiative; Relations with Adults; and Relations with Peers. Survey is found in Appendix B of the MARS report. No cost for use.
	Promising After-School Programs Surveys: Work Habits Scale SOURCE: www.gse.uci.edu/childcare/pdf/afterschool/WORK%20HABITS%20STUDENT%20REPORT%20documentation.pdf	Brief 6 questions survey completed by teachers, program staff and youth. This Work Habits scale is an adaptation of Work Habits Scale on Mock Report Card. No cost for use.
	PSA After-School: Opportunities to Grow Scale SOURCE: www.policystudies.com/studies/?id=36	Used in connection with Policy Studies Associates evaluation of The After-School Corporation. There are age appropriate surveys for elementary, middle, and high school students. Comprehensive in scope with questions address engagement in learning, future goals, health, etc. No cost to use.
	Belonging (to after-school) Scale SOURCE: www.childcare.gse.uci.edu/pdf/afterschool/BELONGING%20SCALE%20documentation.pdf	The Belonging Scale is a modification of the original scale. It includes seven questions for youth to answer on a frequency scale. No cost for use.
B. Improved Engagement in School	Local Education Agency Data	Programs can partner with their local education agencies to garner information on grades, school behavior, etc.
	21st Century Community Learning Centers Teacher Survey SOURCE: www.ppics.learningpt.org/ppics/survey.doc	<i>See above</i>
C. Improved Academic Performance	Local Education Agency Data	<i>See above</i>
D. Aspires to Educational Excellence	Local Education Agency Data	<i>See above</i>

COLLEGE & WORK READINESS OUTCOMES

OUTCOMES	INDICATORS	SUB-INDICATORS
A. Prepared for Higher Education and Employment	Increased knowledge of college choices	*Level of awareness of college application process *Level of awareness of college options
	Increased awareness of and interest in careers and employment pathways	*Level of awareness of post-secondary options *Level of awareness of a variety of traditional and non-traditional jobs and their requirements *Number of jobs one has been exposed to
	Increased demonstration of job readiness skills	*Ability to perform professional/office tasks *Number of certifications and credentials earned (e.g. first aid) *Number of previous jobs and internships held *Ability to write a resume *Level of interview aptitude
	Increased digital and media literacy	*Level of awareness of types of media *Ability to use technology (e.g. various computer programs) *Level of understanding of the Internet/social media

COLLEGE & WORK READINESS MEASUREMENT TOOLS

OUTCOMES	MEASUREMENT TOOLS & SOURCE	BRIEF TOOL DESCRIPTION
A. Prepared for Higher Education and Employment	Academy of Art University's Interview Rubric SOURCE: www.faculty.academyart.edu/assets/faculty/rubric.pdf	A rubric to assess interview performance. A mock interview is conducted between a staff member and student, and the staff member rates the student on: Introduction, Appearance, Voice, Poise and Preparation. No cost for use.
	Education Longitudinal Study (2002) SOURCE: www.nces.ed.gov/surveys/els2002/questionnaires.asp	Questionnaires developed for the Education Longitudinal Study (2002). Base year and first year follow-up student questionnaire, full length and abbreviated. Part III Plans for Future. No cost for use.
	Interview Rubric SOURCE: www.walakids.com/STARS/2011%20Spring%20Conference/Interview%20Rubric.pdf	A rubric to assess interview performance. A mock interview is conducted between a staff member and student, and the staff member rates the student on: Appearance, Greeting, Communication, Body Language, Responding to Questions and Asking Questions. No cost for use.
	PSA After-School: Opportunities to Grow Scale SOURCE: www.policystudies.com/studies/?id=36	Used in connection with Policy Studies Associates evaluation of The After-School Corporation. There are age appropriate surveys for elementary, middle, and high school students. Comprehensive in scope with questions address engagement in learning, future goals, health, etc. No cost for use.
	Teacher Planet's Resume Rubric SOURCE: www.sites4teachers.com/links/redirect.php?url=http://rop.mercedlearn.org/for_teachers/forms/docs/rop_employablility_skills_portfolio/Resume%20Rubric.pdf	A rubric to assess and rate a student's resume on: Presentation/Format, Job-Specific Information, Resume Content and Spelling and Grammar. No cost for use.
	Teacher Planet's Cover Letter Rubric SOURCE: www.sites4teachers.com/links/redirect.php?url=http://rop.mercedlearn.org/for_teachers/forms/docs/rop_employablility_skills_portfolio/Resume%20Rubric.pdf	A rubric to assess and rate a student's cover letter on: Presentation/Format, Content-Introduction, Content-Main Body, Content-Closing and Spelling and Grammar. No cost for use.
Education Longitudinal Study (2002) SOURCE: www.nces.ed.gov/surveys/els2002/questionnaires.asp	<i>See above</i>	

HEALTH & WELLNESS OUTCOMES INVENTORY

OUTCOMES	INDICATORS	SUB-INDICATORS
A. Reduced Usage and Avoidance of Drug and Alcohol	Increased knowledge of negative effects of drug and alcohol	*Level of awareness of negative effects of drugs and alcohol
	Reduced or no usage of drugs and alcohol.	*Number of incidence of drug usage in a time period *Change in number of incidence of drug usage in a time period *Number of incidence of alcohol usage in a time period *Change in number of incidence of alcohol usage in a time period
B. Safe Sexual Health Practices	Increased knowledge of safe sexual health practices	*Level of awareness of abstinence *Level of awareness of contraception *Level of awareness of recommended health exams time
	Increased or continued application of safe sexual health practices	*Reported practice of abstinence *Reported use of safe sexual practices *Change in use of contraception over time *Number of health exams in a given time period *Change in number of health exams in a given time period
	Reduced or no incidence of STD's and unplanned teen pregnancies	*Number of reported STDs *Change in number of reported STDs *Number of unplanned pregnancies
C. Increased Knowledge of Nutrition	Increased knowledge of healthy food	*Level of awareness of nutrition and healthy food options
	Increased demonstration of healthy food choices	*Frequency of selection of healthy snack options *Reported level of overall selection of healthy food options
D. Increased Knowledge of General Health Practice	Increased physical activity and fitness practices	*Hours spent being physically active per week *Hours spent engaging in sports and fitness activities per week *Level of knowledge of fitness (e.g. recommended amount of time needed for physical activity per day) *Use of active vs. passive modes of transportation (e.g. walking or biking vs. bus) *Body mass index
	Increased or continued demonstration of managing one's own health and hygiene	*Reported application of good dental practices *Frequency of hand-washing *Number of dentist visits in a given time period *Number of physical health/doctor visits in a given time period *Frequency of complications from pre-existing conditions (e.g. asthma attacks)

HEALTH & WELLNESS OUTCOMES INVENTORY

OUTCOMES	MEASUREMENT TOOLS & SOURCE	BRIEF TOOL DESCRIPTION
A. Reduced Usage and Avoidance of Drugs and Alcohol	CRAFFT SOURCE: www.ceasar-boston.org/CRAFFT/selfCRAFFT.php	Developed at the Center for Adolescent Substance Abuse Research, Children’s Hospital, Boston, the CRAFFT is a very brief, self-administered screening test for adolescents to determine whether alcohol or drug problems exist. Consists of 6 yes/no questions that address alcohol and drug related issues such as whether the informant has ever gotten into trouble (the “T” in CRAFFT) while using alcohol or drugs. A score of 2 or higher out of a possible 6, is optimal to identify youth who may have alcohol or drug problems. Permission for use is required, but there is no fee to use the instrument. No cost for use.
	Youth Risk Behavior Survey SOURCE: www.cdc.gov/healthyyouth/yrbs/questionnaire_rationale.htm	Developed by the National Center for Chronic Disease Prevention and Health Promotion to monitor health-risk behaviors. The survey measures six categories of health-risk behaviors among youth: behaviors that contribute to unintentional injuries and violence; tobacco use, alcohol and other drug use; sexual behaviors that contribute to unintended pregnancy and sexually transmitted diseases, including HIV infection; unhealthy dietary behaviors; and physical inactivity, plus obesity and asthma. No cost for use.
B. Safe Sexual Health Practices	Youth Risk Behavior Survey SOURCE: www.cdc.gov/healthyyouth/yrbs/questionnaire_rationale.htm	See above
C. Increased Knowledge of Nutrition	Dining Decisions SOURCE: http://www.bam.gov/sub_foodnutrition/diningdecisions.html	Online interactive game of healthy food choices. Developed as part of youth website <i>BAM!</i> (Body and Mind) for the Centers for Disease Control and Prevention, Dept. of Health and Human Services. No cost for use.
	Youth Risk Behavior Survey SOURCE: www.cdc.gov/healthyyouth/yrbs/questionnaire_rationale.htm	See above
D. Increased Knowledge of General Health Practice	Active Lifestyle Activity Log SOURCE: www.presidentschallenge.org/tools-resources/docs/PALA_log.pdf	Template for record physical activity and track progress for 60 minutes a day/ 5 days a week for six weeks. Developed as part of activities and information for national Let’s Move! initiative. No cost for use.
	Youth Risk Behavior Survey SOURCE: www.cdc.gov/healthyyouth/yrbs/questionnaire_rationale.htm	See above

ABOUT PASE

The Partnership for After School Education (PASE) is a child-focused organization that promotes and supports quality afterschool programs, particularly those serving young people from underserved communities. An innovative pioneer in the development and advancement of the afterschool field, PASE was formed in 1993 to professionalize afterschool services so that providers could deliver consistent, high-quality programming to youth and increase their capacity to meet the needs of their communities. PASE is committed to providing the more than 1,600 organizations in its network with the support they need to provide the 500,000 young people in New York City's afterschool programs with the high-quality services they deserve.

To accomplish its goals, PASE builds the capacity of afterschool agencies through expert training and management support designed to increase program effectiveness and efficiency; convenes diverse groups of stakeholders to develop consensus on priorities and best practices; advocates for the needs of frontline staff by reaching out to policy makers, funders and the public; and serves as a thought leader and innovator within the afterschool field.

PASE's mission and practices have remained consistent for nearly two decades while its programmatic focus has remained responsive to the evolving needs of an evolving field. PASE's primary program areas currently include initiatives designed to assist agencies in identifying and measuring youth outcomes appropriate to their specific programs; to strengthen small agencies; to expand agencies' capacity to provide high-quality summer programming; to provide agencies with the tools they need to expand their college preparation and guidance services; to prepare agency staff to provide robust emotional and mental health support to the youth they serve; and to identify and provide professional development to support current and emerging leadership in the afterschool field.

For more information about PASE, please visit www.pasesetter.org

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PASE Afterschool Youth Outcomes Inventory Committee

PASE extends its sincere gratitude to the members of the 2010 Afterschool Youth Outcomes Inventory Committee whose intellect, discipline, flexibility, and humor brought this document to life.

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*Evaluation & Assessment Manager
Groundwork Inc.*

Steven Glogocheski

*Director of Program Evaluation
Jacob Riis Neighborhood Settlement*

Dawn Nolan

*Senior Vice President, Program & Administration
Girl Scout Council of Greater New York*

Anne-Marie Hoxie

*Director of Research
Center for After-School Excellence at TASC*

Jennifer Siaca

*Project Manager
New York State Afterschool Network (NYSAN)*

Rachel Cytron, Chair

*Associate Executive Director
Harlem RBI*

Ellen O'Connell

*Associate Director of Regional & National Programs
Partnership for After School Education (PASE)*



PARTNERSHIP FOR AFTER SCHOOL EDUCATION

www.pasesetter.org | 120 Broadway suite 230, New York, NY 10271 | 212.571.2664

The Youth Experiences Survey (YES) 2.0

Instructions: Based on your current or recent involvement please rate whether you have had the following experiences in [name of activity]

Your Experiences In.....			
[Activity]			
Yes, Definitely	Quite a Bit	A Little	Not At All

IDENTITY EXPERIENCES

Identity Exploration						
1.	Tried doing new things		1	2	3	4
2.	Tried a new way of acting around people		1	2	3	4
3.	I do things here I don't get to do anywhere else		1	2	3	4

Identity Reflection						
4.	Started thinking more about my future because of this activity		1	2	3	4
5.	This activity got me thinking about who I am		1	2	3	4
6.	This activity has been a positive turning point in my life		1	2	3	4

INITIATIVE EXPERIENCES

Goal Setting						
7.	I set goals for myself in this activity		1	2	3	4
8.	Learned to find ways to achieve my goals		1	2	3	4
9.	Learned to consider possible obstacles when making plans		1	2	3	4

Effort						
10.	I put all my energy into this activity		1	2	3	4
11.	Learned to push myself		1	2	3	4
12.	Learned to focus my attention		1	2	3	4

Problem Solving						
13.	Observed how others solved problems and learned from them		1	2	3	4
14.	Learned about developing plans for solving a problem		1	2	3	4
15.	Used my imagination to solve a problem		1	2	3	4

Time Management						
16.	Learned about organizing time and not procrastinating (not putting things off)		1	2	3	4
17.	Learned about setting priorities		1	2	3	4
18.	Practiced self discipline		1	2	3	4

BASIC SKILL

Emotional Regulation					
19.	Learned about controlling my temper	1	2	3	4
20.	Became better at dealing with fear and anxiety	1	2	3	4
21.	Became better at handling stress	1	2	3	4
22.	Learned that my emotions affect how I perform	1	2	3	4
Cognitive Skills					
In this activity I have improved:		1	2	3	4
23.	Academic skills (reading, writing, math, etc.)	1	2	3	4
24.	Skills for finding information	1	2	3	4
25.	Computer/internet skills	1	2	3	4
26.	Artistic/creative skills	1	2	3	4
27.	Communication skills	1	2	3	4
Physical Skills					
28.	Athletic or physical skills	1	2	3	4

INTERPERSONAL RELATIONSHIPS

Diverse Peer Relationships					
29.	Made friends with someone of the opposite gender	1	2	3	4
30.	Learned I had a lot in common with people from different backgrounds	1	2	3	4
31.	Got to know someone from a different ethnic group	1	2	3	4
32.	Made friends with someone from a different social class (someone richer or poorer)	1	2	3	4
Prosocial Norms					
33.	Learned about helping others	1	2	3	4
34.	I was able to change my school or community for the better	1	2	3	4
35.	Learned to stand up for something I believed was morally right	1	2	3	4
36.	We discussed morals and values	1	2	3	4

TEAM WORK AND SOCIAL SKILLS

Group Process Skills					
37.	Learned that working together requires some compromising	1	2	3	4
38.	Became better at sharing responsibility	1	2	3	4
39.	Learned to be patient with other group members	1	2	3	4
40.	Learned how my emotions and attitude affect others in the group	1	2	3	4
41.	Learned that it is not necessary to like people in order to work with them	1	2	3	4
Feedback					
42.	I became better at giving feedback	1	2	3	4
43.	I became better at taking feedback	1	2	3	4
Leadership and Responsibility					
44.	Learned about the challenges of being a leader	1	2	3	4
45.	Others in this activity counted on me	1	2	3	4
46.	Had an opportunity to be in charge of a group of peers	1	2	3	4

ADULT NETWORKS AND SOCIAL CAPITAL

Integration with Family					
47.	This activity improved my relationship with my parents/guardians	1	2	3	4
48.	I had good conversations with my parents/guardians because of this activity	1	2	3	4

Linkages to Community					
49.	Got to know people in the community	1	2	3	4
50.	Came to feel more supported by the community	1	2	3	4

Linkages to Work and College					
51.	This activity opened up job or career opportunities for me	1	2	3	4
52.	This activity helped prepare me for college	1	2	3	4
53.	This activity increased my desire to stay in school	1	2	3	4

NEGATIVE EXPERIENCES

Stress					
54.	Demands were so great that I didn't get homework done (skip this item if your Target Activity is a class)	1	2	3	4
55.	This activity interfered with doing things with family	1	2	3	4
56.	This activity has stressed me out	1	2	3	4

Negative Peer Influences					
57.	Felt pressured by peers to do something I didn't want to do	1	2	3	4
58.	I did something in this activity that was morally wrong	1	2	3	4
59.	I was ridiculed by peers for something I did in this activity	1	2	3	4
60.	Youth in this activity got me into drinking alcohol or using drugs	1	2	3	4

Social Exclusion					
61.	Felt like I didn't belong in this activity	1	2	3	4
62.	I felt left out	1	2	3	4
63.	There were cliques in this activity	1	2	3	4

Negative Group Dynamics					
64.	I get stuck doing more than my fair share	1	2	3	4
65.	Other youth in this activity made inappropriate sexual comments, jokes, or gestures	1	2	3	4
66.	Was discriminated against because of my gender, race, ethnicity, disability, or sexual orientation	1	2	3	4

<i>Note: The following set of items (67-70) will not be asked if there is no adult or young adult, coach, director, teacher, or leader.</i>				
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Inappropriate Adult Behavior					
67.	Adult leaders in this activity are controlling and manipulative	1	2	3	4
68.	Adult leaders "hit" on me (made sexual advances)	1	2	3	4
69.	Adult leaders made inappropriate sexual comments or jokes	1	2	3	4
70.	Adult leaders encouraged me to do something I believed morally wrong	1	2	3	4



05/28/2020

To: Mt. Hood Community Regulatory Commission

RE: Luke Dorf East Clinic

To whom it may concern,

Scott Edwards Architecture supports Luke-Dorf and the Ascending Flow project. As a project partner, we will provide \$2,000 as a fee reduction toward the completion of Construction Documents (\$8,000 value) for the construction of an emergency exit from the clinic.

Sincerely,
SCOTT / EDWARDS ARCHITECTURE, LLP

A handwritten signature in black ink, appearing to read 'Sid L. Scott'.

Sid L. Scott, AIA
Principal



**TRAINING HOMELESS AND MARGINALIZED YOUTH
TO BE DIRECTORS OF THEIR OWN FILMS AND LIVES**

May 29, 2020

Re: Letter of Partnership Commitment for the Ascending Flow Application to MHCRC

Dear Members of the Commission:

The purpose of this letter is to serve as confirmation of the continuation of our strong partnership with Ascending Flow. Their leader, Talilo Marfil, is an alum of Outside the Frame's programming. He has the vision, experience and ability to connect with the foster youth Ascending Flow serves. The gear will allow the program to grow exponentially; if the success and stability Outside the Frame has achieved as a result of MHCRC's investment is any indication, this is a great investment.

We are honored to support Ascending Flow's efforts to uplift the youth of our region, and their application to MHCRC. Outside the Frame has agreed to supply the use of our space just as Ascending Flow has offered the use of their space. The value of using our space equates to roughly \$1,200. Additionally we are offering advice in curriculum development/review which would be valued at \$2,000.

Sincerely,

Nili Yosha

Executive and Artistic Director

Outside the Frame

nili@otfpdx.org | 503-662-8344

Outside the Frame is a 501(c)3 nonprofit organization.

Tax ID #: 47-4159875. 800 NW 6th Ave., #335,, Portland, OR 97209. outsidetheframe.org



May 27, 2020

Dear MHCRC Grant Review Committee,

Our program; Keys, Beats, Bars; is excited that Ascending Flow is applying for the MHCRC Community Technology Grant. This is an amazing opportunity and this letter is to strongly support the project. KBB is very excited to continue this strong partnership and we are willing to do what it takes to help Ascending Flow be one of the most effective youth arts programs in the state. We have agreed to support Ascending Flow's MHCRC project through providing guest instructors (\$6,000.00) as well as facilitators for program and curriculum development/review (\$2,000.00). We estimate this will total up to \$8,000.00 of in kind support for the project. Please feel free to contact me any time for any further information.

Sincerely yours,

A handwritten signature in black ink, appearing to read 'Adam Carpinelli', written over a light grey circular stamp.

Adam Carpinelli- Keys, Beats, Bars Founder

503.477.4792/keysbeatsbars@gmail.com/www.keysbeatsbars.com

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

This Agreement is between the Mt. Hood Cable Regulatory Commission (Commission), through the Office for Community Technology (OCT), and Outside the Frame (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 Filmmaking Opportunities for Youth Experiencing Homelessness Project.

AGREEMENT:

1. Grant Amount, Use of Grant

Grantee is awarded a total amount of \$32,250 or 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. 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 \$32,250 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.

No later than October 15, 2020, Grantee shall submit to the Project Manager supporting documentation of actual expenditures made against the Grant advance amount through September 30, 2020. Supporting documentation 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 financial documentation of Grant project expenditures or alternative reporting schedules for the Grant advance amount.

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.

4. Financial 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 one (1) year 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. An example of the range of report information collected is attached to this Agreement as Attachment 2. 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 July 1, 2020 through December 31, 2020; January 1, 2021 through June 30, 2021; July 1, 2021 through December 31, 2021. 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 31, 2022.

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 are 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 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

Subject to the limitations and conditions of the Oregon Constitution, Article XI, Sections 7 and 9, and the Oregon Tort Claims Act (ORS 30.260 through 30.300), the parties agree to indemnify and hold one another harmless from any loss, damage, injury, claim, or demand arising from their respective activities in connection with this Grant. Neither party shall be liable for any loss, damage, claim, or demand arising from the negligence of the other party or its agents or employees.

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. 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, 2020 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, May 31, 2022.

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's Project Manager before any obligations are incurred; or
- (b) Mutual written agreement of the Grantee and Commission's Project Manager.

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
PO Box 745
Portland, OR 97207-0745
Email: rana@mhcrc.org

If to Grantee:

Attn: Nili Yosha, Executive Director
Outside the Frame
4322 SE 28th Pl
Portland, OR 97202
Email: nili@otfpdx.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 Filmmaking Opportunities for Youth Experiencing Homelessness

GRANTEE: Outside the Frame

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

01160 - 2020 Community Technology Grants

01339 - Expanding Film Making Opportunities for Youth Experiencing Homelessness

Community Technology Grants

Status:	Submitted
Original Submitted Date:	04/20/2020 11:35 PM
Last Submitted Date:	06/02/2020 2:31 PM

Primary Contact

Name:	Ms.	Nili		Yosha
	Salutation	First Name	Middle Name	Last Name
Email:	nili@otfpx.org			
Phone:*	503-662-8344			
	Phone		Ext.	
Title:	Executive Director			

Organization Information

Organization Name:	Outside the Frame		
Organization Type:	Non-Profit Entity		
Tax ID			
Organization Address:	4322 SE 28th Pl		
City*	Portland	Oregon	97202
	City	State/Province	Postal Code/Zip
Phone:	503-200-7388		

Executive Summary

Executive Summary

The Executive Summary is your opportunity to introduce your project. The Executive Summary should briefly cover the core aspects of the project and address the following questions as applicable: Who are the communities to be served? What community need is the project designed to address? What public benefit area will the project focus on? What are the anticipated outcomes? How will the proposed technology solution address the identified needs and public benefit area? What types of programming will you produce and share on the community access channels? As applicable, what organizations are participating as project partners?

Outside the Frame requests support for professional-grade film equipment to help establish film industry workforce development programs that will engage 60 youth who have experienced homelessness. These programs are a natural extension of our therapeutic film workshops and social enterprise programs. We already provide a safe space for youth to tell their stories and get paid as production assistants on contract videography projects. In the process, many youth catch the filmmaking bug. With additional professional equipment and expanded professional partnerships, we can give them the resources they need to turn their passion into a practical career. At least 60 youth will participate in production assistant bootcamps, apprenticeship film projects, freelance support programs, and a workforce development group.

Production Assistant Bootcamp: In partnership with Oregon Film Office and IATSE Local 488, we will begin hosting “Digital Media Bootcamp: Pathways to Set.” Young people who have completed our introductory film workshops can train to be production assistants. We will offer this new program quarterly to 12 youth at a time starting in Fall 2020.

Apprenticeship Film Project: In Winter 2020, we will pilot a new workshop specifically designed for youth who have completed prior workshops and who are interested in professional film work. Up to 10 youth will be paid as apprentices to work on the set of a 3-5 day professional film shoot. Whereas our existing programs prioritize therapeutic storytelling as much as technical skill building, this film project is intended to prepare youth for professional work with high-grade equipment under standard industry conditions.

Freelance Support Program: Our experienced youth are highly qualified for contract work in the film industry, but need access to high-end gear and business coaching to get started. We will help at least 12 youth get hired on the OTF contract projects, and five youth access paid internships and contract work with outside partners such as Oregon Film, the Oregon Symphony, and Rain ad agency.

Advanced Equipment Training: After demonstrating competency with our standard film equipment, youth can participate in advanced equipment training, a prerequisite for checking out the gear for freelance work. The equipment training would prepare youth to work on the film crew for our more advanced contract projects. We expect 40 youth to participate in quarterly advanced equipment training.

Outcomes: As a result of these activities, youth will become certified as producers for cable access channels, report increases in employable technical skills, and increased connections to internships and paid work. Our youth’s films will reach households through television broadcast to Cable Access and online platforms.

When we received our first MHCRC grant, we exceeded all project goals. We grew from a volunteer-run organization with no permanent program space and borrowed film equipment. Now our year-round programs at our studio above Union Station are full, our equipment never rests and the youth are doing their job as artists and shifting public perceptions. Our sold out screenings present original films and unforgettable discussions with young filmmakers who have experienced homelessness. Our team has successfully completed an MHCRC grant, making us well-prepared for this one. In 2018, we received Portland Monthly’s Light a Fire Award for Best New Nonprofit. In 2019, we provided 28 screenings, reaching over 1,400 community members in person at venues ranging from the Hollywood Theater to juvenile detention centers, and thousands more online and through public access television. Mayor Wheeler said: “You see their potential, and through whatever magic you are working at Outside the Frame, you are lifting that potential to reality.” We are just getting started! Thank you for being among the first to believe in us and our young filmmakers.

(This field has a character limit of 4000)

Project Narrative

Total Grant Funds:

\$32,250.00

Total Match Funds:	\$77,835.00
Total Funds:	\$110,085.00
Proposed Technology	Video production equipment
Public Benefit Area	Reducing Disparities for Underserved Communities
Project Purpose	

In defining the project purpose, applicants must:

We propose to improve and expand our equitable film education programs through time-sensitive, specialized projects. Specifically, we will provide film workforce development training and job opportunities in the film industry for 60 young people.

Project Need

Outside the Frame uses film technology and training to help unhoused youth lead public dialogues about issues that matter to them. When we wrote our preliminary application for this project, we felt the public was ready and willing to hire our program alums for video production. This willingness is stronger than ever, and while we do not know what the economic repercussions of the COVID-19 pandemic will be, the film industry has historically been recession proof. Our alums are ready to take their training to the next level, and they are uniquely qualified to document the incredible activism and organization taking place in Portland's community of unhoused people. This project has the potential to elevate the skill and quality of their filmmaking. It will help us provide them with paid internships at a time when we most need them to be making art. Lastly, it will help us prepare youth with a higher level of film industry technical skills.

Having access to industry standard gear and mentorship will allow someone without income to develop a skill they have nowhere else to learn. A grant from the Mt. Hood Cable Regulatory Commission would help 60 young filmmakers train on professional-grade film equipment to prepare for industry jobs.

Community Served

Outside the Frame program youth are 16-28 years old and have either experienced homelessness or housing insecurity. 40% identify as LGBTQ. Many fled abuse, neglect, addiction, and poverty. Most identify as having a physical or mental disability. They have expressed a desire for more paid opportunities, continued quality of workshops, and expansion to reach more youth in our community.

According to PSU's 2017 report on point-in-time homelessness in Multnomah County, our population of unaccompanied homeless youth grew by 12.8% between 2015 and 2017.

Since 2016, Outside the Frame youth have submitted dozens of short films to cable access channels. They lend their unique voices to the airwaves to engage with the Portland community, demonstrating that homeless youth are not a liability, but incredibly valuable assets

Youth Recruitment

Outside the Frame recruits youth from the Homeless Youth Continuum, including Outside In, p:ear, Janus Youth Programs, New Avenues for Youth, and Homeplate Youth in Beaverton. One month before each intensive film workshop begins, we circulate fliers and application forms to case managers, career counselors and other staff who engage with youth in the Homeless Youth Continuum. Staff hang posters, talk to youth about the opportunity and, if needed, help them fill out the application form. We also provide the application form online. Youth are then invited to schedule an interview with the project director, who is available at Outside In on select days in the weeks leading up to the workshop. The two step application process gives youth an opportunity to practice applying for jobs, while demonstrating follow through to the project staff. We expect this project to reach 60 youth. We currently have 20 youth who are qualified for apprenticeships, advanced equipment training, and internship placements. Another 20 youth in our core programs are ready and eager to participate in production assistant bootcamps. The final 20 youth will be recruited to our core programs through our partnerships with the Homeless Youth Continuum, alternative schools and other organizations. They will be able to participate in production assistant bootcamps and advanced training within the first 12 months of our 18-month project.

Workforce Development

Every cohort of youth in our therapeutic film workshops has a handful of students who catch the film bug and want to work in the film industry. One of our graduates is using contract film work to support herself in nursing school, and another graduate worked on the set of Hulu's *Shrill* and on a Cartoon Network show, *The Shivering Truth*.

We are ready to move on partnerships that expand our workforce development programming and help more of our youth become ready for professional film work. For example, youth will participate in the inaugural class of "Digital Media Bootcamp: Pathway To Set". This is a collaboration with Oregon Film Office and IATSE Local 488. Additionally, some of our professional film instructors have prepared workshops that reflect real film industry conditions.

To make the most of these opportunities, we are seeking professional-grade equipment kits so that youth can pursue jobs beyond production assistants: as audio engineers, assistant camera operators and grips. These tools are standard on most professional film sites. Without being able to train on these new equipment kits, youth will have technical knowledge gaps when stepping onto a film industry job site. Additionally, freelancers must generally bring their own gear to a gig. Having professional-grade gear would allow us to check out equipment to youth at the early stage of their film career.

Production Assistant Bootcamp:

Outside the Frame will host the first "Production Assistant Bootcamp" class in Oregon, a collaboration with IATSE 488 and Oregon Film Office. This course will prepare youth to work on a professional set and expose them to various media production jobs. We will hold the course quarterly over 4 intensive sessions per class for up to 12 youth at a time.

Apprenticeship Film Project:

To provide our youth with more industry exposure, we will pilot a professional film project where youth assist experts on camerawork, sound engineering, lighting, and set design. The project will film over 3-5 days, using professional-grade equipment. The youth will each be paid a stipend for their work and will be treated as apprentices on set. The short film produced in this workshop would be shared widely through film screenings, online distribution, and submission to cable access channels. If the pilot is as successful as we expect, we will integrate it into our regular future program offerings.

Advanced Equipment Training:

Once per quarter, we will provide opportunities for advanced training on professional equipment. Youth who go through this training can then be approved to use the high-end gear on our more sophisticated contract jobs. They will also be able to use the equipment for personal projects within our studio space. Over time, we expect these advanced trainings to result in a higher ratio of program youth to external freelancers working on film crews for our contract projects. Additionally, youth who demonstrate a high level of competency and who have an interest in professional film work will be able to check the equipment out to use on freelance film work.

Freelance work support:

Support our youth in securing paid internships and contract film work through referral or by lending them gear. For example, Oregon Film, the Oregon Symphony, and the ad agency Rain wants to place more of our youth in jobs. We will also be able to hire youth for our social enterprise media production projects, as we have growing long-term contracts with Metro Regional Government and Trauma Informed Oregon.

Program Eligibility:

Production Assistant Bootcamps - To participate, youth must have completed at least one intensive film workshop and/or attended our weekly film programming for at least three months. This program does not provide stipends to youth.

Apprenticeship Film Project - To participate, youth must have completed at least one intensive film workshop and/or attended our weekly film programming for at least three months. Youth must also complete applications to work as apprentices, and selected youth will receive stipends for their work.

Advanced Gear Training - Youth interested in advanced gear training must first demonstrate competency and history of successful and respectful use of our standard equipment. Youth can then gain privileges to checkout the professional-grade equipment for personal use within our studio.

Freelance Support Program - To receive referrals to freelance film contracts, youth must have successfully worked on the film crew for at least one of our contract projects. Youth must also have an interest in professional film career and participate in advanced gear training. Youth can then check out the professional gear for their freelance projects.

Adjustments During COVID-19:

As soon as Oregon moved to social distancing in March, we moved all our workshops to online platforms. We distributed technology to any youth who needed it in order to participate and got our equipment check out system up and running. Their needs ranged from SD cards to laptops and film equipment. They take excellent care of the equipment and make good use of it. We have not had a single item go missing, and youth participate regardless of their housing circumstances. We loaned a laptop to a youth living on the street, and they have not missed a single workshop. Youth have been able to stay connected and goal-oriented during the pandemic by making films. They shoot scenes independently in their own spaces and then cut them together with recordings from Zoom. By incorporating video chats into their films, they make work that poignantly reflects life during COVID-19.

Our workforce development activities will continue regardless of physical distancing requirements. If necessary, we will hold our production assistant bootcamps remotely over Zoom. We know this would be possible based on the success of our remote weekly workshops. However, we prefer to host the bootcamps in person. We would follow safety guidelines that we developed for our contract film work, which were adopted by Oregon Film. Each piece of equipment is handled by one person only and sanitized before and after each film session. We use cameras and boom microphones that allow every person on the film crew and on camera to stand at least six feet apart. Everyone monitors for symptoms of COVID-19. We also distribute personal protective equipment, including gloves and N-95 respirators to all our youth, contractors, and instructors. Our studio space is

large enough to allow for these physical distancing practices during workshops and advanced training.

Films for Social Change

The short films produced through this project will range from 2 to 12 minutes long and cover issues of great importance to our youth. Short films or exercises developed during advanced training and production assistant bootcamps will be under 5 minutes long. The content will be determined during conversations between instructors and participating youth. For the apprenticeship film workshop, we have an artist in residence developing a 12-minute script about a youth living outside. Some of our youth will serve on an advisory board during the script development process.

Contract film projects on which youth work usually turn out to be under 10 minutes long, and the content is developed in collaboration with the client. We exclusively accept clients whose missions are aligned with ours. For example, we are currently working on a piece about Metro's RID Patrol team, through which outreach workers and law enforcement officers build community relationships with unhoused people. We are currently following their outreach to camps of unhoused people on public lands during the COVID-19 crisis. Our shared goal for this short film is to inspire increased public support for more equitable and community-engaged law enforcement programs. Additionally, we want to invest in stories about houselessness during COVID-19, filmed and told by people with direct experience with houselessness.

Measurable Goals:

- 60 youth participate in film industry workforce development
- 10 youth work as apprentices on professional-level film projects
- 95% of youth report increase in skills from pre- and post-workshop surveys

Community Leadership

Outside the Frame advances equity internally by including the community we serve in leadership of both daily operations and board-level decision making. To keep our programming accountable to our community, we pay experienced program youth to participate in our Peer Mentor Program. Having completed our training and shared lived experience with our program youth, Peer Mentors are OTF's greatest assets and ambassadors. Peer Mentors engage with youth and staff to help lead educational workshops, film productions, outreach screenings and more. They also help us seek feedback from current youth through both pre- and post-workshop surveys and interviews.

This project grew from ideas and feedback at our new monthly gathering of experienced program youth, and from our dedicated crew of indie filmmakers. They wanted a space where they could continue to support each other, find ongoing mentoring, and work on personal and paid film projects. As this new program developed, youth asked for more intensive workforce development training. Additionally, previous participants from our Portland Public Schools collaboration requested technology that is easier to use at an intro level and that youth could access more easily once our school workshops end.

(This field has a character limit of 30000)

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.

We will track the number of youth who attend and who successfully complete the programs that are part of this grant. We will recruit 10 youth to participate in the Apprentices Film Project program. All participants will complete qualitative and quantitative pre and post surveys to measure increase in technological skills, employment skills, confidence, and to solicit feedback for improving the program. In addition, our trainers will develop and assess technological and employment skills gained. We record assessment results in Air Table.

We recently started an initiative with Portland State University's Homelessness Research & Action Collaborative to evaluate the impact of our programming and explore how we can share best practices with other organizations. They will help us improve our pre- and post- workshop surveys and data analysis methods as we expand our programs. Our new program survey asks participants to agree or disagree with the following statements:

- OTF has helped me be more confident about finding employment
- OTF has helped me be more confident about going after housing
- Outside the frame has helped me believe in myself more
- OTF has Helped me feel like my story matters
- OTF has Helped me feel I am part of a community
- What I learned from my time at OTF helped me to add experience to my resume
- What I learned from my time at OTF helped me to identify my strengths

Usefulness of Technological Knowledge Over Time: We will track participants for the duration of the grant to measure usefulness of technology in advancement of goals. Indicators will include continued participation in Outside the Frame and partner organizations, advancement towards employment through volunteer and paid work, and use of technology.

(This field has a character limit of 8000)

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.

IATSE Local 488, the local studio mechanics union, and Oregon Film Office have committed to collaborating to host a pilot class: "Digital Media Bootcamp: Pathway To Set." Instructors from each of these partner organizations will help teach this course and Outside the Frame will provide the physical space and participants. IATSE Local 488 and Oregon Film Office will provide curriculum support, instruction, mentorship, and placement in available jobs.

Course Description:

Participants, including our youth, will experience the basics of working on a professional set for film, episodic, and commercial productions beginning with a brief foray into the history and development of motion picture work and the different Crafts working behind camera. From here, they will be guided by digital media industry professionals through:

film/media production organizational structures and creative workflows

how to read a call sheet

walkie talkie etiquette and lingo

job descriptions and duties in various film craft areas

how to dress for success and comfort while working on a sound stage and on location

the names, uses and protocols related to various pieces of professional on-set film equipment

We will cover industry standards, basic safety policies, protocols, and procedures followed by industry professionals.

Participants will learn how the various Crafts relate to one-another and how they collaboratively work in sync on a professional media production. Through discussion, exercises, and a field trip to a working production set, participants will gain the information they need to start work in media production. Skills related to media industry networking and self-marketing will be discussed, and employment resources will be provided.

The learning objectives are to prepare participants for successful entry into the digital media industry, providing them with basics needed for their first day on a professional production. We also hope to excite participants with the dozens of job possibilities in the Crafts of media production: the Production Office, Production Design and Construction, Props and Set Decoration, Hair and Make Up, Costumes, Transportation, Locations Management, and more.

Program Evaluation: Portland State University's Homelessness Research and Action Collaborative provided in-kind program evaluation consulting as we developed our most recent program surveys. As we add workforce development programming and adjust to life under COVID-19, they have committed to helping us improve and adapt our evaluation systems and methods. Our lead contact is Dr. Greg Townley, director of the collaborative and professor of psychology.

Film instruction: Professional independent filmmakers offer their production and post production expertise to our youth at a reduced rate and will lead the workforce development group and professional workshop programming. We recruit potential film instructors through word of mouth and ads in our newsletter, our website, and the Oregon Office of Film blog. We ask for a resume and reel, then have qualified candidates teach a lesson during a weekly workshop or come to a one day contract work session to assess their professionalism and connection to youth. Those who meet our quality standards work for a reduced rate as their schedule allows. If they get an offer from a full paying client when they are scheduled to work with us, they commit to maintaining their commitment until we find a replacement instructor. We offer trainings on boundaries and trauma-informed care to all our instructors, as well as refer them to trainings in the community. For our film intensives, our program staff hold planning sessions and meet daily with instructors before and after each day of the workshop. Instructors also become vital members of our support network for youth who have graduated from our programs, as many of them hire youth as crew on projects and refer them to internships in the community. With the help of an instructor, Makayla, one of our experienced youth, received a job as a production assistant on the hulu show Shrii. Kai, our audio instructor, submitted a youth's film (Super Queer Force) to a film festival in Seattle and engaged two alums in the production of his short film, funded by RACC.

(This field has a character limit of 4000)

PROJECT FEASIBILITY SECTION includes: Technical Design, Implementation Plan, Organizational Capacity 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 access channels; and the plans for maintaining and upgrading the system or equipment in the future.

At the recommendation of the film industry professionals who will lead our professional intensive, we propose to purchase the following professional-grade kits, which are standard in use on local film sets:

Camera Gear: Wireless follow focus, since focus puller is an important part of the camera department; Monitors, both Small HD for on camera and an Atomos directors monitor, so the youth can see what is being filmed even in bright outdoor conditions. The directors monitor converts the footage to low res proxies, saving time in post production; Shoulder mounts and an Easy Rig, to help keep the camera stable and protect the camera operators body for handheld filming. These are used by professional camera operators, and are even more important for youth who have not yet developed their "camera muscles;" A Kessler dolly, for dynamic tripod shots. Industry standard gold mount batteries, a mount and adaptor to power the monitors and lights. A professional collapsible, shelved equipment cart for transporting gear and bags. Monopods. A green screen, to meet the growing demand for green screen work without having to go to Open Signal every time.

Audio gear:

A "tentacle" timecode generator which syncs the audio sources and the camera, saving time and frustration in post production. Professional audio equipment - a Comtek M-216 Wireless Transmitter and Receiver, Sennheiser condenser microphone, a Sanken lavalier microphone and Sennheiser headphones.

Grip: An Aperture light, to match the other one we own, light stands, and clamps.

Post Production: SD and CFast media cards and card readers. CFast cards will allow us to utilize our gear to its full potential and shoot in RAW. Hard drives and thumb drives for storage.

These upgrades will significantly improve the quality of work we are able to produce and submit to cable access programming. We recently hired a Program Manager with experience maintaining professional radio equipment for use in youth programming. She will keep a meticulous inventory and maintenance schedule to keep all equipment in working order. In all our years of programming, we have never had a piece of equipment go missing. Our youth take excellent care of every resource we provide.

See detailed list below. Models and prices subject to change between writing this and expending the grant, as technology is always evolving

(This field has a character limit of 10000)

Proposed Project Start and End Date:

Projects may include timelines of up to 36 months.

Proposed Start Date (month/year) 07/2020

Proposed End Date (month/year) 12/2021

Implementation Plan

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

The timing of some filming events in our implementation plan will remain flexible due to COVID-19 outbreaks. As outlined in our program plan, we have made adjustments to carry out both physically distant programming and filming, supplemented by remote workshops. However, we may occasionally delay workshops to hold them in person rather than remotely.

July 1 - December 31, 2020

Milestones:

Host "Digital Media Bootcamp: Pathway To Set" class in partnership with IATSE Local 488 and Oregon Film;

Serve 15 youth total

Tasks:

Purchase new film equipment

Engage program youth in planning of advanced gear training and apprenticeship film project

Hire and train 2 peer mentors

Refine Digital Media Bootcamp curriculum

January 1 - June 30, 2021

Milestones:

Pilot Professional Workshop

Pilot freelance support program

Serve 25 youth total

Tasks:

Develop Advanced Equipment Training curriculum with guest instructors

Produce professional short film through workshop

Work with partners to place youth in apprenticeships, secure freelance work, and production assistant jobs

July 1 - December 31, 2021

Milestones:

Host 2 quarterly Advanced Equipment Training sessions

Begin checking out new gear to youth working freelance jobs

Enroll youth in IATSE 488 bootcamps

Serve 20 youth total

Tasks:

Develop Professional Workshop curriculum with guest instructors

Submit films to cable access channel

Work with partners to place youth in apprenticeships, secure freelance work, and production assistant jobs

Hire and train 2 peer mentors

Implement equipment checkout system

(This field has a character limit of 21000)

Organization Capacity

The applicant should demonstrate the Organization's capacity to successfully integrate the project into the organization.

The core mission of Outside the Frame is to make homeless and marginalized youth the directors of their own films and their own lives. We have been developing this program since 2009, with Outside In, and became our own non-profit in 2015. When we received our first MHCRC grant, we exceeded all project goals within the first 18 months of our 30 month grant cycle. Outside the Frame trained 100 youth in 2019, produced 25 films, two of which won the Best of the NW Award, led 40 community screenings and provided production services and training to 10 public organizations.

We recently renewed the lease with Prosper Portland on our 2800 square foot studio, which is large enough to host our programming. Moving into this space in 2019 allowed us to increase our programming exponentially, serving more and more diverse youth without being limited by the space and time constraints of our project partners. Now our youth know they have a place they can go to find emotional support, food, and all the equipment and resources they need to change their lives - and our community - with their films. In the process, youth gain employable skills they now use for paid work on our contract projects with organizations ranging from Trauma Informed Oregon to the Portland Art Museum.

Now, Outside the Frame's studio is brimming with activity, our van is full of youth going to filming locations, screenings and presentations, and we were awarded Best New Non Profit of 2018 by Portland Monthly Magazine's Light a Fire Award. Our year-round programs are full, and the youth are doing their job as artists and shifting public perceptions. Our sold out screenings present original films and unforgettable discussions with young filmmakers who have experienced homelessness. In 2019, we provided 28 screenings, reaching over 1,400 community members in person at venues ranging from the Hollywood Theater to juvenile detention centers. Mayor Wheeler said: "You see their potential, and through whatever magic you are working at Outside the Frame, you are lifting that potential to reality."

Our youth's films are recognized not just for their content, but also their quality. We were selected for film festivals, awarded "Best of the Northwest" in 2019 and 2018 by the Alliance for Community Media, and our commissioned film, Nobody's Trash, is the centerpiece of a storytelling forum for Metro Regional Government. "These are the kinds of stories we need to tell at the top of our voices to get this issue in the face of the folks that are making the decisions about social investments and public policy on the national level," said Margaret Salazar, Director of Oregon Housing and Community Services

Our guest instructors and staff already know how to use the professional-grade equipment required for this proposed project. With the right resources, we can significantly expand the quality and size of our workforce development programs. Our partners are on board to make it happen.

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Measurable Project Outcomes

What project outcomes do you hope to achieve for the identified community or targeted beneficiaries through the use of the proposed technology?

Measurable Goals:

Goal 1: 60 total youth participate in film industry workforce development, measured by a count of unique youth on attendance lists in Air Table for production assistant bootcamps, advanced gear training, and apprenticeship film projects.

-10 youth work as apprentices on professional-level film projects, measured by a count of unique youth on attendance lists in Air Table for apprenticeship film projects and freelance support programming.

-95% of youth report increase in skills from pre- and post-workshop surveys.

Budget Narrative

Budget Narrative

PERSONNEL

Project Director, Program Manager and Program Coordinator and Peer Mentors: The Project Director and Program Coordinator will oversee all aspects of the grant project. Responsibilities will include ensuring that budget and timeline target are met, preparing project reports, working with project partners to develop the project evaluation, selecting and supervising staff and contractors, and conducting outreach to the targeted users. The Project Director will work .3 FTE of the time for 18 months. Based on an annual salary of \$60,000, the cost to the project will be \$27,000. Program Manager will work .3 FTE of the time for 18 months. Based on an annual salary of \$24,960, the cost to the project will be \$11,232. The program coordinator will be .3 FTE for total of \$10,800. Peer Mentors will be \$4,000. Total is: \$53,032.

Grant funds: \$0

Match: \$53,032

CONTRACTUAL:

Professional filmmakers will provide instruction on film equipment and concepts, including camera, audio, lighting, scriptwriting and post production, guiding participants through completion of film projects during film intensives and weekly workshops at a 50% discount on their regular rates. Alumni Peer Mentors are paid \$15/hr for a total of \$4,000 and Instructors are \$7,500. The total cost to the project will be \$11,500.

Grant funds: \$0

Match: \$11,500

EQUIPMENT

This request is for \$29,319 for equipment, as per project narrative section.

Grant Funds: \$29,319

Match \$0

EVALUATION

PSU's Homelessness Research and Action Collaborative will donate consultation on our evaluation materials, valued at \$75/hr for 25 hours.

Grant Funds: 0

Match: \$1,875

OVERHEAD COSTS

15% overhead for the duration of the project will cost \$14,359. This includes insurance on equipment, rent, office supplies, grant writing time, and administrative staff time.

Grant Funds: \$2,931

Match: \$11,428

Statement of Matching Resources

A project will not be considered eligible for funding unless the applicant documents the capacity to supply matching resources of at least 50 percent (50%) of the total project cost.

The Statement of Matching Resources is essential to understanding which project costs identified in the Budget Narrative and the line item Budget will be supported by the applicant organization and which project cost will be supported by Project Partners.

Resources contributed by Outside the Frame:

\$53,032 in salary for Project Director, Program Manager, Program Coordinator and Peer Mentors

\$13,375 for Contractual Costs: \$4,000 for paid Peer Mentors, \$7,500 for Instructors (50% discount on their regular rates), and \$1,875 in-kind work from PSU Evaluation Consultants (25 hrs at \$75/hr)

\$11,428 for Overhead at 15%: Includes insurance on equipment, rent, office supplies, grant writing time, and administrative staff time

TOTAL OTF: \$77,835

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$53,032.00	\$53,032.00
Education and Training	\$0.00	\$0.00	\$0.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$13,375.00	\$13,375.00
Equipment	\$29,319.00	\$0.00	\$29,319.00
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$2,931.00	\$11,428.00	\$14,359.00
Totals	\$32,250.00	\$77,835.00	\$110,085.00

Final Application Signature

Signature of Duly Authorized Representative	Nili Yosha
Date	04/20/2020
Title	Executive Director
Phone	503-662-8344
E-mail	nili@otfpdx.org

Supplemental Material Attachments

File Name	Description	File Size
OTF equipment list.pdf	Equipment List	230 KB

Partner Commitment Letter(s)

File Name	Description	File Size
IATSE support letter for Outside The Frame.pdf	Letter of support from IATSE, the local studio mechanics union and a partner in our production assistant bootcamp program.	198 KB
OTF Letter of Support 04-2020.pdf	Letter of Commitment and support from the Oregon Film Office	520 KB
PSU OTF support letter_GT.pdf	Letter of support and commitment from PSU Homelessness Research and Action Collaborative	77 KB

Equipment list

Category	Type	Brand	PRICE	UNITS	TOTAL	link
Camera Kit	Monitor	SmallHD 502 Bright On-Camera Monitor	\$929	2	\$1,858	https://www.bhphotovideo.com/c/product/1387384-REG/smallhd_mon_502_b_502_bright_full_hd.html
Camera Kit	Bag	Easyrig King Storage Bag for Select Stabilizer Systems & Accessories	\$290	1	\$290	https://www.bhphotovideo.com/c/product/1270227-REG/easyrig_erig_ea_045_king_storage_bag_for.html
Camera Kit	Bags		\$250	2	\$500	
Camera Kit	Wireless Receiver	Cinegears ghost eye wireless dual receiver 600 mp	\$2,385	1	\$2,385	https://www.adorama.com/cg61118.html?gclid=CjwKCAjw7e_0BRB7EiwAlH-goH1dKqFqk7TI2z3dkMynzR-2owu7GG3VKkzrePwfrOzzma2iyGarEhoCxMwQAvD_BwE&utm_source=adl-gbase
Camera Kit	Wireless Lens Control System	Tilta Nucleus-M Wireless Lens Control System	\$1,199	1	\$1,199	https://www.bhphotovideo.com/c/product/1367922-REG/tilta_n

						ucleus m wireless follow focus.html
Camera Kit	Wireless Follow Focus		\$230.00	1	\$230	https://www.adorama.com/iawlct04.html?gclid=CjwKCAjw7e_0BRB7EiwAIH-golv1GPJXNubVNGcaBFD59sDAJDXEMcDLdGRTDbytbcDHxEcmQKU3hoCVIcQAvD_BwE&gclid=aw.ds&utm_source=nmpi-google-dsa
Camera Kit	Directors Monitor	Atamos Sumo	\$2,764.00	1	\$2,764	https://www.bhphotovideo.com/c/product/1514053-REG/atomos_sumo_19_hdr_monitor.html
Camera Kit	Battery Accessories	Atamos Accesories - xlr to gold mount	\$99	1	\$99	https://www.bhphotovideo.com/c/product/1119849-REG/sescomses_gmount_xlrf4_ant_on_bauer_gold_mount.html
Camera Kit	Batteries	Batteries	\$1,395	2	\$2,790	https://www.bhphotovideo.com/c/product/1489820-

						REG/watson_pro_4_x_high_draw.html
Camera Kit	Battery Plate	Universal gold mount battery plate	\$300	2	\$600	https://www.adorama.com/iaubpa.html?CategoryID=271635
Camera Kit	Shoulder Mount	SmallRig Professional Universal Shoulder Mount Kit	\$680	2	\$1,360	https://www.bhphotovideo.com/c/product/1482404-REG/smallrig_kgw102_professional_universal_shoulder_plate.html
Camera Kit	Lens	sigma 70-200			\$1,199	https://www.bhphotovideo.com/c/product/689577-REG/Sigma_589101_70_200mm_f_2_8_EX_DG.html/overview
Camera Kit	Easy Rig	Easyrig Minimax	\$1,260	1	\$1,260	https://www.bhphotovideo.com/c/product/1282660-REG/easyrig_erig_minimax_easyrig_minimax_camera_support.html
Camera Kit	Cart	Inovativ Voyager 36 EVO	\$3,250	1	\$3,250	https://www.bhphotovideo.com/c/product/14

		Equipment Cart				51662-REG/inovativ ve 0036 voyager 36 evo equipment.html
Camera Kit	Cart Accessory	Inovativ 3" Cable Hooks (Pair)	\$130	1	\$130	https://www.bhphotovideo.com/c/product/1083229-REG/inovativ_ino_500_135_3_cable_hooks_pair.html
Camera Kit	Cart Accessory	Inovativ Utility Trough for Apollo Equipment Carts (Medium)	\$220	1	\$220	https://www.bhphotovideo.com/c/product/1451683-REG/inovativ_500_250_utility_trough_for_apollo.html
Camera Kit	Cart Accessory		\$500	1	\$500	
Camera Kit	Monopod		\$229	2	\$458	https://www.bhphotovideo.com/c/product/1288941-REG/manfrotto_mvmpxpro_500us_xpro_aluminum_video.html
Camera Kit	Green Screen		69	1	\$69	https://www.bhphotovideo.com/c/product/616215-REG/Westcott_130_130_Digital_B

						ackground 9x10.html
Camera Kit	Kessler Shuttle Dolly and 6' rails		\$900	1	\$900	
Camera/Audio	Timecode Generator	Tentacle Sync Sync E Timecode Generator with Bluetooth (Dual Set)	\$519	1	\$519	https://www.bhphotovideo.com/c/product/1372226-REG/tentacle_sync_te2_sync_e_standard_set.html
Camera/Audio	Timecode Generator	Tentacle Sync Sync E Timecode Generator with Bluetooth (Single Unit)	\$289	1	\$289	https://www.bhphotovideo.com/c/product/1372225-REG/tentacle_sync_te1_sync_e_single_set.html
Audio Kit	Zoom audio recorder		\$190	1	\$190	
Audio Kit	Audio Bag	Zoom PCF-8n Protective Case	\$150	1		https://www.bhphotovideo.com/c/product/1439212-REG/zoom_pcf_8n_protective_case_for.html/?ap=y&ap=y&smp=y&smp=y&lsft=BI%3A514&gclid=EA1a1QobChMIqo7Gosb16AIVEdlkCh2I6QEfEAQYAiABEgLtofD_BwE

Audio Kit	Wireless Transmitter	Comtek M-216 - Digitally Synthesized Wireless Transmitter (Option P7)	\$623	1	\$623	https://www.bhphotovideo.com/c/product/484909-REG/Comtek_M_216_OPTION_P7_M_216_Wireless_Transmitter.html
Audio Kit	Wireless Receiver	Comtek PR-216 Beltpack IFB Receiver (76 Channels between 216 to 217 MHz)	\$385	1	\$385	https://www.bhphotovideo.com/c/product/465113-REG/Comtek_PR_216_PR_216_Beltpack_IFB_Receiver.html
Audio Kit	Audio Accessory	Tentacle Sync Tentacle to 3-Pin XLR Cable (16")	\$27	1	\$27	https://www.bhphotovideo.com/c/product/1327593-REG/tentacle_sync_c04_cable_tentacle_to.html
Audio Kit	Condensor Microphone	Sennheiser MKH 50 P48 Microphone	\$1,200	1	\$1,200	https://www.bhphotovideo.com/c/product/79497-REG/Sennheiser_MKH50_P48_MKH50_Microphone.html
Audio Kit	Headphones	Senal SMH-1000 Professional Field and Studio Monitor	\$65	1	\$65	https://www.bhphotovideo.com/c/product/755659-REG/Senal_SMH_1000

		Headphones				STUDIO MONITOR HEADPHONES.html
Audio Kit	Lav Mic	Sanken COS-11D Omni Lavalier Mic, Normal Sens, Hardwired TA5F Connector for Lectrosonics Transmitter (with Accessories, Black)	\$380	1	\$380	https://www.bhphotovideo.com/c/product/1113388-REG/sanken_san_11dw_nbksmle_cos_11d_omni_directional_lavalier_microphone.html
Grip Kit	Light Stand	Impact 8' Air-Cushioned Light Stand Kit (2-Pack)	\$60	1	\$60	https://www.bhphotovideo.com/c/product/1442721-REG/impact_8_air_cushioned_light_stand.html
Grip Kit	Clamps		\$91	2	\$182	https://www.filmtools.com/instantsearchplus/result/?q=platapus
Grip Kit	Clamps		\$25	2	\$50	https://www.filmtools.com/matsupmafcla-6987.html
Grip Kit	Clamps		\$72	2	\$144	https://www.filmtools.com/cardellini-end-jaw-clamp-long-3e.html
Grip Kit	Light	Aputure Light Storm	\$745	1	\$745	https://www.bhphotov

		LS C120D II LED Light Kit with V-Mount Battery Plate				ideo.com/c/product/1432630-REG/aputure_lsc120diia_kit_ls_c120d_ii_led.html
Post Production	Hard drives				\$1,469	
Post Production	CF and SD Cards and readers				\$930	
	Subtotal				\$29,319	



S T U D I O M E C H A N I C S O F T H E P A C I F I C N O R T H W E S T

International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States and Canada

4/13/2020

Mt Hood Cable Regulatory Commission
111 SW Columbia St.
Suite 600
Portland, OR 97201

Dear Commissioners,

IATSE Local 488, Studio Mechanics of the Pacific Northwest, has been a supporter and partner of Outside the Frame for several years. I personally have mentored youth in their programming as well as their alumni as part of the Oregon Media Pathways program, a diversity hiring initiative offering paid internships in the Oregon Digital Media Industry.

Outside the Frame has been there as Oregon continues to grow its capacity to train and employ people in the film professions. We are thrilled to develop our newest initiative - Digital Media Bootcamp: Pathway To Set - in collaboration with Outside the Frame, Oregon Media Production Association and Oregon Film. OTF will host and provide participants for the pilot class for this exciting and timely initiative. The class will take place as soon as it is safe to do so.

Sincerely,

cdavid cottrill
Business Agent
I.A.T.S.E. Local 488
Studio Mechanics of the Pacific Northwest

April 13, 2020

Mt Hood Cable Regulatory Commission
111 SW Columbia St.
Suite 600
Portland, OR 97201

Dear Commissioners,

Outside the Frame is a valuable resource to our community, providing pathways for creative expression, technical training and workforce development among our cities most underestimated citizens - homeless youth.

Oregon Film has been a supporter and partner of Outside the Frame since its inception. They are part and parcel of the workforce development landscape we are working hard to cultivate. We are thrilled to develop our newest initiative - Digital Media Bootcamp: Pathway To Set - in collaboration with Outside the Frame. OTF will host and provide participants for the pilot class for this exciting and timely initiative. The class will take place as soon as it is safe to do so.

Thank you for your consideration of this amazing program that supports the career pathways for future filmmakers of our state.

Sincerely,

A handwritten signature in black ink, appearing to read "Tim Williams".

Tim Williams
Executive Director

College of Liberal Arts and Sciences
Department of Psychology

Post Office Box 751
Portland, Oregon 97207-0751
Cramer Hall 317

503-725-3923 tel
503-725-3904 fax
www.psy.pdx.edu



5/27/2020

Mt Hood Cable Regulatory Commission

111 SW Columbia St.
Suite 600
Portland, OR 97201

Dear Commissioners,

PSU's Homelessness research and Action Collaborative offers our enthusiastic support for Outside the Frame's application to the Mt. Hood Cable Regulatory Commission for critical equipment. This grant will ensure that Outside the Frame continues to provide filmmaking workshops and story-telling opportunities for homeless and marginalized youth.

The Collaborative's goal is to help reduce homelessness and its negative impacts on individuals, families and communities with an emphasis on communities of color. The collaborative brings together the expertise and skills of each of Portland State University's colleges and schools, and collaborates with people experiencing homelessness, advocates, service providers, city and county policymakers, and other stakeholders.

Outside the Frame is an important stakeholder and service provider in our community. We have provided resources and guidance to OTF as they hone their evaluation tracking through preliminary data collection, pre- and post- program survey results and in-person interviews. We are able to share our methods and results as they further develop theirs. As their programming expands and as their programming adapts to the current CoVid environment, we can give feedback on their evaluation processes so they can provide the most effective and meaningful results.

The in kind value of our advice is \$75.00 per hour.

Sincerely,

A handwritten signature in black ink, appearing to read 'Greg Townley', with a long horizontal flourish extending to the right.

Greg Townley, Ph.D.

Associate Professor, Department of Psychology

Director of Research, [Homelessness Research & Action Collaborative](#)

Portland State University

Phone: (503) 725-3910

<http://www.pdx.edu/psy/greg-townley>

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

This Agreement is between the Mt. Hood Cable Regulatory Commission (Commission), through the Office for Community Technology (OCT), and Portland Community College (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 Connecting to Community: New Equipment and Tools for Improving Student Video Production Skills and Workforce Readiness (PCC C2C) project.

AGREEMENT:

1. Grant Amount, Use of Grant

Grantee is awarded a total amount of \$54,823 for specific equipment 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. 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

Grantee shall submit periodic invoices for reimbursement of actual capital costs incurred by Grantee related to the approved Grant budget.

Grantee shall use its best efforts to submit invoices for grant-funded expenses incurred in any July 1 - June 30 period (the Commission’s fiscal year) to the Commission according to the following timeline in each year of the grant in which expenses occur:

- In fiscal year Quarter 1 (July 1 – September 30), Quarter 2 (October 1 – December 30) and Quarter 3 (January 1 – March 31), submit invoices incurred during a quarter no later than 45 days after the close of each fiscal quarter.
- In fiscal year Quarter 4 (April 1-June 30), submit any invoices for grant-funded expenses incurring through May 30 by June 15, provide an estimate of anticipated grant-funded expenses incurred during the month of June by June 25, and an invoice for any grant-funded expenses incurred in the month of June by August 15.

Grantee shall submit invoices 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, addressed to “MHCRC c/o City of Portland”, and

include the title of the grant project, the total amount requested for reimbursement and an invoice number. Grantee must also complete an expense line item, an expense report and attach supporting documentation through the grants management system in order to complete and submit the invoice to the Project Manager for review. Supporting documentation shall include copies of receipts or other evidence of payment, for the capital cost amount claimed in the invoice. The Project Manager, at her/his sole discretion, may require additional financial documentation of Grant expenditures.

Upon submission by the Grantee of an invoice, and upon certification by the Project Manager that the invoice is in accordance with this Agreement and any restrictions upon use of the Grant funds, the Commission shall pay to the Grantee the amount as specified in the invoice, not to exceed the total Grant amount, within thirty (30) days from date of the invoice. If the Project Manager finds that the invoice is not in accordance with this Agreement, the Project Manager shall notify the Grantee of the reasons for the disallowance and non-payment.

All invoices for Grant project capital costs must be received by the Commission no later than September 30, 2022 in order to be paid under the Agreement terms. No invoices shall be accepted after this date.

4. Financial Records

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 Resources committed by Grantee and Project Partners for the Grant. Grantee shall maintain all financial records related to the Grant for one (1) year 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 July 1, 2020 through December 31, 2020; January 1, 2021 through June 30, 2021; July 1, 2021 through December 31, 2021; January 1, 2022 through July 20, 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 September 30, 2022.

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 fulfill the Grant project as originally submitted and approved by the Commission.

Grantee shall also provide other financial or program reports as the Commission deems reasonably necessary or appropriate. 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 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.

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 are not limited to, on site visits at reasonable times, telephone interviews and review of required reports and 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 Commission grant funds are derived from the cable services franchises in Multnomah County, 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 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 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

Subject to the limitations and conditions of the Oregon Constitution, Article XI, Sections 7 and 9, and the Oregon Tort Claims Act (ORS 30.260 through 30.300), the parties agree to indemnify and hold one another harmless from any loss, damage, injury, claim, or demand arising from their respective activities in connection with this Grant. Neither party shall be liable for any loss, damage, claim, or demand arising from the negligence of the other party or its agents or employees.

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. 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, 2020 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, November 30, 2022.

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's Project Manager before any obligations are incurred; or

(b) Mutual written agreement of the Grantee and Commission's Project Manager.

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 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 executes a cure plan prior to receiving consent to proceed with the cure plan from 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
P.O. Box 745
Portland, OR 97207-0745
Email: rana@mhcrc.org

If to Grantee:

Attn: Dawn Geoppinger, Contract and Grant Accounting
Portland Community College
P.O. Box 19000
Portland, OR 97280
Email: dawn.geoppinger@pcc.edu

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: Connecting to Community:
New Equipment and Tools for Improving Student Video Production Skills and Workforce
Readiness (PCC C2C) project.

GRANTEE SIGNATURE:

GRANTEE: Portland Community College

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

01160 - 2020 Community Technology Grants

01332 - Connecting to Community: New Equipment and Tools for Improving Student Video Production Skills and Workforce Readiness (PCC C2C)

Community Technology Grants

Status:	Submitted
Original Submitted Date:	05/16/2020 10:14 AM
Last Submitted Date:	05/21/2020 7:42 PM

Primary Contact

Name:	Lori	Gates
	Salutation	First Name
Email:	lgates@pcc.edu	
	Middle Name	Last Name
Phone:*	971-722-8518	
	Phone	Ext.
Title:	Grants Officer	

Organization Information

Organization Name:	Portland Community College		
Organization Type:	Community College or University		
Tax ID			
Organization Address:	P.O. BOX 19000		
City*	Portland	Oregon	97280
	City	State/Province	Postal Code/Zip
Phone:	971-722-4365		

Executive Summary

[Executive Summary](#)

The Executive Summary is your opportunity to introduce your project. The Executive Summary should briefly cover the core aspects of the project and address the following questions as applicable: Who are the communities to be served? What community need is the project designed to address? What public benefit area will the project focus on? What are the anticipated outcomes? How will the proposed technology solution address the identified needs and public benefit area? What types of programming will you produce and share on the community access channels? As applicable, what organizations are participating as project partners?

The Portland Community College (PCC) *Connecting to Community: New Equipment and Tools for Improving Student Video Production Skills and Workforce Readiness (C2C)* project addresses needs of video production, visual special effects, and animation students at PCC for expanded access to professional video production technology, more up-to-date curricula, and community connections. The project's targeted beneficiaries are PCC Multimedia and Video Production students. The C2C project addresses the public benefit area of Reducing Disparities.

Students in intermediate and advanced video production and studio classes at PCC are working with outdated camera and camcorder technology; students do not have access to the variety of lights commonly used in the industries for which they are preparing for employment; experiences of students in studio classes are also limited by studio equipment and technology that is in need of updating and expanding to provide more professional-level experiences with up-to-date equipment and technology; and students in animation classes need additional technology that supports video creation for programming, particularly for stop-motion animation projects. These disparities create disadvantages for all students seeking Video Production One-Year Certificate and Associate of Applied Science (AAS) Degree awards and a new Multimedia/Video Production: Special Effects/Animation Career Pathway Certificate at PCC, but particularly for students from under-resourced backgrounds seeking economic mobility through education and better employment.

The C2C project will address these identified needs through the following project activities: 1) updating camera and camcorder systems used in intermediate and advanced video production courses; 2) broadening the pool of lighting gear used by intermediate and advanced video production and studio courses; 3) upgrades to the filming and creation studio to support video production and special effects studio courses; 4) additional animation technology to support video creation for programming, particularly for stop-motion animation projects; 5) integrating the new technology into coursework; and 6) increasing community and professional exposure of PCC students with the airing of student-produced programming through Open Signal. These activities will: a) educate students on current (industry-recognized) skills for employment, b) provide improved opportunities for a diverse group of students to develop familiarity with professional-grade equipment, and c) provide connections to local communities through student projects and programming on community access channels.

The project has three anticipated outcomes: 1) PCC Multimedia and Video Production students will benefit from new and revised curricula integrating new technology; 2) Students will benefit from learning with new, up-to-date technology that will prepare them for today's multimedia careers; and 3) Students will complete video production projects that will be aired on community access.

Video Production students at PCC create documentary and narrative projects in the wider Portland community, supporting diverse organizations, causes, and stories. Recent examples include City of Vanport history, neighborhood displacement, Azteca dance (Hispanic community of Portland), and Chinese Lion Dancing of Portland. PCC instructors will maintain Producer Agreements with Open Signal to curate student projects like these for distribution on community access channels. This will provide opportunities for Portland-area viewers to see PCC student productions. The use of community access channels to air student programs also promotes greater student engagement with creating content for diverse communities and exposes those communities to the PCC program.

(This field has a character limit of 4000)

Project Narrative	
Total Grant Funds:	\$54,823.00
Total Match Funds:	\$110,816.00
Total Funds:	\$165,639.00
Proposed Technology	Video production equipment

Public Benefit Area

Reducing Disparities for Underserved Communities

Project Purpose

In defining the project purpose, applicants must:

Portland Community College (PCC) is the largest institution of higher education in Oregon, enrolling nearly 70,000 full- and part-time students at four comprehensive campuses (Sylvania, Rock Creek, Southeast, and Cascade) and providing additional academic offerings at eight smaller centers around the Portland metropolitan area. PCC's mission is *to support student success by delivering access to quality education while advancing economic development and promoting sustainability in a collaborative culture of diversity, equity and inclusion*. The mission is embodied in planning and activities across the college. The PCC Multimedia (MM) Department is located at PCC's Cascade Campus (705 N. Killingsworth St., Portland, OR 97217) and designed to provide students with skills needed in multimedia and video production careers. Courses emphasize concepts and applications typically used within the design, production, and delivery of content. Students develop skills in the fundamentals of design, production, and project management through real-world assignments that stimulate collaboration. PCC offers two-year degrees and one-year certificates in Multimedia and Video Production. PCC is launching a new certificate in Special Effects (VFX)/Animation in Spring Term 2020. Video Production students create documentary and narrative projects in the wider Portland community, supporting diverse organizations, causes, and stories. Recent student project topics include: City of Vanport history and neighborhood displacement, Azteca dance (Hispanic community of Portland), Genealogy Forum of Oregon, Chinese Lion Dancing of Portland, Carnatic music of India (in Portland), and Day of the Dead remembrance. PCC maintains Producer Agreements with Open Signal PDX, located near the PCC Cascade Campus, for distribution of student projects. Programming is also submitted to PCC's Channel 27, which focuses on PCC's educational mission; however, partnering with Open Signal provides a larger and broader audience for student programming and expands linkages with local communities. Although over 450 students from diverse backgrounds enroll in over forty MM courses each year, the proposed project will focus on eight moderate/advanced courses that together serve approximately 180 students per year.

The primary purposes of the PCC **Connecting to Community: New Equipment and Tools for Improving Student Video Production Skills and Workforce Readiness (C2C)** project are to address the needs of video production students at PCC for a) more up-to-date video production technology, b) more up-to-date curricula, and c) community connections. PCC has invested significantly in improving campus facilities for teaching video production courses. In addition, a previous grant from MHCRC assisted PCC in updating technology and curricula in several introductory and intermediate courses as well as established an ongoing collaboration with Open Signal (<https://www.opensignalpdx.org/>) to air student projects on community access channels. PCC hopes to build on that success and expand updating curricula and technology in new and more specialized courses to keep up with the rapid pace of technical advancement in the field.

1. Target Beneficiaries to Be Served: PCC Multimedia and Video Production Students

The primary beneficiaries of the PCC C2C project will be PCC Multimedia and Video Production students seeking skills, careers, and personal enrichment in video production, animation, and special effects fields. The targeted population is disadvantaged by limited professional-grade, up-to-date technology available for instruction and its use in target courses to support student workforce readiness. Although PCC Cascade draws students from the wider region, the top ten zip codes of students are in North, Northeast, and Southeast Portland. In 2017-18, MM students were 62% male, 33% students of color, and 69% aged 20-49 years. This project expects to serve approximately 180 students in eight specific courses as early as Winter Term 2021 through Spring Term 2022. Additional students will be served during the grant period if the piloting of equipment in classes can begin in Winter Term 2021 (see **Implementation Plan, Timeline** for more details). Previous plans to do so and serve an additional 100 students have been revised due to uncertainties related to COVID-19.

2. Needs and Strategies to Benefit PCC Multimedia and Video Production Students

Multimedia and Video Production students need to have revised course curricula integrating more up-to-date, professional-grade technology to be better prepared for employment within the video production industry. Students and alumni engaged in discussions of courses and programs and identified interests in more visual effects and animation instruction as well as expressed concerns about outdated equipment in existing classes as challenges for PCC Multimedia and Video Production to address. They also identified needs for technology updates to address job skill problems (potential deficiencies course completers and graduates might face in seeking employment in the field). The priorities identified were: 1) video production technology for studio classes; 2) studio improvements for video production, special effects, and animation classes; and 3) technology to expand stop-motion animation production. Stakeholder engagement identified priorities for updated curricula and technology in eight courses:

- MM 215 Stop Motion Animation I (4 credits - new course);
- MM 231 2D Animation I (3 credits);
- MM 258 Video Compositing and Editing II (4 credits);

- MM 261 Video Production II (4 credits);
- MM 262 Video Production III (4 credits);
- MM 263 Cinematography/Lighting (4 credits);
- MM 267 Special Effects I: Green Screen (4 credits); and
- MM 275 Music Video (4 credits).

Students in MM 215 and MM 231 need additional animation technology (equipment) that will support video creation for programming, particularly for stop-motion animation projects. Students in MM 258, MM 263, and MM 267 have video production experiences that are limited due to studio equipment and technology that is in need of updating and expanding to provide more professional-level experiences with up-to-date equipment and technology. Students in MM 261, MM 262, and MM 275 currently use high-definition Panasonic AG-HMC150 and AG-AC160 camcorders and older cameras that do not match newer (UHD, 4K) technology used by industry. Studio enhancements are also needed to support more studio-based experience to complement current post-production focus in some classes. In addition, updated lighting technology used in the studio and on location must be integrated so that students have access to more experiences with LED, energy-efficient lighting that is becoming industry standard.

The C2C project targets student needs for more optimum learning opportunities and proposes to address disparities by updating curricula and technology in the eight courses identified above. These changes will increase students' knowledge and skills related to professional technology as well as increase their employment prospects. Updated curricula for MM 261, MM 262, and MM 263 will feature new camcorder and camera equipment that will offer more accessible manual controls and UHD/4K recording that are becoming the new standards in video production. Additional video production studio courses (MM 258, MM 267, and MM 275) will also integrate new camera and camcorder technology. Updated lighting technology and related curricula for the video production and studio courses (MM258, MM 261, MM 262, MM 263, MM 267, and MM 275) will address industry expectations that now include familiarity with lower-energy, higher-illumination lighting. These changes will provide students with stronger skills and knowledge to move on to more advanced activities and employment. See also the **Technical Design** section below for more discussion of technology updates.

A related need of student beneficiaries is increased community interaction and exposure. Video Production students at PCC already create documentary and narrative projects in the wider Portland community, supporting diverse organizations, causes, and stories. Recent student project topics include those referenced in the first paragraph of this section. They explore historic, cultural, and current issues meaningful to local communities. In the past, student programming was submitted only for broadcast on PCC's Channel 27 (PCC TV). This is a channel focused on PCC's educational mission. PCC TV provides an audience for student programming beyond the classroom, but the exposure is more limited than students achieve by having their projects broadcast on community access channels with expanded public audiences. PCC initially addressed this limitation as part of an *Expanding Horizons* project (partly funded by MHCRC) in 2018-2019 that focused on forging a stronger relationship with Open Signal to air more PCC student projects on community access channels. The success of that project highlighted the benefits of production of public access content as a means of encouraging students to produce quality projects suitable for broader audiences in the wider community and for the community (including employers) to gain greater exposure to community-oriented programming created by PCC students.

To address this need and bring quality student projects to a broader community audience, PCC faculty will maintain Producer Agreements with Open Signal, located near the PCC Cascade Campus, for broadcasting student projects on community access cable. Partnering with Open Signal provides a larger and broader audience for student programming, expanding connections with local communities. The new technology and revised curricula that are part of the proposed C2C project will provide students with improved instruction and expanded equipment access to produce higher-quality programming. Opportunities to have their projects broadcast on community access will encourage more student projects that focus on community issues, expanded engagement of the program and students with the wider community, and increased exposure of the community (including potential employers of program graduates) to the PCC program and, more importantly, Multimedia and Video Production student projects.

3. How C2C Will Reduce Disparities for PCC Multimedia and Video Production Students

The eight courses targeted by the C2C project (MM 215, MM 231, MM 258, MM 261, MM 262, MM 263, MM 267, and MM 275) are all part of multiple Multimedia and Video Production certificate and degree awards at PCC. As a part of a career and technical education (CTE) program, Multimedia and Video Production courses are strongly grounded in developing hands-on skills for employment. The program is in continual dialog with employers and industry stakeholders to assure that courses are

up to date and provide learning opportunities for skills that are in-demand in the industry. The student experience in Multimedia and Video Production typically begins with a series of introductory courses during their first term in the program. These include MM 110 Introduction to Multimedia (1 credit), MM 120 Multimedia Design (2 credits), MM 130 Multimedia Graphic Video and Audio Production (3 credits), and MM 140 Multimedia Authoring I (3 credits). Students who take these courses sequentially in one term gain a broad introduction to the areas of study within the program. In these courses, students develop basic skills in digital media production, learn about choices among certificate and degree awards, and find out about course requirements. Students choosing to pursue a One-Year Certificate or Associate of Applied Science (AAS) Degree in Video Production typically enroll in MM 235 Video Editing/Production (4 credits) in their second term and MM 260 Video Production I (4 credits) in their third term, preparing them for more advanced courses required for certificate and degree awards, including courses targeted by this project: MM 261 Video Production II, MM 262 Video Production III, MM 263 Cinematography/Lighting, MM 267 Special Effects I: Green Screen, and MM 275 Music Video. Three additional courses targeted by this project

Students will benefit from the C2C project through updated course curricula and upgraded, professional-grade audio-visual technology in their more advanced courses. They will also be assessed on their knowledge, skills, and abilities using the new technology in these courses. The instruction and hand-on experiences will better prepare them for more specialized courses in Video Production and for future employment. For example, working with UHD/4K resolutions and more manual controls in their projects and developing skills in specific production techniques that are only possible when shooting at these higher resolutions will be beneficial because UHD/4K video contains about four times as much picture information as current HD technology. Students in the more advanced Video Production courses (MM 261, MM 262, MM 263, MM 267, and MM 275) will benefit from the project's integration of new LED lighting equipment as well as the new recording technology. They will participate in hands-on training, use the new equipment as part of their class projects, and be assessed on their knowledge, skills, and abilities. Students will benefit through developing and completing projects integrating the use of professional-grade technology as well as having their projects aired on community access. For example, Lighting technology will add more advanced LED options for studio productions that will expand their experience with lighting technology that is becoming industry-standard. Faculty will encourage students to think in terms of projects of interest to the community in light of the community access opportunity. For students, creating programs and content for community viewers (community access channel) using professional-quality technology will be a valuable step toward finding and keeping employment in the industry.

Students in studio courses are disadvantaged because, although the overall design and acoustics of the studio space are up-to-date, the studio shell provides limited options for students to gain experience with up-to-date professional production techniques involving green-screen use and special effects. The current, portable, green-screen equipment is smaller in size and offers more limited production options than current industry standards (see Technical Design section for more detail on these limitations). A larger, permanent green-screen/curtain system will provide students, especially those in MM258, MM 263, and MM 267, with up-to-date equipment/technology that will facilitate experience with more advanced production techniques. In addition, PCC is currently preparing to launch a new Visual Effects & Animation (VFX/Animation) Career Pathway Certificate in response to increasing demand from employers for graduates with skills in those areas. Part of PCC's match for the C2C project will be investment in a green-screen curtain system to upgrade the studio facilities.

Because there is growing interest on the part of employers and students for learning in special effects and animation, PCC Multimedia and Video Production students have been disadvantaged by a limited number of course offerings and the limited technology/equipment available for instruction. Existing courses in 2D Animation (MM 231) and advanced Video Compositing and Editing (MM 258) have been available, but the equipment and technology available for student use is not robust enough in quantity and quality to satisfy growing demand and expectations for the workforce. PCC has also added a new course in stop-motion animation (MM 215) to address related needs, but it too is in need of expanded and up-to-date resources for students to gain improved experiences to prepare them for more advanced instruction in animation that will be part of the new VFX/Animation Certificate.

Currently, there are multiple employers experiencing growth in visual effects and animation. Laika, ShadowMachine, Bent Image Labs, and Hinge are among the Portland employers who have shared their concerns about recruiting skilled entry-level employees, who they previously expected to come through Art Institute of Portland (closed Dec. 2018). There are high-profile films coming to Portland for production, including a new stop-motion animation film in 2019 at Laika, which is also filling its pipeline for future films. Portions of the new Netflix / Guillermo del Toro film *Pinocchio* are being produced in Portland, as is Netflix / Henry Selick *Wendell and Wild*. These multi-year projects show growing recognition of Portland as a place to source talented people and studios for animation and visual effects, that PCC is creating in response to regional growth in employment

opportunities. PCC will be offering skills training for entry-level employment in animation, film, business communications, and TV broadcast production. Primary skill areas include visual design, animation, and compositing. The C2C project supports workforce preparation in all these areas.

The Multimedia and Video Production program has been offering certificate and degree awards in Video Production for 15 years, with graduates finding employment in local industry. The following quotes from recent program graduates provide perspectives on the program from former students:

I've been at the Jim Henson Company Internship for a few weeks now, and I love it! I'm working in the creative affairs department for their TV division. I work alongside the department heads and their primary assistant. They have me doing a lot of "coverage reports" on incoming script and book submissions. It is really fun (for me at least) and I still cannot believe I am here. I'm also sit in on important meetings and productions. I do want to say that PCC really helped out A LOT with this internship. So much of what I am doing here relates directly to what you and the other professors taught us... I am doing my best to represent myself and PCC. [Reuben Bernardo, Jim Henson Company (creators of the Muppets)]

The program not only gave me top notch, hands on education, but they provided me with a real sense of community. With the support that I received from the day I met with an advisor, to my very last day in the program and beyond, I felt welcomed, supported and encouraged, even as a return student. While majoring in Video Production at PCC, the program did an excellent job at immersing the different majors within the program to work together in a cohesive way that trained me for the real world. The teachers and advisors truly care about our future and it made a huge difference in giving me an enjoyable college experience. When I look back at where I started and where I finished with the PCC MM Video Production program, I am flabbergasted with how far I've progressed in my skill and knowledge. They not only taught me how to shoot a camera, how to light, and how to edit, but they really broke it down so we could understand the science behind it all. This has allowed me to take that knowledge into any scenario and have the confidence to take on any project. [Dallas Brown]

Music, film and art have always been my passion and my drive for living, however before looking into the Multimedia program at PCC my sentiment was always that there was no money or living to be made in the arts. I felt that paying for and taking classes in the field I was passionate in would only lead to debt and not a rewarding career. That sentiment held me back for a time but after going through the Multimedia program at PCC I realized that not only was I in an amazing program with amazing people but that I am in a unique place in the world where the opportunity to do what I love is flourishing! The community that exists from this program is worth more than any asset I own. It has led to the success of my self owned sound for picture business...I can not express enough how grateful I am that this program exists and for the support the faculty and instructors have and continue to give! Thank you!! [Philip Garrison, Independant Audio Engineer]

4. Realistic, Measurable Outcomes

There are three project outcomes for PCC Multimedia and Video Production students expected to result from implementation of the C2C project within the grant period. The project planners have also identified evidence (indicators) of achievement for each project outcome as well as additional (long-term) outcomes that will result from implementation of the C2C project.

Project Outcome 1: Credits Earned and Credential Completion. Students will benefit from revised curricula, new courses, and new technology that will prepare them for the workforce. This will be measured by college credits earned in the eight project courses and credential completion by those students. Summer Term 2021 through Spring Term 2022 will be the one year period of full project implementation, although some piloting of new technology in classes may begin as early as Winter Term 2021 (see **Implementation Plan, Timeline** for more details). All 180 enrolled Multimedia, Video Production, and VFX/Animation students will increase their employment prospects as evidenced by:

- 1a) 180 students will earn credit toward Multimedia, Video Production, and VFX/Animation certificates and degrees (A, B, C, and Pass grades); and
- 1b) 8 of these students will complete a certificate or degree in Multimedia, Video Production, and VFX/Animation during the grant period.

Project Outcome 2: Student Skills Mastery. Students will benefit from learning with new, up-to-date technology that will prepare them for today's multimedia careers. This will be measured by students gaining new multimedia, video production, and/or animation knowledge, skills, and abilities in classes offered with revised curricula integrating new equipment and technology (see **Implementation Plan, Timeline** for projected schedule of offerings). All 180 students in target classes will gain new knowledge, skills, and abilities in multimedia, video production, special effects, and animation and increase their employment prospects as evidenced by:

- 2a) 85% of students will earn at least 80% score on practical skills tests on new technology; and

- 2b) 90% of students surveyed will rate their knowledge, skills, and abilities regarding new technology “improved” or “highly improved” after instruction.

Project Outcome 3: Video Production Projects Aired through Open Signal. Student video production projects will be completed and suitable projects aired through Open Signal (community access channel). This will be measured by completed student projects and student-produced programs aired from Summer 2021 through Spring 2022. Students will gain real-world experiences, skills, and abilities in video production and increase their workforce readiness as evidenced by:

- 3a) a total of 25 student projects (A/B roll documentaries, 11; Narratives, 7; Other, 7) completed; and
- 2b) a total of six hours of student productions aired on community access through OpenSignal.

Outcomes beyond the Grant Period: The targets for project outcomes identified above will be part of evaluation within the grant award period. However, longer-term benefits for students are also anticipated. An additional 175-250 students per year will complete revised courses and use updated technology after the grant award period ends. The target for graduates during the grant period is only 8 because the full implementation period of the proposed project is just one year and historical data shows that most Multimedia and Video Production students attend school part-time and take more than one year to complete a credential. However, that number of PCC students who earn Multimedia, Video Production, and VFX/Animation certificates or degrees after completing classes integrating C2C equipment and technology will likely increase to approximately 20 per year by 2022-2023.

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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.

The PCC *Connecting to Community: New Equipment and Tools for Improving Student Video Production Skills and Workforce Readiness (C2C)* project will incorporate a variety of data to evaluate its measurable outcomes and to track program effectiveness. Periodic (formative) evaluation will take place throughout the project period. The Project Director will be responsible for project-level evaluation activities. Erik Fauske (full-time faculty) will be the Project Director and will work with PCC's Institutional Effectiveness office to develop and implement the data collection and reporting processes outlined below. After each college term, the Project Team (composed primarily of Video Production faculty) will meet to evaluate activities to date and plan future activities. A final evaluative report (summative evaluation) will include outcome assessment results, project strengths and challenges, and plans for continuous improvement.

The project design incorporates evaluation as an integral element of the project over the course of the project. Within target courses, instructors will be observing the impact of new technology and curricular revisions on students as well as assessing their skills in using new technology and administering surveys to collect evidence from them about project outcomes. The Project Director will create data reports including quantitative and qualitative data assessing the project's outcomes. The Project Team will meet quarterly to review the data reports and discuss progress on outcomes, anecdotal evidence from instructors, accomplishments and challenges, and lessons learned. The Team will also discuss future project activities (see **Implementation Plan** section) in light of evaluation findings to date.

Evaluation Question 1. How many PCC Multimedia and Video Production students will benefit from revised (updated) curricula and use of new professional-quality equipment in courses during the grant period? (See Project Outcome 1 in the **Project Purpose** section.)

Indicators: There are two indicators identified to address this question: 1a) Students earning credit toward Multimedia, Video Production, and VFX/Animation certificates and degrees (A, B, C, and Pass grades only); and 1b) Students earning a certificate or degree in Multimedia, Video Production, and VFX/Animation.

Data Sources and Collection: The Project Director will utilize reports from PCC's Banner student information system to show data that includes course enrollment, grade, and program completion data. If needed, PCC's Institutional Effectiveness office will provide technical assistance.

Timing: The Project Director will run quarterly data reports and compile data for indicators after the end of each term (beginning with pilot classes in Winter Term 2021 and/or Spring Term 2021, if any, and beginning in Summer Term 2021 then each term thereafter). The Project Director will also compile data for indicators for quarterly, mid-point, and end-of-project review and reporting.

Findings and Lessons Learned: The Project Director will share findings on Project Outcome 1 at Quarterly Project Team Meetings. This will facilitate use of data to assess project success, including progress on achieving project outcomes (i.e., meeting indicator targets), at regular intervals throughout the project. The Project Team will analyze results, identify strengths and challenges of project-related activities to date, and develop strategies to apply project learnings in current and future instruction. These findings and lessons learned will be documented in meeting notes.

Evaluation Question 2. How will PCC Multimedia and Video Production students benefit from revised (updated) curricula and use of new professional-quality equipment in courses during the grant period? (See Project Outcome 2 in the **Project Purpose** section.)

Indicators: There are two indicators identified to address this question: 2a) Students earning at least 80% score on practical skills tests on new (project-funded) technology; and 2b) Students rating their knowledge, skills, and abilities regarding new tech "improved" or "highly improved" after instruction.

Data Sources and Collection: Instructors of target classes will administer in-class skills tests (Indicator 2a) and collect end-of-term surveys (Indicator 2b) from students in classes. The Project Director will then collect anonymized data for Indicators 2a and 2b from instructors using a reporting template.

Timing: The Project Director will collect anonymized data from instructors at the end of each term (beginning with pilot classes in Winter Term 2021 and Spring Term 2021, if any, and beginning in Summer Term 2021 then each term thereafter). The Project Director will compile data for indicators for quarterly, mid-point, and end-of-project review and reporting.

Findings and Lessons Learned: The Project Director will share findings on Project Outcome 2 at Quarterly Project Team Meetings. This will facilitate use of data to assess project success, including progress on achieving project outcomes (i.e., meeting indicator targets), at regular intervals throughout the project. The Project Team will analyze results, identify strengths and challenges of project-related activities to date, and develop strategies to apply project learnings in current and future instruction. These findings and lessons learned will be documented in meeting notes.

Evaluation Question 3. Will programming created by PCC Multimedia and Video Production students using professional-quality equipment integrated into course curricula be appropriate for airing on community access channels? (See Project Outcome 3 in the **Project Purpose** section.)

Indicators: There are two indicators identified to address this question: 3a) Student projects (A/B roll documentaries, narratives, and other) completed; and 2b) Total hours of student productions aired on community access through OpenSignal.

Data Sources and Collection: Instructors will send the Project Director data on student projects completed in targeted courses and submitted to Open Signal. The Project Director will collect data on student programming broadcast on community access from Open Signal programming logs and records.

Timing: The Project Director will compile data for these indicators after the end of each term beginning in Winter Term 2021 or Spring Term 2021 (if pilot classes are offered) and in Summer Term 2021, then each term thereafter. The Project Director will also compile data for reporting to MHCRC as required.

Findings and Lessons Learned: The Project Director will include findings for Indicators 3a and 3b in quarterly data reports shared with the Project Team. See **Evaluation Question 1, Findings and Lessons Learned**, above for information on Quarterly Project Team Meetings. The Project Team will analyze results for Indicators 3a and 3b to inform assessment of progress toward project success and to determine if adjustments in instruction are needed to support completion of more quality student projects and facilitate more student programming being broadcast through Open Signal.

Reporting. The Project Director will submit interim reports to MHCRC as required that summarize project success in addressing Evaluation Questions and meeting Project Outcomes to that point. He will also include summaries of project strengths, challenges, and learnings in the report(s). At the end of the grant period, the Project Director will compile project data for the Project Team's review. They will use the data to assess overall project success. The team will also discuss strengths and challenges of the project overall and how to use project data and learnings to improve future instruction and related activities. The Project Director will then submit a Final Project Report to MHCRC that will be informed by the final team meeting discussion.

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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.

There are no formal Project Partners external to PCC for the *Connecting to Community: New Equipment and Tools for Improving Student Video Production Skills and Workforce Readiness (C2C)* project. However, the proposed project will partner with Open Signal to broadcast student-produced programming on community access channels. The project will also collaborate with internal PCC partners to support the project, faculty, and student participants. The Office of Institutional Effectiveness will provide information systems use support, technical advice, and project evaluation support. Offices such as Advising, Disability Services, and student resource centers (Multicultural Center, Women's Resource Center, etc.) will support recruiting PCC students for project courses and will offer student support resources for participants. PCC's Facilities Management Services will provide maintenance services. Multimedia and Video Production at PCC also partners with other departments to coordinate new video productions profiling various campus offices and activities (for example, PCC's Paralegal Department, Sonic Arts Program, Multicultural Resource Centers, Non-Credit Community Education program, and Athletics).

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PROJECT FEASIBILITY SECTION includes: Technical Design, Implementation Plan, Organizational Capacity 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 access channels; and the plans for maintaining and upgrading the system or equipment in the future.

The PCC C2C project will expand on video production technology currently used at PCC by providing students with updated curricula and technology within existing and new courses.

New UHD/4K camera and recording technology will be integrated in five courses (MM 261, MM262, MM 263, MM 267, and MM 275) where students currently use high-definition Panasonic AG-HMC150 and AG-AC160 camcorders, and Canon C100 camcorders that do not match newer cameras (UHD, 4K) used by industry. This project will provide four new camcorder kits in durable cases for student use in the field or studio. Three bags (Porta Brace Semi-Rigid Cargo-Style) will include 4K/HD professional camcorders (Panasonic AG-CX350) with extra batteries and SD memory cards (64GB). Another case designed for the camcorder and accessories will include a cinematic camcorder (Canon Cinema EOS C300 Mark II camcorder body with touch focus kit - EF Mount), lenses (Canon EF-S 17-55mm f/2.8 IS USM; Rokinon 16mm T2.2 Cine), card reader for cFast, cFast memory cards (128GB), and batteries to facilitate faster and more accurate autofocus learning experiences. The PCC C2C project will also provide a cinema camera kit (Canon C100 Mark II Cinema EOS with Dual Pixel CMOS AF) along with batteries and SD memory cards (64GB) in another cargo-style bag for learning industry camera tools and applying that to creating stories (documentary and narratives) that reflect their community. Students will be able to check out new industry-standard tripods to use with camcorder and camera kits: three two-stage aluminum tripods (Sachtler Ace M Fluid Head with mid-level spreader) and one carbon fiber tripod (Sachtler System FSB 8 Fluid Head with Sideload Plate, Flowtech 75 with mid-level spreader and rubber feet). Instructors will familiarize and train students on the new technology. Individuals and teams will be able to check out camcorder and camera setups and tripods from their instructor to complete student projects using the new gear.

Lighting technology will add LED options for the same five courses (MM 261, MM262, MM 263, MM 267, and MM 275). A new Kino Flo Diva-Lite LED 20 DMX 2-light kit with flight case will facilitate student learning experiences with lights that feature variable color temperature, multi-voltage power supply, and DMX control. Two chain-mounted overhead tungsten LED lights (Mole-Richardson 400W LED Spacelite 2) will provide the same color rendition and optics as 2K incandescent lights along with a 60° reflector that helps control where the light falls, one-channel DMX input/output with manual address selection for flicker-free dimming from 0-100%. Two half skirts for the Spacelight (Mole-Richardson Half Black Skirts) will provide students an opportunity for additional practice with professional lighting techniques. An additional LED lighting fixture kit (LiteGear LiteMat PLUS FOUR Hybrid Complete Kit-DC Gold Mount) will support student learning experiences with professional cinema lighting that is becoming industry standard. Finally, C2C proposes to acquire a grip/electric cart for lighting support (Backstage EZ-Load) for students to safely store and transport the technology in a horizontal position. The cart will also contribute to efficient and safe use of classroom, location, and studio spaces.

As part of its match, PCC will purchase a larger, permanent greenscreen and curtain system that will be used by studio, animation, and greenscreen/special effects classes. This will be integrated in six courses (MM 258, MM 261, MM262, MM 263, MM 267, and MM 275) as part of the PCC C2C project. Multimedia faculty have been depending on a single portable greenscreen system of 10-foot width to support student learning. It accommodates only one or two on-camera talent, shot from one direction. The new greenscreen system will support multiple talent, shooting from two directions. Expansion of greenscreen in PCC's studio learning/production facility is a significant enhancement to visual effects and animation learning opportunities that will support students seeking employment in these industries and PCC's new VFX/Animation program.

New animation technology will be integrated in two courses (MM 215 and MM 231). It will also be available for additional animation courses currently being planned. The project will provide ten 10.2" iPads (7th Gen, 128 GB) and bluetooth keypads (Dragonframe 4+) along with a dozen iPad tripods and iPad tripod mounts will be used as a low-stress and accessible platform to help students learn basic principles of stop-motion animation, a filmmaking technique in which objects are physically manipulated in small increments between individually photographed frames. Two DSLR camera and lens setups (Canon EOS 6D Mark II with EF 100mm f/2.8L Macro IS USM lens) with extra batteries, AC power adapters, tripods and USB controllers (Dragonframe 4) will be used by students to learn advanced workflows in stop-motion animation. Students will also use three armatures (plastic ModiBots) upon which students will build (using clay, plasticine, other media) miniature puppets/characters for animation, and five copy stands to support cameras for 2D animation of flat art. The project will also provide 20 desk lamps and bulbs for animation students to light stop-motion and 2D animation projects. The new animation technology along with studio improvements identified above will support students seeking new skills to address growing employment opportunities in animation and special effects industries and enhance the new VFX/Animation program.

Students will benefit from meaningful updates to professional-quality cameras, camcorders, lighting; studio improvements; and animation tech through the PCC C2C project. This will enable new learning opportunities in up-to-date production practices

using current 4K camera tech for distributions that require it; reframing and recomposing 4K to HD in editing; creating better composites of animation, green screened actors, and backgrounds; learning contemporary energy-efficient lighting technology; and expanded learning in special effects and animation. This technology will build on upgrades of camcorders, monitoring, and lighting accomplished as part of PCC's earlier *Expanding Horizons by Developing Video Production Skills* project (funded by MHCRC) by updating systems in use in more advanced video production instruction to recording UHD/4K.

PCC's C2C project will revise curricula/instruction in eight courses total to integrate the new technology discussed above. Although instructors will not need additional (formal) training and education to develop curricula integrating new technology into courses, informal peer training and curriculum discussions will take place among Multimedia faculty and staff. The project timeline has technology acquisition/assembly/installation taking place in summer and fall of 2020, followed by faculty/staff training as well as curriculum revision to integrate technology in student learning.

The project's technical design supports the use of community access channels by building on PCC's existing relationship with Open Signal, thereby broadening and deepening the community engagement of students in video production courses. The project's commitment to establishing consistency in PCC's relationship with Open Signal will have student and community benefits past the project's end because the relationship between PCC and Open Signal will be sustained into the future. The relationship with Open Signal, including PCC faculty maintaining Producer Agreements with Open Signal for student projects, will create a consistent flow of student projects to community access. For students, this will promote greater awareness of community access programming needs and opportunities. The project will help students understand the potential for community benefits through their productions.

PCC possesses significant infrastructure and staffing to sustain the accomplishments and impacts of the C2C project into the future. PCC employs lab technicians, teaching assistants, and faculty with industry experience to support student learning in video production courses, including routine maintenance to sustain equipment. Faculty and staff maintain tech on a daily basis, with the goal of keeping gear in the hands of students rather than on the shelf. Despite their best efforts, the technology is subject to hard use. This is true of any multi-user environment. In addition to daily maintenance, Multimedia and Video Production also employs an independent video engineer for repairs as needed and regularly cycles broken technology to manufacturers' service departments for repair. Funding for maintenance of facilities and existing technology is supported through PCC's Multimedia department budget. Department, campus, and institutional approval for the C2C project and grant proposal represents PCC's commitment to maintaining technology purchases after the project/grant ends.

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Proposed Project Start and End Date:

Projects may include timelines of up to 36 months.

Proposed Start Date (month/year)	July/2020
Proposed End Date (month/year)	June/2022

Implementation Plan

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

The PCC *Connecting to Community: New Equipment and Tools for Improving Student Video Production Skills and Workforce Readiness (C2C)* project will be led by PCC Multimedia and Video Production faculty. The core of the Project Team will be the instructors who teach the eight courses targeted by the project. In addition to serving on the Project Team, they will be responsible for curricular revisions needed to integrate the project's new tech into the courses they teach (see below). Erik Fauske and Seth Bloombaum will continue to lead the project planning phase and Erik will serve as the Project Director. Beth Fitzgerald (see below), as Multimedia and Video Production's Department Chair, will provide administrative coordination regarding course offerings, curricula updates, and faculty.

PCC's Multimedia and Video Production course schedule has been affected by the state-wide restrictions on meeting in large groups, and the governor's directives for higher education institutions. At the time of application, Spring Term 2020 (May-June), Multimedia is offering three of the courses listed in this application, a full schedule of prerequisite courses, and three related courses in Video Production. The course schedule in Summer Term 2020 will be lighter, as would be normal in any summer term. Because of the current restrictions and uncertainty over whether future terms might need to be offered remotely, the C2C project timeline has been adjusted some for the period from July 1, 2020 through Spring Term 2021 to allow more time for equipment and technology acquisition, assembly, and installation as well as faculty preparation to integrate use of new equipment and technology in their courses. These changes are noted as applicable throughout this application (see ***Implementation Plan, Timeline*** for a summary of project activities). PCC Multimedia and Video Production is currently reviewing check-out procedures to accommodate social distancing guidelines. Video tutorials will be created to accommodate remote learning of the equipment. Because of the current work to adapt to remote instruction when required, Multimedia and Video Production expects that it will be possible to adapt instruction should it be necessary to comply with restrictions and begin offering revised courses for the C2C project in Winter Term 2021.

Erik Fauske is the Multimedia Department's full-time lead Video Production faculty member and will serve as the C2C Project Director. He teaches intro, intermediate, and advanced pre-, principle-, and post-production courses. Erik is the Video Producer for the PCC Media team. He develops, directs, and films projects for PCC's clientele (offices, departments, student organizations, etc.). He has a background in documentary, narrative, and live event productions and works with Multimedia student interns on PCC productions to build industry skills. Of the target courses for the project, he teaches MM 261 Video Production II and MM 262 Video Production III. Erik will carry out curriculum revisions to integrate new tech/equipment for the two courses prior to course offerings. He will integrate new camera (camcorder), studio, and lighting equipment/tech into MM 261 and MM 262. Erik will then teach the revised courses for the first time in Summer Term 2021 (MM 261) and Fall Term 2021 (MM 262). If circumstances permit, he will pilot the use of new tech within MM 261 in Winter Term 2021 and/or MM 262 in Spring Term 2021.

Seth Bloombaum is a part-time faculty member and the Dual Credit Faculty Liaison for the Multimedia Department at PCC. He was the Project Director for PCC's previous MHCRF-funded project and co-lead for planning the C2C project. In addition to his faculty role in video classes he has developed, coordinated and edited new curriculum in video production, game development, creative coding, visual effects, animation, and UAS/Drone courses, certificates, and degrees. He will support faculty in curriculum revisions to integrate new camcorder, camera, and lighting tech for all courses in this project. He is an Open Signal producer, and will continue to facilitate broadcast of student projects on Community Access channels. Seth is an award-winning producer/director with more than 35 years of industry experience in creating video and events for a variety of clients, including many Fortune 500 companies. He joined PCC in 1999 as an Industry Advisory Board member, and is currently teaching UAS, video, and digital media production at PCC and Northwest Documentary.

Beth Fitzgerald (full-time PCC faculty member) is the PCC Cascade Multimedia Department Chairperson. Beth's multimedia talents include live productions and video experience. She provides overall coordination of Multimedia and Video Production instruction and related activities. She will provide advice and assistance to the project regarding course revisions (curriculum development).

Scott Ballard teaches MM 263 Cinematography/Lighting up to twice each academic year. He will be responsible for curriculum revisions in order to integrate new camcorder, camera, curtain/greenscreen system, and lighting tech (equipment) into MM 263 by Fall Term 2021 and will teach the revised course for the first time in Winter Term 2022. If circumstances permit, he will pilot the use of new tech within MM 263 in Winter Term 2021. Scott is an award-winning Portland-based Director, Producer, and Director of Photography. His credits include Director of Photography for nine feature films, producer of six feature films, and Writer/Director/Producer of three feature films. His most recent work has won multiple nominations and awards in film festivals worldwide. Currently, he is producing a feature-length documentary, and is in pre-production for a documentary series and for

his fourth narrative feature film. He teaches at PCC, NW Film Center, and Portland State University.

Kevin Forrest teaches MM 275 Music Video up to twice each academic year. He works closely with Erik Fauske, J Bills, Chris Dreger, and Scott Ballard in supporting student crews in Multimedia and Video Production in addition to teaching. Kevin will be revising MM 275 in Summer Term 2021 to integrate new video monitoring and lighting tech (equipment) and will teach the revised course for the first time in Fall Term 2021. If circumstances permit, he will pilot the use of new tech within MM 275 in Spring Term 2021. Kevin is a freelance director, cinematographer, and independent filmmaker who is part of the Great Notion Filmmakers Collective. His recognized ability to create stunning visual images has gained him entry into numerous national film festivals.

John-Michael "J" Bills teaches MM 267 Special Effects: Greenscreen. J will be revising MM 267 by Winter Term 2022 to integrate the new curtain/greenscreen system and lighting tech (equipment) and will teach the revised course for the first time in Spring Term 2022. If circumstances permit, he will pilot the use of new tech within MM 267 in Spring Term 2021. He is a filmmaker and graphic designer who began his career in Kansas City and New York as a Composer and 2D Supervisor, including at artist collective Psyop by day while teaching compositing & VFX (visual effects) at the School of Visual Arts by night. He later worked at Weta Digital on the *Lord of the Rings* trilogy, *King Kong*, *Avatar*, *X-Men 3*, *Iron Man 3*, and *Man of Steel*. Locally, he has worked on Laika and Gus Van Sant projects such as *Coraline*, *Virginia*, and *ParaNorman*, and NBC's *Grimm*.

Chris Dreger teaches MM 215 Stop-Motion Animation I, MM 231 2D Animation I, and MM 258 Video Compositing & Editing II. He will be revising these courses to integrate the new stop-motion iPad tablets, cameras, copy stands, and armatures for use in Winter Term 2021 and greenscreen systems in Spring Term 2021. Chris has been successfully teaching college courses for over 16 years, and is unique in having taught and worked in both traditional fine arts and digital commercial arts for over 25 years. He works in video production and post-production, including compositing & VFX, shooting, editing, color correction, and animation for clients such as Oregon Public Broadcasting, Three Flames Pictures, Bent Image Lab, and Whitehorse Interactive. At the time of PCC's MHCRC *Pre-Application* submission, the plan was to have training and curriculum revisions completed to start piloting the use of technology in some classes as early as Winter Term 2021. Due to the COVID-19 crisis and continuing uncertainty (at this time) regarding PCC course offerings and modalities beyond Fall Term 2020, those plans have been revised (see Implementation Timeline below) to allow for more time for preparation by faculty before student use of new technology. This new timing calls for the project to be fully-implemented in classes beginning Summer Term 2021. This will still allow for a full year (Summer 2021 through Spring 2022) for implementation of the project and outcomes tracking, but has led to more conservative projections of student impact than those included in the *C2C Pre-Application*.

The overall implementation plan for the proposed project (see the **Implementation Timeline** below) will involve acquisition of equipment and integration of new equipment into course curricula in advance of offering the target courses with revised curricula. The first class offering will be MM 231, MM 261, and MM 263 in Summer Term 2021. All three of these courses are usually offered twice per year (winter and summer). If circumstances permit, some or all of these three courses will pilot the use of new tech with students in Winter Term 2021. Faculty will become familiar with new equipment/tech and begin planning for integration of tech in their classes beginning in Fall Term 2020. They will complete curricular revisions to integrate the new tech in their classes before the first offering of the class as part of this project. In some cases (such as MM 261 and MM 262) this might occur as early as Winter Term 2021, but the project implementation plan calls for class offering Summer Term 2021 through Spring Term 2022 regardless of faculty ability to pilot use of tech in Winter 2021 and/or Spring Term 2021. Classes incorporating curricular revisions are scheduled to be offered at least twice in Summer 2021 through Spring 2022 except for MM 215 and MM 267 (offered only in Spring Term). Multimedia and Video Production students will produce student projects in MM 215, 261, 262, 267, and 275 that will be submitted by faculty to Open Signal for broadcasting on a community access channel.

The **Implementation Timeline** below for PCC's C2C project provides a chronological overview of project implementation, including major tasks, milestones, and detailed tasks of the project. Project evaluation plans are integrated with implementation plans throughout the project (see the **Evaluation Plan** section for more information). Instructors will carry out activities related to project evaluation within their classes each term after the first revised offering. These activities will include assessing students on their knowledge, skills, and abilities related to new tech as well as administering student surveys to collect data on student perceptions of learning in revised classes. Instructors will forward data from their class(es) to the Project Director at the end of each term and will participate in Quarterly Project Team Meetings to discuss aggregated data from the previous term, cumulative data, and progress on meeting project outcomes. A Final Project Team Meeting will also provide faculty with

opportunities to discuss and document accomplishments, challenges, and lessons learned through the project to inform continuing success for Multimedia and Video Production students in classes and careers.

Implementation Timeline	
Timeline	Major Tasks/Milestones
Detailed Tasks	Responsible
Summer Term 2020	Technology (Equipment) Acquisition Begins
	Project Director (in collaboration with Multimedia and Video Production faculty, staff, and Chair) will order project equipment.
Project Director (Fauske)	Assembly and Installation of New Technology (Equipment) Begins
Assembly of cameras, camcorders, tripods, and iPads with accessories; curtain/screen system installation; lighting assembly and installation	Multimedia Faculty and Technical Staff
Fall Term 2020	Technology (Equipment) Acquisition Completed [Milestone]
	Project Director (in collaboration with Multimedia and Video Production faculty, staff, and Chair) will order project equipment.
	Project Director (Fauske)
	Assembly and Installation of New Technology (Equipment) Continues
Multimedia Faculty and Technical Staff	Assembly of cameras, camcorders, tripods, and iPads with accessories; curtain/screen system installation; lighting assembly and installation
	Preparation for Integration in Classes (curriculum development) Begins
Faculty will learn about and become acquainted with use of new equipment/ tech and explore potential uses for student learning	Multimedia Faculty and Technical Staff
Evaluation Activities	Instruments and processes for collection and analysis of students data are finalized
	Project Director (Fauske), Project Team
Quarterly Project Team Meeting to review activities and assessment data for summer and fall, identify accomplishments and challenges, plan for future activities, etc.	Project Director (Fauske), Project Team
January 2020	Evaluation Activity
Project Director Submits Semi-Annual (6 month) Progress Report to MHCRC	Project Director (Fauske)
Winter Term 2021	Assembly and Installation of New Technology (Equipment) Completed [Milestone]
	Assembly of cameras, camcorders, tripods, and iPads with accessories; curtain/screen system installation; lighting assembly and installation
	Multimedia Faculty and Technical Staff

	Preparation for Integration in Classes (curriculum development) Continues
	Faculty will learn about and become acquainted with use of new technology and explore potential uses for student learning
Multimedia Faculty and Technical Staff	Possible piloting of MM 231, MM 261, and/or MM 263
If feasible, faculty will pilot teaching a revised course(s)	Multimedia Faculty
Data Collection (if pilot courses offered)	Faculty collect data on students in target classes and forward to Project Director at end of term
Instructors	Evaluation Activity
Quarterly Project Team Meeting to review activities and assessment data to date, identify accomplishments and challenges, plan for future activities, etc.	Project Director (Fauske), Project Team
Spring Term 2021	Preparation for Integration in Classes (curriculum development) Concludes [Milestone]
	Faculty will learn about and become acquainted with use of new tech and explore potential uses for student learning
	Multimedia Faculty and Technical Staff
	Curricular Development (integration of new equipment) for courses to be offered Summer 2021
	Curricula for MM 231, MM 261, and MM 263 updated and revised to integrate new tech
Multimedia Faculty	Possible piloting of MM 215, MM 258, MM 262, MM 267, and/or MM 275
If feasible, faculty will pilot teaching a revised course(s)	Multimedia Faculty
Data Collection (if pilot courses offered)	Faculty collect data on students in target classes and forward to Project Director at end of term
Instructors	Evaluation Activity
Quarterly Project Team Meeting to review activities and assessment data to date, identify accomplishments and challenges, plan for future activities, etc.	Project Director (Fauske), Project Team
June 2021	Evaluation Activity
Project Director Submits Semi-Annual (6 month) Progress Report to MHCRC	Project Director (Fauske)
Summer Term 2021	Beginning of Full Implementation Phase of C2C [Milestone]
	All target courses offered this term and after will be updated and revised to integrate new technology
	Project Director (Fauske), Project Team
	Classes Offered with New Equipment Use Integrated
	Updated (revised) courses (MM 231, MM 261, and MM 263) offered
Multimedia Faculty	Curricular Development for Fall 2021 Courses
Curricula for courses (MM 258, MM 262, and MM 275) updated and revised to integrate new tech	Multimedia Faculty

	Project Director (Fauske), Project Team
Faculty collect data on students in target classes and forward to Project Director at end of term	Multimedia Faculty
Fall Term 2021	Classes Offered with New Equipment Use Integrated
	Updated (revised) courses (MM 258, MM 262, and MM 275) offered
	Multimedia Faculty
Project Director gathers and organizes data to date and creates reports for Project Team	Evaluation Activities
Project Director (Fauske)	
Quarterly Project Team Meeting to review activities and assessment data to date, identify accomplishments and challenges, plan for future activities, etc.	Project Director (Fauske), Project Team
Faculty collect data on students in target classes and forward to Project Director at end of term	Multimedia Faculty
January 2022	Evaluation Activity
Project Director Submits Semi-Annual (6 month) Progress Report to MHCRC	Project Director (Fauske)
Winter Term 2022	Classes Offered with New Equipment Use Integrated
	Updated (revised) courses (MM 231, MM 261, and MM 263) offered
	Multimedia Faculty
	Curricular Development for Project Completed [Milestone]
	Curricula for courses (MM 215 and MM 267) updated and revised to integrate new technology
Multimedia Faculty	
Project Director gathers and organizes data to date and creates reports for Project Team	Evaluation Activities
Project Director (Fauske)	
Quarterly Project Team Meeting to review activities and assessment data to date, identify accomplishments and challenges, plan for future activities, etc.	Project Director (Fauske), Project Team
Faculty collect data on students in target classes and forward to Project Director at end of term	Multimedia Faculty
Spring Term 2022	Classes Offered with New Equipment Use Integrated
	Updated (revised) courses (MM 215, MM 258, MM 262, MM 267, and MM 275) offered
	Multimedia Faculty
Project Director gathers and organizes data to date and creates reports for Project Team	Evaluation Activities
Project Director (Fauske)	
Quarterly Project Team Meeting to review activities and assessment data to date, identify accomplishments and challenges, plan for future activities, etc.	Project Director (Fauske), Project Team

Faculty collect data on students in target classes and forward to Project Director at end of term	Multimedia Faculty
Late June 2022	Summative Project Evaluation [Milestone]
Project Director gathers and organizes data to date and creates reports for Project Team	Project Director (Fauske)
Final Project Team Meeting to review activities and assessment data to date for project, identify accomplishments and challenges; plan for future activities, etc.	Project Director (Fauske), Project Team
July 2022	Final Report Due [Milestone]
Final grant report on grant activities due to MHCRC	Project Director (Fauske)

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Organization Capacity

The applicant should demonstrate the Organization's capacity to successfully integrate the project into the organization.

PCC possesses the organizational capacity to successfully integrate the *Connecting to Community: New Equipment and Tools for Improving Student Video Production Skills and Workforce Readiness (C2C)* project into the Multimedia and Video Production program at Cascade Campus and into the institution. Multimedia and Video Production instructors Seth Bloombaum (part-time faculty) and Erik Fauske (full-time faculty) led project planning activities. Other Multimedia and Video Production faculty will participate on the Project Team (see Implementation Plan above for more information on faculty involved). The project is supported by the PCC Cascade Multimedia Department Chair, Beth Fitzgerald; PCC Cascade Arts and Professions Division Dean, Dan Wenger; PCC Cascade Dean of Instruction, Kurt Simonds; PCC Cascade President, Dr. Karin Edwards; and PCC District administrators. The PCC President's Cabinet approved the proposed project at its meeting on May 8, 2020. PCC's commitments to the C2C project are manifested in the matching funds being provided specific for this project and in additional resources (infrastructure) that support all PCC students and faculty that were not quantified in the total project budget. The Arts and Professions Division is allocating in-kind staffing (match) to support the coordination of the project by Erik Fauske as the Project Director. PCC has a funding process to support the curriculum revision needed to integrate new technology as well as to maintain the equipment after installation. Multimedia and Video Production is supported by a 2,000 square foot acoustically treated studio classroom with adjacent secure storage that is accessible only to faculty and staff. The program has been offering instruction leading to accredited certificates and degrees since 2006. As part of PCC's support, PCC's Institutional Effectiveness office will provide technical advice, and assistance as needed, to the Project Director regarding data collection, reporting, and interpretation for the project.

Fiscal management for the PCC C2C project will be performed in accordance with federal, state, and institutional policies. PCC uses accounting procedures consistent with generally accepted accounting principles, applicable state and federal laws, including FERPA, and Uniform Grant Guidelines relating to grant-funded programs. PCC has a specialized Contracts and Grants Accounting Office, staffed by professional accountants, who are responsible for all accounting and billing related to grant programs. An accountant will be assigned to work closely with the Project Director to ensure effective fiscal management. Staff members ensure that appropriate accounting practices and fiscal controls are used. Only purchases directly attributable to a program are charged to that program and discrete accounting records are maintained for grant expenditures. PCC has an annual external audit and internal reviews of grant programs are also conducted to ensure appropriate administrative and fiscal management. The PCC Grants Office also supports project directors once a grant is awarded. A Post-Award Grants Officer is available to assist with initial grant implementation and reporting as needed.

After the C2C project ends, PCC faculty and staff will maintain revised curriculum, technology, and equipment. All of the target courses for the project (MM 215, MM231, MM 258, MM 261, MM 262, MM 263, MM 267, and MM 275) are taught one or two times per year, so the impact of the new technology plus curricular revisions that are part of the project will be felt after the project's end, including more educational opportunities in special effects and animation. Student projects will continue to be produced and aired through Open Signal (community access) and PCC TV (educational television). In fact, Multimedia and Video Production expects that the integration of updated gear for instructional use and student projects as well as improved community connections and programming through Open Signal will encourage increased interest in Multimedia and Video Production at PCC that will lead to larger enrollment in classes and more community-oriented student programming on public access. Multimedia and Video Production also expects that the project will improve the quality of program graduates and professional employment prospects of those graduates beyond the grant period.

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Measurable Project Outcomes

What project outcomes do you hope to achieve for the identified community or targeted beneficiaries through the use of the proposed technology?

There are three project outcomes for PCC Multimedia and Video Production students expected to result from implementation of the *Connecting to Community: New Equipment and Tools for Improving Student Video Production Skills and Workforce Readiness (C2C)* project within the grant period. The project planners have also identified evidence (indicators) of achievement for each project outcome as well as additional (long-term) outcomes that will result from implementation of the C2C project.

Project Outcome 1: Credits Earned and Credential Completion. Students will benefit from revised curricula, new courses, and new technology that will prepare them for the workforce. This will be measured by college credits earned in the eight project courses and credential completion by those students. Summer Term 2021 through Spring Term 2022 will be the one year period of full project implementation, although some piloting of new technology in classes may begin as early as Winter Term 2021 (see **Implementation Plan, Timeline** for more details). All 180 enrolled Multimedia, Video Production, and VFX/Animation students will increase their employment prospects as evidenced by:

1a) 180 students will earn credit toward Multimedia, Video Production, and VFX/Animation certificates and degrees (A, B, C, and Pass grades); and

1b) 8 of these students will complete a certificate or degree in Multimedia, Video Production, and VFX/Animation during the grant period.

Project Outcome 2: Student Skills Mastery. Students will benefit from learning with new, up-to-date technology that will prepare them for today's multimedia careers. This will be measured by students gaining new multimedia, video production, and/or animation knowledge, skills, and abilities in classes offered with revised curricula integrating new equipment and technology (see **Implementation Plan, Timeline** for projected schedule of offerings). All 180 students in target classes will gain new knowledge, skills, and abilities in multimedia, video production, special effects, and animation and increase their employment prospects as evidenced by:

2a) 85% of students will earn at least 80% score on practical skills tests on new technology; and

2b) 90% of students surveyed will rate their knowledge, skills, and abilities regarding new technology "improved" or "highly improved" after instruction.

Project Outcome 3: Video Production Projects Aired through Open Signal. Student video production projects will be completed and suitable projects aired through Open Signal (community access channel). This will be measured by completed student projects and student-produced programs aired from Summer 2021 through Spring 2022. Students will gain real-world experiences, skills, and abilities in video production and increase their workforce readiness as evidenced by:

3a) a total of 25 student projects (A/B roll documentaries, 11; Narratives, 7; Other, 7) completed; and

3b) a total of six hours of student productions aired on community access through OpenSignal.

Outcomes beyond the Grant Period: The targets for project outcomes identified above will be part of evaluation within the grant award period. However, longer-term benefits for students are also anticipated. An additional 175-250 students per year will complete revised courses and use updated technology after the grant award period ends. The target for graduates during the grant period is only 8 because the full implementation period of the proposed project is just one year and historical data shows that most Multimedia and Video Production students attend school part-time and take more than one year to complete a credential. However, that number of PCC students who earn Multimedia, Video Production, and VFX/Animation certificates or degrees after completing classes integrating C2C equipment and technology will likely increase to approximately 20 per year by 2022-2023.

Budget Narrative

Budget Narrative

PERSONNEL

Project Director. The Project Director will coordinate all aspects of the grant project. Responsibilities will include ensuring that budget and timeline targets are met, coordinating installment of equipment, project evaluation, and preparing project reports. The Project Director will work 70 hours at the Special Project Rate of \$31.83 per hour, plus benefits. The cost to the project will be \$3,031.

Grant Funds: \$0

Match: \$3,031

Instructors. Faculty will teach each of the revised Multimedia (MM) courses during the grant period at least once. Seven 4-credit courses and one 3-credit course will be taught for a total of 54 credits during the grant period, at an average of \$1,616 per credit in salary and benefits. (see Implementation Plan, Implementation Timeline, for a complete list of anticipated target class offerings during the grant award period). The cost to the project will be \$90,312.

Grant Funds: \$0

Match: \$90,312

Total Personnel Costs: \$93,343

EQUIPMENT

The following equipment will support updated Multimedia and Video Production curricula, give access to professional video production technology to PCC students, and expanded community connections. Costs were obtained through competitive bids for any piece of equipment over \$5,000 per item, per College policy. Equipment under that threshold was priced by single source pricing from a vendor with a track record of competitive pricing for educational institutions.

Camera and Recording Technology. Canon EOS C100MK II Camera with lens kit - \$3,399; Panasonic AG-CX350 Camcorders - 3 @ \$3,695 = \$11,085; Sachtler Ace Fluid Head Tripod - 3 @ \$686 = \$2,058; Panasonic Lithium-Ion Battery - 3 @ \$269 = \$807; Porta Brace Camera Case - 4 @ \$131 = \$525; SanDisk 64GB Extreme Pro Memory Cards - 6 @ \$20 = \$120; Canon Cinema EOS C300 Mark II Camcorder - \$8,999; Canon BP-A60 Battery Pack - 2 @ \$429 = \$858; Canon EF-S 17-55mm f/2.8 IS USM Lens - \$1,596; SanDisk 128 GB Extreme Pro cFast memory cards - 2 @ \$289 = \$578; SanDisk Extreme Pro CFast 2.0 Reader/Writer - \$50; Camera case for Cannon C300 - \$210; Sachtler FSB 8 Fluid Head with Sideload Plate Tripod - \$2,822.

Total cost to project is \$33,106.

Grant Funds: \$33,106

Match: \$0

Lighting Technology. Kino Flo Diva-Lite LED 20 DMX 2-Light Kit with Case - \$4,603; Mole-Richardson 400W LED Spacelite 2 - 2 @ \$2,330 = \$4,660; Mole-Richardson Half Black Skirt - 2 @ \$156 = \$312; LiteGear LiteMat Plus Four Hybride Complete Kit - \$3,100; Backstage EZ-Load Grip/Electric Cart - \$1,990. Total Cost to project is \$14,665.

Grant Funds: \$14,665

Match: \$0

Animation Technology. Apple iPad 10.2" 7th Gen 128 GB - 10 @ \$409 = \$4,090 (Match); IPOW iPad Tripod Mount - 12 @ \$10 = \$120; Fotopro iPad tripod - 12 @ \$30 = \$360; ModiBot Mo Armatures - 3 @ \$70 = \$210; Stop-Motion Production Stands (FabLab Build) - 5 @ \$30 = \$150; Dragonframe 4+ Bluetooth Keyboard - 10 @ \$135 = \$1,350; Dragonframe 4 Download+ USB Controller - 2 @ \$125 = \$250; Lepower Metal Desk Lamp - 20 @ \$17 = \$340 (Match); E26 A19 LED Light bulb 4-pack - 6 @ \$10 = \$60 (Match); Canon EOS 6D Mark II DSLR Camera - 2 @ \$1,199 = \$2,398; Canon EF 100mm f/2.8L Macro IS USM Lens - 2 @ \$699 = \$1,398; Canon AC-E6N AC Adapter & DC Coupler Kit - 2 @ \$144 = \$288; Canon LP-E6N Lithium-Ion Battery Pack - 4 @ \$61 = \$244; Manfrotto MK290XTA3WIS Tripod - 2 @ \$142 = \$284. Total cost to project is \$11,542.

Grant Funds: \$7,052

Match: \$4,490

Green-screen/Curtain System. Larger, permanent green-screen and curtain system to upgrade the filming and production studio to allow for multiple performers and camera angles. Total cost to the project is \$12,983.

Grant Funds: \$0

Match: \$12,983

Total Equipment Costs: \$72,296

Statement of Matching Resources

A project will not be considered eligible for funding unless the applicant documents the capacity to supply matching resources of at least 50 percent (50%) of the total project cost.

The Statement of Matching Resources is essential to understanding which project costs identified in the Budget Narrative and the line item Budget will be supported by the applicant organization and which project cost will be supported by Project Partners.

STATEMENT OF MATCHING RESOURCES

Resources contributed by Portland Community College:

- \$3,031 in salary and fringe for the Project Director
- \$90,312 in salary and fringe for Course Instruction
- \$17,473 for Equipment

Total contribution: \$110,816

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$93,343.00	\$93,343.00
Education and Training	\$0.00	\$0.00	\$0.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$0.00	\$0.00
Equipment	\$54,823.00	\$17,473.00	\$72,296.00
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$0.00	\$0.00	\$0.00
Totals	\$54,823.00	\$110,816.00	\$165,639.00

Final Application Signature

Signature of Duly Authorized Representative

Sylvia Kelley

Date

05/21/2020

Title

Executive Vice President

Phone

971-722-4335

E-mail

sylvia.kelley@pcc.edu

Supplemental Material Attachments

Partner Commitment Letter(s)

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

This Agreement is between the Mt. Hood Cable Regulatory Commission (Commission), through the Office for Community Technology (OCT), and Resolutions Northwest (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 Moving the Equity Conversation Video Project.

AGREEMENT:

1. Grant Amount, Use of Grant

Grantee is awarded a total amount of \$21,453 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. 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

Grantee shall submit periodic invoices for reimbursement of actual capital costs incurred by Grantee related to the approved Grant budget.

Grantee shall use its best efforts to submit invoices for grant-funded expenses incurred in any July 1-June 30 period (the Commission’s fiscal year) to the Commission according to the following timeline in each year of the grant in which expenses occur:

- In fiscal year Quarter 1 (July 1 – September 30), Quarter 2 (October 1 – December 30) and Quarter 3 (January 1 – March 31), submit invoices incurred during a quarter no later than 45 days after the close of each fiscal quarter.
- In fiscal year Quarter 4 (April 1-June 30), submit any invoices for grant-funded expenses incurring through May 30 by June 15, provide an estimate of anticipated grant-funded expenses incurred during the month of June by June 25, and an invoice for any grant-funded expenses incurred in the month of June by August 15.

Grantee shall submit invoices 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, addressed to “MHCRC c/o City of Portland”, and include the title of the grant project, the total amount requested for reimbursement and an invoice

number. Grantee must also complete an expense line item, an expense report and attach supporting documentation through the grants management system in order to complete and submit the invoice to the Project Manager for review. Supporting documentation shall include copies of receipts or other evidence of payment, for the capital cost amount claimed in the invoice. The Project Manager, at her/his sole discretion, may require additional financial documentation of Grant expenditures.

Upon submission by the Grantee of an invoice, and upon certification by the Project Manager that the invoice is in accordance with this Agreement and any restrictions upon use of the Grant funds, the Commission shall pay to the Grantee the amount as specified in the invoice, not to exceed the total Grant amount, within thirty (30) days from date of the invoice. If the Project Manager finds that the invoice is not in accordance with this Agreement, the Project Manager shall notify the Grantee of the reasons for the disallowance and non-payment.

All invoices for Grant project capital costs must be received by the Commission no later than November 30, 2021 in order to be paid under the Agreement terms. No invoices shall be accepted after this date.

4. Financial Records

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 Resources committed by Grantee and Project Partners for the Grant. Grantee shall maintain all financial records related to the Grant for one (1) year 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. An example of the range of report information collected is attached to this Agreement as Attachment 2. 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 July 1, 2020 through December 31, 2020; January 1, 2021 through June 30, 2021. 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 October 31, 2021.

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 fulfill the Grant project as originally submitted and approved by the Commission.

Grantee shall also provide other financial or program reports as the Commission deems reasonably necessary or appropriate. 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 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.

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 are not limited to, on site visits at reasonable times, telephone interviews and review of required reports and 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 Commission grant funds are derived from the cable services franchises in Multnomah County, 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 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 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

Subject to the limitations and conditions of the Oregon Constitution, Article XI, Sections 7 and 9, and the Oregon Tort Claims Act (ORS 30.260 through 30.300), the parties agree to indemnify and hold one another harmless from any loss, damage, injury, claim, or demand arising from their respective activities in connection with this Grant. Neither party shall be liable for any loss, damage, claim, or demand arising from the negligence of the other party or its agents or employees.

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. 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, 2020, 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, November 30, 2021.

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's Project Manager before any obligations are incurred; or

(b) Mutual written agreement of the Grantee and Commission's Project Manager.

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 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
P.O. Box 745
Portland, OR 97207-0745
Email: rana@mherc.org

If to Grantee:

Attn: Christina Albo, Executive Director
Resolutions Northwest
2538 NE Broadway, Suite 200
Portland, OR 97213
Email: christina@resolutionsnorthwest.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: Moving the Equity
Conversation Video Project

GRANTEE SIGNATURE:

GRANTEE: Resolutions Northwest

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

01160 - 2020 Community Technology Grants

01348 - Moving the Equity Conversation Video Project

Community Technology Grants

Status:	Submitted
Original Submitted Date:	05/15/2020 4:30 PM
Last Submitted Date:	06/03/2020 6:24 PM

Primary Contact

Name:	Ms.	Christina		Albo
	Salutation	First Name	Middle Name	Last Name
Email:	christina@resolutionsnorthwest.org			
Phone:*	503-595-4890		101	
	Phone		Ext.	
Title:	Executive Director			

Organization Information

Organization Name:	Resolutions Northwest		
Organization Type:	Non-Profit Entity		
Tax ID	93-0881865		
Organization Address:	2538 NE Broadway, Suite 200		
City*	Portland	Oregon	97213
	City	State/Province	Postal Code/Zip
Phone:	503-595-4890		

Executive Summary

Executive Summary

The Executive Summary is your opportunity to introduce your project. The Executive Summary should briefly cover the core aspects of the project and address the following questions as applicable: Who are the communities to be served? What community need is the project designed to address? What public benefit area will the project focus on? What are the anticipated outcomes? How will the proposed technology solution address the identified needs and public benefit area? What types of programming will you produce and share on the community access channels? As applicable, what organizations are participating as project partners?

Our Moving the Equity Conversation Video Project aims to raise awareness and promote action to dismantle white supremist systems that continue to disproportionately impact Black, Indigenous and People of Color (BIPOC). The project will produce 20 engaging videos with 20 BIPOC equity practitioners throughout Multnomah County, who will bring their knowledge and lived experience to the greater public. We will film these practitioners talking about their perspectives on doing equity work and show them on community access channels, our social media, and in our equity trainings. Our videos will provide community leaders as well as the general public with skills and knowledge to shift outcomes in their sphere of influence.

This project will focus on reducing disparities for underserved communities by sharing a variety of methods for practicing equity work, which in turn helps shift inequitable systems that disproportionately target BIPOC, and support BIPOC equity leaders, who often are working in isolation.

We anticipate that this project will amplify the voices of BIPOC, increase public awareness of current equity practices, and drive viewers to seek more in depth equity work.

This work will build off of a current grant we have through the Collins Foundation to produce video content for social media, as well as our collaboration with Lewis and Clark to further develop our evaluation measures. To accomplish this project, we need more and better technology to be able to film, edit and produce these videos.

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Project Narrative

Total Grant Funds:	\$21,453.00
Total Match Funds:	\$43,170.00
Total Funds:	\$64,623.00
Proposed Technology	Video production equipment
Public Benefit Area	Reducing Disparities for Underserved Communities
Project Purpose	

In defining the project purpose, applicants must:

Problem/Need

Structural racism upheld by pervasive white supremacy persists today, throughout the United States and in Multnomah County, and carries profound consequences for Black, Indigenous and People of Color (BIPOC). The Portland-based Coalition of Communities of Color report, "An Unsettling Profile," identifies that communities of color in Multnomah County earn half the income of whites and suffer between 15-20% worse outcomes in income, education, poverty, and occupation than communities of color nationally. Research bears out that experiences of historical trauma rooted in racism can result in cumulative emotional and psychological wounds that are carried across generations, and cause higher rates of mental and physical illness, substance abuse and erosion in family and community structures. In Multnomah County, for example, African-Americans face substantial disparities for health outcomes like diabetes, stroke, and low birth weight, and in access to health insurance, prenatal care, and mental health care.

A number of public and private agencies and funders have identified equity as central to their mission, and have hired internal equity practitioners and external consultants to support shifting outcomes. Resolutions Northwest (RNW) has been serving as an external equity training and consultant organization since 2009. We have found over and over again, that decision makers within these systems are often at a loss for what to do to create systemic and lasting impact.

Solution

Moving the Equity Conversation Video Project will center the voices of twenty BIPOC equity practitioners throughout Multnomah County to share their truth around what works and what doesn't work in moving the racial equity needle for individuals and organizations. Equity is not one-size-fits-all work; it is nuanced and complex. One practitioner's approach may not work for every person and/or organization. The twenty produced videos will provide a variety of different perspectives and strategies so the viewer has many options at their disposal.

The video content will be honest, fresh, thought-provoking and engaging, and will inspire conversation and accountability for racial justice through storytelling, historical context, frameworks, tools, and action steps. The content will inspire viewers to understand and deconstruct the historical and current context of structural racism, to interrupt microaggressions, and take action to shift outcomes in their personal and professional spheres of influence.

This grant would fund production equipment for the project to interview, record, edit and produce video content with and for the BIPOC practitioners engaged in the work. Videos will be accessible through Open Signal Community Media and Metro East Community Media, RNW's various social media platforms (LinkedIn, Instagram, Twitter, Facebook, Youtube), RNW's email list, and integrated into RNW's in person training curriculum.

The video content will provide viewers with new ways of thinking and practical skills to effect change in their own relationships, workplaces, and communities. We will bring to life what is working through tangible real life experiences, and we will also highlight what is not working so that we can prepare viewers for flexibility when faced with roadblocks, failures, and unintended impacts. Additionally, the video content will hold the viewer's attention and leave them wanting more, while providing them with concrete opportunities to deepen their work by attending a longer training at Resolutions Northwest.

In addition, the videos will provide BIPOC practitioners new avenues to connect, learn from each other, and extend their reach. The project will amplify their voices beyond their direct sphere of influence AND augment their message by connecting them to a larger woven story among multiple practitioners that are deeply engaged in the work.

RNW is uniquely positioned to bring together voices of racial equity practitioners to propel this work in Multnomah County forward. We have a good number of clients and training participants who are equity practitioners. We have and will continue to reach out to them for filming. We have also identified other practitioners who offer equity based trainings and will invite them to participate. There can be no action without awareness. We are challenged and excited to create new ways to continue building community through engaging multiple voices and sharing them to the broader Multnomah County community through community media channels.

Outcomes

The outcomes we expect from the Moving the Equity Conversation Video Project include:

1. Increase public awareness of the historical context, frameworks, tools, and action steps needed to move transformational changes in racial equity. This will be measured by
 1. 500 new followers on curated social media pages
 2. 10 trainees who heard about the training through the video content
 3. 60% of trainees report increase in ability to sit with discomfort, ability to dialogue across difference, listening and empathy skills, new learning, or motivation to take action towards greater racial equity.

4. Narrative comments, emails, and other communication supporting impact of video content
2. Amplify BIPOC equity practitioner voices and provide a unique avenue for BIPOC equity practitioners to connect and speak their truth.
 1. measured by 20 people interviewed and 20 videos produced
 2. 10,000 views on social media cumulatively
 3. 500 social media shares and comments in support of content

While there is not currently a way to track viewership through public access, we feel any platform that provides exposure/viewership is worth mentioning. We feel the solution-based information we provide will be beneficial to all people.

(This field has a character limit of 30000)

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.

Our evaluation plan for each outcomes is outlined below:

Increase public awareness of the historical context, frameworks, tools, and action steps needed to move transformational changes in racial equity. This will be measured by 500 new followers on curated social media pages.

We will monitor new followers on our social media platforms with their analytic tools.

10 trainees who heard about the training through the video content.

We will track the number of people who register for our trainings as a result of exposure to the Moving the Equity Conversation Video Project. We will ask "how did you find out about this training?" in our training registration questions, and will track how many folks are signing up from seeing these videos, and where they saw them. This will measure how effective video content on social media or cable access is in bringing folks further into equity work.

60% of trainees report increase in ability to sit with discomfort, ability to dialogue across difference, listening and empathy skills, new learning, or motivation to take action towards greater racial equity.

We will pilot the video content in our online and in person trainings, and will evaluate the impact of videos in trainings by asking questions in our training evaluations. Our current evaluation questions include: what was the most significant outcome of the training? What worked well in the training? What would you change about the training? What action will you take, or what will you do differently (if anything) as a result of this training?

We will continue to ask some variation of these questions at the end of our trainings, however we are currently in the process of developing new and additional evaluation questions with Lewis and Clark to further get at our training outcomes. These questions will ask participants to rate their: Ability to sit with discomfort; Ability to dialogue across difference; Listening skills; Empathy skill; New learning; and, Motivation for taking action towards greater racial equity. We will use these questions to see if and how video content enhances learning in our trainings.

In addition, to further determine the impact of the videos, we will compare this evaluation data to prior training evaluations that did not include videos. We have over a year of evaluation data collected on our in person trainings, and by comparing training evaluations across time, we will better understand the impact of the videos on these trainings. These responses will help us determine what our video content will look like moving forward.

Narrative comments, emails, and other communication supporting impact of video content.

We will collect narrative responses and feedback that may come to us in other ways (i.e. via email).

Amplify BIPOC equity practitioner voices and provide a unique avenue for BIPOC equity practitioners to connect and speak their truth.

Measured by 20 people interviewed and 20 videos produced.

We will track the number of practitioners interviewed and videos produced.

10,000 views on social media cumulatively.

We will monitor views on our social media platforms.

500 social media shares and comments in support of content.

We will monitor shares, likes and comments on our social media platforms.

While there is not currently a way to track viewership through public access, we feel any platform that provides exposure/viewership is worth mentioning. We feel the solution-based information we provide will be beneficial to all people.

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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.

We are partnering with the Lewis & Clark Graduate School of Counseling and Education, who is supporting the development of evaluation tools to help measure the impact of our training and education programming in racial equity. This partnership is helping us develop evaluation questions and organizational infrastructure to collect and analyze data. We have a graduate student assigned to our project, with support from a faculty advisor. We will utilize this project to measure the impact of our video content in our deeper trainings held at RNW. The Lewis & Clark project provides \$10,000/year for two years to develop the evaluation capacity within RNW.

(This field has a character limit of 4000)

PROJECT FEASIBILITY SECTION includes: Technical Design, Implementation Plan, Organizational Capacity 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 access channels; and the plans for maintaining and upgrading the system or equipment in the future.

This project will entail extensive travel to varying locations with 2-camera setups for interviews along with proper lighting, audio capture, and b-roll. We will make use of contemporary filmmaking equipment that is light, portable, and sturdy. Filming will likely occur in both interior and exterior locations so we will need the proper audio/video peripherals to accommodate these environments. Booms, lavaliers, audio adapters, continuous lighting setups, portable green screens, digital cinema cameras, and video monitors will all be utilized during production. Depending on the requirements of a particular shoot we may need to hire supplementary crew members. In addition to filming the project, we will also be handling all post-production duties which will require a dedicated editing workstation along with licenses for editing software, music, motion graphics, and stock footage. It's important that we make use of the newest technology possible in order to streamline the production process and delay upgrades for as long as possible. Future proofing our cameras will be necessary to prevent usage of discontinued product lines. For example, we will use digital cinema cameras with mirrorless technology—mirrorless being the current trend in filmmaking. As for storage, we will set up a dedicated equipment locker at the RNW office and adhere to strict guidelines checking out gear. The aforementioned equipment will allow us to deliver content that is suitable for cable television and meet the required technical standards for public broadcasts. It's important that we deliver a product that is of the highest quality to further emphasize the significance of racial equity work, as one of our primary goals is to inspire people to utilize these frameworks within their day-to-day lives.

(This field has a character limit of 10000)

Proposed Project Start and End Date:

Projects may include timelines of up to 36 months.

Proposed Start Date (month/year)	July 2020
Proposed End Date (month/year)	September 2021

Implementation Plan

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

From pre to post production we anticipate this project taking roughly a year to complete.

Production will take place in three phases. Pre-production will commence in July of 2020. Principal photography (filming) will start in Sept; COVID-19 safety precautions will be taken into account for filming. Post production will begin in February/March. Proofing will begin in April to ensure deliverables meet broadcast standards and are ready for circulation.

1. Pre-production will include planning, recruiting, budgeting, scouting, and scripting the project in entirety. We will reach out to our network of Equity practitioners - many are folks already in our network, who have been our clients or attended our trainings. We will create detailed shot lists, storyboards and shooting schedules for each practitioner. We will aim to interview at least 20 equity practitioners.
1. Principal photography will mostly be executed by our in-house production team. The majority of filming will involve talking head interviews and b-roll. Run-n-gun setups will be utilized to capture real-time interactions between people in varying environments (home, workplace, etc). We anticipate this process taking roughly three to six months to complete.
1. Post-production will include file organization, editing, color correction, motion graphics, compositing, sound, music, and voiceover. Two to four months should give us enough headroom to complete the edit and submit it for proofing.
2. Once videos are complete, we will post them to our social media, and begin to incorporate them into our trainings. We will also use videos for coaching, and pre-training work for training participants and clients.

We plan to release 20 videos throughout the course of this project, beginning in March 2021-September 2021, and averaging about 3 videos per month. Content will be no longer than 3 minutes.

We have begun our evaluation work with Lewis & Clark for overall organizational infrastructure. We will begin to look at specific questions for our training evaluations for this project in September 2020. We will launch the registration and video specific questions for our in depth trainings in March of 2021, when we begin the launch of videos from this project. RNW, on average, hosts 1-3 community trainings per month. Depending on the COVID-19 context, our trainings will either be virtually or in person.

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Organization Capacity

The applicant should demonstrate the Organization's capacity to successfully integrate the project into the organization.

RNW was founded 35 years ago as a small, volunteer-led organization. In the early 2000s, we grew into an organization of 10 employees and have managed staffing levels between 10-16 employees for the past 20 years. Our organizational budget has grown to \$1 million. We have sustained two mergers, the most recent in 2011, which led to the realignment of the organization's mission and strategy to incorporate an intentional racial and social justice lens to every service. RNW's new mission is to facilitate honest dialogue to resolve conflict and advance racial and social justice. Each RNW program area - facilitation, mediation, restorative justice, training, and organizational consulting - is infused with a structural racism analysis and serves a diverse collection of people throughout the city. Between the facilitation, restorative justice and mediation programs, RNW has facilitated 4,500 cases this past year and has trained close to 5,500 people in the Portland Metro Area. RNW envisions inclusive and just communities in which people connect across differences and equitably share opportunities to thrive. Our client list includes many public agencies, school districts, as well as local non-profits serving Portland's least accessed and resourced. Our upstream efforts in our program service delivery (training, coaching, facilitation) softens the ground for folks to create change while we work extensively with community members and those most impacted to provide them the language and frameworks that help them to tell their stories and advocate for their communities.

Two years ago we received a grant from the Collins Foundation to move our respected racial equity training and consultation program into video and online platforms, effectively expanding our reach. This work has been conceptualized and led by a Black woman, Jae Tai, folded into our marketing strategies, and technically expanded with the hiring of our production specialist. With the onset of COVID-19 and the State of Oregon's Stay Home Stay Safe ordinance, we have begun to adapt all of our services to a virtual platform. Our video production and marketing and communications staff have key relationships internally and externally to facilitate the translation of traditionally in person education and consultation into a virtual platform. In other words, they have the connections and the social influence to put reluctant people into a broader social platform.

Our team behind this project includes:

Noah Thomas moved to Portland in 2015, and over the past two years, has been deeply involved with Portland's burgeoning African American community in a visual storytelling capacity. Noah is one of six film fellows at Open Signal Labs, an incubator program for aspiring filmmakers of color.

Jae Tai, Development and Communications Director, has worked in digital media and tv/film production in the competitive regions of New York and Los Angeles. Since returning to Portland, her hometown, Jae has taken a more active role in race relations by working with RNW.

(This field has a character limit of 5500)

Measurable Project Outcomes

What project outcomes do you hope to achieve for the identified community or targeted beneficiaries through the use of the proposed technology?

Outcomes for this project include:

1. Increase public awareness of the historical context, frameworks, tools, and action steps needed to move transformational changes in racial equity. This will be measured by
 1. 500 new followers on curated social media pages
 2. 10 trainees who heard about the training through the video content
 3. 60% of trainees report increase in ability to sit with discomfort, ability to dialogue across difference, listening and empathy skills, new learning, or motivation to take action towards greater racial equity.
 4. Narrative comments, emails, and other communication supporting impact of video content
2. Amplify BIPOC equity practitioner voices and provide a unique avenue for BIPOC equity practitioners to connect and speak their truth.
 1. measured by 20 people interviewed and 20 videos produced
 2. 10,000 views on social media cumulatively
 3. 500 social media shares and comments in support of content

While there is not currently a way to track viewership through public access, we feel any platform that provides exposure/viewership is worth mentioning. We feel the solution-based information we provide will be beneficial to all people. The technology provided through this grant will allow us to create engaging content that can be viewed over and over again without the BIPOC practitioners being emotionally taxed to repeat themselves to what is often a resistant choir. Equity work takes an emotional toll to engage in, particularly for those most impacted. When you do this work day in and day out, you find yourself repeating the same thing over and over again, and managing people's reactions and resistance. That is part of the work, there is no doubt. But, creating video content allows for the content to be shared over and over again without being at the expense of the deliverer. The medium also allows for the content to sink into the viewers consciousness in ways that counter the repeated media content that actually foments white supremacy culture, thinking and systems.

Budget Narrative

Budget Narrative

Personnel

Fund Development & Communications Director

The Fund Development & Communications Director is responsible for project vision and implementation. The Director will work closely with the Video Production Specialist to develop content ideas, identify and connect with BIPOC equity practitioners, and envision the look of the video content. The Director is also responsible for overseeing the implementation of the project and collecting and reporting on outcomes of the project. .25 FTE (\$14,000 salary + \$4,425 taxes and benefits)

Video Production Specialist

The Video Production Specialist is responsible for the filming and editing of the videos. The Specialist will work closely with the Fund Development and Communications Director to curate and edit content. The Specialist will ensure location and technology is tight, and is responsible for overall artistic direction of the project. .5 FTE (\$20,500 + \$5,300 taxes and benefits)

Equity Facilitator

The Equity Facilitator is responsible for working with the Lewis & Clark Evaluation Team to develop post-training evaluation questions that measure the impact of the deeper trainings on training participants. .08 FTE (\$4,800 + \$1,480 taxes & benefits)

Office Administrator

The Office Administrator is responsible for building the organizational infrastructure of the evaluation project with Lewis & Clark to collect and analyze data and metrics. .08 FTE (\$3,520 + \$902 taxes & benefits)

Grant Funds: \$0

Match: \$52,530

Equipment

The following equipment will be used video production purposes. Each item listed is in the quantity of 1.

Telescopic Boompole	49
Video Tripod Kit	189
Shotgun Microphone	328
Panasonic Lumix	2095
Camera mount	599
Battery Kit	284
Microphone Adapter	398
Camera cage	89
Video Bag	120
Light dome	150
Recording Monitor	1195
Camera & Laptop Bag	180
Camera shoe mount	70
Quick release plate system	67
Rokinon Lens	479
Novoflex Canon EF Lens	692
Panasonic Lumix Lens	2200
Panasonic Lumix Mirrorless Camera	3999
Sandbag	22
Light dome carrying case	180
Light stand	55
Light Kit	645
LED light kit	499
HDMI Cables	20
Swivel and Tilt mount	42
Fluid Drag video head	307
Storage Locker	780

Owl Lab	800
Portable Recorder	330
Panasonic Lumix Lens	2298
Canon Lens	1800
Male to male cable	6
windscreen	6
microphone	68
Field & Studio Monitor	256
Microphone	156
Grant Funds: \$21,453	
Match: \$52,530	

Statement of Matching Resources

A project will not be considered eligible for funding unless the applicant documents the capacity to supply matching resources of at least 50 percent (50%) of the total project cost.

The Statement of Matching Resources is essential to understanding which project costs identified in the Budget Narrative and the line Item Budget will be supported by the applicant organization and which project cost will be supported by Project Partners.

The budget line items pertaining to equipment will be covered by the grant. The personnel line items will be covered by a combination of other sources, including funding from the Collins Foundation, fundraising, Lewis & Clark (\$10,000) and additional grants.

Personnel

Fund Development & Communications Director

The Fund Development & Communications Director is responsible for project vision and implementation. The Director will work closely with the Video Production Specialist to develop content ideas, identify and connect with BIPOC equity practitioners, and envision the look of the video content. The Director is also responsible for overseeing the implementation of the project and collecting and reporting on outcomes of the project. .25 FTE (\$14,000 salary + \$4,425 taxes and benefits)

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Grant Funds: \$0

Match: \$52,530

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$52,530.00	\$52,530.00
Education and Training	\$0.00	\$0.00	\$0.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$0.00	\$0.00

Equipment	\$21,453.00	\$0.00	\$21,453.00
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$0.00	\$0.00	\$0.00
Totals	\$21,453.00	\$52,530.00	\$73,983.00

Final Application Signature

Signature of Duly Authorized Representative	Christina Albo
Date	05/29/2020
Title	Executive Director
Phone	503-789-4656
E-mail	christina@resolutionsnorthwest.org

Supplemental Material Attachments

Partner Commitment Letter(s)

File Name	Description	File Size
MHCRC support letter 6.1.2020.pdf	Lewis & Clark letter of support	211 KB



June 1, 2020

Dear Mt Hood Cable Regulatory Commission:

Resolutions Northwest does significant work providing community-oriented, inclusive conflict resolution and racial justice training and consulting in the Portland Metro Area and greater Oregon. Currently, Lewis & Clark and Resolutions Northwest have a collaborative evaluation project, supported through Meyer Memorial Trust. The grant partners RNW staff with a graduate research assistant and faculty members in the Graduate School of Education and Counseling to develop, support, and sustain collaborative, culturally-specific evaluation practices throughout RNW.

This joint evaluation grant can provide internal capacity and resources for RNW to measure key outcomes identified in the MHCRC grant. Meyer evaluation funds include \$20,000 for RNW to support the time of staff members to learn evaluation practices, conduct evaluations, and develop integrated evaluation practices throughout the organization. In alignment with evaluation aims in the Meyer grant, we expect to provide collaborative formative and summative evaluations particularly related to measuring increased awareness, advocacy, and action to address racism and racial injustice for those who attend RNW trainings. We are in year 2 of our two-year Meyer grant.

It is hard to overemphasize the challenge of racism in communities throughout Oregon. The work at RNW highlights restorative justice and deep racial equity training as empowering and durable approaches for healing the harms of injustice in institutions and communities. If funded, the MHCRC grant proposal submitted by RNW project will provide vital support to moving the needle for greater awareness around the injustices in our backyard, and we can begin to evaluate the lasting change.

Thank you for your consideration.

Sincerely,

Mollie Galloway, Ph.D.
Associate Professor and Chair of Educational Leadership
galloway@lclark.edu

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

This Agreement is between the Mt. Hood Cable Regulatory Commission (Commission), through the Office for Community Technology (OCT), and Northeast Coalition of Neighborhoods (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 Roots and Beats Youth Cultural Media Arts Project.

AGREEMENT:

1. Grant Amount, Use of Grant

Grantee is awarded a total amount of \$50,351 or 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. 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 \$50,351 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.

No later than October 15, 2020, Grantee shall submit to the Project Manager supporting documentation of actual expenditures made against the Grant advance amount through September 30, 2020. Supporting documentation 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 financial documentation of Grant project expenditures or alternative reporting schedules for the Grant advance amount.

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.

4. Financial 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 one (1) year 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 July 1, 2020 through December 31, 2020; January 1, 2021 through June 30, 2021; July 1, 2021 through December 31, 2021; January 1, 2022 through June 30, 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 September 30, 2022.

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 are 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 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

Subject to the limitations and conditions of the Oregon Constitution, Article XI, Sections 7 and 9, and the Oregon Tort Claims Act (ORS 30.260 through 30.300), the parties agree to indemnify and hold one another harmless from any loss, damage, injury, claim, or demand arising from their respective activities in connection with this Grant. Neither party shall be liable for any loss, damage, claim, or demand arising from the negligence of the other party or its agents or employees.

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. 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, 2020 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, December 31, 2022.

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's Project Manager before any obligations are incurred; or
- (b) Mutual written agreement of the Grantee and Commission's Project Manager.

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
PO Box 745
Portland, OR 97207-0745
Email: rana@mhcrc.org

If to Grantee:

Attn: Adam Lyons, Executive Director
Northeast Coalition of Neighborhoods
4815 NE 7th Ave
Portland, OR 97211
Email: adam@necoalition.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: Roots and Beats Youth Cultural Media Arts Project

GRANTEE: Northeast Coalition of Neighborhoods

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

01160 - 2020 Community Technology Grants

01354 - Youth Cultural Media Arts Programming

Community Technology Grants

Status: Submitted
Original Submitted Date: 05/25/2020 2:48 PM
Last Submitted Date: 06/09/2020 9:07 AM

Primary Contact

Name: Ms. Stephanie Collier
Salutation First Name Middle Name Last Name

Email: rootsandbeatsproject@gmail.com

Phone:* 971-270-0020
Phone Ext.

Title: Program Director

Organization Information

Organization Name: Roots and Beats Project

Organization Type: Non-Profit Entity

Tax ID 93-0714716

Organization Address: 4815 NE 7th Ave, 97211

City* Portland Oregon 97211
City State/Province Postal Code/Zip

Phone: 971-270-0720

Executive Summary

Executive Summary

The Executive Summary is your opportunity to introduce your project. The Executive Summary should briefly cover the core aspects of the project and address the following questions as applicable: Who are the communities to be served? What community need is the project designed to address? What public benefit area will the project focus on? What are the anticipated outcomes? How will the proposed technology solution address the identified needs and public benefit area? What types of programming will you produce and share on the community access channels? As applicable, what organizations are participating as project partners?

Roots and Beats Project seeks to address the educational opportunity gap of low-income minority youth by providing culturally responsive, project-based digital media education and mentorship as a way to expose youth to new resources and opportunities that encourage creative expression and the development of employable skills. As a whole, the achievement of students from low-income backgrounds is consistently lower than their higher-income counterparts, and youth of color consistently experience the highest rates of poverty. Woven into the socio-economic barriers that minority youth often face, is the challenge of balancing integration into the dominant culture while preserving their own cultural heritage, particularly in public education. This lack of culturally responsive learning environments inhibits minority students' achievement potential and minimizes encounters with positive adult role models with whom they can identify.

Our programs strategically intervene to foster positive youth development through bilingual media arts education and cultural engagement. We merge tradition and technology to weave culturally-rooted digital storytelling focusing on indigenous and diaspora experiences. Our vision is one where all youth can become multimodal digital creators and communicators, prepared to excel in the 21st century in a way that elevates their cultural identity. We initially began offering after-school music education at SUN School sites in east Multnomah County. With the help of the MHCRC grant, we will purchase equipment to expand our programming to include multimedia and video education. Additionally, we will establish a small production studio as a base of operations, and expand our outreach by hosting workshops at new community-based locations.

For the first phase of the grant period we will launch virtual summer programming, and focus on the acquisition of new technology equipment, initial staff training, and refining lesson plans for new equipment. In the fall of 2020, pending further developments of Covid-19, we will begin onsite programming with new project partners including Hacienda CDC, Rosewood Initiative, Champion Sound, and Social Justice Action Center. The development of virtual learning infrastructure will also serve to maintain connection with students should a pandemic quarantine continue, or resume.

Our programming will include artist talks/podcasts, short intro workshops, 5-day camps, 8-week residencies, and beginning in 2021 a summer mentorship. Workshop topics will include music and video production, audio recording, animation, and multimedia design while incorporating folk music, traditional dance, elder storytelling, and cultural practices. Students will have the opportunity for hands-on learning with audio, video, lighting, and rigging equipment along with digital software in the production music videos, podcasts, digital stories, and community documentaries to be broadcast online and through community media channels. Over the two-year grant period, we will provide educational programming to at least 70-90 low-income minority youth in the greater Portland Metro resulting in 16 student-led audiovisual projects.

By participating in our programs, we expect youth to see measurable improvements in digital literacy and technical media skills as well as an increase in positive self-image and cultural awareness. Workshops are structured to reach intended outcomes by implementing project-based experiential learning strategies. Our multiphase evaluation process will provide timely and actionable feedback with data collected through youth surveys conducted before and after workshop series as well as ongoing observational reports.

(This field has a character limit of 4000)

Project Narrative

Total Grant Funds:	\$50,351.00
Total Match Funds:	\$181,040.00
Total Funds:	\$231,391.00
Proposed Technology	Video production equipment
Public Benefit Area	Reducing Disparities for Underserved Communities

Project Purpose

In defining the project purpose, applicants must:

Roots and Beats Project fosters positive youth development through bilingual digital media education and cultural engagement. We merge tradition and technology to weave culturally-rooted digital storytelling focusing on indigenous and diaspora experiences. Our vision is one where all youth can be multimodal digital creators and communicators, prepared to excel in the 21st century in a way that elevates their cultural identity. For all youth to excel, they must be given adequate opportunity. We seek to address the educational opportunity gap of low-income minority youth by providing culturally responsive, project-based digital media education and mentorship that encourages creative expression and the acquisition of employable skills. The US Department of Education has acknowledged that student and school poverty adversely affects students' academic achievement as well as later employment and earning potential in adulthood. The success rates of students from low-income backgrounds are consistently lower than their higher-income counterparts, and youth of color consistently experience the highest rates of poverty. Research shows that this is often a vicious cycle, where "poor educational attainment is a major cause of poverty, and poverty is a key influence on academic failure" (Arnold and Doctoroff, 2003). A 2017 report from the Oregon Community Foundation found "more than one-third of Latino and American Indian children are living in poverty, and almost half of Black and Native Hawaiian/Pacific Islander children are living in poverty." Additionally, it was reported that about two-thirds of these students are not reading proficiently by third grade. The National Assessment of Educational Progress report indicated that the 12th-grade achievement level of African American and Latino/a students was comparable to the 8th-grade achievement level of White and Asian American students (National Center for Educational Statistics, 2011). This lower level of academic achievement must be analyzed systemically in terms of opportunity. Teach for America explains that the term 'opportunity gap', "refers to the fact that the arbitrary circumstances in which people are born—such as their race, ethnicity, ZIP code, and socioeconomic status—determine their opportunities in life, rather than all people having the chance to achieve to the best of their potential." Ultimately, this educational opportunity gap results in lower graduation rates and post-secondary enrollment and completion for low-income children and children of color, which in turn limits economic mobility. Nearly half of children raised in poverty who do not earn a college degree remain in poverty as adults, compared to only 10 percent of those with a college degree. (The Pew Charitable Trusts, 2012).

Woven into the socio-economic barriers that minority youth often face is the challenge of balancing integration into the dominant culture while preserving their own cultural heritage, particularly in public education. In a research paper titled Closing The Opportunity Gap Through Culturally Responsive Teaching, it explains that "while students of color are expected to make up 56% of the student population by 2024, the elementary and secondary educator workforce is still overwhelmingly White... and the adopted curriculum and instructional practices in the vast majority of K-12 schools in the U.S. are tailored to White students." (Dickey, 2017). The lack of culturally responsive learning environments not only inhibits their academic achievement potential but minimizes opportunities for more wide-ranging growth and development through encounters with positive adult role models with whom they can identify. Racial disparity in education hinders the ability of low-income minority youth to envision paths to success or maintain motivation to continue with schooling, which greatly impacts their life trajectory and overall potential for effective civic engagement and gainful employment.

Numbers show that having a university degree corresponds with higher economic success for students coming from low-income backgrounds, but a connection to professional training and certification programs also present opportunities for success. In terms of workforce potential, there are many indicators that show a high demand for skilled labor particularly the wide umbrella of technology, media, and telecommunications. A 2017 report from LinkedIn and Capgemini revealed that "more than half (54%) of organizations agree that a digital talent gap is hampering their digital transformation programs -- the process of applying digital technology to all aspects of the business -- and that a shortage of digital talent has cost them a competitive advantage." Although Black, Latinx, and Native workers are heavily underrepresented in these fields, the deficit in available talent presents an opportunity for minority youth to enter these high paying fields if they are able to attain the necessary skills. Although the development of 21st-century skills are required for students to excel in a rapidly changing digital society, culturally responsive strategies are needed for equitable learning opportunities that make this achievable for low-income minority students. Competency in Science, Technology, Engineering, and Math (STEM) are vital to student success, and an arts-integrated approach (STEAM) paired with cultural engagement in community-based afterschool programs can help overcome the opportunity gap and help lead to thriving multicultural communities and mobility out of poverty.

In order to address these challenges, we began offering after school supplementary music technology education at SUN School sites in east Multnomah County in collaboration with Latino Network and the Oregon Department of Education. These programs specifically serve Title 1 schools with high concentrations of students who are at risk of failing and/or living at or near poverty and often have a high ethnic diversity of students. We have found that the fusion of cultural arts and technology through music

education is a particularly successful way to connect and inspire youth. The hands-on and creative aspects of the programming makes it particularly accessible to English language learners, and we have been able to organize successful bilingual learning environments in English and Spanish. Though we initially focused on music production curriculum based on our available technology, our staff are well suited to teach a variety of multimedia and video production as well. With the help of the MHCRC grant, we will purchase equipment that will allow us to expand our program offerings to include multimedia and video production education integrated with our existing music programming. Additionally, we will establish a small production studio as a base of operations, and expand the reach of our programming to new community-based locations. This will give us the opportunity to host student field trips and workshops in our production studio and reach youth in the community who may be currently disengaged from school and otherwise not come to our on-campus afterschool programs. Over the two-year grant period, we will provide digital media education programming to a minimum of 70-90 low-income minority youth in the greater Portland Metro. For the first phase of the grant period, due to Covid-19 social distancing protocol, we will launch virtual summer programming. During this time we will focus on the acquisition of new technology equipment, initial staff training, and refining lesson plans for new equipment. In the fall of 2020, pending further developments of Covid-19, we will begin onsite programming with new project partners including Hacienda CDC, Rosewood Initiative, Champion Sound, and Social Justice Action Center. The development of virtual learning infrastructure will ensure a way to maintain connection with students should a pandemic quarantine continue into the fall, or resume at a later date.

Our programming formats will include artist talks/podcasts, short intro workshops, 5-day camps, 8-week residencies, and beginning in 2021, a summer mentorship program. Workshop topics will include music and video production, audio recording, animation, and multimedia design while incorporating use of folk music, traditional dance, elder storytelling, and cultural practices. Students will have the opportunity to work with a variety of audio, video, lighting, and rigging equipment along with digital software in the production of music videos, podcasts, and community documentaries to be broadcast online and through community access channels. Student recruitment and participation at each project partner site will be relevant to the specific location and existing program infrastructure. A site-specific recruitment plan is detailed in our implementation plan. Though the different workshop series can be taken in succession or repeated where applicable, each workshop series is stand-alone and does not have participation pre-requisites. Some program sites have restricted recruitment such as with Hacienda CDC being limited to youth in their program, or with Rosewood Initiative being focused on youth in the particular neighborhood. There is no anticipated cross over between participation at these two program locations. Champion Sound and Social Justice Action Center are in the same neighborhood, both have will have open enrollment and we anticipate some cross-over in participation between these locations. In particular, we will encourage youth in our introductory workshops to attend our 5-day camps. Given the overlap of new and returning students from each workshop series, with an enrollment of 10-12 youth per series, we estimate serving a minimum of 70-90 distinct youth over 2 years of programming. Over the course of the program, we will facilitate at least 16 short audiovisual projects to be aired on community access channels through Metroeast Community Media and Open Signal.

All workshops will include hands-on training with equipment in addition to the exploration of relevant thematic and cultural contexts. Our short introductory workshops serve as a primer to our overall program offerings. Camps will be production focused and delve deeper into the tools and techniques needed for the completion of a collaborative audiovisual piece as a whole class. Our residency series will offer the opportunity to work in groups in weekly sessions over the span of 6 to 8 weeks and include session visits from guest artists, culminating in a collaboratively made student-led audiovisual project relevant to the theme of the series. The summer mentorship, which is postponed until 2021, will build upon the format of the residencies, meeting twice a week over 2 months and include local afternoon field trips to professional recording studio, digital music studio, and video production studio. Guest artists and musicians will share their creative work and collaborate with the youth to record audio samples and footage in the creation of original electronic compositions and accompanying video. The final works will be presented to the public at a community event featuring music and video created by youth with performances from collaborating artists.

Although our programming is open to all youth ages 12-21 years of age who otherwise meet site-specific program requirements, our curriculum and outreach centers low-income youth of color. We strive to create learning environments that are welcoming to all while being reflective and responsive particularly to the cultural experiences of minority youth. Recruitment and participation is also directly related to the programming demographics of our partner organizations. Our culturally responsive afterschool and community-based programming is part of an overall education and community ecosystem vital to helping underserved minority youth take advantage of the opportunity for development and directions of skills and

competencies to make positive life decisions that can lead to their future success. Many of the students in our programs come from low-income minority single-parent households, involved with the foster/juvenile justice system, have incarcerated family members, experience racial discrimination, and/or other barriers to educational success. Because of these obstacles, many low-income minority youth do not see a future out of poverty. Roots and Beats Project works to expose these young people to new possibilities, enabling them to choose and pursue positive life paths.

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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.

Our multiphase evaluation process will provide timely and actionable feedback to allow for effective management, and rigorously documented learning about our program in order to be accountable and adaptive in future programming development. We will have two small committees made up of our staff and advisory board working together to ensure progress towards our project goals. The evaluation will be an internal assessment managed by our Evaluation Committee working in tandem with our Program Committee, both made up of members of our staff and advisory board.

The Evaluation Committee will review and provide feedback on work plans from the Program Committee, participate in evaluation planning meetings, develop and implement evaluation deliverables, compile program data provided by the Program Committee, and prepare formative and summative evaluation reports. The independent consultant will assist the Evaluation Committee in the development of an initial needs assessment and evaluation framework that includes informed data-capture models, and methods to disaggregate data by various demographic criteria, as well as a data strategy and process that captures demographics of clients, staff, and board over time. Program data will include both qualitative and quantitative metrics that will be collected through various methods over the course of the program. This includes short self-reflective surveys and questionnaires for youth participants, observational reports conducted by instructors, and progress reports drafted by the Program Director.

A mid-project formative report will be produced by the Evaluation Committee to provide feedback on the implementation of program and evaluation design. This report will allow the Program Committee to make adaptations and refinements of the program moving forward. A final summative report will assess the overall efficiency of our program's structure and effectiveness in reaching our stated goals.

Youth surveys will be facilitated by workshop instructors at the beginning and end of each workshop series. The surveys will include questions regarding technological experience and skill level, self-image, and cultural awareness as well as collect basic demographic data. Additionally, we will provide students the opportunity to share their opinions on workshop activities, and format in order to identify points of improvement, in recruitment, retention and implementation. Observational reports will be conducted by the instructors at end of the workshop series with information relating to youth engagement and progress, appropriate staff support and implementation framework, focusing on progress towards student enrollment and completion of audiovisual projects to be broadcast on community access channels.

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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.

The community partners who will assist our expansion of programming to community-based locations are Hacienda CDC, Rosewood Initiative, Champion Sound, and the Social Justice Action Center. Each organization will function primarily as a host site for workshops or studio space. Below is a further description of each organization's contribution.

Hacienda CDC is a Latino Community Development Corporation that strengthens families by providing affordable housing, homeownership support, economic advancement and educational opportunities. We will partner with them to offer workshops as part of their Expresiones program, which provides culturally specific after-school academic support, personal enrichment and service-learning activities for youth at their Hacienda CDC residential communities. They will provide the structural support of their Expressions program including staff time of an onsite After School Program Coordinator, student recruitment, program space, and marketing of the program on their social media platforms to showcase this collaboration and financial contributions to support other project expenses. Although full financial negotiations and budgeting for the scope of the project is still underway, the total contribution to the project is estimated at \$20,000.

Rosewood Initiative is a nonprofit community-based organization that has been implementing neighbor-led strategies since 2009. Their community center provides space for people to gather, connect to resources, celebrate and work on projects that improve their lives and the community. They will provide the use of their space valued at \$45 an hour rental, and staff time for student recruitment and site manager during sessions valued at \$2120. With 32 sessions planned over 2 years, the total in-kind contributions to the project is estimated at \$5000.

Champion Sound is a music production school in Portland, specifically focusing on Digital Music Production using Ableton Live. They will provide classroom space of main room, including use of equipment valued at \$150 per session, staff time of site manager at \$50 per session, and exclusive use of small room starting in December 2020 to setup a multimedia editing and recording studio where we can host fieldtrips and record podcasts, which is valued at \$300 per month. With 30 sessions in the main classroom planned over 2 years, the total in-kind contribution to the project is estimated at \$10,700.

Social Justice Action Center (SJAC) is an all-volunteer grassroots non-profit organization with a community space in the heart of Southeast Portland, Oregon. SJAC prioritizes the leadership of marginalized communities, especially those of color. They will provide use of their meeting and event space for our 2-day intro workshops which is valued at \$50 half-day rental. They will also host our spring fundraisers at \$100 full day rental and provide volunteer staff time valued at \$2000. With 10 sessions, and 2 events planned over 2 years, the total in-kind contribution to the project is estimated at \$2700.

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PROJECT FEASIBILITY SECTION includes: Technical Design, Implementation Plan, Organizational Capacity 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 access channels; and the plans for maintaining and upgrading the system or equipment in the future.

Our proposed equipment list includes well-researched prosumer level equipment suitable for student learning with enough quality and features to be able to produce high-quality media while learning industry level skills. In attempts to include a wider array of types of equipment while keeping our total purchase request reasonable, where relevant, we have chosen refurbished or previous model releases of certain equipment such as the iPads and have opted for economy manufacturers of equipment like some of the lenses, lighting, stands and fabrics. The variety of equipment chosen allows us to offer quality lessons on all aspects of audio and video production for a small crew in field and studio settings.

We will be employing an iPad centric curriculum for much of the animation, editing, story design, and music production. Students will work primarily on iPads in apps that integrate with full version computer software, so they can send their project files to Ableton, or Premiere for review and final edits on instructors' laptops. For in-class activities students will learn through class demonstration, rotating through activity stations, and focused independent and group work utilizing high-quality audio and video equipment. Student projects will focus primarily on podcast production, music video production, digital story design, and community-based documentaries.

During the first phase of the grant period, equipment will be cataloged, coded, and stored in locked crates at the Northeast Neighborhood Coalition office when not in use. Additionally, during this time, the Roots and Beats program directors' home studio will serve as the main operating location where virtual programming will be developed and broadcast, staff training will take place, and course materials will be developed based on new equipment. When onsite programming can begin, equipment will be moved to Champion Sound for storage and for setting up a small studio where some of the workshops and podcast series will be hosted. Though technology advances rapidly, we believe this equipment will remain in use for a minimum of 3-5 years, at which point we can begin to upgrade and replace equipment as needed.

The equipment we will purchase includes a set of 6 iPads, corresponding cases and IOS compatible software and MIDI controllers, along with 12 headphones and related cables and music/video software apps for IOS. With our classroom capacity of no more than 12 students, this will allow students to work in pairs on one iPad setup, or for part of the class to work independently on iPads when alternate activities on other equipment are offered to remaining students. Classes will be activity-based with students working in teams on different equipment and rotating through stations to ensure hands-on learning time for each student. When not working on iPads, the students will be using the other camera, lighting, audio, and rigging equipment to learn how to produce audio and video projects.

We will purchase one instructor laptop setup with professional-grade audio and video production software. Two high-quality projectors and Bluetooth speakers will enable multi-location programming for classroom instruction with powerpoints, viewing videos, and screen sharing for software lessons, as well as in the public screening of youth work for family events as well as community showcases. Portable and desktop external drives and memory cards will allow for the capture, storage, mobility and backup of student projects. We will be using a variety of different size cameras to show variations in features and capabilities of filming on different setups. We will use the Canon C100 with a set of Rokinon Cine DS manual lenses, and the Sony A7ii and the Sony NEX7, along with a set of interchangeable lenses including a prime, zoom, wide-angle, and portrait-length lens. The Canon C100 is an older model but still highly regarded digital camcorder, and Rokinon Cine lenses are a budget option that offers the ability to have a variety of lens lengths at a decent price. The A7ii is Sony's previous release of their versatile mirrorless DSLR cameras great for video, and the NEX 7 is an older model compact budget camera still revered for its video capabilities and quality features such as removable lens and microphone input. Each Sony camera will have a Smallrigs camera cage and the A7ii will be equipped with fully modular handheld rig accessories including video monitor and 15mm rod support bars for additional support and matte box. Additionally, we will use a GoPro Hero 7, a previously released model of the widely popular action camera useful for its compact lightweight set up, and an Intel Depth Camera for exploration of interactive video and animation. Two sizes of Manfrotto fluid head video tripods, telescoping jib, Feiyu 3-axis gimbal, and Smallrig camera cages allow for a variety of filming techniques and shot styles. With the RGB LED 3 part studio light kit, and the pocket RGB LED battery powered lights students will be able to learn 3 point lighting techniques, and the pocket flash kit with wireless transmitter for Sony cameras will allow them to take quality portraits for use in photo story montages and digital storytelling projects. An array of flags, cutters, scrims, reflectors and corresponding C-stands, combo stands and connectors allows for basic rigging for more advanced lighting design, as well as a backdrop frame and greenscreen fabric. For microphones, we went with Rode as a trusted mid-range quality microphone line. This includes Rode NTG5 boom mic with boom pole and Rycote Superblimp cover for recording overhead audio, a Rode Wireless Go 2 person lavalier setup, a small Rode Video Micro that can be mounted on any of the cameras, two Rode NT1 studio condenser mics with shockmount kits and studio boom arm for recording podcast interviews, voice-over narration, music vocals in the studio, and the Rode M5 matched pair compact

condenser mics and stereo bar mount for recording musical instruments and group audio. We will get the Zoom H6n handheld audio recorder, and the bag or tripod mount Tascam DR-701 that will allow two distinct options for microphone plug in and audio integration for cameras. For studio setup we will use two 27 inch monitor screens on mounts for detailed manipulation of video and audio production software, along with economy line Monoprice studio speakers for sound monitoring. The Tascam Model 12 All-in-one Production Mixer/Interface/Controller/Recorder will be the heart of studio recording and post production control, along with the Ableton Push 2 MIDI software controller. Along with Matrox TripleHead2Go Digital Display Port, the Blackmagic Design Production Switcher, and RODECaster Pro Integrated Podcast Production Studio Mixer students will be able to record, mix, and switch between multiple live camera and audio sources for podcasts, live broadcasting, and studio production. The loupedeck controller will allow students to experience streamlined manual control video editing in the studio. We have ensured to our best ability to include all needed cables, adapters, and accessories to connect all equipment including high quality XLR cables for microphones and audio equipment. Lastly, since most of this equipment will need to be mobile, transported to and from each location of onsite programming, we have included proper transport and storage cases to ensure proper care and longevity.

The proposed technology will include a significant upgrade and expansion of the equipment from our current focus on music production. Although our staff has previous training and experience in video production, we will need up to date training on new equipment and software to be able to provide the highest quality education for our students. We will have key leadership and instructors take part in educational training provided by Open Signal, Northwest Film Center, Champion Sound, AudioZenPDX. Workshops at Open Signal will focus on video production, sound studio and lighting, and editing in Adobe Premiere. Northwest Film Center workshops will be on computer animation using Adobe software. Champion Sound will provide training on digital audio workstation software. AudioZenPDX will provide demonstration and trainings on AV setup and basic audio engineering and proper storage of speakers, cables, microphone set up. Osorio Media Arts will facilitate the consultation and technical design of all new equipment purchases and studio design.

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Proposed Project Start and End Date:

Projects may include timelines of up to 36 months.

Proposed Start Date (month/year) July 2020

Proposed End Date (month/year) July 2022

Implementation Plan

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

We plan to host a total of 175 sessions over 4 program locations serving a minimum of 70-90 youth and producing at least 16 student-led audiovisual projects for broadcast on community access channels, including podcasts, music videos, digital stories, and community-based documentaries.

STUDENT RECRUITMENT AND LOGISTICS

Community Organization Referrals and Outreach Network:

In addition to recruiting workshop participants from existing programming efforts of our project partners, we will distribute flyers and promotional materials to a network of local community organizations that have programming which serves low-income minority youth, and/or have a focus on community engagement with a racial justice framework. At a minimum, we will post flyers on community bulletin boards or left on information tables in the lobby of community organizations. Where possible we will connect with a staff representative with whom to direct promotional materials and who can be a point of contact for referring interested youth. We will also actively seek opportunities for organizations in this outreach network to repost our social media publications regarding open enrollment workshops. Such local community organizations in this outreach network include Latino Network, Impact NW, Native American Youth and Family Center, Native American Rehabilitation Association, Immigrant and Refugee Community Organization, Portland Youth Builders, Rose CDC, Boys and Girls Club, Janus Youth Project, New Avenues for Youth, PEAR, Friends of Noise, KBOO, MetroEast Community Media, Open Signal, and Portland Parks and Recreation Community Centers.

Hacienda CDC:

We will rotate programming across one to four of Hacienda CDC's low-income housing developments with onsite community centers that are currently running the Expresiones after school program. All Roots and Beats programming with Hacienda CDC will be limited to youth ages 12-15 that enroll through the Expresiones program who live onsite in the particular residential housing community where we are hosting the workshops. This includes Clara Vista Townhomes at 6706 NE Killingsworth St, Jardines de la Paz at 5530 NE 60th Ave, Villas de Mariposa at 5020 NE Killingsworth Street, and Miraflores at 8901 N. Newell Ave. The Hacienda CDC After School Program Coordinators will be responsible for student recruitment and selection. Partnership logistics will be overseen by Hacienda CDC Youth and Family Services Manager, Pilar Palos.

Rosewood Initiative:

The student recruitment for workshops at Rosewood Initiative will be open enrollment for youth ages 12-17 years old with priority given to youth in the direct neighborhood area of the Rosewood Community Center located at 16126 SE Stark St. A minimum of 50% of the participant spots will be reserved for youth already involved with Rosewood programs such as RAPP, Role Models Applying Positive Peer Pressure, a hip hop music mentoring program; and to children of adults that are involved in Rosewood Initiative programs, particularly through Guerreras Latinas, a support group for Spanish speaking Latinas, and RIHO, Refugee and Immigrant Hospitality Outreach which facilitates social connections and access to services for refugees and immigrants. Additional youth recruitment will be sought through online social media advertising and printed fliers distributed to nearby community organizations in our outreach network with offices in Rockwood, particularly the Boys and Girls Club, and Latino Network. Partnership logistics will be overseen by Rosewood Initiative Program Director Yoana Molina-Marcial.

Champion Sound:

The seasonal camps that happen at Champion Sound will be open enrollment for older teen and young adults ages 16-21. Camps will have a student registration fee for general participation, but we will reserve at least 50% of students spots for free or reduced-cost participation for youth referred through select organizations, or through a scholarship application with priority given to students who self identify as BIPOC, immigrant/refugee, and/or receiving free or reduced lunch. Both Champion Sound and Roots and Beats will promote the camps, but we will be responsible for final decisions on student enrollment. Advertisements will be done online through social media platforms, and by fliers and posters distributed to local organizations

and community centers in our outreach network. Students will also be recruited from participants of our introductory workshops that take place nearby at SJAC. The podcast sessions will not have a participation fee, but participants will be recruited through our existing and past students across all program sites. Program sessions with Champion Sound will take place at their school located at 1535 SE 9th Ave. Partnership logistics will be overseen by Education Director Tony Welter.

Social Justice Action Center:

The two-day introductory workshops that happen at SJAC will be open enrollment for youth age 16 to 21. Workshops will require a nominal participation fee to reserve a spot, however, fee can be waived by demonstrating financial need. Both Social Justice Action Center and Roots and Beats will promote the workshops, but we will be responsible for final decisions on student enrollment. Advertisements will be done online through social media platforms, and by fliers and posters distributed to local organizations and community centers in our outreach network. These intro workshops will be scheduled each season prior to our 5-day camps, and interested youth will be encouraged to attend the camps. The workshop location for programming with SJAC is 400 SE 12th Ave. Partnership logistics will be overseen by SJAC Board President Robert Van Pelt.

COVID-19 AND VIRTUAL PROGRAMMING

We plan to use the summer of 2020 to make initial equipment purchases, focus on staff training, and program development, along with launching virtual programming. During our virtual programming we will develop ways for students to work on remote production towards audiovisual project goals. If we cannot begin onsite programming by fall due to extension of Covid-19 social distancing measures, or due to lack of appropriate planning time related to such, we will continue the emphasis on virtual programming while focusing on staff training as well as working with project committees and consultants on curriculum, program, and evaluation development. In this case, we will plan to start onsite programming as soon as logistically possible. Should we begin onsite programming and need to be cut short due to the return of viral pandemic measures, we will utilize our virtual education platform to maintain a connection with students to continue as much of the original programming as possible suited for a virtual setting. We will also take into consideration proper sanitation measures that may make onsite programming appropriate when possible such as limiting class size, using face masks, maintaining a physical distance between participants, and sanitizing equipment.

TIMELINE

Summer: July/Aug/Sept 2020

- New website and student portal launch
- Virtual artist talks & Technology demonstrations
- Purchase equipment
- Initial staff technology training
- Initial meetings with Evaluation Consultant
- 8-week virtual workshop: (Hacienda CDC) July-August
- Monthly Evaluation/Program Committee Meetings:
- Quarterly Planning/Debrief Advisory Board Meetings: Sept
- Submission of video content to Open Signal/Metro East

Fall: Oct/Nov/Dec 2020 (23 sessions)

- Monthly virtual artist talks & Technology demonstrations
- 8-week workshop: (Hacienda CDC) Oct/Nov
- 8-week workshop: (Rosewood) Oct/Nov
- 2-day intro workshop: (Social Justice Action Center) Nov
- 5-day Winter Break Camp : (Champion Sound) Dec
- Monthly Evaluation/Program Committee Meetings:
- Quarterly Planning/Debrief Advisory Board Meetings: Dec
- Submission of video content to Open Signal/Metro East

Winter: Jan/Feb/Mar 2021 (18 sessions)

- Launch Youth Podcast- monthly podcast workshop (Champion Sound) Jan

- 8-week workshop:(Hacienda CDC) Jan- Feb
- 2-day intro workshop: (Social Justice Action Center) early March
- 5-day Spring Break Camp: (Champion Sound) late March
- Quarterly Planning/Debrief Meetings: Mar
- Submission of video content to Open Signal/Metro East

Spring: Apr/May/Jun 2021 (26 sessions)

- Monthly podcast workshop: (Champion Sound)
- 8-week workshop:(Hacienda CDC) April/May
- 8-week workshop: (Rosewood) April/May
- Spring fundraiser event: (Social Justice Action Center) May
- 2-day intro workshop: (Social Justice Action Center) late May
- 5-day End of Term Camp: (Champion Sound) June
- Monthly Evaluation/Program Committee Meetings:
- Quarterly Planning/Debrief Advisory Board Meetings: June
- Submission of video content to Open Signal/Metro East

Summer: July/Aug/Sept 2021 (35 sessions)

- Monthly podcast workshop: (Champion Sound)
- Summer Media Arts Mentorship Series: (Various locations)
- Summer student showcase/fundraiser: (Disjecta) Sept
- Monthly Evaluation/Program Committee Meetings:
- Quarterly Planning/Debrief Advisory Board Meetings: Sept
- Submission of video content to Open Signal/Metro East

Fall: Oct/Nov/Dec 2021 (26 sessions)

- Monthly podcast workshop: (Champion Sound)
- 8-week workshop: (Hacienda CDC) Oct/Nov
- 8-week workshop: (Rosewood) Oct/Nov
- 2-day intro workshop: (Social Justice Action Center) Nov
- 5-day Winter Break Camp : (Champion Sound) Dec
- Monthly Evaluation/Program Committee Meetings:
- Quarterly Planning/Debrief Advisory Board Meetings: Dec
- Submission of video content to Open Signal/Metro East

Winter: Jan/Feb/Mar 2022 (18 sessions)

- Monthly podcast workshop: (Champion Sound)
- 8-week workshop:(Hacienda CDC) mid Jan-mid Feb
- 2-day intro workshop: (Social Justice Action Center) early March
- 5-day Spring Break Camp: (Champion Sound) late March
- Monthly Evaluation/Program Committee Meetings:
- Quarterly Planning/Debrief Advisory Board Meetings: Mar
- Submission of video content to Open Signal/Metro East

Spring: Apr/May/Jun 2022 (26 sessions)

- Monthly podcast workshop: (Champion Sound)
- 8-week workshop:(Hacienda CDC) April/May
- 8-week workshop: (Rosewood)- April/May
- Spring fundraiser event: (Social Justice Action Center): May
- 2-day intro workshop: (Social Justice Action Center): late May

- 5-day End of Term Camp: (Champion Sound): June
- Monthly Evaluation/Program Committee Meetings:
- Quarterly Planning/Debrief Advisory Board Meetings: June
- Submission of video content to Open Signal/Metro East

Summer: July 2022

- Final Evaluation Reports Submitted

(This field has a character limit of 21000)

Organization Capacity

The applicant should demonstrate the Organization's capacity to successfully integrate the project into the organization.

Roots and Beats Project was co-founded in 2018 by teaching artists Cristian Vera Osorio and Stephanie Rio Collier; both have complementary leadership skills as well as teaching skills and artistic practice that creates the backbone of the organization. Stephanie is a multimedia artist and documentary filmmaker with more than 10 years of experience as a community educator. As co-founder of Roots and Beats, she is the Program Director and leads organizational development, writes the curriculum and is one of the main instructors. She holds a bachelor's degree in International Studies with a certificate of Latin American Studies from Portland State University. She has served on the board of various nonprofits over the years, and was a founding member of the B Media Collective, a group with whom she taught media literacy and video production workshops at universities, community centers, and after school programs. A second generation mixed-race Latina with Native heritage, she understands the nuances of finding your path in overlapping cultures, which informs her passion for youth mentorship. She is an avid world traveler and social justice activist who uses digital storytelling to empower communities. Cristian is a DJ and music producer from the Patagonia region of southern Chile who performs under the name Psychotropika. As co-founder of Roots and Beats, he is the Technical Director and oversees the creative and technical aspects of the program design and is one of the main instructors. Cristian has a long background working in youth arts advocacy organizations, initially having grown through the ranks of a youth program in his hometown from participant to peer mentor, and eventually a program coordinator. With both North and South American Native ancestries, he has traveled the continents searching for cultural connection through music. Dedicated to recovering the roots of Latin American folklore through electronic music, he brings aspects of ancient music to young audiences through groovy basslines and innovative apps.

Roots and Beats capacity to take on new programming is demonstrated by our track record of steady growth and development over the last 2+ years. After the success of piloting the first Roots and Beats curriculum in 2018, we began dedicating time to building out the framework of the program and expanding community partnerships. Through collaborations with different organizations and networking with local artists, we have been able to build a growing momentum of support. We brought together an organizational advisory board to help steer the direction, as well as developed a guest artist roster of community-focused working artists who teach short activities or demonstrations that help shape in-class time. We also secured fiscal sponsorship from the Northeast Coalition of Neighborhoods who provide financial oversight and helps to ensure compliance for grant expenditures. Last year, our Program Director was selected to participate in the Regional Arts and Culture Councils Art of Leadership 2019/20 cohort, which provided valuable leadership skills and connection to a supportive and knowledgeable network in order to better run an arts organization. Additionally, both Roots and Beats directors/instructors are currently part of the STEM Beyond Schools community of practice 2020/2021 cohort. This program from the Oregon Department of Education is designed to help build connections and capacity of out-of-school educators to provide high-quality, hands-on STEM to their historically underserved students. We are currently working with arts organization mentor George Thorne as part of RACCs yearlong Cultural Leadership Program, which provides up to 24 hours of professional consulting on all aspects of organizational development and implementation to help emerging arts and culture organizations achieve balance and stability. Our leadership recently completed RACCs training series on financial accounting for arts-based nonprofits, and as part of the class will receive 4 hours of one on one financial consultation to help ensure the organization's bookkeeping and budgeting is accurate and efficient.

Though our program initially focused on music technology, both co-founders and primary instructors are well suited to teach video and multimedia production. The equipment being purchased and the development of video production education integrated into our existing music programming fits squarely into the stated mission statement, goals, and vision. It represents a clear and strategic growth that we are ready to take on. Having a framework in place and a developed strategic plan, we are confident that this project will be a smooth integration into our existing programming without undue strain on our capacity. Additionally, with partnership from other well established local organizations, we are sure to have the support we need to ensure the proper development, implementation, and evaluation of this project.

(This field has a character limit of 5500)

Measurable Project Outcomes

What project outcomes do you hope to achieve for the identified community or targeted beneficiaries through the use of the proposed technology?

We believe that youth will benefit from participation in our program in a multitude of ways. We have two measurable outcomes we hope to achieve through this project.

-Produce 16 youth-led audiovisual projects to be broadcast on community access channels.

Our workshops are structured on hands-on project-based learning, and students will work in groups to produce finished works that incorporate both audio and visual components. Each of our camps, residencies, and mentorship series will produce at least one finished collaborative audiovisual project, totaling 16, to be broadcast on community access channels through MetroEast Community Media and Open Signal. These projects will be student-led and include music videos, podcasts, and community documentary shorts.

-Teach industry-standard audiovisual production skills to 70-90 low-income minority youth.

The primary basis of this project is for students to learn technical skills related to the production of audio and video content, as well as an understanding of overall digital technology platforms. We believe students will achieve a level of basic understanding of at least one new skillset that they previously had little or no knowledge of. Students will also increase their general aptitude in using digital technologies as indicated by their level of comfort and ease of navigation through digital tools. For our longer residency series that culminate in finished works, students will also increase their overall knowledge and experience with digital media and audiovisual production and communication as indicated by their successful participation in each aspect of the collaborative creation of a final piece. We will assess progress to this goal by workshop participation numbers and projections, as well as utilizing youth surveys before and after workshop series.

Budget Narrative

Budget Narrative

NOTE: VARIATION FROM PRE-APPLICATION PROJECT BUDGET AND GRANT REQUEST.

Due to uncertainties in programming logistics as a result of Covid-19 and to ensure we have sufficient time for acquisition of equipment, staff training, program development and implementation, we increased our project timeline from 1 year to 2 years. This increase in the timeline, along with other variables, increased our overall project budget. We had a shift in our project partners and related scope of our programming and chose to take advantage of the opportunity to set up a production studio with a new project to strengthen our overall programming. This, in addition to our original underestimation of certain equipment needs, particularly in the categories of Cables and Accessories, Storage, Stands and Flags, required additional equipment beyond our original anticipation. Lastly, our original anticipated grant request did not include overhead.

Personnel: \$96,000

Personnel 1: 48,000 (M)

Volunteer Program Director

Oversees the development and evaluation of the program. 50% half time for 24 months at a normal full-time salary equivalent of \$48,000 per year. Project cost is \$24,000 per year for a total of \$48,000.

Personnel 2: 48,000 (M)

Volunteer Technical Director

Oversees the technical design and implementation of the program. 50% half time for 24 months at a normal full-time salary equivalent of \$48,000 per year. Project cost is \$24,000 per year for a total of \$48,000.

Education/Training: \$4,250

Education/Training 1: \$1500 (G)

Champion Sound

Digital audio software training. Two instructors will take a one month, 8 session intensive training course on Ableton Live 10 Suite at a cost of \$650 per person, plus two additional one-on-one sessions at a rate of \$100 per session. Topics include Audio and MIDI Editing, Effects, Automation, Panning Techniques, Vocal Recording/Mixing, Mastering Process. Project cost is \$1500.

Education/Training 2: \$1000 (G)

Open Signal

Video production training. Two instructors will take Open Signals available courses on Adobe Premiere, Cinematography and Studio at a cost of \$500 per person. Total project cost is \$1000.

Education/Training 3: \$1000 (G)

NW Film Center

Computer animation training. Two instructors will take NW Film Center available courses on digital animation and Adobe After Effects at a cost of \$500 per person. Total project cost is \$1000

Education/Training 4: \$750 (G)

AudioZenPDX

Live AV/ Audio engineering training. 3 all-staff training sessions at a rate of \$250 per session. Topics include proper studio gear setup, sound treatment, microphone and audio recording considerations, signal path for cable and interface setup. Project cost is \$750.

Contractual: \$83,040

Contractual 1: \$26,250 (M)

Youth Instructors-Variou

Facilitate youth workshop and program activities at a rate of \$150 per session. We anticipate hosting a total of 175 sessions over two years. Total project cost is \$26,250.

Contractual 2: \$5,550 (M)

Guest Artists- Various

Provide culturally relevant artistic demonstrations at a rate of \$150 per session. We anticipate hosting guest artists for 37 sessions over 2 years of programming including classroom visits and podcasts. Total project cost is \$5550.

Contractual 3: \$3,000 (M)

Joni McSpadden- Get Granted LLC

Evaluation consultation. Up to 75 hours of consulting and research over 2 years to provide review/feedback of evaluation design/implementation at a rate of \$40 an hour. Total project cost is \$3000.

Contractual 4: \$6400 (M)

Mixto Communications

Branding and Web design. Includes Brand identity, including logo development and creation of a brand styling board at \$2,400, and Fully redesigned and mobile-responsive website in Squarespace, with One-hour Squarespace training organization for staff via videoconference at \$4000. This is provided at a 75% discount of market-rate with \$1600 in cash expense and \$4,800 in-kind donation. Total project cost of \$6400.

Contractual 5: \$1200 (G)

Osorio Media Arts

Technical design consultation and install, up-front to install and train staff. 10 hours of technology consulting and research at \$60 an hour, 6 hours of technical setup, installation, troubleshooting and demonstration of equipment at \$100 an hour. Total project cost is \$1200.

Contractual 6: \$7000 (M)

Volunteer/Partner Organization Support Staff

Volunteer support and staff time contributed from Social Justice Action Center valued at \$2000, Rosewood Initiative valued at \$2120, and Champion Sound valued at \$1500, as well as Roots and Beats additional volunteer time for promotions and admin valued at \$1380 to support the implementation of programming. Total Project cost is \$7000

Contractual 7: \$14,840 (M)

Venue/Classroom rental fee

Space rental for workshops, community events, and production studio space provided by partner organizations. For sessions at Rosewood Initiative at \$45 an hour for 32 2-hour sessions for \$2880, 10 sessions at \$50 and 2 events at \$100 at SJAC for \$700, 30 sessions in main classroom at \$150, and studio rental at \$300 a month for 19 months of program at Champion Sound for \$10,700. Total project cost is \$14840.

Contractual 8: \$20,000 (M)

Program Infrastructure- Hacienda CDC

Structural support of the Expressions program including onsite After School Program Coordinator, student recruitment, program space, and marketing of the program on our social media platforms to showcase this collaboration. Total cost to the project is \$20,000.

Miscellaneous: \$16,840

Miscellaneous 1: \$2,000 (M)

Food

Budget for snacks/light meals for youth during workshops and catering for fundraising events. Total cost to the project is

\$2,000.

Overhead: \$4,577

Overhead 1: \$4,577 (G)

Northeast Coalition of Neighborhoods

Fiscal Sponsor Fee. Staff time associated with financial oversight, administration, and compliance of budget and accounting at a rate of 10% of total grant processed. Total project cost is \$4,577.

Equipment: \$40,324

NOTE: All equipment prices are accurate as of writing. Due to price fluctuations that may occur, actual costs may vary. We will make all equipment purchases based on the submitted list within the allotted budget, but brand or model substitutions may be made where appropriate.

COMPUTERS & AUXILIARY: \$10,800

\$3,294.00 (G) Apple Certified Refurbished 11-inch iPad Pro WiFi 64GB (\$549x6)

\$360.00 (G) Logitech Slim Folio Pro Keyboard Case for iPad Pro (\$99x6)

\$72.00 (G) Ringke Folding Stand 2 (\$12x6)

\$2,200.00 (G) Apple 15" Macbook Pro (\$2200x1)

\$45.00 (G) Speck Macbook Snap on Case (\$45x1)

\$98.00 (G) Urmust Portable Laptop Riser Stand (\$49x2)

\$987.00 (G) Asus TUF VG289Q 27 inch 4K Monitor (\$329x3)

\$78.00 (G) Fleximounts M01 Desk Mount Swivel Monitor Stand (\$39x2)

\$89.00 (G) HYPER HyperDrive DUO USB Type-C Hub (\$89 x1)

\$155.00 (G) Seagate 8TB Backup Plus USB 3.0 External Hard Drive (\$155x1)

\$198.00 (G) Seagate 4TB Backup Plus USB 3.0 External Hard Drive (\$99x2)

\$89.00 (G) RAVPower Portable External SSD Pro, 1TB (\$89x1)

\$64.00 (G) Silicon Power 128GB Jewel J80 USB 3.0 Flash Drive (\$16x4)

\$90.00 (G) SanDisk 64GB Extreme PRO Memory Card (\$20x3)

\$120.00 (G) SanDisk 128GB Extreme PRO Memory Card (\$40x3)

\$599.00 (G) Tascam Model 12 All-in-one Production Mixer/Interface/Controller/Recorder (\$599x1)

\$599.00 (G) Refurbished Ableton Push 2 USB Software Controller (\$599x1)

\$349.00 (G) Epson Expression Photo HD XP-15000 Wireless Color Wide-Format Printer (\$349x1)

\$600.00 (G) Novation Launchkey Mini MKII (\$100x6)

\$714.00 (G) Hercules Control Inpulse 200 (\$119x6)

CAMERA & VIDEO: \$13,997

\$1,799.00 (G) Canon EOS C100 Cinema Camcorder Body w/ Dual Pixel CMOS AF Feature Upgrade (\$1799x1)

\$1,596.00 (G) Rokinon Cine DS Lens Bundle for Canon EF, 24mm, 35mm, 50mm, 85mm Lenses (\$1596x1)

\$998.00 (G) Sony Alpha a7 II w/ Accessories Kit (\$998x1)

\$575.00 (G) Sony NEX-7 Mirrorless Digital Camera, Lens and Accessories Kit (\$575x1)

\$998.00 (G) Sony 55mm f/1.8 Prime Lens (\$898x1)

\$1,248.00 (G) Sony 16-35mm Zoom Lens (\$1,248x1)

\$308.00 (G) Samyang AF 35mm f/2.8 FE Wide Angle Lens w/ Lens Station Kit (\$308 x 1)

\$599.00 (G) Rokinon AF 85mm f/1.4 Lens- Sony E Mount (\$599x1)

\$158.00 (G) Sony NP-FZ100 Rechargeable Battery for Sony A7ii (\$78 x2)

\$108.00 (G) Sony NP-FW50 Rechargeable Battery for Sony Nex7 (\$54x2)

\$38.00 (G) Fotga NP-FW50 Dummy Battery Adapter Hot Shoe Mount for Sony (\$38x1)

\$98.00 (G) Gobe 49mm Essentials 2Peak Filter Kit (\$98x1)

\$5.00 (G) Sensei 49-77mm Step-Up Ring (\$5x1)

\$99.00 (G) Tilta Tilting Mini Clamp-On Matte Box (\$99x1)
\$299.00 (G) SmallRig 2150 Camera Cage Accessory Kit for Sony a7 II (\$299x1)
\$68.00 (G) SmallRig 1921 Camera Cage Accessory Kit for Sony NEX-7 (\$68x1)
\$89.00 (G) SmallRig 1703 Cage for Canon EOS C100 (\$89x1)
\$161.00 (G) SmallRig Handheld Cage Extended Accessories Bundle (\$161x1)
\$15.00 (G) Desmond DPL-150 PL150 150mm QR Lens Plate Quick Release (\$15x1)
\$10.00 (G) Niceyrig 6 Inch Aluminum Alloy 15mm Rods (\$10x1)
\$18.00 (G) Niceyrig Rosette Handle Leather Grip with ARRI Standard Rosette Mount Adapter (\$18x1)
\$20.00 (G) Niceyrig 15mm Rod Clamp with ARRI Rosette Mount (\$20x1)
\$196.00 (G) Camvate Shoulder Mount 15mm Railblock Rig w/ Manfrotto QR Plate and Dual Hand Grips \$196x1)
\$379.00 (G) Feiyu AK2000 3-Axis Gimbal Stabilizer (\$379x1)
\$270.00 (G) Manfrotto 500 Fluid Video Head Tripod (\$270x1)
\$179.00 (G) Manfrotto BeFree Compact Aluminum Travel Tripod (\$199x1)
\$369.00 (G) GoPro HERO7 Black Camera and Accessories Bundle (\$369x1)
\$219.00 (G) Intel RealSense Depth Camera D435 (\$219x1)
\$305.00 (G) Matrox TripleHead2Go (\$305x1)
\$295.00 (G) Blackmagic Design ATEM Mini Live Production Switcher (\$295x1)
\$249.00 (G) Loupedeck + Photo & Video Editing Console (249x1)
\$229.00 (G) ANDYCINE A6 Plus 5.5" On-Camera Touchscreen Monitor (\$229x1)
\$2,000.00 (G) Optoma Technology UHD50 XPR 4K Projector (\$1000x2)

AUDIO: \$4,915

\$499.00 (G) Rode NTG 5 Shotgun Microphone (\$499 x 1)
\$538.00 (G) Rode NT1 Studio Vocal Microphone (\$269 x 2)
\$199.00 (G) Rode M5 Compact 1/2" Condenser Microphone- Matched Pair (\$199x1)
\$452.00 (G) Rode Wireless GO 2-Person Digital Wireless Lavalier Microphone Kit (\$452 x 1)
\$49.00 (G) Rode VideoMicro Camera Mount Microphone (\$49x1)
\$299.00 (G) Rycote Super-Blimp for NTG5 Shotgun Microphones (\$299x1)
\$198.00 (G) Rode PSA1 Studio Boom Arm for Broadcast Microphones (\$99x2)
\$75.00 (G) Auray RF-PBO-16 Premium Reflection Filter (\$75x1)
\$49.00 (G) Rode Stereo Bar (\$49x1)
\$599.00 (G) Rode RODECaster Pro Integrated Podcast Production Studio Mixer (\$599x1)
\$399.00 (G) Tascam DR-701D (\$399x1)
\$299.00 (G) Zoom H6N Audio Recorder (\$299x1)
\$99.00 (G) Mackie 402VLZ4 4-Channel Ultra-Compact Mixer (\$99x1)
\$159.00 (G) Focusrite Scarlett 2i2 USB Audio Interface (\$159x1)
\$348.00 (G) Stage Right by Monoprice Multimedia Studio Headphones (\$29x12)
\$249.00 (G) Stage Right by Monoprice 8" Powered Studio Monitor Speakers- Pair (\$249x1)
\$199.00 (G) Monoprice SSW-12 12" 150 Watt Powered Slim Subwoofer (\$199x1)
\$160.00 (G) Creative iRoar Go bluetooth speaker (\$80x2)
\$46.00 (G) 48 Pack Acoustic Foam Panel Wedge Studio Soundproofing Wall Tiles 12" (\$46x1)

LIGHTING: \$992

\$349.00 (G) GVM 800D-RGB LED Studio 3-Video Light Kit (349x1)
\$87.00 (G) D-Fuse DF-1M Collapsible Universal Softbox \$29x3)
\$138.00 (G) ANDYCINE RI Pocket LED Video RGB Light (\$69x3)
\$349.00 (G) Flashpoint eVOLV 200 TTL Pocket Flash Exclusive HexaPop Kit (\$349x1)
\$69.00 (G) Flashpoint R2 Pro MarkII 2.4GHz Transmitter for Sony (\$69x1)

STANDS & FABRICS: \$1,938

\$360.00 (G) Flashpoint C Stand Kit w/40" Grip Arm, 2 Gobo Heads, Baby Pin - 10' (\$130x3)
\$83.00 (G) Impact Heavy Duty Light Stand set of two kit- 9.5' (\$83x1)
\$80.00 (G) Impact Multiboom Light Stand and Reflector Holder- 13' (\$80x1)

\$114.00 (G) Film Devices Travel Boompole Kit (\$114x1)
\$119.00 (G) Glide Gear JB4 4' Telescoping Jib (\$119x1)
\$69.00 (G) Impact Grip Kit (\$69x1)
\$54.00 (G) Impact Grip Head for Lights and Accessories - 2.5" Diameter (\$18x3)
\$90.00 (G) Impact Heavy-Duty Swivel Pin (\$30x3)
\$36.00 (G) Impact Wall Plate with 5/8" Locking Receiver (\$17x3)
\$78.00 (G) Impact 6" End Jaw Vise Grip (\$39x2)
\$15.00 (G) Impact Safety Cable- 32" (\$5x3)
\$75.00 (G) Impact Filled Saddle Sandbag 20 lbs (\$25x3)
\$134.00 (G) Impact Green Screen Background Support Kit - 10 x 12' (\$134x1)
\$319.00 (G) Matthews RoadRags II Flag/Scrim/Silk- 24x36" Kit \$319x1)
\$127.00 (G) Modern White Ultrabounce Floppy Flag- 48"x48" (\$127x1)
\$49.00 (G) Impact 5-in-1 Collapsible Circular Reflector with Handles- 42" (\$49x1)
\$24.00 (G) Impact 5-in-1 Collapsible Circular Reflector with Handles- 22" (\$24x1)
\$60.00 (G) Mini Flexible Grip Tripod (\$20x3)
\$52.00 (G) QualGear PRB-717 - Tilt Mount Bracket for Projector (\$26x2)

CABLES & ACCESSORIES: \$1,193

\$234.00 (G) Anker 7-in-1 USB C Hub (\$39x6)
\$60.00 (G) 3.5mm Stereo Splitter Cable (\$10x6)
\$24.00 (G) Sabrent USB Aluminum External Stereo Sound Adapter (\$8x6)
\$16.00 (G) Shure HPAQA1 Threaded 1/4" Adapter (\$4x4)
\$15.00 (G) Rode SC7 3.5mm TRS to 3.5mm Right-Angle TRRS Coiled Adapter Cable (\$15x1)
\$49.00 (G) GoPro 3.5mm Mic Adapter (\$49x1)
\$36.00 (G) Hosa Tracklink Microphone XLR Female to USB Interface Cable- 10' (\$36x1)
\$18.00 (G) Hosa Pro Stereo Breakout - 3.5mm Stereo Mini to Dual XLR Male Cable- 6' (\$18x1)
\$16.00 (G) Hosa Technology 3.5mm TRS to Dual 1/4" TS Stereo Breakout Cable- 10' (\$16x1)
\$13.00 (G) Hosa Technology Dual 1/4" TRS Male to Dual 1/4" TRS Male Stereo Cable- 10' (\$13x1)
\$12.00 (G) Tera Grand HDMI Male to Micro-HDMI Male Cable with Ethernet- 2' (\$12x1)
\$18.00 (G) Kopul Stereo Right-Angle 1/8" Male Mini-Jack to XLR Male Cable- 1.5' (\$9x2)
\$36.00 (G) RapcoHorizon Balanced TRS 1/4" Male to XLR Male Balanced Line Cable- 10' (\$18x2)
\$88.00 (G) RapcoHorizon SilverHog XLR Female to XLR Male Microphone Cable- 3' (\$22x4)
\$80.00 (G) RapcoHorizon SilverHog XLR Female to XLR Male Microphone Cable- 10' (\$20x4)
\$104.00 (G) RapcoHorizon Road Hog XLR Female to XLR Male Cable- 15' (\$26x4)
\$58.00 (G) RapcoHorizon Road Hog XLR Female to XLR Male Cable- 25' (\$29x2)
\$23.00 (G) 1 inch Cable Sleeve Protective Tube Organizer - 25 ft (\$23x1)
\$6.00 (G) 1/4 inch Cable Clamp - 100 pack (\$6x1)
\$36.00 (G) 4pcs Cable Protector Ramp Floor Cover W/Anti-slip Surface (\$36x1)
\$7.00 (G) Attmu 50 PCS Reusable Fastening Cable Ties (\$7x1)
\$30.00 (G) Insignia Powered 4-Port USB 3.0 Hub - Black (\$30x2)
\$50.00 (G) APC SurgeArrest 8-Outlet Surge Protector (\$25x2)
\$42.00 (G) Anker Portable Charger, PowerCore Essential 20000mAh Power Bank (\$42x1)
\$12.00 (G) Anker Elite Dual Port 24W Wall Charger with PowerIQ (\$12x1)
\$14.00 (G) Powerowl 8 Bay AA AAA Battery Charger (\$14x1)
\$89.00 (G) Panasonic Eneloop Pro 12-pack AA plus 12-pack AAA High Capacity Rechargeable Batteries (\$89x1)
\$7.00 (G) Battery Storage Case for AA/AAA- 6 Pack Clear (\$7x1)

STORAGE: \$1,474

\$204.00 (G) Co2crea Hard Travel Case- for Novation Launchkey Mini & Hercules Inpulse Controllers (\$17x12)
\$199.00 (G) Luxor Adjustable-Height Steel AV Cart with Keyboard Tray and Cabinet (\$199x1)
\$178.00 (G) Apache 5800 Weatherproof Protective Rolling Carry Case (\$89x2)
\$69.00 (G) Pelican 1500 Padded Divider Set (\$69x1)

\$50.00 (G) Pelican 1519 Photographer's Lid Organizer for Pelican 1510 Case (\$25x2)
 \$75.00 (G) Stanley 50 Gal. Portable Rolling Locking Toolbox (\$75x1)
 \$100.00 (G) Godox CB-01 Wheeled Light Stand and Tripod Carrying Bag (\$100x1)
 \$125.00 (G) ORCA OR-27 Small Sound Bag for Tascam DR701D (\$125x1)
 \$38.00 (G) Gator GM-4 Padded Bag for up to 4 Microphones (\$38x1)
 \$95.00 (G) Loud Mouth Large Cable File Bag with Shoulder Strap (\$95x1)
 \$19.00 (G) Rugged Tools Cable Tote Bag (\$19x1)
 \$50.00 (G) Canon 200DG Deluxe Gadget Bag (\$50x1)
 \$20.00 (G) Targus Classic Slim Laptop Bag (\$20x1)
 \$69.00 (G) BUBM Desktop Computer Travel Storage Carrying Case (\$69x1)
 \$39.00 (G) BUBM 3Pcs/Set Computer Cable Electronics Organizer Travel Bags (\$39x1)
 \$18.00 (G) Kattee DSLR Camera Bag Insert Case- Large (18x1)
 \$28.00 (G) Mizatto Tech Pouch Organizer for Electronics (\$28x1)
 \$20.00 (G) Mesh Bag with Zipper, Set of 5 (\$10x2)
 \$10.00 (G) RAVPower case (\$10x1)
 \$20.00 (G) Master Lock 1178 All Weather Combination Padlock (\$10x2)
 \$48.00 (G) Master Lock 2-Pack Steel Combination TSA Padlock (\$16x3)

SOFTWARE: \$5,015

\$1,198.00 (G) Adobe Creative Suites All Apps Annual Subscription (\$599x2 years)
 \$449.00 (G) Ableton Live Suite 10 Education License (\$449x1)
 \$499.00 (G) Sugar Bytes Sugar Bundle Software Collection (\$499x1)
 \$196.00 (G) Z Vector (\$196x1)
 \$60.00 (G) Video LUT, Filter, Presets for Adobe Premiere (\$60x1)
 \$99 (G) Waves Content Creator Audio Toolkit (\$99x1)
 \$299 (G) Waves Horizon Audio Production Plug-in Bundle (\$299x1)
 \$199 (G) Native Instruments Komplete 12 Select (\$199x1)
 \$1,428.00 (G) Adobe Premiere Rush for IOS (\$119x6x2 years)
 \$96.00 (G) Launchpad Pro Bundle for IOS (\$16x6)
 \$96.00 (G) Blocs Wave Pro Bundle for IOS (\$16x6)
 \$96.00 (G) GrooveBox Pro Bundle for IOS (\$16x6)
 \$60.00 (G) Audiobus for IOS (\$10x6)
 \$240.00 (G) Audio packs in app purchases (\$40x6)

Statement of Matching Resources

A project will not be considered eligible for funding unless the applicant documents the capacity to supply matching resources of at least 50 percent (50%) of the total project cost.

The Statement of Matching Resources is essential to understanding which project costs identified in the Budget Narrative and the line Item Budget will be supported by the applicant organization and which project cost will be supported by Project Partners.

Our organization is committed to securing matching resources through a combination of grant funding, earned income, cash donations, in-kind donations, and volunteer time. Currently, our organization is run by a volunteer staff that is committing their time to this project as part-time volunteer program director, and volunteer technical director. In their time dedicated to the project, they double part-time as frontline youth instructors. All youth instructors and guest artists are paid as independent contractors through project-based grants or partner organization financial contributions.

We are contributing total matching resources valued at \$181,040. This includes \$96,000 in personnel through the in-kind donation of time from our volunteer staff. Additionally, over the course of the two-year project timeline, we will provide \$26,250 in instructor fees and \$5,550 for guest artists. In other matched contract services are \$3,000 for evaluation consulting, \$6,400 in graphic and web design services, and \$7,500 in volunteer/ partner staff support, \$14,840 in venue and classroom rentals contributed by Rosewood, SJAC, and Champion Sound, and \$20,000 in program infrastructure provided by Hacienda CDC. Miscellaneous expenses include \$2,000 for catering. The breakdown of these resources includes \$36,350 in expected cash expenses covered directly by Roots and Beats Project and \$144,690 in in-kind donations over 2 years.

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$96,000.00	\$96,000.00
Education and Training	\$4,250.00	\$0.00	\$4,250.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$1,200.00	\$83,040.00	\$84,240.00
Equipment	\$40,324.00	\$0.00	\$40,324.00
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$2,000.00	\$2,000.00
Overhead	\$4,577.00	\$0.00	\$4,577.00
Totals	\$50,351.00	\$181,040.00	\$231,391.00

Final Application Signature

Signature of Duly Authorized Representative	Stephanie Rio Collier
Date	05/25/2020
Title	Program Director
Phone	971-270-0020
E-mail	rootsandbeatsproject@gmail.com

Supplemental Material Attachments

File Name	Description	File Size
LetterofFiscalSponsorship.pdf	Fiscal Sponsorship Letter- Northeast Coalition of Neighborhood	240 KB
NECN_IRSdeterminationLTR2011.pdf	IRS 501(c)3 Determination Letter- Northeast Coalition of Neighborhoods	270 KB
RootsandBeats2day (1).pdf	Sampled 2 Day Workshop Proposal	7.5 MB
RootsandBeatsArtists.pdf	Teaching Artist Instructors- Work Description and Bio	1.4 MB
RootsandBeatsProjectteam.pdf	Roots and Beats Project Advisory Board/Steering Committee	627 KB
RootsandBeats_MixtoCommunications.pdf	Graphic/Web design proposal Mixto Communications	150 KB

Partner Commitment Letter(s)

File Name	Description	File Size
RootsandBeats_ChampionSound.pdf	Champion Sound Partnership Letter	80 KB
RootsandBeats_Hacienda.pdf	Hacienda CDC Partnership Letter	74 KB
RootsandBeats_Rosewood.pdf	Rosewood Initiative Partnership Letter	196 KB
RootsandBeats_SJAC.pdf	Social Justice Action Center Partnership Letter	97 KB

Northeast Coalition of Neighborhoods

Portland, Oregon

4815 NE 7th Ave. / 503.388.5004 / necoalition.org

12/16/2019

To whom it may concern,

This letter is to verify that Northeast Coalition of Neighborhoods is fiscally sponsoring the Roots and Beats project. This sponsorship began on 12/10/2019 and will be renewed upon request on 12/10/2020.

If you have further questions please let me know.

Adam Lyons

adam@necoalition.org

503-388-5070

OGDEN UT 84201-0038

In reply refer to: 0441669846
June 14, 2010 LTR 4168C E0
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NORTHEAST COALITION OF NEIGHBORHOOD
INC
4815 NE 7TH AVE
PORTLAND OR 97211-3939



039758

Employer Identification Number: 93-0714716
Person to Contact: K Ostarcevic
Toll Free Telephone Number: 1-877-829-5500

Dear Taxpayer:

This is in response to your June 03, 2010, request for information regarding your tax-exempt status.

Our records indicate that your organization was recognized as exempt under section 501(c)(3) of the Internal Revenue Code in a determination letter issued in November 1978.

Our records also indicate that you are not a private foundation within the meaning of section 509(a) of the Code because you are described in section(s) 509(a)(1) and 170(b)(1)(A)(vi).

Donors may deduct contributions to you as provided in section 170 of the Code. Bequests, legacies, devises, transfers, or gifts to you or for your use are deductible for Federal estate and gift tax purposes if they meet the applicable provisions of sections 2055, 2106, and 2522 of the Code.

Beginning with the organization's sixth taxable year and all succeeding years, it must meet one of the public support tests under section 170(b)(1)(A)(vi) or section 509(a)(2) as reported on Schedule A of the Form 990. If your organization does not meet the public support test for two consecutive years, it is required to file Form 990-PF, Return of Private Foundation, for the second tax year that the organization failed to meet the support test and will be reclassified as a private foundation.

If you have any questions, please call us at the telephone number shown in the heading of this letter.



ROOTS AND BEATS

Youth music technology and cultural engagement

Teaching Artists

Stephanie Rio Collier & Cristian Vera Osorio



Introduction

MISSION

Roots and Beats Project fosters positive youth development through digital media education and cultural engagement. Our curriculum merges tradition and technology to weave culturally rooted digital storytelling focusing on indigenous and diaspora experiences.

Our vision is one where all youth can be multimodal digital creators and communicators, prepared to excel in the 21st century in a way that elevates their cultural identity.

This document describes our two session music and culture introductory workshop series and relevant organizational information.

Overview

WORKSHOP DESCRIPTION

Experiment with hands on music making through use of folkloric acoustic instruments and electronic MIDI controllers to blend traditional sounds with electronic beats.

In this two-part workshop, students will delve into the fundamentals of modern music production techniques while exploring the roots of Latinx musical diaspora through the use of traditional instruments and sounds. Students will also be introduced to the work of a variety of performing artists from across the Americas who use these techniques to integrate their overlapping cultural worlds into their art.

WORKSHOP OUTCOMES

Technical Objectives

1. Be introduced to the basics of music production, audio recording, and signal flow.
2. Experiment with tools and techniques to record, produce, sample, and manipulate sound from acoustic to digital.
3. Begin to discern differences in musical rhythm, patterns, tempo, and scale.

Aspirational Objectives

1. Embrace positive cultural identity using music as a tool for storytelling and self-exploration.
2. Re-envision Latinx and Indigenous culture in a modern urban context exploring past, present, and future potentials of musical expression.
3. Gain confidence and inspiration to consider further educational and career paths in music production or creative technology fields.

Final Project (optional)

- At the end of the workshop students will complete a Personal Reflection responding to the deeper concepts of the workshop, and a Project Proposal describing which instruments, techniques, and cultural influences they would use to create a song of their own, and why.

Outline

CURRICULUM BREAKDOWN

Session One (2 hours)

- 15 MIN • **Greetings/Introductions**
- 10 MIN • **Overview**
 - *Discuss workshop concepts/intentions/expectations*
- 20 MIN • **Videos and Discussion**
 - *Documentary/ music videos, discussion of modern/traditional cultural fusion*
- 20 MIN • **Digital Music Production Techniques**
 - *Discussion/Demonstration of MIDI, hardware, software and music terminology*
- 10 MIN • **Open Experimentation- with MIDI Controllers and Synthesizer**
- 15 MIN • **Traditional Acoustic Music Instruments**
 - *Discussion/Demonstration of instruments, history, folklore, culture*
- 15 MIN • **Open Experimentation- with Instruments/Controllers**
- 5 MIN • **Recap/Questions/ Next class**
 - **Homework:** Students will review list of music videos provided and choose one to share and discuss with class for following session.

Session Two (2 hours)

- 5 MIN • **Greetings/ Ice Breaker**
- 20 MIN • **Homework Review and Discussion**
 - *Present and discuss students music video choices*
- 10 MIN • **Audio Recording Demonstration**
 - *Interactive demonstration of field recording and microphone basics*
- 60 MIN • **Group Activity Rotation**
 - *Rotate stations to record instrument samples and create electronic beats*
- 15 MIN • **Audio Sample Demonstration/ Open Experimentation**
 - *Input audio recording samples to production software and manipulate sound*
- 10 MIN • **Recap/Questions/ Wrap up**
 - **Homework :** Students will complete their final writing prompt

Our Methodology



We provide creative space for underserved youth to learn technical digital media skills while exploring new ways to engage with traditional arts and culture.



Our programs aim to stimulate inspiration and intrigue for young people who are often toeing the line between multiple worlds. With a target demographic including immigrant, refugee, and underserved minority youth, we understand our students face unique challenges of adjusting and connecting in their school and wider community setting. We strive to make all of our curriculum **culturally responsive** and **trauma informed**, aspects we believe are crucial to be able to meet our students where they are.



Workshops are designed to on the principles of critical thinking, creativity, collaboration, and communication. The curriculum is structured to reach intended learning outcomes by implementing **project-based experiential learning strategies**. Our teachers are bilingual in Spanish and English, and when appropriate integrate both languages as needed to help students connect ideas.

It's our hope that this opportunity will plant a small seed of possibility that blossoms into the ability to dream big.

We use creative technology in music production to connect STEM subjects with Arts and Culture. Our intentions with the curriculum encompass two overarching goals: to teach technical skills rooted in Digital Literacy for 21st Century Skills, and to lift up marginalized identities through the arts, encouraging student confidence to be themselves in a changing world. The ripple effects of both of these goals will have positive impact on multifaceted layers of the students life and community.



Who We Are

We believe fostering a network between existing groups and organizations is an important way to build strong community.

We are a small team of artists and activists dedicated to empowering youth and stimulating intercultural dialogue through arts and technology. We started our programming teaching after school workshops through SUN Community Schools in partnership with Latino Network.

We have since developed strategic partnerships with a variety of local nonprofits and businesses. This creates points of connection for more efficiently delivering quality programming to diverse demographics while simultaneously supporting the complimentary work of other organizations. With the collaboration of performing artists, businesses and nonprofits, our programs offer the ability for youth to work with industry experts and have the possibility of visiting professional recording studios, electronic music studios, and video production studios.

We currently operate under the 501(c)3 fiscal sponsorship of the **Northeast Coalition of Neighborhoods** in order to receive tax deductible donations and grant funding to reach our program goals.

Teaching Artists



CRISTIAN VERA OSORIO

Co-facilitator

Cristian is a DJ and electronic music producer from Patagonia region of southern Chile. With both North American and South American Native ancestry, he has travelled the continents searching for cultural connection through music. Dedicated to recovering the roots of Latin American folklore while rocking a dance floor, he is grateful to share his knowledge and craft with future generations.



STEPHANIE RIO COLLIER

Co-facilitator

Stephanie is a multimedia artist with more than 10 years of experience as a community educator. Identifying as a second generation mixed-race Latina with Native heritage she understands the nuances of finding your path in overlapping cultures. She is an avid world traveller and social justice activist who uses digital storytelling to empower communities.

As a complimentary team with distinct sets of skills, we work collaboratively to create fun and effective learning environments for our students.

Logistics

Homework and Final Project

The addition of **homework is at the discretion of partner site**. If desired, it is recommended to provide youth with computer access to watch music videos and work on their writing project outside of workshop time.

Student Capacity

In order for each student to have sufficient access to equipment and guided instruction for hands on activities, class size is limited to a **max of 12 students per session**.

Space Requirements

We will need access to **one main classroom** for instruction, and **one smaller space** with minimal noise distraction for recording during group activity rotation. In the main room we will need two table areas to set up equipment/instruments, access to electrical outlets, and a wall/screen for projection.

Equipment Provided

We will provide two laptops, projector, portable speaker, 6 iPads, 12 headphones, 6 headphone splitters, 3 MIDI controllers, a small variety of acoustic instruments, field recorder, microphone, and microphone stand. Equipment list is **subject to minor changes**.

Workshop Fee

Our market rate for a 2 hr workshop session is \$600, however we offer a **50% nonprofit discount at \$300 per session**. This includes two facilitators, established curriculum and all basic equipment. Please note, if this cost is prohibitive please contact us to discuss other funding option that may be available.



Contact

Roots and Beats Project

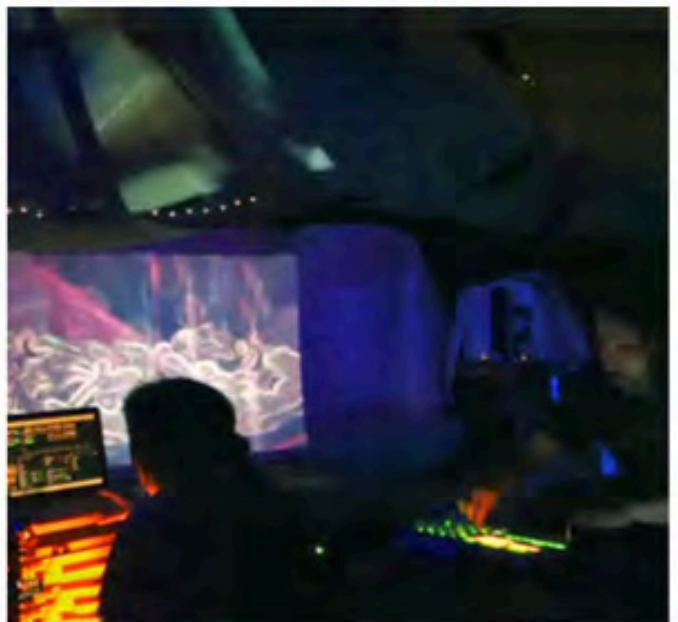
Stephanie Collier

971-270-0020

rootsandbeatsproject@gmail.com

Please get in touch with us if you have any questions.





Psychotropika

Cristian Osorio & Stephanie "Rio" Collier

Psychotropika is an experimental music project, incorporating influences from Dub, Downtempo, HipHop and Trap, always with a Latin flavor, nuanced by traditional rhythms, Indigenous instruments and Shamanic harmonies. Live shows are accompanied by immersive video installation including a montage of archival footage, and recorded images in a swirl of patterns, colors and repetitions that can at times be mesmerizing, contemplative, or subtly lingering in the background of the mind.

About the Artists



CRISTIAN VERA OSORIO

Cristian is an electronic music producer and DJ from southern Chile. With both North American and South American Native ancestry, he has travelled the continents searching for layers of cultural connection through music. Dedicated to recovering the roots of Latin American folklore with groovy basslines, his music bridges diverse audiences through shared dance floors.



STEPHANIE "RIO" COLLIER

Rio is a multimedia artist and VJ with a background in documentary film, and digital storytelling as a tool for community empowerment. Identifying as a second generation mixed-race Latina with Native heritage her art often explores threads that weave through cultures, otherness, and complexities of identity. Using both produced and archival footage she creates colorful, flowing and spontaneous video works.

As a complimentary team with distinct sets of skills, we work collaboratively to create immersive audiovisual experiences for events and art installations.



EXTENDED BIOS AND WORK DESCRIPTION

Psychotropika is the creative project of musician Cristian Osorio and multimedia artist Stephanie "Rio" Collier. Their current works are an audiovisual experience created as both a celebration of Indigeneity and resistance to western cultural hegemony. A "yes, and..." to cultural duality and the rediscovery/revaluing of diverse heritage, hybrid within the modern urban experience. The images and sounds are an artistic intervention to elevate suppressed narratives and identities by exploring the past, present, and future potentials of Native/Latinx expression. In live performances the audience is taken on a vibrant journey through the overlapping layers of tradition and culture of the Americas- a multitude diverse and distinct, yet bound together by shared histories and struggles. The performance is mellow, flowing, and bass driven, meant to be both pleasant and provoking.


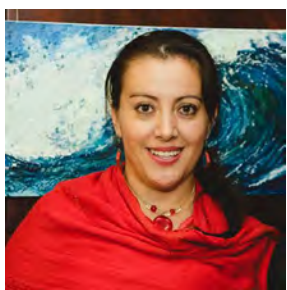

Cristian fell in love with music as a teenager making hip-hop out of a makeshift studio with his friends in Chile. Later, in his extensive travels throughout South America, he began to reunite with ancestral sounds while developing a growing interest in electronic music. Collaborating with musicians across the Americas, his musical style has changed over time, forever looking for new grooves, exploring hypnotic textures and the organic rhythm. His DJ sets and live electronic performances flow through different styles between Dub, Downtempo, HipHop and Trap, always with a Latin flavor, nuanced by traditional rhythms, Indigenous instruments and Shamanic harmonies. As an artist, he is always inspired by the power of music to bridge diverse audiences through shared dance floors.

With a lifelong exploration of visual arts, and background in documentary filmmaking, Rio creates immersive video installations weaving experimental visual stories curated to music. Feeling disconnected from her families Panamanian roots, and Native American heritage as a child, her art often explores threads that weave through cultures, otherness, and complexities of finding identity. Having taught media literacy and digital storytelling for community empowerment for over 10 years, in both community and academic settings, her art is rooted in social consciousness. Her videos include a montage of archival footage and recorded images in a swirl of patterns, colors and repetitions. Her work is at times mesmerizing or contemplative, bringing memories and ideas to the tip of the tongue or lingering in the background of the mind.

ROOTS AND BEATS PROJECT

Steering Committee 2020

	<p>Stephanie Rio Collier Cofounder/Instructor-<i>Roots and Beats Project</i> Board Member-<i>NAAME</i> Co-founder/Producer- <i>B Media Collective</i> Multimedia/Video Artist- <i>Psychotropika</i></p> <p>Portland, Oregon <i>She/Her/Hers</i></p>	<p>Stephanie is a multimedia artist and videographer with more than 10 years of experience as a community educator. As cofounder of Roots and Beats, she heads development, writes the curriculum and is one of the main instructors. With both Panamanian and Cherokee roots, her passion for youth mentorship is guided by her experiences of finding ones path in overlapping cultures. She creates immersive video installations often performing as part of Psychotropika. She has a degree in International Development Studies, and is an avid world traveller who uses digital storytelling to empower communities.</p>
	<p>Cristian Osorio Cofounder/Instructor-<i>Roots and Beats Project</i> Music Producer/DJ- <i>Psychotropika</i></p> <p>Portland, Oregon <i>He/Him/His</i></p>	<p>Cristian is a DJ and music producer from the Patagonia region of southern Chile who performs under the name Psychotropika. As cofounder of Roots and Beats, he oversees the creative and technical aspects of the program design and is one of the main instructors. With both North and South American Indigenous ancestries, he has travelled the continents searching for cultural connection through music. Dedicated to recovering the roots of Latin American folklore through electronic music, he brings aspects of ancient music to young audiences through groovy basslines and innovative apps.</p>
	<p>Amanda Stubits Business Development Coordinator- <i>NAYA</i> Dancer- <i>Yolchicahuali Xiuhtecuhtli</i> Multidisciplinary Artist</p> <p>Portland, Oregon <i>She/Her/Hers</i></p>	<p>Amanda is a multidisciplinary artist and community organizer with a background in entrepreneurship, event organizing, artist management and dance instruction. Being of Choctaw and Scottish/German descent, preservation of culture is central to her endeavors. Through her work with the NAYA Microenterprise program she assists Native artists and entrepreneurs bring their business plans to life. Her creative works explore heartfelt introspection and dreams connecting diverse audiences with playful whimsy. She is also co-founder of Yolchicahuali Xiuhtecuhtli, a multicultural Mexica dance group.</p>
	<p>Octaviano Merecias Consultant/ DEI Trainer- <i>OHSU</i> Digital Storyteller/Poet</p> <p><i>Previous:</i> Policy/Civic Engmnt Mngr- <i>Latino Network</i></p> <p>Portland, Oregon <i>He/Him/His</i></p>	<p>Octaviano is an Indigenous Mixtec trilingual poet, digital storyteller, researcher and educator from Mexico. He holds a Master's Degree from the School of Language, Culture & Society at Oregon State University and a Teaching Certification from Derek Bok Center at Harvard University. With experience directing and developing STEAM education opportunities focusing on social-emotional brain-targeted practices, he is a recipient of awards for his training specializing in positive youth development, intercultural communication, and effective mentoring practices.</p>

	<p>Molly Pettit Technical Director- <i>Live Wire Radio</i> Partner/Owner- <i>Audio Zen PDX</i> Youth Educator- <i>Young Audiences</i></p> <p>Portland, Oregon <i>She/Her/Hers</i></p>	<p>Molly is an expert in all things sound. She is an audio engineer who is responsible for managing all technical aspects of the nationally syndicated Live Wire Radio show and runs an audio production company designing and running live sound for events. As an educator with Young Audiences of Oregon and SW Washington, she teaches audio engineering to low-income youth through the Live SET program. Having spent years as a performing and recording artist, a dedicated sound tech for touring bands, and mastering multitrack songs in the studio, she is familiar with many layers of the audio technologies and music industry.</p>
	<p>Jessica Lagunas Studio Latino Coordinator - <i>Latino Network</i> IdeAL PDX Coordinator- <i>Teatro Milagro</i> Dancer- <i>Xochipilli</i></p> <p>Portland, Oregon <i>She/Her/Hers</i></p>	<p>Jessica is a photographer, curator and youth educator who is originally from Mexico. Through her program Studio Latino, she coordinates a youth arts and culture program focusing on Latinx youth outreach. She runs the IdeAL Latino Artist Exchange with Teatro Milagro, which keeps her connected to the pulse of Portland's Latino arts community. As a member of the Xochipilli Aztec dance group, she performs in ceremonies that celebrate special events across cultures, connecting with the Northwest Native American and Latinx community.</p>
	<p>Eduardo Cruz Artist/Educator- <i>Huehca Omeyocan</i></p> <p>Portland, Oregon <i>He/Him/His</i></p>	<p>Eduardo is a self taught artist and musician from Mexico. He is the founder and multi-instrumentalist of Huehca Omeyocan, a group dedicated to promoting cultural practices of Mesoamerican people, focused on Prehispanic (Aztec Chichimeca) dance, music, and cultural art education. As a visual artist, the intricate patterns of his freehand metal etchings are often compared to Asian and ancient Mesoamerican motifs. His work explores reclaiming of native identity and history by learning from our ancestors and raising awareness in the community.</p>



www.mixtocommunications.com

Mixto Communications Proposal for Roots and Beats Project

About Mixto Communications

Mixto Communications is a woman- and minority-owned marketing and communications consulting business established in 2014. Founder Ericka Lozano-Buhl began Mixto Communications after more than two decades in local government, higher education, and nonprofits. Working with nonprofits and businesses across the country, she shares expertise that helps clients build meaningful connections in diverse communities. Her work focuses on community engagement, equity + inclusion consulting, strategic planning, branding, and website design. Her clients include Michigan State University, Family Outreach Center, the Oregon Health Equity Alliance, Oregon Public Health Institute, Washington County Human Resources Department, and the California Continuing Care Residents Association (CALCRA).

Client Overview

Roots and Beats Project is a nonprofit youth arts outreach program focused on merging tradition and technology to weave culturally rooted digital storytelling through music and video. Cofounders Stephanie Collier and Cristian Vera Osorio began the organization in 2018. They focus on immigrant, refugee, and ethnic diaspora experiences; they work with Latino and Native American youth in partnership with local nonprofits including Native American Youth and Family Center (NAYA) and Latino Network. Their unique comprehensive programs include folk and ceremonial music, electronic music production, and digital storytelling workshops. The organization currently has a fiscal sponsor and plans to apply for 501(c)3 status in the future. Roots and Beats Project is volunteer-driven with a strong network of unofficial advisors.

Project Goals & Objectives

Roots and Beats Projects is seeking to streamline online presence and integrate web based learning into their educational programming. As part of their anticipated growth, the organization is seeking assistance with branding, website consultation, and website redesign.

Proposed Solution

Mixto Communications proposes to create a brand identity for the organization, including logo development and a brand styling board that includes brand palette and typography / font selections. Once this work is done, Mixto Communications suggests redesigning the existing WordPress website in Squarespace, a more appropriate platform for a small nonprofit with built-in hosting and website security measures.

Scope of Work

Mixto Communications will collaborate with Roots and Beats Project to create a brand identity and redesign the organization's existing website. This project will be completed in phases, with the brand identity work taking place initially prior to moving forward with the website redesign.

- Deliverables
 - Brand identity, including logo development and creation of a brand styling board



www.mixtocommunications.com

- Sitemap of updated website navigation consisting of up to fifteen (15) pages* based on organizational goals and audience
- Fully redesigned and mobile-responsive website in Squarespace
- Migration of selected content from existing WordPress website
- Layout of all content on site, including text and images provided by Roots and Beats Project
- One-hour Squarespace training organization for staff via videoconference
- Customized website management guide
- 30 days of support to answer questions, make minor edits, and / or troubleshoot in the event of any problems

Logo will be provided in full color, if selected; solid black; and solid white. File formats will include web options (JPG and PNG) and print / vector (EPS).

Roots and Beats Project is responsible for gathering and sharing login and password information for website hosting, domain hosting, WordPress, and any other relevant service providers with Mixto Communications. Roots and Beats will provide all written content. Any images provided by Roots and Beats must be high-resolution owned or licensed images. Roots and Beats is responsible for domain registration and annual Squarespace subscription, as well as G Suite subscription if requested.

* Online commerce options are not included in this proposed scope of work. Individual blog posts are not included in the page count unless there are more than twenty (20) pre-existing blog posts. Please note that all websites must comply with the EU General Data Protection Regulation (GDPR). Your website will require Terms and Conditions, a privacy policy, and a cookie banner. Up to three (3) pages of GDPR required content – Terms and Conditions, Privacy Policy, and Cookie Policy pages – are included in this scope of work and do not reduce the site's page count. Client is responsible for providing GDPR-required content; Mixto Communications can provide a vendor referral for Client to purchase templates that can be customized by organizational staff or with the help of a lawyer.

Timeline

The brand identity phase of the project is estimated to take approximately 6-8 weeks to complete. The website redesign phase of the project is estimated to take approximately 12-14 weeks to complete. These estimates depending on the scheduled start date and other factors.

Pricing & Payments

Mixto Communications offers small nonprofits a 20% discount on all work. With this adjustment, the full project is priced at the flat rate of \$6,400, with brand identity work priced at \$2,400 and the website redesign priced at \$4,000. However, due to this organization's focus on equity and inclusion among Latino and Native American youth, Mixto Communications would like to provide an in-kind donation of 75% of this work to Roots and Beats Project. The updated pricing for the full project is \$1,600 with brand identity work



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priced at \$600 and website redesign priced at \$1,000. In addition, Mixto Communications will donate the first year of a Squarespace annual Business Plan (a \$216 value) to Roots and Beats Project; upon transfer of ownership at the completion of the project, Roots and Beats Project will be responsible for updating the payment option in Squarespace for automatic renewal each year.

Additional requested deliverables beyond the listed scope of work are subject to price adjustments. A 50% deposit is due when an agreement is signed; the remaining balance is payable in equal monthly installments invoiced on the first of each month of work. A 5% discount is available for full prepayment via bank transfer.

Should you choose to move forward, I am available once this project is completed to provide ongoing website support as well as assistance with other marketing and communications projects through a monthly Client Care Plan.

Acceptance

If you accept this proposal, I will send a contract detailing the full terms and conditions along with the agreed upon scope of work.

- Yes, please send a contract for review and signature.
 - Please include Phase I work (brand identity)
 - Please include Phase II work (website redesign)

Print Name:

Title:

Signature:

Date:



1535 SE 9th Ave. Portland, Oregon
503.442.1957

June 3rd, 2020

Dear Mount Hood Cable Regulatory Commission:

We are excited to partner with the Roots and Beats Project to offer youth programming at our school in southeast Portland. Our school, Champion Sound, provides professional level hands-on education in music and digital audio production and we are a certified Ableton training center. Though we have predominately focused on adult education, we have recently began offering youth classes and we look forward to working with Roots and Beats Project to make our studio more accessible to a wider youth demographic.

To support this partnership we will contribute the use of our main classroom and production studio space with use of all in house equipment and staff time of onsite manager to host a series of 5-day youth camps. Additionally, we will provide ongoing use of one small office space to be accessed and used as needed by Roots and Beats Project beginning in December 2020. Depending on specific logistics, we estimate this contribution to be valued at \$10,700 over 2 years.

We admire the commitment of Roots and Beats Project to connect with underserved youth, and we trust their work in the community. It's an honor for us to have this opportunity collaborate.

Sincerely,

Anthony Welter
Education Director



May 28, 2020

MHCRC Grants Committee

My name is Pilar Palos and I am the Manager for Youth and Family Services at Hacienda CDC. I am pleased to write this letter in support of our new partnership with the Roots and Beats Project to begin offering music and media arts education as part of our after school program Expresiones. Hacienda CDC was formed in 1992 to provide necessary housing and supportive services in a low-income, predominantly Latino community. Hacienda CDC provides safe, stable homes for over 1600 individuals each year, along with wraparound services to support the continued growth of our community. One of these programs is Expresiones, our housing based, year-round, youth program which provides academic support and enrichment services with support from community partners such as Roots and Beats Project.

This will be the first collaboration Hacienda CDC will have with Roots and Beats but it certainly won't be the last. During these uncharted times, we are grateful for partners that are willing to be flexible and come up with alternative ways to engage with our youth. Hacienda CDC will bring together youth from our Expresiones program interested in Roots and Beats in virtual classrooms to learn and innovate together.

We are still in the formative phases of this partnership, and we plan to launch virtual programming in July with Roots and Beats providing online lessons for youth at multiple Hacienda CDC residential complexes. Pending further developments of protocol related to Covid-19, we hope to begin onsite programming at the start of the next academic school year. We are looking forward to Roots and Beats instructors bringing audio and video equipment to offer hands-on learning opportunities for the youth at our community centers. As part of this partnership, Hacienda CDC will provide the structural support of our Expresiones program, including student recruitment, program space, and marketing of the program on our social media platforms to showcase this collaboration. This contribution is valued at \$20,000 over 2 years.

We are confident that Roots and Beats focus on positive youth development through media arts education and cultural engagement along with their commitment to serving Latino youth will be an excellent fit for our program. We believe this collaboration will further the mission of both of our organizations. Please feel free to contact me if you need any further information.

Sincerely,

Pilar Palos

Manager, Youth and Family Services

ppalos@haciendacdc.org



16126 SE Stark St, Portland, Oregon, 97233
Office: 503.208.2562

Building Our Community Together

To Whom It May Concern,

Hello,

I am the Director of Operations at The Rosewood Initiative on 162nd and Stark. The Rosewood Initiative is a community-based organization that has been implementing neighbor-led strategies since 2010, to build an equitable, safe, healthy, and vibrant community. Our community center, Rosewood, provides a space for people to gather, connect to resources, celebrate and work on projects that improve their lives and the community. As we grow our impact, we are making a transformational change to the conditions in the community that make it possible for everyone to thrive.

I am writing this letter in support of Stephanie and Cristian of Roots and Beats Although we have not worked together yet, I am excited and confident that Roots and Beats programming will be a valuable asset here at Rosewood. Their dedication and commitment to high quality and affirming programming is evident. We are happy to partner with them on culturally relevant arts programming, a much needed resource in our community. The value of our contribution of space rental and staff time over the next 2 years is estimated at \$5000.

Yoana Molina Marcial
Director of Operations The Rosewood Initiative
Director of Guerreras Latinas The Rosewood Initiative



Social Justice Action Center
400 SE 12th Ave
Portland, OR 97214

June 5th, 2020

Dear Grants Committee

I am writing in support of the Roots and Beats Project on behalf of the Social Justice Action Center (SJAC). We are a grassroots nonprofit providing accessible community space in support of social justice organizing and education, as well as providing low-income housing in SE Portland. We are small, all-volunteer run organization but we are thrilled to share the resources we have.

SJAC is able to offer Roots and Beats Project free venue rental for their youth education workshops and community events. Our space rental fee is valued at \$50 for half-day events, however we can waive this fee, where applicable, for nonprofit community projects such as Roots and Beats. We will also offer volunteer staff time in support of Roots and Beats programming that occurs in our space. With the series of events we have planned, our contribution to their youth media arts programming is valued at a minimum of \$2700.

Feel free to contact me if you have any further questions.

Sincerely,

Robert Van Pelt
Board President
socialjusticeactioncenter@gmail.com

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

This Agreement is between the Mt. Hood Cable Regulatory Commission (Commission), through the Office for Community Technology (OCT), and Slavic Community Center of NW (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 Slavic Immigrant and Refugee Stories/Video Series Project.

AGREEMENT:

1. Grant Amount, Use of Grant

Grantee is awarded a total amount of \$38,205 or 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. 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 \$38,205 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.

No later than October 15, 2020, Grantee shall submit to the Project Manager supporting documentation of actual expenditures made against the Grant advance amount through September 30, 2020. Supporting documentation 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 financial documentation of Grant project expenditures or alternative reporting schedules for the Grant advance amount.

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.

4. Financial 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 one (1) year 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. An example of the range of report information collected is attached to this Agreement as Attachment 2. 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 July 1, 2020 through December 31, 2020; January 1, 2021 through June 30, 2021; July 1, 2021 through December 31, 2021; January 1, 2022 through June 30, 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 September 30, 2022.

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 are 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 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

Subject to the limitations and conditions of the Oregon Constitution, Article XI, Sections 7 and 9, and the Oregon Tort Claims Act (ORS 30.260 through 30.300), the parties agree to indemnify and hold one another harmless from any loss, damage, injury, claim, or demand arising from their respective activities in connection with this Grant. Neither party shall be liable for any loss, damage, claim, or demand arising from the negligence of the other party or its agents or employees.

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. 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, 2020 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, December 31, 2022.

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's Project Manager before any obligations are incurred; or

(b) Mutual written agreement of the Grantee and Commission's Project Manager.

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
PO Box 745
Portland, OR 97207-0745
Email: rana@mhcrc.org

If to Grantee:

Attn: Timur Holove, Creative Director
Slavic Community Center of NW
17229 SE Division St.
Portland, OR 97236
Email: info@slavicfamily.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: Slavic Immigrant and Refugee
Stories /Video Series

GRANTEE: Slavic Community Center of NW

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

01160 - 2020 Community Technology Grants

01330 - Slavic Immigrant and Refugee Stories / Video Series

Community Technology Grants

Status:	Submitted
Original Submitted Date:	04/29/2020 12:31 PM
Last Submitted Date:	05/20/2020 11:19 AM

Primary Contact

Name:	Timur	I	Holove
	<small>Salutation</small>	<small>First Name</small>	<small>Middle Name</small> <small>Last Name</small>
Email:	info@slavicfamily.org		
Phone:*	503-544-3667		
	<small>Phone</small>	<small>Ext.</small>	
Title:	Creative Director		

Organization Information

Organization Name:	Slavic Community Center of NW		
Organization Type:	Non-Profit Entity		
Tax ID			
Organization Address:	17229 SE Divsion St		
City*	Portland	Oregon	97236
	<small>City</small>	<small>State/Province</small>	<small>Postal Code/Zip</small>
Phone:	971-319-1130		

Executive Summary

[Executive Summary](#)

The Executive Summary is your opportunity to introduce your project. The Executive Summary should briefly cover the core aspects of the project and address the following questions as applicable: Who are the communities to be served? What community need is the project designed to address? What public benefit area will the project focus on? What are the anticipated outcomes? How will the proposed technology solution address the identified needs and public benefit area? What types of programming will you produce and share on the community access channels? As applicable, what organizations are participating as project partners?

The primary beneficiaries of this project are the underserved immigrants and refugees that came from Eastern Europe and former Soviet Republics. People often fled totalitarian regimes and their community involvement was unwelcomed unless it was aligned with the government agenda. During the current political climate, it's hard for immigrants to be accepted and understood, with this project we also want to show that the United States is still a country that welcomes all and that their community involvement can make a big difference. By creating this video series we will show the struggles people had to go through in order to come here and build a new life. There are people in the community that has created successful companies, work for the city, or opened non-profit organizations that make a real difference. We will find at least 12 people that have an interesting story to tell about how they immigrated to the United States, how they settled here, and how they found their calling. Our main criteria, of course, is to find people that are involved in the community building so they can encourage others. They will share their stories on how it was there and how here in the United States states things are very different and that by doing certain things you can build a better future for their family. We would film at least 12 video programs that will then be submitted to OpenSigna/MetroEast. We will also conduct an initial online survey and a survey at the end of the project to see if the video series made an impact and improved community involvement. We estimate that our videos would reach over 50,000 people that speak Russian and Ukrainian and by submitting to OpenSignal we can potentially reach another 400,000 people that understand English.

The technology would benefit the public by allowing us to capture these unique and amazing stories; share and preserve them for future generations and would lead to improved community involvement. We would also use people from the community to use the provided technology to work on the series; filming, editing, and helping select people to interview.

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Project Narrative

Total Grant Funds:	\$38,205.00
Total Match Funds:	\$47,553.18
Total Funds:	\$85,758.18
Proposed Technology	Video production equipment
Public Benefit Area	Improving Community Involvement
Project Purpose	

In defining the project purpose, applicants must:

Oregon is known to have a very big Slavic population. Some sources claim that Russian is the third most spoken language in the state of Oregon and the big part of that community lives in the Portland metro area. The majority of those people fled former Soviet republics and witnessed persecution and discrimination from the government first hand. They experience religious and in many cases political persecution. Any kind of activism or community involvement was banned and not welcomed unless it was aligned with the government agenda. This of course left a big scar on people that had an opportunity to immigrate. As a community-based organization, we see that people who live here still have that stereotype and don't want to get involved in any kind of community work, fearing the potential consequences. People have a tendency to live in their own community bubbles without caring for what's going on in the city. Slavic Community Center of NW has been addressing this issue for some time now and we saw success in our other projects that helped find people within the Slavic community who decided to make a difference.

Our goal is to break the stereotypes and cultural barriers by highlighting stories of immigrants and refugees within the community, people that decided to step-up and get involved in making a difference. There are people in the community that have created successful companies, work for the city, teachers, parents that are heavily involved in PTA or people who open non-profit organizations that make a real difference. We will find at least 12 people that have an interesting story to tell about how they immigrated to the United States, how they settled here, and how they found their calling. Our main criteria, of course, are to find people that are involved in the community building. The way we will do this is by reaching out to the community using local Slavic Radio and social media. We will ask community members to nominate people that they think are making a difference, of course, there might be more than just twelve, and if so we will be making more videos. We think that by highlighting such stories people will be encouraged to get more involved and maybe even find an organization that they can volunteer or work for from one of our programs. Also with the current political climate, it's hard for immigrants to be accepted and understood, with this project we want to show that the United States is still a country that welcomes all.

We will create a series of at least twelve 25-50 minute high-quality video programs with the community members that decided to step up and make a change. These videos will be filmed on location using the purchased equipment and will involve a group of our staff and volunteers. We expect to film, produce, and submit to community media channels at least one video per month over the course of our project. We will ask people to share their old video and photos, film where they live now and maybe even work and how their work is making a difference in the community. We will also do an initial, online survey and ask people about their involvement in the community and what if anything is stopping them from being more involved. The survey would be emailed to our supporters, we have a list that contains 2,077 emails. We will also share the survey on social media, in local Slavic groups. We don't anticipate that everyone will respond to the survey and hope to have at least 100 people that will respond to it.

The same survey would run again at the end of the project to see if there was an increase. We would like to film in Russian, Ukrainian, English and would dub or add subtitles so it would reach the English speaking community as well. We estimate that it would reach over 50,000 people that speak Russian and Ukrainian and by submitting to OpenSignal we can potentially reach another 400,000 people. We are planning to use the funded technology to film a community series and use OpenSignal, Metro East, and of course social media to promote the video series. We will also share the video on Facebook Watch and YouTube. We would like to purchase new Canon cameras, a set of Zeiss Lenses that would give us a good picture, and upgrade our sound equipment to newer Sennheiser lapel mics and a microphone boom. The two camera stabilization modules would also help create stable motion in the shot. We want to create quality content and the above equipment will allow us to do that. We decided to propose these cameras because they are not as expensive as some other cameras out there but produce good results and also are also very durable and can be used out in the environment and will serve our center for a long time. The technology would benefit the public by allowing us to capture these unique and amazing stories; share and preserve them for future generations and would lead to more and improved community involvement.

We project that at least 10 people will be directly involved in the producing the videos. Timur Holove is the project director. He will oversee all of the components of the project. He will be responsible for creating outreach campaigns and finding individuals to interview. He will also be the one who is going to submit the programs to OpenSignal and provide progress reports to MHCRC. The video director will be a person that is on location making sure that we get enough quality material before returning for the shoot. The two-camera operators, Roman Krivochapov and Yuri Konotop will be on the camera during the shoot to make sure that the shot is in focus and change camera angles as needed. We would also have a sound engineer to monitor and record the sound as well as a host who will conduct the interviews. Bogdan Tee will be working on editing the videos when they are shot and getting them ready to submit to community media channels.

We hope to start our outreach process in early July/August by reaching out to the community and running our initial community involvement survey. The goal is to start filming the first program in late September, early October, with the first submission to community channels in Mid October. After that, we will be on schedule to film, edit and submit one program a month. After filming every three videos we would take a short break to evaluate our work and see if there is anything that we need to do in order to make them more effective. We expect to have the final episode submitted to community channels in December 2021.

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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.

We will be keeping a spreadsheet with project progress and any problems that we come across and lessons learned. At the beginning of the project, we will do an initial online survey to document the current state of community involvement. The initial survey will have three simple questions.

Question one "If you are involved in any community activities (yes/no)

Question two if yes "What type of community activity are you involved. This question will have a field where people can type in their answers.

The third question will be if people answered no to the first question (What is stopping you from being more involved?), this will also be a field where people can type in their answer.

The survey will run for a few months and will allow us to have a benchmark prior to working on the videos and help us further understand what is causing this problem. The results will be shared with MHCRC during the first progress report.

Will will then move to the second phase of producing the videos and will submit at least 12 videos to OpenSignal and MetroEast.

At the end, we will conduct a second survey with the same three questions but also add an additional two.

If people have seen our videos? (Yes/No) if Yes on which platform.

If these videos encouraged them to be more involved in the community? (Yes/No)

The results of this survey will also be shared with MHCRC during our final report and would allow us to compare if in fact, the video series led to more community involvement.

(This field has a character limit of 8000)

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.

We will be partnering with local businesses and organizations that will be providing us with in-kind, financial, and talent resources. These include Afisha magazine, Radio Slavic family, AMEX insurance agency, and Pacific Chiropractic. Afisha will be providing us two pages spread in the magazine to promote the series to the community offline (\$4749) and donate \$400 towards online marketing, promoting the series and the survey. Radio Slavic family will provide us with airtime to run the programs and promote the programs and look for community members that we can do a story about (\$8400). Pacific Chiropractic will donate \$498 for Adobe subscription. AMEX insurance will donate funds to pay for online promotion of the series through social media (\$2000).

(This field has a character limit of 4000)

PROJECT FEASIBILITY SECTION includes: Technical Design, Implementation Plan, Organizational Capacity 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 access channels; and the plans for maintaining and upgrading the system or equipment in the future.

Our current equipment is made for a studio setting, which is internally connected to video mixers and switchers. Since most of the filming will be done on-location we wanted to find equipment that is not bulky and easy to transport and setup. The Canon cameras are small, offer amazing quality, easy to maintain, offer many inexpensive accessories, and are built to last a very long time. We will be filming interviews with two and sometimes three people and will need at least two cameras and three lapel microphones to archive quality picture and sound. With the jib and slider, we can capture b-roll footage for our programs. The Blackmagic video assist will allow us to view the footage on location to determine if it's in focus and check the sound. With the technology constantly changing the proposed equipment will allow us to be ready for the near future. We always submit our content in HD and it's just a matter of time before we will see 4k broadcasts, the proposed equipment will allow us to be ready for the near future. Our organization has trained volunteers and staff that know how to handle video equipment with care. We do quarterly maintenance of all of our equipment, cleaning, and firmware upgrades to make sure that it's clean and up to date. We also have a safe where we keep the equipment that is not being used.

(This field has a character limit of 10000)

Proposed Project Start and End Date:

Projects may include timelines of up to 36 months.

Proposed Start Date (month/year) 07/2020

Proposed End Date (month/year) 07/2022

Implementation Plan

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

We will begin by creating a spreadsheet with goals and spend a few months coming up with questions for the story. One of the major tasks is to look for people to interview, we will spend some time doing outreach. With the help of our partners, we will ask the community if they know people who are willing to share their stories on camera. Then we will reach out to those people and do an off-camera interview prior to filming it.

When we get the equipment we will start filming the programs. The goal is to film and edit at least one program a month. We are expecting to spend at least one day shooting on location and a few weeks editing the footage. When done, we will submit the finished material to community access channels and upload them to our YouTube and Facebook pages. With the current COVID-19 situation we are expecting to begin filming at the end of September, early October 2020.

Here is the breakdown of our plan.

July 2020 - Purchase Equipment

July/August 2020 - Outreach: Begin initial survey. Ask people about their involvement and the barriers they face.

July/August 2020 - Work with the community to identify people to interview.

July/August 2020 - Work on questions for the interviewers

September 2020 - Reach out to people that were nominated by the community see, narrow down the list if needed.

September 2020 - Plan 1st program

September/October 2020 - Film 1st program

October 2020 - Submit 1st program to OpenSignal/Share on Social Media

Early November 2020 - Plan 2nd program

Mid-November 2020 - Film 2nd program

Late November 2020 - Submit 2nd program to OpenSignal/Share on Social Media Early December 2020 - Plan 3rd program

Mid-December 2020 - Film 3rd program

Late December 2020 - Submit 3rd program to OpenSignal/Share on Social Media

January 2021 Evaluate finished programs / Measure outcome

Early February 2021 - Plan 4th program

Mid February 2021 - Film 4th program

Late February 2021- Submit 4th program to OpenSignal/Share on Social Media

Early March 2021 - Plan 5th program

Mid-March 2021 - Film 5th program

Late March 2021 - Submit 5th program to OpenSignal/Share on Social Media

Early April 2021 - Plan 6th program

Mid-April 2021- Film 6th program

Late April 2021 - Submit 6th program to OpenSignal/Share on Social Media

May 2021 - Evaluate finished programs / Measure outcome Early

Early June 2021 - Plan 7th program

Mid-June 2021 - Film 7th program

Late June 2021 - Submit 7th program to OpenSignal/Share on Social Media Early

July 2021 - Plan 8th program

Mid-July 2021 - Film 8th program

Late July 2021 - Submit 8th program to OpenSignal/Share on Social Media

Early August 2021 - Plan 9th program

Mid August 2021 - Film 9th program

Late August 2021 - Submit 9th program to OpenSignal/Share on Social Media

September 2021 - Evaluate finished programs / Measure outcome

Early October 2021 - Plan 10th program

Mid-October 2021 Film 10th program

Late October 2021 - Submit 10th program to OpenSignal/Share on Social Media Early November 2021 - Plan 11th program

Mid-November 2021 - Film 11th program

Late November 2021 - Submit 11th program to OpenSignal/Share on Social Media Early December 2021 - Plan 12 program

Mid-December 2021 - Film 12 program

Late December 2021 - Submit 12th program to OpenSignal/Share on Social Media

January 2022 - Evaluate finished programs / Measure outcome

January 2022 - Launch a second survey asking people about their involvement and if the video made an impact.

January/February 2022 - Evaluate the whole project /Measure outcome of the whole project

The reason the proposed end date of the project is July 2022 is that we want to have extra time in case we need to adjust our schedule due to the covid-19 situation.

(This field has a character limit of 21000)

Organization Capacity

The applicant should demonstrate the Organization's capacity to successfully integrate the project into the organization.

Our organization has the capacity and experience to complete such projects. We have more than 30 trained volunteers with various skills. They can interview subjects, film, edit, and promote the programs. We also have staff that will be in charge of this project. Timur Holove will be the project director and will be in charge of tracking the progress and submitting the programs to OpenSignal and Metro East. Andrey Nekrasov and Olga Sherbakova will be conducting the interviews. Roman Krivochapov and Yuri Konotop will be operating the cameras and Bogdan Tee will be in charge of editing the programs. Some of our volunteers will be in charge of smaller tasks like makeup, running the lights, and monitoring the sound when at the location. We have worked and completed multiple projects with different organizations to do outreach to the Slavic community. We worked with the Multnomah County Health Department on reaching people about the Superfund (dangers of eating fish from Willmage river), we did multiple community seminars and safety walks with PBOT and also helped them reach the Slavic community using social media, we partnered with USFS and helped them reach and educate the Slavic community about the national lands. We completed the project with MHCRC which helped find leaders in the community who decided to create their own programs for public access. Prior to the covid-19 situation, we would submit content to OpenSignal on a regular basis as of today there were over 50 programs. The content was filmed in our studio on a variety of different topics with different community and city organizations, which were a direct result of the previous project with MHCRC. Produced content is in Russian or Ukrainian to directly benefit the underserved and underrepresented community.

(This field has a character limit of 5500)

Measurable Project Outcomes

What project outcomes do you hope to achieve for the identified community or targeted beneficiaries through the use of the proposed technology?

There will be two ways we will measure the outcome. One of which the production and submission of the 12 videos to the community channels OpenSignal and MetroEast. We will submit one video each month. The second outcome is the increase in community involvement which will be measure by two surveys. One at the beginning and one at the end.

Budget Narrative

Budget Narrative

Personal

Video Director \$32.83/hr*8hr per episode for 12 *The video director will be a person that is on location making sure that we get enough quality material before returning for the shoot.*
(\$3151.86) (M)

Camera Operators \$32.74/hr*8hr per/eps*2 people The two-camera operators, Roman Krivochapov and Yuri Konotop will be on the camera during the shoot to make sure that the shot is in focus and change camera angles as needed. (\$6286.08) (M)

On location Sound engineer \$20.76 *8hr per episode Sound engineer to monitor and record the sound, Holding mic booms when needed. (\$1992.96) (M)

Video Editor \$25.35/hr*8hrs per episode * 12 eps Bogdan Tee will be working on editing the videos when they are shot and getting them ready to submit to community media channels.
(\$2433.6) (M)

Video Host \$25.38/hr*16 hours Interviewing the people on camera (\$4872.96) (M)

Project Director \$51.76/hr*16 hrs per/eps * 12 eps Timur Holove is the project director. He will oversee all of the components of the project. He will be responsible for creating outreach campaigns and finding individuals to interview. He will also be the one who is going to submit the programs to OpenSignal and provide progress reports to MHCRC. (\$9937.92) (M)

Equipment

Canon Cameras (https://www.bhphotovideo.com/c/product/1134579-REG/canon_0635c002_eos_c300_mark_ii.html) 8,999.00 * 2 = 17,998 (G)

Sennheiser Lapel Mics (https://www.bhphotovideo.com/c/product/1385688-REG/sennheiser_ew_512p_g4_aw_ew_512p_g4_pro.html) * 3 \$899=\$2,697(G)

Sennheiser Boom (https://www.bhphotovideo.com/c/product/1198906-REG/sennheiser_mkh_416_p48_short_shotgun.html)= \$1,348.00 (G)

ZEISS Milvus ZE Super Speed 4-Lens Bundle (https://www.bhphotovideo.com/c/product/1395149-REG/zeiss_2257_887_milvus_ze_super_speed.html) = \$8,886.00 (G)

RHINO ARC II Slider (<https://rhinocameragear.com/products/rhino-arc-ii?variant=15995987001416>)=\$2,350.00 (G)

Blackmagic (https://www.bhphotovideo.com/c/product/1507213-REG/blackmagic_design_hyperd_avidal2_7hrd_video_assist_7_monitor.html)=\$995 (G)

Eelkrone JibOne Bundle #43 with Focus module (<https://edelkrone.com/products/jibone>) \$3,228 (G)

Contractual Match

Light operator: \$24.49*8hrs per episode * 12 eps: Providing lighting support at shoots.
\$2,351.04 (M)

Promotion in Slavic magazine 395 * 12 =\$ 4749 (M)

Radio promotion \$700 *12 = \$8400 (M)

Facebook Ads \$200 per episode *12=\$2400 (M)

Adobe Subscribtion \$498 (M)

Training

Hire video expert that will provide initial training on using the equipment \$700 | \$90/hr x 8hr| Training from ProPhoto Supply (G)

Lynda 2 year subscribtion \$479.76 (M)

Statement of Matching Resources

A project will not be considered eligible for funding unless the applicant documents the capacity to supply matching resources of at least 50 percent (50%) of the total project cost.

The Statement of Matching Resources is essential to understanding which project costs identified in the Budget Narrative and the line Item Budget will be supported by the applicant organization and which project cost will be supported by Project Partners.

We have people who have worked with us in the past to help us throughout our projects. The matching resources will come from people who will dedicate their time and skills for this project. Some of our partners will help us by providing us with print space in the publications and air time on the radio. So we can reach out to more people and get them involved. Slavic Community Center will be matching the \$28,675.38 in personal time. Afisha will provide marketing in their magazine valued at \$4749, Slavic Family Radio will provide \$8400 in airtime. Our supporting partners will provide us with \$2,898 to pay for promotion online and purchase Adobe subscription. Slavic Community Center of NW will be matching personnel and volunteer resources.

Video Director \$32.83/hr*8hr per episode for 12 *The video director will be a person that is on location making sure that we get enough quality material before returning for the shoot.* (\$3151.86) (M)

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Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$28,675.38	\$28,675.38
Education and Training	\$700.00	\$479.76	\$1,179.76
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$18,398.04	\$18,398.04
Equipment	\$37,505.00	\$0.00	\$37,505.00
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$0.00	\$0.00	\$0.00
Totals	\$38,205.00	\$47,553.18	\$85,758.18

Final Application Signature

Signature of Duly Authorized Representative

Timur Holove

Date

04/29/2020

Title	Board Chair
Phone	503-544-3667
E-mail	timur@slavicfamily.org

Supplemental Material Attachments

File Name	Description	File Size
Slavic Immigrant and Refugees Stories (1).xlsx	Project Timeline	11 KB
SlavicFamilyBoard.xlsx	Board Members	9 KB

Partner Commitment Letter(s)

File Name	Description	File Size
AFISHA-MHRC.pdf	Afisha	105 KB
AMEX-MHRC.pdf	AMEX	91 KB
Mt Hood Regulatory Commission Letter 5.1.2020.docx.pdf	Support Letter from MCHD	117 KB
PACIFIC-MHRC.pdf	PACIFIC	157 KB
PIN-MHRC.pdf	PIN/RADIO	78 KB

Afisha magazine

April 7th, 2020

Our company Afisha Russian Advertising agency is providing \$4749 in-kind donation (in the form of advertising space) and \$400 in funds to Slavic Community Center of NW for the purpose of promoting their project "Slavic Immigrant and Refugee Stories / Video Series" to the Slavic community. We have collaborated with them on other projects before and support their dedication and hard work.



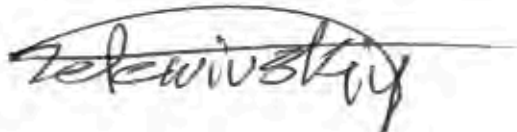
Andrey Nekrasov
Editor-in-Chief

Amex Insurance Group, LLC
36719 Indian Summer St
Sandy, OR 97055
Office 503-762-4555

To MHRC:

We are proud to offer our support to the Slavic Community Center of NW. This organization has been doing an excellent job in the Slavic community. They are a very passionate and dedicated group that strives to make the community stronger and better. They have put together many wonderful events throughout the year that we have supported. We want to offer a one-time donation of \$2000 to support their Slavic Immigrant Stories project. I've spoken to someone in the organization about the project and it sounds like it will make a big impact on our community.

Roman Zelenivskiy

A handwritten signature in black ink that reads "Zelenivskiy". The signature is written in a cursive style with a long horizontal stroke above the letters.

Environmental Health Services

May 1, 2020

Mt Hood Cable Regulatory Commission
111 SW Columbia Street Suite 600
Portland, Oregon 97201

Dear MHCRC,

We collaborated with the Slavic Community Center of NW at the Slavic Culture Festival to educate the community about the Portland Harbor Superfund Site and the health risks of eating certain resident fish. The connection they have with the community is outstanding and far-reaching. We will continue to collaborate in the future to share valuable health information.

I highly recommend working with the Slavic Community Center of NW and encourage you to support their work. They are respected and well known in the Slavic community.

Kind regards,

Beth Appert, MPH
Program Specialist

April 27, 2020

Mount Hood Cable Regulatory Commission (MHCRC)
11 SW Columbia St. Ste 600
Portland, OR 97201

Dear MHCRC,

Pacific Chiropractic & Wellness Center supports the Slavic Community Center of NW Inc as a capable, competent, and well positioned organization. We will continue to work with them to reach out to the Slavic community and help them fund their project.

Sincerely,



Jeffrey Anderson, DC

PACIFIC CHIROPRACTIC & WELLNESS CENTER
17221 SE Division St., S-21
Portland, Or 97236
Tel: 503.760.0778

PACIFIC CHIROPRACTIC & WELLNESS CENTER
12014 SE Mill Plain Blvd., S-120
Vancouver, WA 98684
Tel: 360.892.0199

PIN Investments, Inc
17225 SE Division Street
Portland OR 97236
503.317.6933

April 28, 2020

To whom it may concern.

KXPD-AM 1040 Radio will be providing outreach opportunities for the Slavic Community Center of NW in order to do outreach and promote their project (Slavic Immigrant Stories). We have worked with SCC of NW in the past, they do a lot of work in the community and we would love to support them in any way we can. We will be doing an in-kind donation of \$8400 worth of airtime and radio spots.

Sincerely,

A handwritten signature in black ink, appearing to be 'Irina Baranova', written over a horizontal line.

Irina Baranova president of PIN Investments, Inc

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 North Northeast Business Association (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 PDX Black Rose Podcast and Video Series Project.

AGREEMENT:

1. Grant Amount, Use of Grant

Grantee is awarded a total amount of \$56,200 or 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. 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 \$56,200 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.

No later than October 15, 2020, Grantee shall submit to the Project Manager supporting documentation of actual expenditures made against the Grant advance amount through September 30, 2020. Supporting documentation 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 financial documentation of Grant project expenditures or alternative reporting schedules for the Grant advance amount.

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.

4. Financial 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 one (1) year 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. An example of the range of report information collected is attached to this Agreement as Attachment 2. 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 July 1, 2020 through December 31, 2020; January 1, 2021 through June 30, 2021; July 1, 2021 through December 31, 2021; January 1, 2022 through June 30, 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 September 30, 2022.

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 are 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 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

Subject to the limitations and conditions of the Oregon Constitution, Article XI, Sections 7 and 9, and the Oregon Tort Claims Act (ORS 30.260 through 30.300), the parties agree to indemnify and hold one another harmless from any loss, damage, injury, claim, or demand arising from their respective activities in connection with this Grant. Neither party shall be liable for any loss, damage, claim, or demand arising from the negligence of the other party or its agents or employees.

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. 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, 2020 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, December 31, 2022.

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's Project Manager before any obligations are incurred; or
- (b) Mutual written agreement of the Grantee and Commission's Project Manager.

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
PO Box 745
Portland, OR 97207-0745
Email: rana@mhcrc.org

If to Grantee:

Attn: Fawn Aberson, Outreach Coordinator
The North Northeast Business Association
P.O. Box 11565
Portland, OR 97211
Email: Fawnaberson@gmail.com

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: PDX Black Rose Podcast and Video Series

GRANTEE: The North Northeast Business Association

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

01160 - 2020 Community Technology Grants

01336 - PDX Black Rose Podcast & Video Series

Community Technology Grants

Status:	Submitted
Original Submitted Date:	04/27/2020 3:45 PM
Last Submitted Date:	06/02/2020 4:51 PM

Primary Contact

Name:	Ms.	Fawn	Raachel	Aberson
	Salutation	First Name	Middle Name	Last Name
Email:	Fawnaberson@gmail.com			
Phone:*	971-388-3117			
	Phone	Ext.		
Title:	Outreach Coordinator			

Organization Information

Organization Name:	The North Northeast Business Association		
Organization Type:	Non-Profit Entity		
Tax ID			
Organization Address:	P O box 11565		
City*	Portland	Oregon	97211
	City	State/Province	Postal Code/Zip
Phone:	503-841-5032		

Executive Summary

Executive Summary

The Executive Summary is your opportunity to introduce your project. The Executive Summary should briefly cover the core aspects of the project and address the following questions as applicable: Who are the communities to be served? What community need is the project designed to address? What public benefit area will the project focus on? What are the anticipated outcomes? How will the proposed technology solution address the identified needs and public benefit area? What types of programming will you produce and share on the community access channels? As applicable, what organizations are participating as project partners?

On behalf of the Soul District Business Association, we would like to thank you for your consideration of funding support for our youth entrepreneur training program called the PDX Black Rose Podcast and Video Series (PDXBRPVS). Over the course of 24 months, PDXBRPVS will provide 20 underserved, Black, aspiring filmmaking entrepreneurs ages 16-24 with 70 hours of paid training in the practical use of professional grade audio visual technology. They will use these skills to create a series of video podcast episodes that will focus on showcasing the stories of 20 plus Black newsmakers. The goal for creating these videos will be to assist in eradicating the perceptions of fragmentation that exist in within our Black community and reduce disparities for our participants who have limited access to digital communication tools and training of this nature. We have Black professionals, peers and mentors dispersed all over our "Rose City". We are engaged with successful organizations and businesses, we have knowledge, resources and employ best practices that could elevate the broader base of our Black community, but for too long we have wrestled with being disconnected from one another. There is a beautiful African proverb that says, 'when spiders unite they can tie up a Lion'. When we connect as a Black community we are powerful. With the help of MHCRC grant dollars, and through culturally responsive story sharing, we will be able to provide that empowerment for our aspiring youth filmmakers and the Black community at large. Funds will allow us to purchase the technology equipment and supportive materials to build a studio space at our headquarters, where we can capture and record high quality video and sound to improve the quality of content we share on public television through community media centers. We will work closely with our project partners at Elevate Oregon to help identify, recruit and provide ongoing mentoring for these 20 youth. We will work with our project partners at Iltopia Studios who will meet with the youth for 5 hours each week for 14 weeks to provide the technical training skills necessary to create successful video podcast episode and share this content on public television via Open Signal and other community media centers. All our partners will work with our youth to identify 20 various Black newsmakers to feature on these televised episodes. Additionally, our project partners at Instrument, a digital media agency, will help work with our youth to host public screenings of their films as well as provide them with post-training job shadowing opportunities. Not only will this program provide much needed skill development and professional relationship making for our youth entrepreneur participants, it will also serve as a platform for them and other Black community members to broadcast the critical conversations we are having with each other on topics that matter the most in our quest to elevate our socioeconomic conditions.

The PDXBRPVS will prioritize Black voices and images whose relevant subject matters continue to be overshadowed on the airwaves and soundwaves by the priorities of the predominately white culture with deep pockets and large megaphones. For too long we have lived with the trauma caused by this dominant voice who has spoken for our Black community regarding Black issues rather than giving us the floor as both subjects and conversers, behind and in front of the camera. The PDXBRPVS will be program where we openly talk about race in fully animated participation with our Black youth and our Black community; where we can let our guard down and not have to worry about being judged or disrespected; where we share our resources, our lived experiences, our knowledge and our hearts; where being a Black Rose, in the City of Roses, is a symbol of inspiration that ushers in a new era of hope; where we can grow the perceptions of Capability, Significance and Influence that live within us all.

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Project Narrative	
Total Grant Funds:	\$56,200.00
Total Match Funds:	\$69,200.00
Total Funds:	\$125,400.00
Proposed Technology	Video production equipment

Public Benefit Area

Reducing Disparities for Underserved Communities

Project Purpose

In defining the project purpose, applicants must:

It is 2020, and yet the digital divide is still all too prevalent in our Black community. One in three Black Americans still don't have access to computer technology in their homes, and 35 percent of Black households do not have broadband. As a byproduct of this barrier, access to online technology training and education, or the ability to develop skills with video and audio tools, (i.e. cameras, audio, lighting, any of which tend to emerge as add-ons when technology usage is more common) is also deeply impacted. Further exacerbating this divide, is that all of this culminates into a serious challenge for our Black community to effectively create and share quality content from our perspectives that are culturally responsive in nature addressing serious issues. As a result, our voices are left out of critical conversations that are being had about our own conditions.

Both historically and present-day, there are spaces that were never made for Black involvement in our City and State. A stark example can be especially noticed in digital dialogue. There are very few Black television or radio personalities, reporters or lead broadcast show hosts in our local communities. There are very few featured stories of Black newsmakers on our local airwaves and of the scarce that do make it on, they are generally prompted in their dialogue by non-Black interviewers who may not have the ability to engage in the core issues of the dialogue simply because they lack the perspective of what it means to be Black in Oregon & America.

With the help of funding support from MHCRC and through our PDX Black Rose Podcast and video series, we will be able to procure professional grade video and audio technology equipment /materials to help bridge this digital divide by creating a technology space where we can provide access for young Black, underserved, aspiring filmmaking entrepreneurs (ages 16-24) to receive professional digital production training. With the help of our project partners at Elevate Oregon, we will recruit these youth during a series of videotaped casting calls to identify 10 program participants to enroll in one of two training sessions over the course of 24 months. Training will be provided by our internal staff and our partners from Iltopia Studios, a Black owned creative media production agency. Each training session will last for 14 weeks with technical instruction to youth for 5 hours each week. Each training session will last for 14 weeks with technical instruction to youth for 5 hours each week. Simultaneously for 7 of those 14 weeks they will log in an additional 15 hours per week practicing their learned skills by weaving it into their daily duties. This brings the total training hours to 175. During this time they will get hands on practice, with the guidance of in person and online training, to understanding how to operate professional grade digital cameras, computers, audio sound, lighting and editing software. Using these skills they will create 30 minute video podcast episodes and learn and implement the procedures on how to upload their content through community media outlet channels to share their stories with the broader Portland audience. Additionally, our filmmakers in training will be given a public screening opportunity, thanks to our screening site hosts & digital media partners at Instrument, where they can showcase their final films and engage in a meaningful question and answer session with the attending public. Instrument will also be providing each of our youth opportunities to job shadow for a day alongside their professional tech staff in their state of the art facilities. This will provide a priceless opportunity for them to forge career building relationships with industry mentors.

Utilizing skills developed from this training, they will focus on creating quality content that features the shared discussions our Black community newsmakers are having with each other on issues that are critical to Black upward mobility. With guidance from our leadership team, our young filmmakers will be introduced to and will interview 20 plus Black newsmakers who are business owners, politicians, healthcare providers, event producers, community activist, policy makers and more. Our filmmakers will have the unique access to interview and film these newsmakers as they share key economic development information like; access to grants, loans and technical training to assist with personal or professional growth; livability issues around real estate and housing; ways to get involved in civic and social governing committees that can improve the ways our Black community might use public transportation, access higher education or healthcare; or how we can support Black artist/creatives. The PDXBRPVS will serve to address MHCRC's prioritized public benefit area of reducing disparities in our underserved Black community who have limited access to information, communication tools and training.

PDXBRPVS will not only provide much needed skill development for our youth participants to be more competitive in achieving access to higher education or gainful employment; it will also serve as a platform to reconnect the displaced and fragmented Black community within our City and State. Our platform will be used to send a message that Black voices need not be ventriloquized by White voices in order to be heard.

Timing for this project is more critical than ever as the Covid-19 viral pandemic has layered on top of the already entrenched inequalities our Black community is facing and the current civil unrest as race relations in our country are unleashing a fury of emotions that are impacting our daily lives. As we begin to gather data from the life and economic losses of these events, it is clear that the push to "Get back to work as normal" is not something that will occur with mere apathetic tolerance. It is clear that our Black community is no longer interested in normalizing the acceptance of poverty in our community, representing our State

in higher unemployment rates and lower wages than our White counterparts, and working in lower paying industries. We no longer want to normalize being represented as 2% of our State's population but 10% of its incarcerated. We no longer want to normalize being at the top of health disparities like diabetes, high blood pressure, breast cancer and heart disease. And we certainly are no longer willing to normalize systemic practices of physical brutality based upon the color our skin, or other systemic racist practices that fragmenting our community that make it difficult to find Black business and Black driven causes for us to support with our dollars, our representation and our service.

On the contrary, through PDXBRPVS our young filmmakers will be a part of connecting the voices our Black community using their new found capability to influence a "new normal" which, like the definition of the black rose symbol itself, will seek to signify "the beginning of new things and major change... and... inspiring confidence by signaling the birth of a new era and bring hope and courage,"

Upon program completion of this training, our young filmmakers will also be able to exit with a professional portfolio of the work they created. They will be able to use this portfolio of work to help secure higher education, gainful employment, internships, apprentices or other influential opportunities. They will leave the program empowered, having helped build the PDX Black Rose podcast and Video series as an ongoing space for Black community members/newsmakers to reach a broader digital footprint and share their knowledge, information and resources in order to grow Black economic confidence. They will also exit the program with access to a database of Black business owners, community based organizations and influencers, who they have helped to connect in ways that encourage sustainable patronage and involvement. Ongoing, our filmmakers will also be able to access the PDX Black Rose podcast studio to create video episodes by reserving studio space, and check out video equipment when working on a project.

With funding from MHCRC, our young filmmakers will have the unique experience to help fuse together the Black community in a way that eradicate systemic fragmentation practices that are negatively and inequitably fed to our Black community. As a result our filmmakers and our Black community can begin to replace the old norms of connecting and communicating with one another, with healthier and more hopeful new norms, and reinforce the perceptions of capability, significance and influence that reside in us all.

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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.

Evaluation measurement on the measurable project outcomes will be as follows

1. We will track data on
 1. One the total number of youth participants who applied for the program vs who were selected to participate in the program each year.
 2. Number of youth who completed the 175 hours of paid internship technical training each session. Our targeted goal is to have 100% or 20 Black aspiring filmmaking entrepreneurs.
 3. The total number of films that we air on the community media channels over the course of 24 months. Target goal is 20- or one 15-30 minute episode per youth participant.
 4. Track the number of Black community newsmakers we feature in these episodes, the target goal is 20.
 5. Track the number of youth who complete our training program and then complete a half to full day of job shadowing with digital media professionals who work at Instrument, a digital media agency and our project partners. Instrument services clients like Nike and Google. Our targeted goal is to have all 20 or our youth to complete.

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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.

Coordinated by the leadership Soul District's Program Director, John Washington, the project partners for the PDX Black Rose Podcast and Video Series will include three key organizations who will be an integral in providing; foundational technical training support, culturally responsive mentorship, and access/exposure to "real world" technology environments and industry professionals. All of this will serve to assist our youth participants in reinforcing their perceptions of Capability, Significance and Influence.

Partner #1 is Iltopia Studios. Owner and founder Steven Christians will be providing technology, design, production training and evaluation support. Steven is a former football standout from Oregon State and aspires to one day become a medical doctor, volunteering his time mentoring young people of color in this area. He is also a self-proclaimed "tech geek" with a passion for comic illustration, augmented reality, and helping his Black community/youth navigate complicated technologies. He is one of our hosts for the PDX Black Rose Podcast & Video series pilot "test" program, and will act as primary technology coach, responsible for training our youth on all the functional aspects and use of the audio and visual equipment. He will, using the software requested in our equipment budget, create online tutorial for the youth request as well as provide training on SEO, data management and tracking so they can grow viewership for their podcast episodes. Additionally, using equipment we requested in our budget, he will provide instruction on all pre and post productions aspects of interview set up, video audio capturing, editing and enhancing final file format finish episodes with things like illustration and graphics. He will work close with Program Director & Coordinator to devise training curriculum and meet regularly to evaluate the program success. Steven will also help us to a one time design, set up, and installation of equipment/software for the Black Rose Podcast Studio. The value of this contribution is \$16,000 as a trainer and \$3,000 as the install.

Partner #2 is Elevate Oregon, who runs an empowering, efficient, year-round mentoring program centered on raising graduation rates and post-secondary enrollment, while also striving to create "generational firsts", offering students the tools they need to become future leaders in our region. The organization is led by Executive Director Donnell Morgan. A former world-class athlete and coach, Donnell knows firsthand how receiving and giving good mentorship can inspire successful outcomes. He is passionate about working with at-risk youth who come through their program and is looking forward to connecting them to the opportunities offered from PDXBRPVS. He will work directly with our program Director and Coordinator and guide his staff to provide us with 136 staff hours to help with recruiting youth to our program, staying connected with monthly mentorship, participating in team building exercises, helping to promote the program and podcast episodes they create and contribute program evaluation/indicator supports associated with the CSI Factor methodology. The value of their contribution is \$10,000.

Partner #3 is Instrument, is a 200 person staffed Technology Company located within the Soul District district that specialize in designing and implementing digital brand experiential platforms for companies like Google and Nike. JD Hodge, a founding partner, is a strong advocate and representing member of the SDBA. He encourages his team to get involved in philanthropic endeavors that help bring solutions to community challenges. They have prioritized our youth entrepreneur programs as one of three organizations in which they provide support at the next level of active "people" involvement. They will provide a space for our public screening event and 142 staff hours for facilitation of events and job-shadow mentoring support. The value of JD and his team's support is \$10,000.

It is important to note that we have other partners, not listed in our budget or in direct program roles, committed to the success and support of this program through mentorship, culturally specific guest presentations, access to opportunities for paid internships & additional trainings, access to scholarships for to advance higher education, and connections to industry professionals. These include the African American X-Y Program, Work systems Inc., Oregon Film and the Technology Association of Oregon, the University of Oregon, Heart & Hustle Productions and Flossin Media.

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PROJECT FEASIBILITY SECTION includes: Technical Design, Implementation Plan, Organizational Capacity 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 access channels; and the plans for maintaining and upgrading the system or equipment in the future.

The PDX Black Rose Podcast has been in “pilot” mode since late-2019 in preparation for applying for this grant. We’ve put out several episodes to tinker with the feasibility, functionality and community engagement methodologies necessary to make this podcast a successful platform for Black community empowerment. As the result from the “work from home” directives issued as the result of the Covid-19 pandemic and the current racial justice unrest, we recognizing even more, the power of connecting communities to critical resources and opportunities to express themselves, and the need for an ongoing platform of communication dissemination like the PDX Black Rose Podcast can offer our Black community.

We have also discovered that , with the right equipment, we could substantially improve the quality of our audio and visual for each episode, better collect data on our viewers/listeners, improve ‘design’ of our brand to better connect with our target demographic (Black) and more effectively market our episode to a broader audience using key software.

The maintenance plan for of our requested equipment includes having the proper storage equipment and a dedicated equipment manager who will make there is a system created so that equipment is properly stored, regularly inventoried and serviced. If there is a need to upgrade our system in the future to enhance community / training usage, then we will seek additional grant dollars from partners or used funds raised through our annual fund raising event.

Our equipment usage is explained in our budget narrative section and we have also attached a detailed excel sheet of our requested equipment items as part of our Submitted Materials. In that sheet we have included a column outlining the purpose of our requested equipment and assigned them to one of the following categories;

1. Audio
2. Studio Equipment- Interview stations, Video/ Video lighting/Video set design/
3. Software Services
4. Video software support
5. Storage

These categories will work in tandem to implement an effective training program, capture high quality video and audio sound in order to produce professional grade competitive content and help create a space that is a welcoming environment for Black community and gives them a sense of identity and significance.

Audio- Equipment in this category will be used create high quality sounding videos. This was something we undervalued in our previously MHCRC funded grant, we learned that if you have great video, but poor sound quality, your video could be a wash. Blue Yeti X , Shock mount for Yeti, Audio Mixer, USB interface, Yeti Broadcast Boom Arm, Dual Lavalier Microphone System, Sound Wall Mounts, Sound bar, Subwoofer Speakers, Headphones /w case, Windshield for Mic, Extension cords, Surge protectors, Yeti Microphone Case

Studio Set – This equipment in this category will be used create the studio space which will be the backdrop for our youth and community to gather as a host site for interviews. We will design and create a studio space that is a welcoming environment reflective of the Black Rose, aka Black community, and an ideal training space for our youth. It will include all of the work stations audio, video and design elements necessary for training youth on how to capture great images and sound. This will be a creative, state of the art environment where we can bring the best authentic versions of ourselves to the table in order to capture the critical dialogues that need to be shared with our broader community. The studio will allow us to create more visually pleasing finished videos, make our youth and community feel more confident, polished and professional. It will also help to encourage and motivate our community to create more and higher quality content to distribute through the public airwaves. The materials are as follows.

Cameo Kraft Decal Kit – Decals for studio walls and equipment to identify space as being recorded from the PDX Black Rose studio,

Technology workstation to use as editing stations

Storage cart to safely store cords and small electronics

Video/ Video lighting/Video set design/ Video software support- Video lighting/Video technology equipment

Logitech Brio Webcam, USB Hub, mini HDMI to HDMI, Camlink , HDMI Recording Monitor, External Camera Power, Projector, Projector case, Projector stand, Projector Screen, Canon VIXIA HF R800,Track Lights, Wall mount paper storage, Light kit, Light filters, Light kit softbox, LED Light set, Smart LED Lights, meeting table, monogramed backdrop banner and rigging, Studio Set- Chairs, Green Screen w/ stand

Software Services- The software services we are requesting will be used to help created both in house and online tutorial aids to teach the curriculum to help youth create and distribute their content. They include

Webhosting – annual subscription for 2 consecutive years- Hosting site to house the video episodes created

Clicky annual subscription for 2 consecutive years- - used to help create learning module to support final format prep for distribution

Adobe Creative Cloud annual subscription for 2 consecutive years- - editing software for content creation

Divi, annual subscription for 2 consecutive years- Online modules to support video production

Yoast SEO Premium annual subscription for 2 consecutive years- - learning module to support final format prep for distribution

Yoast Content SEO Training, Yoast Technical SEO Training, LinkedIn Learning - annual subscription for 2 consecutive years- to support video production.

Zoom Hosting, annual subscription for 2 consecutive years. Used to help store recorded interviews, especially relevant if covid-19 prevents any face to face interviews

Video/software support -Equipment in this category will be used to capture and process the mass amounts of files produced from video recordings and retain the production quality to access and see all files that have been rendered.

Apple Tower Workstation, Monitors, quad monitor stand

Storage – In addition to some of the casing mentioned in the other sections that will be used to properly protect equipment being stored, we need the following storage materials to keep our equipment safe and to maximize the usage of our limited space.

32" Storage Cabinet 9 & Gater pro rack and cases (house our audio electronic materials), Storage Drawer (tools used for curriculum, i.e ipads etc)

Video training for curriculum learning-The following material will be used to help recruit youth and community participants, and as training tools for content capturing and editing, to enhance post-production features such adding animation and motion graphics and record interviews in the field as well instruct on how to store the data.

Apple Ipad, Apple Ipad Mini, Apple pencil, Zugu Ipad Cases, Zugu Ipad mini Cases, Wacom Stand, Wacom 24" Cintiq, Wacom 13" Cintiq, Ipad Charging Station, SD Card Reader, SD Card, USB Flash Drive, 14 TB NAS Drive, 4 GB Ram, Asustor NAS, HDMI Cables

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Proposed Project Start and End Date:

Projects may include timelines of up to 36 months.

Proposed Start Date (month/year) July/2020

Proposed End Date (month/year) July/2022

Implementation Plan

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

Implementation of the PDXBRPVS will begin in June of 2020 and span through May of 2022.

Training will be broken down into two training sessions and each session will have 4 phases.

Session #1- Phase #1

- June-July of 2020- with funds procured through MHCRC, we will procure and install equipment requested in our Budget. This includes all design and construction.
- June –June 30 of 2020 Working with our Project Partners at Elevate Oregon
- They will help us identify and recruit Black youth ages 16-24 who are interested in participating in our “casting call” During this process interested youth will;
- Fill out and submit an application that includes answering questions that target culturally relevant subject matters.
- Complete a one on one videotaped interview with SDBA Program Director John Washington where they will discuss the Q&A of their applications.
- Based upon this exchange, Mr. Washington will assess participant readiness and
- With input from project partners and trainers, select 10 finalists to enroll in our summer internship and PDXBRPVS training. Milestone for phase #1 is expected to occur during the entry level of engagement with youth during our casting calls. The Q&A with Mr. Washington will seek to identify any trauma oriented issues participants may have around feeling fragmented within themselves and their community. Identifying the trauma is step one in our goal in eradicate the perceptions of fragmentation that are common place in Portland’s Black communities.

Session #1- Phase #2

- July –Oct of 2020, under the training guidance of Steven Christians (Iltopia Studios) and John Washington (Project Director) and with mentorship support from Elevate Oregon personal, youth participants will;
 - Receive film, video and audio production training for 5 hours each week for 14 weeks for a total of 70 hours of training. During this time they will concentrate on
 - Learning the pre and post production skills necessary to film, edit and distribute a 15-30 minute finished video of a podcast interview with Black newsmakers. This includes understanding functions of camera, computers, lighting, audio, editing, equipment, data storage and software use/ functionalities and how to use it as part of pre and post production for making their video episodes.
 - Understanding and implementing the process of storytelling; selecting an interview topic, identifying Black community members/ newsmakers to interview, preparing questions, scheduling and post interview follow up/ thank you.
 - Understanding and usage of post-production edition techniques and how to add them to their episodes. I.e. graphics, illustration and then create a final finished file to share digitally.
 - Understand how to market and promote their episodes using Key words, creating promo graphics, etc. (will be aided by software requested in our budget)
 - For 15 additional hours each week for 7 weeks for a total of 108 of those hours, they will
 - Work as community ambassadors on behalf of the Soul District Business Association, developing skill in the areas of:
 - Marketing, outreach, meeting protocol, customer service, social media and etc.,
 - Working to promoting the businesses in our district at large, which includes highlighting them through digital media- giving them hands on practice with camera, audio and editing equipment?
 - Work on Soul District branding initiatives. – see description for this in supportive materials
 - Participate will meet, once a month during July August and September, for 3 hours to do a team building exercise led by John Washington and supported by of mentors form Elevate Oregon. These includes:
 - Implementing indicators exercises that work with in our C.S.I methodology. Examples are
 - ropes course exercises
 - Personality test (PSI) or Rosenberg self-esteem Test.
- Miles Stones for this phase #2 will help us
- Gauge what type of progress we are making towards are goals of eradication fragmentation and developing the C.S.I.
 - Challenged youth, through this skill development and team building exercises,
 - Help us assess how youth encounter their world in terms of introversion vs extroversion, self-worth and capability.

Session #1- Phase #3

- Sept-Oct 2020, With these learned skill our youth will;
- identify and film a dialogue they have with a Black community member/ newsmaker, edit it into a 15-30 minute video episode,

adding graphics and illustration pieces as they see fit, and render a final mp4 file and upload for public viewing through community media

- We expect the 10 films created by our filmmakers to be uploaded to Open signal by last week of September- and schedule for view in mid-October
- We expect to hold the film screening event in mid- late October
- Present their work before during a public screening event. (Provided that we can host in accordance with the guidelines put forth by the CDC, Stat and City for gathering socially.)
- As the public screening won't be able to accommodate the time necessary to view 10 films in their entirety (20-30 min each), we will ask each participant to edit out a key segment (s) of their episode (3-5 min) and be prepared to discuss the experiences they had making the podcast and the nuances of their project, taking questions from the viewing crowd.
- We will also be providing the audience with feedback sheets that they can turn in and we will share those with the youth post event, as well as submit in our grant reporting.

Session #1- Phase #4

- November 2020- April 2021 we will work with our project partners at Instrument to:
- Schedule half to full day job shadowing opportunity with digital media professionals at Instrument. 2-3 youth will be placed each month during this time frame, until all youth have completed their job shadow.
- Nov- April, We meet with our Partners at Instrument and Elevate to make sure the youth are scheduling and completing their job shadowing.
- We will gather data on those experiences either via photographs, videos and or notes from our partners and youth on how the experience went.
- Nov 2020-
- After the public screening event, we will meet with our partners to document & review the strengths and weaknesses of the summer session training. Using this data as a guide, we will make any needed adjustments for the following year.
- April 2021- We corral all of the collected evaluation metrics/data from year on and put into report.

Key milestones expected for phase #3 and #4 are anticipated to be

- All 10 youth will complete 178 of paid training with 70 of those dedicated to film and audio production training and content creation to air on community media.
- All 10 youth will have completed a job shadowing experience with Instrument
- Youth will arrive to an improved perception of capability about themselves during the technical training. The fear or nervousness they may have experienced not knowing how to do something, or insecure about how to interact, will be replaced with the perceptions of "I am OK" a confidence that come from capably executing a skill.
- Youth will arrive at an improved perception of significance when they recognize that they were instrumental in delivering critical messages from their Black community to a broader audience. They will feel as if they have created and provided a valuable service. That sense of value will make them feel significant and more connected to their community, and they to them.
- Participants will arrive to an improved sense of Influence when they recognize that what they are creating is getting them a response, i.e. from a public audience during a screening event, from the feedback sheets that come from these events, from watching the program they created on television with their family, peers and etc. When they recognize they are being seen and heard they will now recognize that they can influence something vs feeling powerless over their condition.

May 2021 –May 2022 - We will:

- Repeat this same process/ timeline for Session #2 with a new group of 10 youth participants.

May- June 2022-We will:

- Complete a Post program session group meeting with all of our partners
- Submit a completed report to MHCRC by June of 2022.

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Organization Capacity

The applicant should demonstrate the Organization's capacity to successfully integrate the project into the organization.

The Soul District Business Association, formerly known as the N/NE Business Association, is a 501©3 that has been advocating for business entrepreneurs and residents since 1977. We work to connect them to resources and advocacy through outreach and collaborative events and trainings. We represent approximately 5,000 business and 64,000 residents within our geographical footprint, and have 350 active dues paying/in-kind contributing members. We are one of the oldest and most culturally diverse business districts with regards to Black business involvement which is why we were given the moniker “the Soul of Portland” back in the mid-1990s. We have representation on a number of community and City committees including the Williams and Russell Project Working Group, 15 Rose Quarter CAC and the Portland Housing Community Committee. We are governed by an Elected Board of Directors.

In 2012 we launched our annual fundraising event, MLK Dream Run..This is a weekend celebration that features a business marketplace, live entertainment and a 5k, 10k and 15k professionally timed race. Last year we had nearly 2,000 runners, volunteers, vendors, donors and event attendees. Funds raised through the MLK Dream Run benefit our Soul District Fellows Youth Entrepreneur Career Leadership Program. Designed to help emerging entrepreneurs (ages 16-24) improve and expand skills that come from operating successful businesses, our Fellows are able to leverage these skills to secure opportunities for better employment and pathways to higher education. Each year, in collaboration with the generous support of Multnomah County’s Summer Works program, approximately 20-30 interns are employed to help put the MLK Dream Run together. Simultaneously their work plan helps both connect them with the business community while leaving a sustainable and positive impact in the community.

The BRPDXPVS will build off our successful youth entrepreneur training model and our most recent training program called “Green Lighting Black Lives Matter Youth Media Project” (2016- 2019), made possible by MHCRC grant funds in 2016 as well as by the State of Oregon Youth Development Council. With these funds we built 5 technology work stations that each included an iMac desk top computer with film editing software, and a digital camera with tripod. Over the course of 3 years we used 10 Black media professionals to help train over 50 Black youth ages 16-24 how to create short films and develop their voice in telling the stories of their Black community members. These are available for view on the GLBLM YouTube and GLBLM Facebook pages.

In October 2019 our media professional partners thought it would be a good idea to incorporate a podcast format into this training platform, so we set up and in house “make-shift podcast station” and launched it under the name PDX Black Rose. Because of all this work, our network of mentorship and film /video/technology partnerships in both the public and private sector has grown significantly, as outlined in our partnership section. They are always, quick, willing and able to help our youth; the next generation of technology and film entrepreneurs, access opportunities that will help them achieve becoming the best versions of themselves professionally and personally.

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Measurable Project Outcomes

What project outcomes do you hope to achieve for the identified community or targeted beneficiaries through the use of the proposed technology?

Our project outcomes for this program will be vast and deep in terms of their impact as a positive resource for the Black community. However, with regards to the underserved young Black aspiring filmmaking entrepreneur, we will focus on 3 top priorities/outcomes that we hope to achieve by June of 2022.

1. Enroll, train, and provide internships for 20 young Black / minority, disadvantaged youth ages 16-24 to complete 175 hours of paid training (min wage) to develop technical and entrepreneur capabilities/skills in the following categories

- Film &video production,- includes pre and post production skill
- Audio podcast recording,
- Interviewing, storytelling and
- Community engagement.

1. Working as individuals and in small groups, each of the 20 aspiring filmmakers will:

- Create one final 15-30 minute finished, edited video featuring a Black newsmaker and air this content a Portland community media channel (Open signal), getting the voice and the resources that our Black community has to share, out to a broader City-wide audience.
- Participate in one public screening to present 3-5 minute clips from their films and then engage in a question and answer session with the attending viewing audience.

1. Each of the selected 20 aspiring youth filmmaking entrepreneurs will complete a half to full day Job shadowing session at Instrument, a digital media agency, to create mentorship relationships with professionals in the digital technology field.

Budget Narrative

Budget Narrative

Budget Narrative: PDX Black Rose Podcast and Video Series

Personnel

Administrative Support- Sheila Randall will provide 2 hours each month at \$100 dollars and hour for a total of 24 months to reconcile the program revenue and expenses for the PDX Podcast and Video Series. She will work closely with Program Director and Coordinator to organize and categorize expenditures and generate accurate reporting for both SDBA Board, Grant funders and partners.

Grant Funds: \$0

Match: \$4,800

Program Managing Director- John Washington, SDBA Executive Director (Founder of Flossin Media), will oversee overall project planning, participant/ consultant/volunteer development, program orientation and training manual development. He will also provide direct training service as a culturally responsive trainer. Estimated number of hours for the 24 month program is 180 hours @ discounted rate of \$60 dollars an hour

Grant Funds: \$0

Match: \$10,800

Program Coordinator- Fawn Aberson, SDBA Outreach Coordinator, will oversee scheduling, communication, timeline management and coordination of the training blocks for program partners, trainers and participants. She will also work directly with SDBA administrative personnel to help corral the data needed for reporting to grant funders and submit quarterly reports. Estimated number of hours for the 24 month period will be 200 @ discounted rate of \$50 an hour

Grant Funds: \$0

Match: \$10,000

Program Administrative Specialist- Hailei Aberson-Holford will create equipment check out/in/ storage management, inventory log and overall equipment maintenance oversight- She will also assist marketing team designing and promoting program marketing material. She commit approximately 80 hours for the duration of 24 months. Estimated cost of \$30 per hour

Grant Funds: \$0

Match: \$2,400

Program Outreach & Marketing Assistant- Edna Waters- working with program manager, coordinator and trainers, she will assist in the design and marketing of the program. This includes photo documentation from start to finish for reports and for online social media posts. Creating promotional materials (flyers, trifold ...) to share with our partners and at community events. Estimated number of hours for the duration of the 24 month period is 200 @ a discounted rate of \$25 dollars an hour

Grant Funds: \$0

Match: \$5,000

Contractual

Technical Training Instructor – Steven Christian will consult an lead his team of 3 to implement for a one- time installation of new software, routers and booster, speakers and light rigging and design features. Christian's will provide 3 x 90 minute training sessions for staff and trainers on the application and usage of new computer/software. Estimated total hours of the installation and training at the field rate of this professional service will be discounted to \$27 for Steven and his 2 assistants. Estimated total hours are about 35-40.

Grant Funds- \$3,200

Match: \$0

Iltopia Studios- program partners, technology, design, production, training, mentoring and evaluation support.

Steven Christian, Iltopia Studios, will be the PDX Black Rose Podcast & Video series primary technology coach, responsible for training our youth on all the functional aspects and use of the audio and visual equipment. This includes creating online tutorials. He will also provide instruction on all pre and post productions aspects of interview set up, capturing, editing and final file format. He will work close with Program Director & Coordinator to devise training curriculum and meet regularly to evaluate

the program success. He will provide a total of 160 hours over the course of 24 months at the rate of \$100 (donating \$12,800 back to program) to help 20 youth create final finished audio recorded and video edited podcast episodes to share at the public film screening events and air on Public Broadcasting through Open Signal.

Grant Funds: \$0

Match: \$16,000

Infrastructure/ facilities construction or improvements

We currently have a dedicated technology room where we hold our film and video training programs and film some of our interviews with community members. We want install better sound, lighting and back drop rigging system on the ceilings and walls so that these interview and films represent the quality of the content being shared. This will require some light facility construction and installation. We are asking for Grant funding to cover this estimated cost of \$3000

(G) \$3,000

Elevate Oregon – program partners, recruitment, mentorship, team building, promotional and program evaluation support.

Elevate will

- Dedicate 3 staff members at 20 hours each to help recruit Black/minority youth ages 16-24 to enroll in the training program over the course of 24 months (target 10-15 youth each 12 months) that equates to a total of **60 staff hrs.**
- Dedicate 1 staff member over the course of the training program sessions (June-Oct each year) to help promote the program. **16 total staff hrs.** over course of 24 months.
- Provide 1 staff member at 6 hours a month for 3 months, to mentor participants in bi-monthly check-ins with youth to ensure successful participation. 18 total staff hrs. Or **36 total staff hrs.** Over course of 24 months.
- Provide 2 staff to participate in small group team building activities and culturally specific training discussions 3 times throughout the training series (one a month). **24 total staff hrs.** over the course of 24 months.
- Elevate Oregon's total staff hours committed to supporting the PDX Black Rose Podcast and Video Series is 136 hrs.

Grant Funds: \$0

Match: \$10,000

Instrument- program partners, facilities, event and mentoring support. Our partners at Instrument will host 2 public film screening q/a events to showcase our youth participants' final video pieces at the end of each training period. These will be 3 hour events.

- Instrument will provide the meeting space to accommodate a public audience of up to 100 attendees.

Additionally Instrument will dedicate staff members to assist as follows

- 3 staff members to assist with event planning by attending 2 small group planning sessions at 1 hr. each (6 total staff hrs.)
- 2 staff members to help market and promote the event to their network to build attendance at 8 hrs. each (16 total staff hrs.)
- Onsite support day of event- assist with guest support, facilities support and etc. at 5hrs. each (15 total staff hours)
- One staff member day of event to support A/V tech pre-setup and during event support (5 total staff hrs.)
- Total staff hrs. =42. Repeated 2 times over the course of 24 months for a grand total of 84 staff hours.
- Additionally Instrument will host a minimum of 3 hour job shadow opportunities at their facility with a digital technology staff professional for up to 20 youth. (60 total staff hrs. over the course of 24 months)

The grand total of staff hours dedicated from Instrument over the course of 24 months will be 142 hrs. Use of facilities will be 10hrs over course of 24 months. Total cost of service= \$10,000

Grant Funds: \$0

Match: \$10,000

Equipment

With the funds provided from the MHCRC Grant, we will design and build out the Black Rose PDX Podcast & Video recording and training studio, within our current office space at 6607 NE MLK Jr. Blvd, Portland, Oregon 97211. The space will accommodate one on one interviews and up to small groups of four to six. The look and feel of this studio is intended to showcase the PDX Black Rose brand incorporated with state of the art audio / visual technology requested in this grant, in order to capture the voices and images of the Black community in a high quality manner. This will give our youth participants

and our Black Community members/ newsmakers a professional, quality space where they feel seen, heard, welcomed and valued.

Equipment will also be used to assist in the training for youth participants. This includes equipment needed for all pre and post production, data storage, technology tracking and in class and online training development as recommended by our lead technical training partner Iltopia Studios.

The following is the equipment we plan to procure. All of this is categorized as Grant Fund Request

Audio-

Blue Yeti X (4) , Shock mount for Yeti (4), Audio Mixer (2), USB interface (2), Yeti Broadcast Boom Arm (4), Dual Lavalier Microphone System (4), Sound Wall Mounts(2), Sound bar(1), Subwoofer(1), Speakers(2), Headphones /w case (5), Windshield for Mic, Extension cords(5), Surge protectors (5), Yeti Microphone Case (2)

Total Costs \$7,391.00

Studio Set –

(1)Cameo Kraft Decal Kit – Decals for studio walls and equipment to identify space as being recorded from the PDX Black Rose studio,

Technology workstation to use as editing stations

Storage cart to safely store cords and small electronics

Video/ Video lighting/Video set design/ Video software support- Video lighting/Video technology equipment

(4)Logitech Brio Webcam, (3)USB Hub,(5) mini HDMI to HDMI, (2)Camlink , HDMI (2)Recording Monitor, (4)External Camera Power, (1)Projector,(1) Projector case, (1)Projector stand, (1)Projector Screen, (3)Canon VIXIA HF R800,(2)Track Lights, (3)Wall mount paper storage, (2)Light kit, (4)Light filters, (4)Light kit softbox, LED (2)Light set, (2)Smart LED Lights, (1)meeting table, (1)monogrammed backdrop banner and rigging(4) Studio Set- Chairs, (2)Green Screen w/ stand

Total Costs- \$932.00

Software Services- These are all one-time, up-front payments

Webhosting – annual subscription for 2 consecutive years- Hosting site to house the video episodes created

Clicky annual subscription for 2 consecutive years- - used to help create learning module to support final format prep for distribution

Adobe Creative Cloud annual subscription for 2 consecutive years- - editing software for content creation

Divi, annual subscription for 2 consecutive years- Online modules to support video production

Yoast SEO Premium annual subscription for 2 consecutive years- - learning module to support final format prep for distribution

Yoast Content SEO Training, Yoast Technical SEO Training, LinkedIn Learning - annual subscription for 2 consecutive years- to support video production.

Zoom Hosting, annual subscription for 2 consecutive years. Used to help store recorded interviews, especially relevant if covid-19 prevents any face to face interviews

Total Costs- \$5,780.00

Video/software support to render and store large data files

Apple Tower Workstation, Monitors, quad monitor stand

Total Costs-\$11,400.

Storage

(2) 32" Storage Cabinet, (4) Gater pro rack and cases (house our audio electronic materials), (3) Storage Drawer (tools used for curriculum, i.e. iPad etc.)

Total Costs- \$1692.00

Video production

(4)Apple iPad,(4)Apple iPad Mini, (4)Apple pencil, (4) iPad Cases,(4) Zugu iPad mini Cases, (1)Wacom Stand, (1)Wacom 24" Cintiq, ((1)Wacom 13" Cintiq, (3)IPad Charging Station, (5)SD Card Reader, (10)SD Card,(10) USB Flash Drive, (4)14 TB NAS Drive,(1) 4 GB Ram, (1)Asustor NAS, (5) HDMI Cables

Total Costs- \$ 14,417.00

Grand Total Equipment Request: \$50,000

Grant Funds Equipment- \$50,000

Matching: \$0

Statement of Matching Resources

A project will not be considered eligible for funding unless the applicant documents the capacity to supply matching resources of at least 50 percent (50%) of the total project cost.

The Statement of Matching Resources is essential to understanding which project costs identified in the Budget Narrative and the line Item Budget will be supported by the applicant organization and which project cost will be supported by Project Partners.

Resources contributed by Soul District Business Association

\$4,800 in salary for Sheila Randall, Accounting Fiscal management services

\$10,800 in salary and fringe for the Program Director

\$10,200 in salary and fringe for the Program Coordinator

\$2,400 in salary and fringe for the Equipment Manager

\$5,000 in salary for the Marketing and Promotion manager

Total contribution: \$ 33,200

plus

Iltopia Studios \$16,000- (\$12,800 which is in-kind and \$3,200 which will be match payment by Soul District) amount included in contractual match

Partner #1 Resources contributed by Iltopia Studioa

Iltopia Studios will provide 160 staff hours for technology, design, production, training, mentoring and evaluation support

Contractual line item. Contractual

Total contribution from Iltopia Studios \$16,000- (\$12,800 which is in-kind and \$3,200 which will be match payment by Soul District)

Partner #2 Resources contributed by Elevate Oregon

Elevate Oregon will donate 136 staff hours for recruitment, mentorship, team building, promotional and program evaluation support.

Contractual line item. Contractual

Total contribution from Elevate Oregon \$10,000

Partner #3 Resources contributed by Instrument

Instrument will donate 142 staff hours for facilities, event and mentoring support.

Contractual line item. Contractual

Total contribution from Instrument - \$10,000

Total Contributions from Partners-\$36,000-\$3,200 (paid by SDBA to Iltopia Studios) =\$32,800

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$33,200.00	\$33,200.00
Education and Training	\$0.00	\$0.00	\$0.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$3,200.00	\$36,000.00	\$39,200.00
Equipment	\$50,000.00	\$0.00	\$50,000.00
Infrastructure/Facilities Construction	\$3,000.00	\$0.00	\$3,000.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$0.00	\$0.00	\$0.00
Totals	\$56,200.00	\$69,200.00	\$125,400.00

Final Application Signature

Signature of Duly Authorized Representative

John Washington

Date

04/27/2020

Title

SDBA Chair/ Program Director


Phone

503-841-5032

E-mail

chair@nebaportland.org

Supplemental Material Attachments



PDX BLACK ROSE

Black Rose image logo

52 KB



**PDX
BLACK
ROSE**

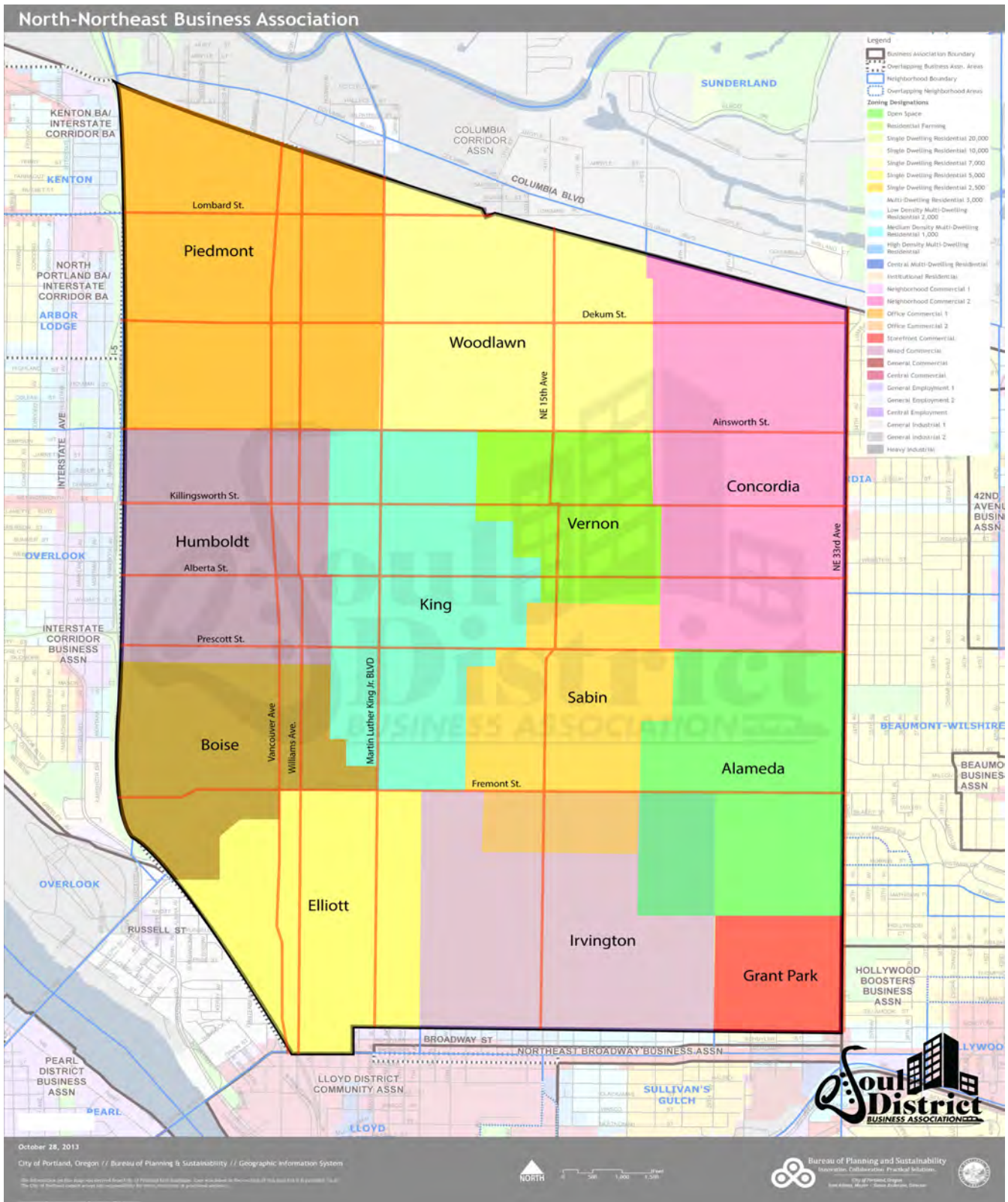
Black Rose

505 KB



Black rose promo image Donell Morgan

41 KB



Map of SDBA district

925 KB

File Name	Description	File Size
C.S.I Factor_ Evaluation question support Doc.docx	C.S.I Factor_ Evaluation question support Doc	16 KB
Christian, Steven (resume) - 2019.docx	Steven Christian resume	38 KB
Historic Context Statement.docx	Historic Context Statement	14 KB
John Washington bio_res.docx	John Washington BIO	42 KB
Links to websites.docx	Links to relevant websites mentioned in Grant Soul District GLBLM PDXBRPVS Instrument Itopia Elevate Oregon GLBLM MLK Dream Run	14 KB
SDBA membership Overview org structure officers board staff.docx	SDBA organization overview	313 KB

Partner Commitment Letter(s)

INSTRUMENT

3529 N Williams Ave,
Portland, OR 97227
instrument.com

Dear MHCRC Grant Selection Committee:

We are writing this of commitment to share our role in supporting the PDX Black Rose Podcast & Video Series as part of the youth entrepreneurial training program led by Soul District Business Association (SDBA).

I am JD Hooge one of the Founding Partners at Instrument, where we enrich human lives through the thoughtful application of design and technology. We have been members of the SDBA for over two years and have been actively in support of their youth entrepreneurship programs, in particularly their digital platforms like the Green Lighting Black Lives Matter Youth Media Project.

In our partnership role for the upcoming PDX Black Rose Podcast and Video Series, we will commit to providing In-Kind support of both staff and space over the course of 24 months starting in July of 2020.

Specifically that support will look like the following:

- Be the host site for 2 at 3 hour public screening events for the youth to showcase their final projects.
- We will dedicate 3 staff members time to contribute 14 hours for each screening to assist with event site coordination, audio visual presentation tech support, on site monitoring and event set up and breakdown.
- We will dedicate 2 staff members time to assist with promoting/sharing the content created from this training series through our digital network to share our partnership commitment.
- We will be a host site for one day job shadowing opportunities (3-6hours) with our digital marketing staff so that over the course of 24 months 20 youth in this program can have exposure to real-world employment and access to tech industry professionals for relationship making.

The In-Kind value we are committed to providing for this project in terms of staff support, mentorship and space/facility usage is \$10,000. We consider it an honor to partner in this way and look forward to impacting the lives of the youth participants in a positive uplifting manner.

Thank you for your consideration of this very worthy project.

JD Hooge, Co-Founder & Chief Creative Officer



4/20/20

File Name	Description	File Size
Elevate20200420_093916.pdf	Elevate Oregon LOS	307 KB
Iltopia Studios MHCRC Grant(2).pdf	Iltopia Studios LOS	88 KB



April 19, 2020

MHCRC
City of Portland Office for Community Technology
111 SW Columbia St., Ste. 600
Portland, OR 97201

To the MHCRC Grant Selection Committee,

We are pleased to participate as a community partner with the Soul District Business Association as they seek to improve connection and access for youth in our community.

As a partner in this work, Elevate Oregon will collaborate with the Soul District Business Association to identify and enroll Black youth who want to get connected to their media program and serve as a mentorship partner facilitate the cultural responsive experience through activities like small group discussions and one on one video chat check-ins. More specifically:

Starting in July 2020, Elevate Oregon will dedicate 3 staff members to spend 20 hours each in helping to identify and place the 20- 30 youth with the SDBA as part of this training series.

We will assist in promoting/sharing the content created from this training series through our network to share our partnership commitment.

Staff will regularly mentor participants in bi-monthly check-ins with youth to ensure successful participation.

We will provide staff to participate in small group team building activities and culturally specific training discussions 3 times throughout the training series (one a month).

We have valued this in-kind support at \$10,000 over the course of the project.

We appreciate your consideration. If you have questions about the work of Elevate in the community, please feel free to be in touch with me at 503-477-7644 or via email at donell@elevateoregon.org

Sincerely,

A handwritten signature in black ink, appearing to read "Donell Morgan", with a long horizontal flourish extending to the right.

Donell Morgan
Executive Director



783 NW Naito Pkwy #424
Portland, Oregon 97209
(916) - 548 - 6874
www.iltopia.com

Dear MHCRC Grant Selection Committee;

I am Steven Christian, Founder of Iltopia Studio. I am writing this letter to outline my partnership commitment as a technology coach for the Soul District Business Association's youth entrepreneur program, "PDX Black Rose Podcast & Video Series."

Iltopia Studios is a small creative studio based in Portland, Oregon where we combine our artistic skills with technology to create content that educates, empowers, and entertains.

I graduated from Oregon State University with a Master of Arts in Interdisciplinary Studies focusing on Art, Psychology, and Motivation in Sports, and I have skills in production, animation, podcasting, video production, augmented reality, web design, and other creative mediums.

In my partnership role for this project, I will be supporting in the following ways;

Work as the program's technology coach, training youth on the functionality capability of the equipment and how to use it. This included all the pre- production that goes into capturing audio/visual and post production editing and final file formatting for distribution online and through the public television airwaves.

Additionally I will use my skills to assist with helping to identify the proper equipment needed to set up the podcast tech studio, assist with procuring this equipment and do the technical installation once it has arrived.

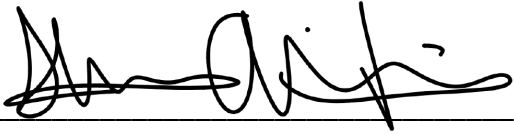
I will also participate in small group strategy sessions on a monthly basis with Program Director, Program Coordinator and other program partners to ensure program effectiveness and success.

As a project partner I am committed to participating a total of 160 program training hours over the course of 24 months to assist in training 20-30 youth on the practical application of audio and video skills needed to create their own podcast episodes. This includes creating online tutorials as well as one on one interactive learning. Additionally, I have agreed to discount my normal rate for this role from \$100 an hour to \$20. The total value of my service is \$16,000 for which I will donate \$12,800.

I look forward to assisting our Black and other minority youth in gaining competitive skills they can use to advance their personal and professional lives.

Sincerely,

Steven Christian

A handwritten signature in black ink, appearing to read 'Steven Christian', written over a horizontal line.

4/21/2020