

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

This Agreement is between the Mt. Hood Cable Regulatory Commission (Commission), through the Bureau of Planning and Sustainability (BPS), and Caldera (Grantee) (together referred to as the "Parties").

RECITALS:

This Agreement is entered into for the purpose of providing the Commission's grant funds for implementation of the Grantee's Alternative Lens: Caldera Youth Filmmaking Project.

AGREEMENT:

1. Grant Amount, Use of Grant

Grantee is awarded an amount not to exceed \$32,595 for specific capital costs related to the Grant project. Grantee shall use the Grant funds exclusively for the purposes outlined in its Grant Application (the "Grant"). The Grant Application is attached to this Agreement as Attachment 1, and incorporated herein by reference. Grantee shall not use the Grant funds for any purposes other than those set forth in Attachment 1.

2. Project Manager

The Commission's Project Manager shall be Rana DeBey or such other person as shall be designated in writing by the BPS 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 disburse an advance payment to the Grantee in the amount of \$32,595, 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.

Grantee agrees to operate the program as described in the Grantee's Grant Application and to expend funds in accordance with the approved budget, unless the Grantee receives prior written approval from the Commissioner's Project Manager to modify the program or the budget.

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, 2023 through December 31, 2023; January 1, 2024 through June 30, 2024. 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 July 30, 2024.

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. Reported expenses will be charged against the advanced funds and will be made after review and approval of the status reports.

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

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

6. Project and Fiscal Monitoring

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

7. Audit

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

8. Publicity

During the term of this Grant Agreement, Grantee shall use its best efforts to mention the Commission's grant funding in publicity regarding the program(s) that will be supported by the grant funds.

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

9. No Other Obligations/Complete Agreement

Grantee acknowledges that, except for the Grant, the Commission has no obligation to provide, and the Commission has not led Grantee to believe in any way (whether expressly or by

implication) that the Commission will provide any additional or future assistance, financial or otherwise, either to Grantee or for the Grant project.

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

10. Representations

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

11. Indemnification

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

Prevailing wage indemnity. Grantee agrees to indemnify, defend, and hold harmless the MHCRC, its employees, officers, and agents, from and against any claim, suit, or action, including administrative actions, that arise out of Grantee's failure to comply with ORS279C.800 to 279C.870 and any applicable administrative rules or polices.

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, 2023, 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, August 30, 2024, unless extended or earlier terminated under the terms of this Agreement.

15. Early Termination of Agreement

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

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

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

16. Material Failure to Perform

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

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

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

Grantee shall be solely responsible for any expenses associated with cure of its noncompliance or failure to perform.

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

17. Suspension of Work

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

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

18. Non-Discrimination

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

19. Severability

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

20. Choice of Law and Choice of Forum

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

21. Survival

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

22. Assignment

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

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

23. Electronic Means

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

24. Notice

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

If to the Commission:

Attn: Rana DeBey, Project Manager:
Mt. Hood Cable Regulatory Commission
c/o City of Portland
Bureau of Planning & Sustainability
1810 SW 5th Ave, Suite 710
Portland, OR 97201
Email: rana.debey@portlandoregon.gov

If to Grantee:

Attn: Kimberly Howard Wade
Executive Director
c/o Caldera
224 NW 13th Ave, Suite 304
Portland, OR 97209
Email: kimberly.howard.wade@calderaArts.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: Alternative Lens: Caldera Youth Filmmaking Project

GRANTEE: Caldera

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

01970 - 2023 Community Technology Grants

02136 - Alternative Lens: Caldera Youth Filmmaking Project

Community Technology Grants

Status:	Submitted
Original Submitted Date:	05/12/2023 1:43 PM
Last Submitted Date:	06/06/2023 2:17 PM

Primary Contact

Feel free to edit your profile any time your information changes. Create your own personal alerts using My Alerts.

Name:	Moana	Newman
	Salutation	First Name
		Middle Name
		Last Name
Email:	grants@calderaArts.org	
Phone:*	503-937-3061	
	Phone	Ext.
Title:	Director of Advancement	

Organization Information

Organization Name:	Caldera		
Organization Type:	Non-Profit Entity		
Tax ID	94-3235649		
Organization Address:	224 NW 13th Ave, Suite 304		
City*	Portland	Oregon	97209
	City	State/Province	Postal Code/Zip
Phone:	503-937-3061		

Project Narrative

Total Grant Funds: \$32,595.00
Total Match Funds: \$32,650.00
Total Funds: \$65,245.00
Proposed Technology: Video production equipment
Public Benefit Area: Reducing Disparities
Select which jurisdiction(s) your project will serve: Portland
Please select the size of your organization's total operating budget: Greater Than \$2.500,000

Project Purpose

In defining the project purpose, applicants must:

Project Description

Through our Alternative Lens: Caldera Youth Filmmaking Project, Caldera will partner further with our Portland middle school partner, Rosemary Anderson Middle School to engage more deeply with underserved middle schooler students, ages 11-14, in Portland, Oregon. Through this partnership we will use filmmaking to highlight important local issues our youth face, such as themes of gentrification, personal and community identity, and climate justice. These themes are determined by the students and their interests. Our overall programming will consist of two parts: in-school and out-of-school learning. As part of our formal programming, outlined below, we provide in-school arts- and nature-based mentoring classes at Rosemary Anderson Middle School and other Portland and Central Oregon middle schools and high schools, which begin in September when the school year begins. In addition, we provide out-of-school programming in the form of workshops, intensives, and camp sessions during weekends and during summer break.

For Alternative Lens: Caldera Youth Filmmaking Project, we plan to serve 20 underserved, primarily BIPOC (Black, indigenous and People of Color) youth and provide them with 20 hours of video technical training and programming over 15 workshops, which will be held during the school day at Rosemary Anderson Middle School. We will start with a general overview of film, media, and filmmaking. Then, we will take our students through each step of the filmmaking process, by participating hands-on in the pre-production, production and post-production processes. These steps will coalesce into a group film project at the end of our lessons. Instruction will be led by Caldera alum and video producer Eloë Gill-Williams, with additional soundscapes and interviews by Caldera alums and elders. High school students from our other partner schools will support the project through an editing camp to culminate in both public screening as well as packaging for sharing on public channels. While participating in this project, students will learn important elements of filmmaking such as building narrative, motion, and color grading. This process will build skills while also strengthening social-emotional learning, developing confidence, communication skills, and empathy.

Population Served & Community Impact

Caldera's mission is to inspire and support young people from underserved communities by awakening the potential of their creative voice.

We do this through a unique fusion of arts, environment, and mentorship. We believe that when youth are given access to the explosive power of creativity, they can change their world and even the world at large. The original idea was to bring kids who have been historically excluded for all kinds of reasons - primarily due to poverty, race, geography, and all the different ways our identities intersect - together to make art. More than 27 years later, it's still a good idea.

Our youth programming prioritizes those most impacted by systemic inequity and oppression, focusing on historically excluded populations such as BIPOC, low-income, and under-resourced families. Our youth are creative and passionate, though they encounter obstacles to success, including persistent opportunity and achievement gaps. The communities we work in are consistently underserved in our state, and our students have limited access to arts and environmental education, experiential learning opportunities, and positive adult role models, all factors shown to support sustainable success.

To combat disparities, programming is offered at no cost, and we focus on increasing opportunities and cultivating a long-term relationship with our youth. This is done by providing activities that build confidence, community engagement, cultural competency, motivation, practical life skills, and creative problem-solving skills through the development of a regular creative practice. To accomplish this, Caldera partners with multiple schools to recruit and mentor youth experiencing historical and systemic opportunity gaps. Around 70% of the students we serve are eligible for free and reduced lunch, and ~70% are from underserved populations (including students from low-income families, rural communities, students of color, and youth in the foster care system).

At Caldera, we know the immense value arts and nature have on the lives of youth. Research has shown that regular creative experiences and expression: a) reduces stress and helps us find balance; b) boosts resilience, recovery, and healing; c) fosters lifelong brain health; d) energizes and recharges us; and e) reconnects us with ourselves and what's most important in our lives.

Participant and alum testimonials regarding Caldera's impact:

- *"Caldera inspired me to continue to pursue arts. I found my love for photography through Caldera and have continued to sell art since my involvement with the program. I am thankful to have met such amazing, supportive, and creative people."*
- *"I have grown so much through Caldera's ability to combine all these facets of young people's lives and use art, environment, and mentorship to push the growth and make them flourish under the guidance and openly creative structure."*

Alum Engagement: One thing that inspires longevity in our organizational mission and implementation is that many of our summer staff and year-round mentors are previous students who have returned later in life to serve as positive adult role models for new students. Usually, more than a quarter of our summer staff are alums. These alumni serve as mentors, teaching artists, environmental educators, assistants, volunteers, and kitchen staff. Many alums share that they found their creative spark at Caldera as a youth. This mentoring cycle has benefited all program participants and continues Caldera's tradition and commitment to positive youth development. In fact, Eloë Gill-Williams, video producer and project partner, is a Caldera alum and is passionate about sharing with today's youth how wide the world of creative opportunities can be!

Reducing Disparities

Our filmmaking project focuses on giving youth the space and access to technology to tell their stories and highlight important local issues they face. For many of our youth served, Caldera's arts and mentorship programming is one of the only opportunities available and plays an important role in their personal and academic success. Since COVID-19, we have noticed increased anxiety, trauma, and barriers to participating due to a higher-than-before number of our youth entering the workforce early. That said, our youth are resilient, and our program has been a stabilizing force for young people- we often hear that youth appreciate knowing Caldera is always there for them. Additionally, for the underserved, primarily BIPOC youth we serve, many do not have financial access to technology equipment or workshops/projects to learn how to use the equipment. There is a huge divide between access to technology in public vs. private schools (and better-funded vs. underfunded public schools, for that matter) and the majority of the youth we serve never have the opportunity to learn how to use photo or video equipment, software, or develop the skills necessary to pursue a technical career. Alum Eloë Gill-Williams is an example of how access to this type of technology at an early age can lead to expanded personal and professional opportunities.

Diversity, Equity, and Inclusion (DEI) Measures

Caldera has been actively building internal capacity around DEI since 2015. Our DEI work is focused on creative expression, cultural and environmental issues, and a new Social Emotional Learning framework that guides all program development and implementation. To date, we have created an equity statement, developed an equity lens/filter for decision-making, formed an Equity Team and a Board Equity Committee, and established an equity plan each year that guides our progress in this area. We are dedicated to developing culturally specific strategies and resources tailored to effectively support the communities we serve. For example, our permanent, full-time artist mentors and project partners are hired through a competitive selection process that considers racial, ethnic, and other demographics of the populations served, their commitment to equity and inclusion, and their overall skills in working with diverse youth. Additionally, all program staff are trained in positive youth development and have received Heart of Facilitation certification. Year-round staff attend the Center for Equity and Inclusion's Reframing Racism training, which builds racial consciousness among staff, supports Caldera's Equity Plan goals, and helps ensure students feel welcome during programming.

To better serve our youth, we conducted a landscape analysis in 2019 to learn how peer organizations nationwide prioritized equity and the voices of the populations served. This included several interviews about how organizations incorporate youth voices into program decisions. We have taken some of these lessons, such as making our physical spaces more youth-friendly. We later conducted youth focus groups to learn more about our own growth areas and program interests from the student's perspective.

As part of our commitment to ongoing organizational and program evaluation and improvement, we created a Theory of Change and implemented a Social-Emotional Learning Framework to guide program development. As a result, we continue to introduce new program elements, further opportunities for youth to engage with their community, and include additional robust evaluation methods. We redefined our vision and mission, which, along with our Theory of Change, has served as a springboard as we continue to develop relevant, innovative programming.

Overall, we are committed to building on our work from the past 27 years, acknowledging there is always room for additional growth.

(This field has a character limit of 10,000)

Measurable Project Outcomes

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

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

Alternative Lens: Caldera Youth Filmmaking Project Outcomes

1. Produce four 3-5 minute videos with freelance video producer and Caldera teaching artist Eloie Gill-Williams to be publicly broadcasted via 1) Open Signal's Public Access Cable Channels, 2) Caldera's social channels, 3) a film screening at Wieden+Kennedy and 4) a forthcoming page on Google Arts & Culture (launching fall 2023) with a combined captive audience of +8k.
2. Serve 20 underserved, primarily BIPOC youth.
3. Provide 20 hours of video technical training and programming over 15 workshops.

Additional Outcomes

Overall, Caldera has developed three main objectives in response to the specific obstacles our youth face. Our youth programming is designed to close achievement gaps among underserved youth, focusing on 1. Building Skills, 2. Strengthening Identity, and 3. Engaging Youth in Their Communities. More specific, shorter-term objectives include improved community engagement, increased sense of belonging, and increased access to arts and environmental learning.

In addition to these outcomes, we expect this project to:

- Increase film production skills
- Increase ability to tell stories through film
- Increase feelings of confidence
- Increase feelings of connection to their local community

And more!

We also know from over 27 years of experience that students thrive academically, develop socially, and become leaders among their peers when they have opportunities to express themselves creatively.

(This field has a character limit of 1500)

Evaluation Plan

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

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

Collecting Data

Goals and outcomes are tracked through student assessment surveys completed at the end of each activity. Program staff also informally track student outcomes via one-on-one discussions and in-workshop observations. We also track quantitative data, including: how many youth are served, how many workshops are hosted, how many hours youth spend in workshops, number of videos created, number of projects completed, and more. We frequently assess the impact of our programming, and the feedback we collect informs program changes and improvements and helps us determine where to focus resources to deepen our impact and ensure funding is utilized efficiently.

Evaluation Survey Question Examples

1. "On a scale of 1-5, how relevant and helpful do you think participating in workshops with Caldera is for your future?"
2. "After my participation in workshops with Caldera, I have an increased knowledge of how to use photo and video equipment." (Yes, No, Not Sure)
3. "After my participation in workshops with Caldera, I have an increased knowledge of how to use photo and video software." (Yes, No, Not Sure)
4. "After my participation in workshops with Caldera, I have a greater understanding of photo and video production technical career opportunities." (Yes, No, Not Sure)
5. "Participating in this program has given me expanded aspirations for my future career" (Yes, No, Not Sure)

(This field has a character limit of 2500)

Project Partners

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

Please list project partners as confirmed or unconfirmed.

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

Rosemary Anderson Middle School - Confirmed

Contact: Alvin Johnson, Principal. ajohnson@portlandoic.org

Rosemary Anderson Middle School (RAMS) in Portland, Oregon offers a pathway to success for 6th-8th grade students who have encountered barriers at other schools. With small class sizes and a focus on tech and the arts, their focus is on student capabilities and reaching goals. Caldera has partnered with RAMS since 2019 to provide our Youth Program to underserved Portland youth. Their intimate learning environment has complemented Caldera's program model well, and we think they will be a great partner for this project.

Eloe Gill-Williams, Video Producer – Confirmed

Contact: eloe.gillwilliams@gmail.com

Instruction will be led by Caldera alum and video producer Eloe Gill-Williams. Eloe participated in our Youth Program during his youth, and went on to work in video production for both Red Bull and Wieden+Kennedy after graduating high school. Eloe returned to Caldera as a teaching artist in the summer of 2022 and guided campers through the production of numerous successful films.

Open Signal - Confirmed

Contact: Tracy Kernell, Community Media Administrator. tracy@opensignalpdx.org.

KatMeow Garcia, Director of Community Media. katmeow@opensignalpdx.org

Through our partnership with Open Signal, Caldera will use their public access channel to broadcast our four 3-5 minute internally produced videos. We are currently in conversation with Open Signal to discuss the process and necessary steps.

(This field has a character limit of 3000)

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

Technical Design

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

Proposed Technology & Equipment

1. (4) LEXAR 256GB PR 1667X UHS-II SDXC MMRY CRD/2K/REG
2. (1) GVM 672S-B 40w 14.8v/120-220 3-LED PNL KT/REG
3. (2) GVM SOFTBX f/672S/MB832/50RS/520S/LS/1200D/REG
4. (1) SANDISK G-RAID 2 BAY -TH/BOLT3 24TB-SPACE GRAY/REG
5. (4) BLACK-MAGIC DAVINCI RESOLVE STUD CLR CORRECT SYST/REG
6. (4) APPLE 14" MBP/M2P 10C C/16C G/512GB/SSD GRAY/REG
7. (4) SIGMA 18-35mm F1.8 DC HSM LENS f/SIGMA/REG
8. (4) DJI RS2 GIMBAL STABILIZER PRO COMBO/REG
9. (4) TILTA BMPCC4K FULL CAM CAGE-TILTA GRAY/REG
10. (4) TILTA WIRELESS LENS CONTROL SYS W/NUCLEUS-M/REG
11. (4) BLACKMAGIC POCKET CAMERA PRO BATTERY GRIP/REG
12. (4) BLACKMAGIC BLACKMAGIC POCKET CINEMA CAMERA 6K PRO/REG

Rationale of Technology & Supporting Project's Use of Community Media Center Channels

We know there is a dire technology gap in the communities we serve, especially when speaking of digital media education in schools. Caldera's goal is to start building our filming infrastructure by procuring entry-level film kits that match where students are in the filmmaking process. The strategy is to get students immediate and direct hands-on experience with entry-level filmmaker equipment. This solution is more scalable and sustainable than investing in higher-tier professional gear that generally demands longer-term teaching instruction and extended facilities to conduct the practice. Whether we kit a Blackmagic or a Sony platform entry-level system, we see the technology we want to purchase keeping up with current technology for at least 5-7 years, and we hope to continue to scale up with more kits, lighting equipment, and laptops to break the barrier of the technology gap.

Caldera wants to empower young filmmakers by amplifying their voices through community partners such as Wieden+Kennedy, developing broadcasting outlets with public access channels, Open Signal, and Caldera's own social media offering over 8k captive audience. Caldera also is developing a Portland-focused Google Arts & Culture partnership in which we envision featuring student-led film content. In short, we have identified the opportunity of serving 10 students at a time during in-class programs if we can build 5 entry-level filming kits, which will be utilized to instruct basic capturing techniques, digital processing, and an entry-level post-production experience.

Maintaining Technology & Equipment

Caldera Arts has identified a need to revitalize their once state of the art filmmaking equipment which is now completely obsolete and does not enable our film based educators to instruct within our in school programs, art intensives or summer camp sessions. With this grant, we would be able to update our technology and equipment, and by having purchased it, we can use it for future programming and additional youth projects over the next few years. With staff trained to properly use, store, and maintain the technology and equipment, overseen by staff member Edgar Morales. Additionally, a part of the workshops with our youth is discussing proper maintenance of video and photo equipment to maintain equipment longevity. Building this conversation and learning into programming, which is then overseen by staff, we are confident the equipment will have a long lifespan.

(This field has a character limit of 5000)

Proposed Project Start and End Date:

Projects may include timelines of up to 2 years.

Proposed Start Date (month/year): 07/2023

Proposed End Date (month/year): 06/2024

Implementation Plan

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

This project will span 1 year, from 7/01/2023 - 6/30/2024. Our original project timeline (from our pre-application submitted in Dec 2022) was from 9/01/2023 - 6/30/2023, however, we extended the timeline to accommodate for any potential delays in acquiring equipment and using equipment with youth during our annual summer camp sessions.

Planning + Test Phase

- July - August 2023:
 - Inventory of current film equipment and purchase of new items
 - Application for nonprofit discounts at preferred equipment merchant
 - Shipping and delivery workback and logistics
 - Receiving and cataloging all equipment
 - Setting up camera kits for deployment
 - Setting up all laptops with software and peripherals (i.e cameras and operating hardware)
 - Running a demo class with Caldera campers before engaging in the full project.
- September - October 2023:
 - Youth Program mentor classes begin at Rosemary Anderson Middle School
 - Educating and training staff in basic knowledge of all equipment
- November - December 2023:
 - Additional Staff training on new equipment
 - Final curriculum edits

Workshops & Use of Technology in Programing

- General Overview, Step-By-Step-Guide of Lessons in Order
- 1. Overview of Filmmaking
- 2. Pre-Production Lesson
- 3. Production Lesson
- 4. Post-Production Lesson
- 5. Final Presentation
- January - March 2024:
 - Workshops and filmmaking: first, we will start with a general overview of film, media and filmmaking. Then, we will take our students through each step of the filmmaking process, by participating hands-on in the pre-production, production and post-production processes. These steps will coalesce into a group film project at the end of our lessons.
 - Project evaluation surveys implemented with students in late March
- April - May 2024:
 - Post-production with high school students

Youth testimonials from recent workshops

- "Caldera is setting you up for the real world. Freedom to roam (photography). Good amount of freedom. School is something you don't want to get up for and go to. Caldera you get up for. Caldera teaches you stuff you're more likely to need and find handy as an adult."*
- "Photography showed me there's beauty in everything"*
- "I thought I was just going to learn how to draw better. But when I went to Caldera during the summer, there was a lot more than that: Photography, cinematography, and more."*

Public Broadcast

- June 2024:
 - Publicly broadcasted via
 - Open Signal's Public Access Cable Channels
 - Caldera's social channels
 - Film screening at Wieden+Kennedy
 - Forthcoming page on Google Arts & Culture

•Project team debrief and project evaluation analysis

(This field has a character limit of 3000)

Supplemental Material Attachments

File Name	Description	File Size
Caldera - Partner LOS.pdf	Letter of Support from Caldera Alum, Teaching Artist, and main project Partner Eloe Gill-Williams.	101 KB

Budget Narrative

Budget Narrative

Personnel – Total: \$20,649.65

Karena Salmond, Director of Programs. The Director of Programs will oversee all aspects of the grant program. Responsibilities include: maintaining project deliverables, overseeing other staff working on project, ensuring that budget and timeline targets are met, preparing project and/or evaluation reports, supervising partner/host sites, supervising youth, maintaining regular contact with contractual partners, supervising and maintaining equipment, ensuring the project is completed, etc. The Director of Programs will work 75 hours total towards the project over 12-months (entirety of grant duration). Based on an annual salary of \$91,800/year full-time (salary + fringe benefits annually) or \$56.49/hour, the cost to the project will be \$4,236.75.

•*Grant Funds: \$0*

•*Matching Funds: \$4,236.75*

Kevin Ball, Program Manager. The Program Manager will manage the overall day to day activities of the grant program. Responsibilities include: making site visits and providing internal reports on project activities, maintaining project deliverables, overseeing other staff working on project, supervising partner/host sites, supervising youth, maintaining regular contact with contractual partners, working with other project personnel as needed, etc. The Program Manager will work 75 hours total towards the project over 12-months (entirety of grant duration). Based on an annual salary of \$71,400/year full-time (salary + fringe benefits annually) or \$43.94/hour, the cost to the project will be \$3,295.5.

•*Grant Funds: \$0*

•*Matching Funds: \$3,295.5*

Aasha Benton, Middle School Mentor. The Middle School Mentor will support the youth during the grant program. Responsibilities include: working with youth during workshops, overseeing any youth-related needs, supervising youth, supervising the use of equipment, working with other project personnel as needed, etc. The Middle School Mentor will work 60 hours total towards the project over 12-months (entirety of grant duration). Based on an annual salary of \$49,725/year full-time (salary + fringe benefits annually) or \$30.60/hour, the cost to the project will be \$1,836.

•*Grant Funds: \$0*

•*Matching Funds: \$1,836*

Meg Ball, Programs Coordinator. The Programs Coordinator will help manage the overall day to day activities of the grant program. Responsibilities include: helping the Program Manager, scheduling, recordkeeping, accounting, coordinating and gathering evaluation data, working with other project personnel as needed, etc. The Programs Coordinator will work 40 hours total towards the project over 12-months (entirety of grant duration). Based on an hourly wage of \$31.21/hour, the cost to the project will be \$1,248.40.

•*Grant Funds: \$0*

•*Matching Funds: \$1,248.40*

Edgar Morales, Storytelling Manager. The Storytelling Manager will liaise with creative industry partners and the lead teaching artist/contractor on procurement of equipment of the grant program. Additionally, they will manage the packaging and publishing of all final content on our social channels. Responsibilities include: procuring all technology and equipment for the project, working with other project personnel as needed, etc. The Storytelling Manager will work 50 hours total towards the project over 12-months (entirety of grant duration). Based on an hourly wage of \$58.66/hour, the cost to the project will be \$2,933.

•*Grant Funds: \$0*

•*Matching Funds: \$2,933*

Eloe Gill Williams, Teaching Artist. The Teaching Artist will provide artistic and video/technology instruction to youth during the grant program. Responsibilities include: instructing youth in photo and video technology and provide artistic / technical guidance, working with other project personnel as needed, etc. The Teaching Artist will work ~165 hours total towards the project over 12-months (entirety of grant duration). Based on an hourly wage of \$35/hour, the cost to the project will be \$5,700.

•*Grant Funds: \$0*

•*Matching Funds: \$5,700*

Azod Abedikichi, Camp Film Teaching Artist. The Camp Film Teaching Artist will support Eloe with summer film instruction for one camp session. Responsibilities include: co-planning and implementing curriculum, setting up equipment, and archiving final projects. The Camp Film Teaching Artist will work 50 hours total towards the project over 1-month. Based on an hourly wage of \$28/hour, the cost to the project will be \$1,400.

•*Grant Funds: \$0*

•*Matching Funds: \$1,400*

Education & Training – Total: \$1,224

Time for four Caldera staff Youth Mentors to be trained on equipment for sustainability in future programming. Each mentor will work/be trained 10 hours total. Based on an hourly wage of \$30.60/hour, the cost to the project will be \$306/Youth Mentor or \$1,224 total/four Youth Mentors.

•*Grant Funds: \$0*

•*Matching Funds: \$1,224*

Travel – Total: \$2,272.90

Site Visits. The Program Manager (based in Central Oregon) will make site visits to Portland throughout the project. We estimate this staff member will travel 900 miles in 12 months @0.655 (IRS Standard Mileage Rate as of 1/1/2023 is 65.5 cents per mile driven for business use) and require lodging for 3 visits. Additionally, the Director of Programs will make 3 roundtrips from Portland to Central Oregon and the Storytelling Manager will make 1 roundtrip from Portland to Central Oregon for a combined total of 1,180 miles traveled. Total miles traveled: 2,080 miles totaling \$1,362.40. The remaining \$910.50 will cover lodging.

•*Grant Funds: \$0*

•*Matching Funds: \$2,272.90*

Contractual – Total: \$5,000

Video Producer Consultant. We will contract with freelance video producer Eloie Gill-Williams (also a Caldera Teaching Artist) for an estimated 50 hours to inventory, purchase, and catalog equipment, in addition to any post-production work that is not youth-facing. At \$100/hour, the total cost to the project will be \$5,000.

•*Grant Funds: \$0*

•*Matching Funds: \$5,000*

Equipment – Total: \$30,593.94

The following equipment will support the field production and post-production of our project. Costs were obtained through the expertise of project partner video producer Eloie Gill Williams and Storytelling Manager Edgar Morales.

1. (4) LEXAR 256GB PR 1667X UHS-II SDXC MMR Y CRD/2K/REG @ \$139.99 = \$599.96
2. (1) GVM 672S-B 40w 14.8v/120-220 3-LED PNL KT/REG @ \$779.99 = \$779.99
3. (2) GVM SOFTBX f/672S/MB832/50RS/520S/LS/1200D/REG @ \$49.00 = \$98.00
4. (1) SANDISK G-RAID 2 BAY -TH/BOLT3 24TB-SPACE GRAY/REG @ \$1,099.99 = \$1,099.99
5. (4) BLACK-MAGIC DAVINCI RESOLVE STUD CLR CORRECT SYST/REG @ \$295.00 = \$1,180.00
6. (4) APPLE 14" MBP/M2P 10C C/16C G/512GB/SSD GR Y/REG @ \$1,899.00 = \$7,596.00
7. (4) SIGMA 18-35mm F1.8 DC HSM LENS f/SIGMA/REG @ \$799.00 = \$3,196.00
8. (4) DJI RS2 GIMBAL STABILIZER PRO COMBO/REG @ \$649.00 = \$2,596.00
9. (4) TILTA BMPCC4K FULL CAM CAGE-TILTA GRAY/REG @ \$109.00 = \$436.00
10. (4) TILTA WIRELESS LENS CONTROL SYS W/NUCLEUS-M/REG @ \$579.00 = \$2,316.00
11. (4) BLACKMAGIC POCKET CAMERA PRO BATTERY GRIP/REG @ \$149.00 = \$596.00
12. (4) BLACKMAGIC BLACKMAGIC POCKET CINEMA CAMERA 6K PRO/REG @ \$2,535.00 = \$10,140.00

•*Grant Funds: \$30,593.94*

•*Matching Funds: \$0*

Overhead – Total: \$5,504.51

Overhead includes a portion of the cost to use financial accounting and personnel time tracking systems, utilities, office supplies, and office space rental necessary to support this project. Overhead costs are calculated by using the organization's total overhead costs and allocating a percentage (10% or less) of the costs to this project. The grant award is allocated ~6.5% of the grant-funded part of the project budget. Together, overhead is ~9% of the total project budget.

•*Grant Funds: \$2,001.06*

•Matching Funds: \$3,503.45

Further Budget Detail

While our budget has not increased or decreased by any notable amount since our Pre-Application that was submitted in December 2022, since then we have taken time to further evaluate our equipment needs and obtain a quote from equipment manufacturer Blackmagic. With that, we have decided to shift our budget slightly and increase our equipment request by ~\$7,000. However, we kept the total of the Grant Funds column similar to the Pre-Application budget by adding all line items, except for equipment, into the Matching Funds column.

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$20,649.65	\$20,649.65
Education and Training	\$0.00	\$1,224.00	\$1,224.00
Travel	\$0.00	\$2,272.90	\$2,272.90
Contractual	\$0.00	\$5,000.00	\$5,000.00
Equipment	\$30,593.94	\$0.00	\$30,593.94
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$2,001.06	\$3,503.45	\$5,504.51
Totals	\$32,595.00	\$32,650.00	\$65,245.00

Final Application Signature

Signature of Duly Authorized Representative

Moana Newman

Date

05/15/2023

Title

Director of Advancement

Phone

503-937-3063

E-mail

moana.newman@calderaarts.org

May 10, 2023

Mt. Hood Cable Regulatory Commission
1120 SW 5th Ave, Suite 405
Portland, OR 97204

Mt. Hood Cable Regulatory Commission Review Committee:

I am writing to demonstrate my support for, and confirm my partnership with, Alternative Lens: Caldera's Youth Filmmaking Project.

I have spent the last 15 years working in film production, over that time I have worked in every capacity in the filmmaking process: from writing, producing, to directing, and editing. Supporting productions for Documentary Film, TV and Commercial Work. I continue to freelance as a creative director and director where I develop media content strategies and direct production teams.

One of the focal points in my work is authentic voice and accurate cultural representation. Doing the diligence to find members of production who are a part of the communities being represented in every facet of production is important to me as well as making space for representation from different gender identities, ethnic backgrounds, age groups and levels of physical ability. Operating from intersection as an anchor point gives credence and care for characters and allows for perspectives to be more than peripheral. I want my legacy to be creating access for voices that have been historically marginalized and left out of media, and creating support for those folks to tell their own stories.

Years ago, during my own youth, I participated in Caldera's Youth Program. In 2004 they put the first camera I'd ever held in my hands. It changed the trajectory of my life. I had never seen or understood film as something beyond what came on TV or was shown in movie theaters. The program allowed me to see myself in a creative discipline and profession I had never previously been able to see myself in. As I continued through the program it gave me more opportunity to learn and participate in projects: from apprenticeships, to internships, to scholarships and job opportunities. These skills that they helped foster and grow gave me the ability to be pursuant of a real career. The impact on my creative understanding and professional development can't be understated. The communal support, teamwork and diversity of thought I was taught through the Caldera Arts program inform my work to this day.

I returned to Caldera in the summer of 2022 as a Teaching Artist, where I guided campers through the production of several successful films. Now, I am excited to partner with Caldera to produce this new youth filmmaking project and work with the bright youth served by their Youth Program!

Thank you to the Mt. Hood Cable Regulatory Commission for its consideration of our project.

Sincerely,



Eloë Gill-Williams
eloë.gillwilliams@gmail.com

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

This Agreement is between the Mt. Hood Cable Regulatory Commission (Commission), through the Bureau of Planning and Sustainability (BPS), and Portland Art Museum (Grantee) (together referred to as the "Parties").

RECITALS:

This Agreement is entered into for the purpose of providing the Commission's grant funds for implementation of the Grantee's Increasing PAM CUT's broadcast capacity at the Tomorrow Theater Project.

AGREEMENT:

1. Grant Amount, Use of Grant

Grantee is awarded an amount not to exceed \$82,450 for specific capital costs related to the Grant project. Grantee shall use the Grant funds exclusively for the purposes outlined in its Grant Application (the "Grant"). The Grant Application is attached to this Agreement as Attachment 1, and incorporated herein by reference. Grantee shall not use the Grant funds for any purposes other than those set forth in Attachment 1.

2. Project Manager

The Commission's Project Manager shall be Rana DeBey or such other person as shall be designated in writing by the BPS 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 disburse an advance payment to the Grantee in the amount of \$82,450, 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.

Grantee agrees to operate the program as described in the Grantee's Grant Application and to expend funds in accordance with the approved budget, unless the Grantee receives prior written approval from the Commissioner's Project Manager to modify the program or the budget.

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, 2023 through December 31, 2023; January 1, 2024 through June 30, 2024; July 1, 2024 through December 31, 2024. 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, 2025.

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. Reported expenses will be charged against the advanced funds and will be made after review and approval of the status reports.

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

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

6. Project and Fiscal Monitoring

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

7. Audit

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

8. Publicity

During the term of this Grant Agreement, Grantee shall use its best efforts to mention the Commission's grant funding in publicity regarding the program(s) that will be supported by the grant funds.

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

9. No Other Obligations/Complete Agreement

Grantee acknowledges that, except for the Grant, the Commission has no obligation to provide, and the Commission has not led Grantee to believe in any way (whether expressly or by

implication) that the Commission will provide any additional or future assistance, financial or otherwise, either to Grantee or for the Grant project.

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

10. Representations

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

11. Indemnification

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

Prevailing wage indemnity. Grantee agrees to indemnify, defend, and hold harmless the MHCRC, its employees, officers, and agents, from and against any claim, suit, or action, including administrative actions, that arise out of Grantee's failure to comply with ORS279C.800 to 279C.870 and any applicable administrative rules or polices.

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, 2023, 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, 2025, unless extended or earlier terminated under the terms of this Agreement.

15. Early Termination of Agreement

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

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

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

16. Material Failure to Perform

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

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

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

Grantee shall be solely responsible for any expenses associated with cure of its noncompliance or failure to perform.

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

17. Suspension of Work

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

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

18. Non-Discrimination

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

19. Severability

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

20. Choice of Law and Choice of Forum

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

21. Survival

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

22. Assignment

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

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

23. Electronic Means

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

24. Notice

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

If to the Commission:

Attn: Rana DeBey, Project Manager:
Mt. Hood Cable Regulatory Commission
c/o City of Portland
Bureau of Planning & Sustainability
1810 SW 5th Ave, Suite 710
Portland, OR 97201
Email: rana.debey@portlandoregon.gov

If to Grantee:

Attn: Matthew Evans
Grants Specialist
c/o Portland Art Museum
1219 SW Park Ave
Portland, OR 97205
Email: matthew.evans@pam.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: Increasing PAM CUT's broadcast capacity at the Tomorrow Theater

GRANTEE: Portland Art Museum

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

01970 - 2023 Community Technology Grants

02134 - Increasing PAM CUT's broadcast capacity at the Tomorrow Theater

Community Technology Grants

Status: Under Review

Original Submitted Date: 05/16/2023 9:37 PM

Last Submitted Date: 06/02/2023 3:50 PM

Primary Contact

Feel free to edit your profile any time your information changes. Create your own personal alerts using My Alerts.

Name: Matthew Evans

Salutation First Name Middle Name Last Name

Email: matthew.evans@pam.org

Phone:* 503-276-4331

Phone Ext.

Title: Grants Specialist

Organization Information

Organization Name: Portland Art Museum

Organization Type: Non-Profit Entity

Tax ID 93-0391604

Organization Address: 1219 SW Park Ave

City* Portland Oregon 97205

City State/Province Postal Code/Zip

Phone: 503-276-4365

Project Narrative

Total Grant Funds: \$82,450.00
Total Match Funds: \$90,763.00
Total Funds: \$173,213.00
Proposed Technology: Video production equipment
Public Benefit Area: Improving Community Involvement
Select which jurisdiction(s) your project will serve: Portland
Please select the size of your organization's total operating budget: \$1,000,000 to \$1,500,000

Project Purpose

In defining the project purpose, applicants must:

PAM CUT's new Tomorrow Theater, located in SE Portland, will present the exciting new possibility to host, film, and produce high-quality performances that bring local and regional musicians together with visual artists to share the stage and create awe-inspiring work that reach both in-person and broadcast audiences.

At PAM CUT, we are proud to regularly present genre-bending performances. Recent events have included collaborations between filmmaker Sam Green and the renown Kronos Quartet; Spectral Transmissions, the live cinema and audio storytelling project from filmmakers Donal Mosher and Michael Palmieiri; soundscapes from Reese Bowes paired with visuals from artist Brandy Gray; and experimental film from the Mobile Projection Unit, to name a few.

For our proposed performance broadcast project, PAM CUT will leverage our 51 years of experience to build connections between musical and visual artists and provide an optimal space and the resources required to create compelling performances that will be broadcast on public access television. Our project will allow PAM CUT to center innovative and historically underrepresented artists and their stories, support arts workers in various levels of the creative economy, and decentralize the decision-making around storytelling production and distribution.

With support from the Mt. Hood Cable Regulatory Commission, our expert team of professional audio engineers and visual technicians will partner with community members and artists to build out a state-of-the-art live performance space fully equipped to record performances that can be shared via community access television. Working primarily with Friends of Noise—an organization that seeks to transform the culture of BIPOC and LGBTQ+ youth access to the music industry by providing opportunities for youth musicians to showcase their talents to audiences of their peers and the community—PAM CUT will program four youth-led concerts at our new theater on SE Division. Each performance will be recorded, along with interviews from the performers who will speak to their influences and dreams, creating dynamic edited programs to be shared on Portland public access channels. These concerts will uplift the voices of these young musicians, allowing their reach to extend beyond the smaller venues they traditionally perform at. To best execute this work, four PAM CUT staff members will participate in in-depth video production training sessions with Open Signal (staff include Ben Popp, Arika Oglesbee, Miles Sprietsma, and one to-be-hired theater projectionist).

Capital needs include:

- Audio equipment, including microphones, speakers, and acoustic paneling;
- Staging materials;
- Lighting;
- Advanced hardware and software for video recording and editing.

According to the National Endowment for the Arts, the most impactful programs that bring together artists and audiences happen at the local and regional level. What's more, "these initiatives affect the economy and culture of a region in ways that feed the national industry and dialogue...such initiatives catalyze discussions important to local communities." To continue our work to change for whom, by whom and how cinematic stories are told — both through in-person experiences and in the wider world via distribution to the broader community — we will:

- Provide unique performance and publicity opportunities for artists who have been historically underrepresented, namely members of the BIPOC and LGBTQ+ communities;
- Develop the infrastructure necessary to record multimedia performances to be shared across platforms;
- Launch a series in partnership with Friends of Noise, a local music nonprofit serving youth from historically underrepresented communities;
- Reach at least 900 people in-person and up to as many as 420,000 broadcast audience households in total;
- Four performances will take place between April 2024 and July 2024 with the first broadcasted program taking place in May of 2024.

At the end of the grant period, PAM CUT will continue to host live and multimedia events for adults and youth at the Tomorrow Theater. The equipment purchased with funding from the Mt. Hood Cable Regulatory Commission will continue to be used to record select events, including artist talks, Q&A sessions, and panel discussions. These recordings will be published online and, when appropriate, we will continue to share future performances for cable distribution. By broadcasting these performances, artists who have been historically underrepresented, namely members of the BIPOC and LGBTQ+ communities, will be given a platform that is often out of reach.

(This field has a character limit of 10,000)

Measurable Project Outcomes

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

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

- Host a minimum of 16 musical performances by youth across 4 live events and record and share performances from 16 youth musicians/bands to Open Signal/MetroEast for community broadcast; and provide a safe and professional space for 4-10 youth musicians to perform to their peers and other community members, allowing their artistic expression to be promoted and seen as a viable and necessary part of the creative fabric of our city;
- Grow attendance over the project period by 20-30% by offering dynamic programming that appeals to Tomorrow Theater audiences;
- Develop video production skills for four PAM CUT staff via trainings at Open Signal;
- Provide an outlet by which the youth musicians might be able to discuss their art and techniques to a televised and web audience through the frame of a large scale concert or television series and allow the larger general viewing public the opportunity to learn about and experience rising talents in the Portland music and performance arts sphere through well constructed episodes focusing on one band/performer and visual artist at a time.

(This field has a character limit of 1500)

Evaluation Plan

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

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

- How many audience members attend each concert and do these audiences grow from one concert to the next? Target attendance: Youth between the ages of 11 - 22 would make up the bulk of the audience as these would be their peers.
 - Will the individuals who attended the concerts return to the Tomorrow Theater? Discount codes will be distributed to attendees in order to encourage their return and to allow PAM CUT staff to track progress toward this goal.
 - Track, along with Friends of Noise, any professional progress made by a performer or band after their performance at the Tomorrow Theater.
 - Did audiences enjoy this programming? Would they like to see more programs like it? PAM CUT staff will survey audience members both at the concerts and performances and in a follow-up email.
 - Did at least 4 PAM CUT staff successfully complete trainings at Open Signal?
 - Are PAM CUT staff applying these new skills toward recording other public programs at the Tomorrow Theater?
- Additional metrics: PAM CUT will monitor the number of views, posts, and/or re-posts of any images and videos from the concerts or edited shows to social media by both the participants as well as other audiences; PAM CUT will also review press coverage and collect performer feedback.

(This field has a character limit of 2500)

Project Partners

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

Please list project partners as confirmed or unconfirmed.

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

- Friends of Noise - Andre Middleton - Confirmed - Andre@friendsofnoise.org
- As ED of the organization, Andre will help recruit musicians and performers for the concert series.
- Friends of Noise will also provide the PA system and amps for shows

(This field has a character limit of 3000)

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

Technical Design

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

All equipment acquired with funds from MHCRC will be maintained meticulously and upgraded when necessary. PAM CUT staff will administer any required software upgrades, and we will procure contract help for any updates required beyond our technical abilities. All hardware will be kept in excellent condition.

- 3 mounted Point/Tilt/Zoom (PTZ) 4K cameras from PTZ Optics and appropriate controls/recording devices give the option to move the cameras appropriately from the projection/control room. It is a discreet setup that will enable camera control by one person, rather than needing individual camera operators.
- The proposed software and computer setup will enable us to record each camera independently for later broadcast use.
- Audio will feed directly into this system from any mixing board with an XLR output.
- 6 Shure SM58 wired mics for concert set ups, 4 Shure ULXD Beta 58A wireless mics and 2 Shure ULXD body pack lavalier microphones and receivers to be used for interviews/discussions with the artists.
- 2 Meyer LFC sub woofers for concerts.
- 4 4x8 risers and stairs for staging for concerts.
- 30 rolls Insul-SHIELD Sound Paneling and 38 Felt Right Sound Panel Systems for creating a good sound barrier in the theater for good audio for recording the concerts. Upgraded paneling for music vs. just visual arts, i.e. movies.
- 6 Rogue R2X lights and ipad to control lighting for stage and walls to provide dynamic lighting for musicians as they are performing.

(This field has a character limit of 5000)

Proposed Project Start and End Date:

Projects may include timelines of up to 2 years.

Proposed Start Date (month/year): September 2023

Proposed End Date (month/year): March 2025

Implementation Plan

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

- September 2023 - November 2023: Build out the Tomorrow Theater, including installing audio panels and cameras
- September 2023 - December 2023: PAM CUT staff learn to use camera systems at Open Signal PDX
- November 2023 - April 2024: Work with Friends of Noise to select musicians and performers
- Recruit/Search for video projection artists to create imagery and work with the performers
- Create Name and Design for Concert Series
- Ongoing: Outreach to audiences of both the musician's peers and community members in and around theater's location
- May 2024 - December 2024: Share videos with Open Signal for distribution; videos will be shared 6 weeks after live performance
- April 2024 - March 2025: implement evaluation plan (distribute surveys to attendees, follow up with performers, evaluate PAM CUT staff trainings)

(This field has a character limit of 3000)

Supplemental Material Attachments

File Name	Description	File Size
FON PAM CUT support letter.pdf	Letter of Support from Friends of Noise	147 KB

Budget Narrative

Budget Narrative

PERSONNEL

Ben Popp, Head of Artist Services, will serve as the Project Manager for all grant activities. He will coordinate with Friends of Noise, secure visual artists for the performances, and will lead evaluation activities. He will spend 15% of his time on project activities.

Monthly salary: $\$5,308.33 \times 15\% \times 19 \text{ months} = \$15,128.75$

Grant Funds: \$0

Match: \$15,128.75

Arika Oglesbee, Head Projectionist, work with PAM CUT and Friends of Noise staff to produce the performances. She will also advise the Associate Director of Operations and Director of PAM CUT on grant-related equipment purchases, as well as assist with their procurement, installation, and set-up. She will spend 15% of her time on project activities.

Monthly salary: $\$5,024.75 \times 15\% \times 19 \text{ months} = \$14,320.54$

Grant Funds: \$0

Match: \$14,320.54

Erica Freyberger, Associate Director of Operations, will oversee all operations at the Tomorrow Theater. In this role, she will manage grant-related equipment purchases, including their procurement, installation, and set-up. She also manages the Head Projectionist and General Manager for the Tomorrow Theater. She will spend 5% of her time on project activities.

Monthly salary: $\$5,833.33 \times 5\% \times 19 \text{ months} = \$5,541.67$

Grant Funds: \$0

Match: \$5,541.67

General Manager, Tomorrow Theater (to be hired), oversees all programs and performances at the Tomorrow Theater. In this role, they will work closely with the Head of Artist Services, Associate Director of Operations, Head Projectionist, Friends of Noise staff, performers, and artists to produce the performances. They will also work closely with the Associate Director of Operations to procure and install grant-related equipment purchases. They will spend 10% of their time on project activities.

Monthly salary: $\$5,625.00 \times 10\% \times 19 \text{ months} = \$10,687.50$

Grant Funds: \$0

Match: \$10,687.50

Amy Dotson, Director of PAM CUT, will have final oversight on all project activities. In this role, she will manage all PAM CUT staff and work with the Head of Artist Services and Associate Director of Operations to track spending. She will spend 3% of her time on project activities.

Monthly salary: $\$11,875.00 \times 3\% \times 19 \text{ months} = \$6,768.75$

Grant Funds: \$0

Match: \$6,768.75

CONTRACTUAL

Friends of Noise: Friends of Noise will spend time and resources to work with PAM CUT to produce the four performances outlined in the grant narrative in exchange for PAM CUT hosting, recording, and editing the performances. Friends of Noise estimates the in-kind value of their time and resources is $\$2,500 \text{ per performance} \times 4 \text{ performances} = \$10,000$.

Grant Funds: \$0

Match: \$10,000

Video Editing: PAM CUT will hire a contractual video editor to edit the performances and prepare them for public broadcast. The editor will charge \$60 per hour; each performance will take approximately 5 hours to edit. $\$300 \text{ per performance} \times 4 \text{ performances} = \$1,200$.

Grant Funds: \$0
Match: \$ 1,200

EQUIPMENT

The following equipment will be purchased, installed and used in the Tomorrow Theater. This equipment was recommended by PAM CUT's Head of Projection & Theater Operations, Arika Oglesbee, and PAM's Audio Visual Supervisor, Chris Pitale. They consulted numerous resources/vendors to determine the best equipment. The equipment budget and accompanying narrative is organized and presented in four categories including Audio; Stage; Lighting; and Video Recording & Editing.

Audio:

Wireless Mic Receiver (1). (1) Shure ULXD 4ch Meyer Pro @ \$5,157 = \$5,157
Wireless Mic Handheld (4). (4) Shure ULXD Beta 58A Meyer Pro @ \$571 = \$2,284
Wireless Mic Lav (2). (2) Shure ULXD Body Pack Meyer Pro @ \$454 = \$908
Wireless Mic Antenna Kit (1). (1) Shure ULXD Meyer Pro @ \$500 = \$500
Wired Mics (6). (6) Shure SM58 Sweetwater @ \$100 = \$600
Subwoofers (2). (2) Meyer 750-LFC Meyer Pro (first) and Yamaha Tio (second) @ \$4,373 = \$8,747
Possible Speaker Rigging 1 (5). (5) Meyer Pro @ \$131 = \$655
Possible Speaker Rigging 2 (5). (5) Meyer Pro @ \$338 = \$1,691
Total cost to project is \$20,480
Grant Funds: \$20,480
Match: \$0

Lighting:

Stage Wash Lighting (6). (6) Rogue R2x's @ \$2,000 = \$12,000
Wall-Wash Lighting (4). (4) @ \$500 = \$2,000
iPad for Remote Control (1). (1) @ \$800 = \$800
Gobo (6). (6) @ \$100 = \$600
Total cost to project is \$15,400
Grant Funds: \$15,400
Match: \$0

Video Recording & Editing:

PTZ Camera (3). (3) PTZ Optics @ \$2,200 = \$6,600
SDI – USB Adapters (2). (2) Magewell @ \$300 = \$600
Controller (1). (1) Black Magic Decklink Sdi Playback @ \$300 = \$300
Digital Audio Interface (1). (1) Shure @ 130 = \$130
Assorted Cables & Adapters (1). (1) @ \$300 = \$300
Annual Software License (1). (1) Vmix @ \$700 = \$700
PC (1). (1) @ \$1,700 = \$1,700
Monitor (2). (2) LG 32UN880-B @ 500 = \$1,000
SDI Cable Spool (1). (1) @ \$150 = \$150
Mac Pro (1). (1) Apple @ \$5,999 = \$5,999
Annual Adobe Subscription (2). (2) Adobe Creative Cloud @ \$480 = \$960
Total cost to project is \$18,439
Grant Funds: \$18,439
Match: \$0

Total Equipment cost to project is \$60,569
Grant Funds: \$60,569

Match: \$0

INFRASTRUCTURE/FACILITIES

Infrastructure/Facilities costs at the Tomorrow Theater include the cost of sound proofing. This was recommended by PAM CUT's Head of Projection & Theater Operations, Arika Oglesbee and consultants Listen Acoustic and Full Aperture. Construction updates may impact the type of acoustic panel/product is required; as such, this line item and its cost may be updated.

Acoustic Panels (68). (30) Insul-shield @ \$342 = \$10,432

(38) Felt Right @ \$552 = \$20,958

Total cost to project is \$31,390

Grant Funds: \$31,390

Match: \$0

Stage:

Staging 2-4 4x8 Risers and Stairs (1). (1) Stage Right @ \$6,000 = \$6,000

Stage Cart (1). (1) @ \$1,250 = \$1,250

Total cost to project is \$7,250

Grant Funds: \$6,250

Match: \$1,000

OVERHEAD

PAM CUT has calculated the project overhead to be 10% of the project's costs (\$157,466) = \$15,747.

Grant Funds: \$0

Match: \$15,747

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$52,447.00	\$52,447.00
Education and Training	\$0.00	\$400.00	\$400.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$11,200.00	\$11,200.00
Equipment	\$44,810.00	\$9,969.00	\$54,779.00
Infrastructure/Facilities Construction	\$37,640.00	\$1,000.00	\$38,640.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$0.00	\$15,747.00	\$15,747.00
Totals	\$82,450.00	\$90,763.00	\$173,213.00

Final Application Signature

Signature of Duly Authorized Representative

Rachel Record

Date

05/24/2023

Title

Head of Partnerships

Phone

503-276-4254

E-mail

rachel.record@pam.org



Friends of Noise
4560 NE 75th Ave
971-808-2342
info@friendsofnoise.org
www.friendsofnoise.org

To Whom It a May Concern :

Friends of Noise is happy to be partnering with the Portland Art Museum's Center for an Untold (PAM CUT) in their project to produce 4 youth led concerts supporting 16 bands and artists at their new Tomorrow theater on SE Division St.

Friends of Noise will be a fully branded partner in this project. Friends of Noise will identify and book the artists to take part in these concerts, assign members of our Sound Squad Supreme crew to provide sound services, promotional support to have a value not greater than \$10,000 of in-kind support to the project.

In exchange,PAM CUT will provide editing services to Friends of Noise.

Sincerely,

Andre Middleton

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

This Agreement is between the Mt. Hood Cable Regulatory Commission (Commission), through the Bureau of Planning and Sustainability (BPS), and Self Enhancement, 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 implementation of the Grantee's Center for Self Enhancement Makerspace Studio: Expanding Community Engagement and Educational Opportunities among Underserved Youth & Families Project.

AGREEMENT:

1. Grant Amount, Use of Grant

Grantee is awarded an amount not to exceed \$90,090 for specific capital costs related to the Grant project. Grantee shall use the Grant funds exclusively for the purposes outlined in its Grant Application (the "Grant"). The Grant Application is attached to this Agreement as Attachment 1, and incorporated herein by reference. Grantee shall not use the Grant funds for any purposes other than those set forth in Attachment 1.

2. Project Manager

The Commission's Project Manager shall be Rana DeBey or such other person as shall be designated in writing by the BPS 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 disburse an advance payment to the Grantee in the amount of \$90,090, 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.

Grantee agrees to operate the program as described in the Grantee's Grant Application and to expend funds in accordance with the approved budget, unless the Grantee receives prior written approval from the Commissioner's Project Manager to modify the program or the budget.

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, 2023 through December 31, 2023; January 1, 2024 through June 30, 2024; July 1, 2024 through December 31, 2024; January 1, 2025 through June 30, 2025. 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 July 30, 2025.

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. Reported expenses will be charged against the advanced funds and will be made after review and approval of the status reports.

The Project Manager, at her/his sole discretion, may require additional programmatic information or financial documentation of Grant project expenditures. Grantee shall make its books,

general organizational and administrative information, documents, papers and records that are related to this Agreement or Grantee's performance of services related to this Agreement available for inspection by the Project Manager or other Commission representatives during reasonable business hours following five (5) business days advance written notification from the Project Manager.

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

6. Project and Fiscal Monitoring

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

7. Audit

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

8. Publicity

During the term of this Grant Agreement, Grantee shall use its best efforts to mention the Commission's grant funding in publicity regarding the program(s) that will be supported by the grant funds.

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

9. No Other Obligations/Complete Agreement

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

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

10. Representations

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

11. Indemnification

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

Prevailing wage indemnity. Grantee agrees to indemnify, defend, and hold harmless the MHCRC, its employees, officers, and agents, from and against any claim, suit, or action, including administrative actions, that arise out of Grantee's failure to comply with ORS279C.800 to 279C.870 and any applicable administrative rules or polices.

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, 2023, 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, August 30, 2025, unless extended or earlier terminated under the terms of this Agreement.

15. Early Termination of Agreement

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

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

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

16. Material Failure to Perform

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

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

No Payment During Cure Period. During the cure period or extended cure period, the Commission is under no obligation to accept or pay invoices submitted by Grantee under this

Agreement. Grantee shall not perform services or take actions that would require the Commission to pay grant funds to Grantee without the written consent of the Project Manager. Grantee shall not spend unused grant funds and such unused funds shall be solely held in trust for the Commission. Grantee shall be solely responsible for any expenses associated with cure of its noncompliance or failure to perform.

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

17. Suspension of Work

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

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

18. Non-Discrimination

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

offering services on the basis of race, color, religion, age, sex, marital or economic status, national origin, sexual orientation, disability or source of income.

19. Severability

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

20. Choice of Law and Choice of Forum

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

21. Survival

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

22. Assignment

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

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

23. Electronic Means

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

24. Notice

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

If to the Commission:

Attn: Rana DeBey, Project Manager:
Mt. Hood Cable Regulatory Commission
c/o City of Portland
Bureau of Planning & Sustainability
1810 SW 5th Ave, Suite 710
Portland, OR 97201
Email: rana.debey@portlandoregon.gov

If to Grantee:

Attn: Shantel Waddell
Director of Extended-Day Programs
c/o Self Enhancement, Inc.
3920 N. Kerby Ave
Portland, OR 97227
Email: shantelw@selfenhancement.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: Center for Self Enhancement
Makerspace Studio: Expanding Community Engagement and Educational Opportunities among
Underserved Youth & Families

GRANTEE: Self Enhancement, Inc.

BY: _____ Date: _____

Name: Tony Hopson, Sr.

Title: President/CEO

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

01970 - 2023 Community Technology Grants

02149 - Center for Self Enhancement Makerspace Studio: Expanding Community Engagement and Educational Opportunities among Underserved Youth & Families

Community Technology Grants

Status:	Submitted
Original Submitted Date:	05/16/2023 6:38 PM
Last Submitted Date:	06/05/2023 8:38 PM

Primary Contact

Feel free to edit your profile any time your information changes. Create your own personal alerts using My Alerts.

Name:	Marian	Kerr
	Salutation	First Name
		Middle Name
		Last Name
Email:	mariank@selfenhancement.org	
Phone:*	503-423-7720	
	Phone	Ext.
Title:	Grants development	

Organization Information

Organization Name:	Self Enhancement, Inc.		
Organization Type:	Non-Profit Entity		
Tax ID			
Organization Address:	3920 N. Kerby Avenue		
City*	Portland	Oregon	97227
	City	State/Province	Postal Code/Zip
Phone:	503-249-1721		

Project Narrative

Total Grant Funds:	\$90,090.00
Total Match Funds:	\$102,241.70
Total Funds:	\$192,331.70
Proposed Technology:	Video production equipment
Public Benefit Area:	Reducing Disparities
Select which jurisdiction(s) your project will serve:	Portland, Gresham, Fairview, Troutdale, Wood Village
Please select the size of your organization's total operating budget:	Greater Than \$2.500,000

Project Purpose

In defining the project purpose, applicants must:

Need/Problem

Self Enhancement, Inc. (SEI) is Oregon's largest African-American-led nonprofit multi-service organization, and has been working for over four decades to reduce disparities in opportunities and outcomes across the social determinants of health and well-being for Black, indigenous, and other people of color (BIPOC) in Multnomah County. Our board-adopted mission: "SEI is dedicated to guiding underserved youth to realize their full potential. Working with schools, families, and other community partners, SEI provides support, guidance, and opportunities to achieve personal and academic success. SEI brings hope to individual young people and enhances the quality of community life." SEI's overarching long-term goal for participating youth is to nurture positive, contributing citizens and community members, as measured by successful completion of at least two years of postsecondary studies or living-wage employment by age 24.

SEI addresses persistent K-12 and postsecondary race-based disparities in educational opportunity and achievement outlined in various reports; e.g., Oregon House Bill 2016 (*African American/Black Student Success Plan*), "Tale of Two Cities" Portland Fact Sheet (Prosperity Now *African American Financial Capability Initiative Implementation Blueprint* 2019), *ECONorthwest Report on Black Students in Oregon* (2018), *Urban League of Portland State of Black Oregon* (2015), *Coalition of Communities of Color African American Community in Multnomah County: An Unsettling Profile* (2014). Oregon's 2021-2025 STEM Education Plan and National Academies of Science, Engineering, and Medicine reports (NASEM 2021, 2022) cite continued underrepresentation of African Americans and females in STEM/STEAM. The Oregonian's February 2022 "Left Behind" series described failures to close gaps in academic performance, enrollment in advanced courses, graduation and college-going rates. While Black students comprise about 7% of Portland Public Schools' enrollment, they represented only about 1% of those enrolled in advanced high school coursework in 2022 and 2021. While the 2022 countywide graduation rate was 80% overall, it was 86% among white students and 73% among Black students. The rate was 100% for SEI's 137 high school seniors in 2022.

The local housing crisis, Covid-19, Black Lives Matter reckoning, and record-level gun violence have exacerbated risk factors associated with safety, stress, social isolation, and lack of access to culturally responsive resources. Smart City PDX and the county's 2016 Digital Equity Action Plan note how the pandemic increased dependency on technology and highlighted the digital divide for low-income and "frontline" (e.g., BIPOC) communities. Among the needs outlined are to increase digital technology skills and preparation for well-paying and productive jobs in the digital economy.

Solution

Providing safe and engaging activities for students during the out-of-school hours is increasingly important to address such issues—particularly for adolescent students of color as they navigate developmental and academic transitions. SEI proposes to demonstrate how grades 6-12 students can contribute to their community while learning important new skills through "digital storytelling" and the development of public-benefit video content. This opportunity for SEI students will be possible as a result of MHCRC support, which will help create a videography and production studio within SEI's new Maker Space. Its purpose is to integrate robust technology infrastructure, high-quality content, and community engagement as an interconnected whole to benefit underserved students, their families, and the wider community.

SEI's After-School Program (ASP) is establishing a new Center for Self Enhancement Maker Space at our headquarters and student/family service delivery hub in N/NE Portland (the historic heart of Oregon's largest Black community). The vision is to provide a safe, free, and engaging out-of-school learning environment where our grades 6-12 after-school and summer program enrollees can innovate, create, and transform their ideas into tangible products.

Launching a new SEI Maker Space through digital storytelling and the creation and sharing of public-benefit video content is timely, as schools and community-based organizations work to counter the disruptions of the past three

pandemic years. This MHCRC opportunity is also apt given the ethos of relationship-building, amplifying student/community “voice,” civic engagement, and “giving back” built into SEI’s positive youth development model. The goal is that participating students will create and share public-benefit video content as part of projects focused on learning by design, meaningful tasks, building community, and fostering integrity, respect, and trust—key principles guiding all of SEI’s services and crucial to our 40+ years of success in helping underserved students and their families. Quality STEAM education has been described as ‘applied curiosity’—reflecting human impulses to explore, discover, and wonder, coupled with the drive to create, craft, invent, and make meaningful contributions that advance knowledge and both personal and community well-being. Producing public-benefit video content to be disseminated via county public access channels will catalyze ‘applied curiosity’ as students learn to integrate academic knowledge, skills in planning, communication, and cooperation, videography and use of varied digital media tools.

Diversity, equity, and inclusion are at the heart of SEI’s mission and the SEI Relationship Model, Fundamental Beliefs, Culture of Success, and six Standards (affirmations which students and staff apply as bonding rituals in daily interactions). These bedrock principles guide the education, advocacy, and wraparound support services we provide. SEI’s services are culturally specific for African Americans and responsive to varied racial/ethnic groups and intersectional identities (e.g., gender, age, LGBTQ+, disability, socioeconomic status, national origin, religion, language group). An SEI goal is to become an African American Cultural Center, both physically at our headquarters, and virtually through high-quality digital storytelling and video content celebrating the rich historic and contemporary contributions of Black Americans. This project also supports SEI’s goals for continuing to expand services for Black youth and families, and for “growing the SEI brand,” to increase awareness of services and benefits offered.

SEI started in 1981 as a one-week summer basketball camp that provided for 80 “at-risk” Black teens with mentoring, life skills development, and guidance on school success. Today SEI is Oregon’s largest nonprofit African-American-led multiservice organization, and second-largest minority-operated employer (with about 150 full-time and 110 part-time staff; 75% African American and 89% from communities of color). SEI partners with 24 schools in five districts: Portland, Reynolds, Parkrose, David Douglas, Centennial.

SEI’S Youth Services and Extended-Day program continuum includes the following aligned components: In-School, After-School, Summer, Leadership/Post-High, Family Engagement, SUN Community Schools. SEI’s year-round support bridges key transitions: summer to school year, elementary to middle school, middle school to high school, graduation and entry into two- or four-year colleges/universities, certificate programs, vocational training, and/or the job market. African American/Black students comprised 88% of 348 students who attended SEI’s 2021 Summer Program, over 85% of 329 SEI After-School Program participants in 2021-22, and 48% of 2,058 students enrolled in SEI SUN Community Schools (BIPOC students comprised 76% of SUN participants).

Black and other students in need of extra assistance are referred to SEI’s on-site In-School Student Service Coordinators by teachers, counselors, administrators, community partners, and parents/families. In-take is conducted each fall for caseloads of 25-35 students, while SEI parent involvement coordinators help improve home-school-community connections. SEI coordinators help students develop an Individual Success Plan (ISP) outlining short/long-term objectives (academic, social, behavioral) and actions steps; such tools’ efficacy is cited in a Harvard Graduate School of Education study (Lee 2019). In-school coordinators also encourage students to take part in extended-learning activities, e.g., our 24-week After-School Program (aligned with SUN Community School schedules) for grades 6-12 during the academic year (including winter/spring breaks); a Leadership Program open by application for 20-40 high school students; and a 4-6 week full-day Summer “bridge” program providing academic support, credit recovery, and enrichment (in arts/performance, health/wellness, life skills, sports/recreation, STEM/STEAM, college/careers). SEI’s Post High Program helps students graduate on time, prepare for next steps, acquire work-based learning experiences (e.g., as summer activity leaders with younger

students), and continues coordinated support during postsecondary education, training, or jobs.

As part of planning and needs assessment, SEI has visited local maker spaces, i.e., Best Buy Teen Tech Center at the Oregon Museum of Science & Industry (OMSI), STEAM Space at Abundant Life Church (established by the NE STEAM Coalition), Art Design xChange (privately operated), Rockwood Public Library Makerspace. Student input has been prioritized, to ensure that video production capacity within SEI's Maker Space aligns with students' interests and aspirations (which, as student surveys show, include content creation and sharing). SEI middle and high school enrollees who toured OMSI's maker space in December 2022 were intrigued by 3D printers and other digital-design equipment, lauded the open layout, and provided insightful feedback about SEI's potential configuration.

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Measurable Project Outcomes

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

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

- 1) SEI staff and student peer mentors (6-10) will complete video production technical skills training they will then teach to at least 48 grades 6-12 students in culturally relevant Center for Self Enhancement Maker Space Digital Storytelling classes/workshops (16 to 20 weeks in length, at least 3 hours per week) to increase interest in, understanding of, and confidence in using digital technology tools and video production skills to address meaningful, "real-world" topics and issues of community benefit.
- 2) At least 120 additional SEI grades 6-12 students and their families/community partners will be reached through annual outreach/engagement activities showcasing the SEI Maker Space and the potential benefits of digital media technology, digital literacy, potential career pathways, and public-benefit applications.
- 3) Students in SEI's Maker Space Digital Storytelling classes/workshops will create at least 7-10 public-benefit video projects (3-30 minutes in length, at least one per term) that will be disseminated in partnership with MetroEast Community Media Center to homes, schools, organizations, businesses in Multnomah County.
- 4) SEI will pilot and demonstrate an engaging, hands-on, culturally specific/responsive, and sustainable out-of-school curriculum for grades 6-12 to improve digital technology and video content production skills, increase awareness of and interest in technology fields, and provide opportunities for meaningful civic engagement.

(This field has a character limit of 1500)

Evaluation Plan

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

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

Interim and final evaluation data collected over the course of the project will guide both continuous improvement as the project is implemented and planning for its continuation as part of SEI's Extended-Day Programs year-round curriculum. Key evaluation questions will include whether, and to what extent (1) the project meets the purpose of the MHCRC Community Technology program in the Reducing Disparities public benefit area; and (2) SEI's four stated outcome measures. Both qualitative and quantitative information will be gathered to gauge the project's outcomes and impact. SEI regularly gathers both types of data from participating students (and from staff, parents/caregivers, and partners), as part of Extended-Day Programs regular operations. Sources include student interest and feedback surveys administered during each eight-week fall, winter, and spring After-School Program term, and as part of our four-week full-day Summer Program. These surveys have already helped guide the design of SEI's Maker Space and this proposal (e.g., student interest in classes and future career/entrepreneurship involving video/multimedia content production and dissemination). SEI also builds regular opportunities for student voice and feedback into daily out-of-school time activities; e.g., our brief "gym talks" that open and close each day where students and staff come together to play quick fun games to improve communication and bonding, recognize successes, ask/answer questions, review/address issues.

SEI has well-established policies and procedures for secure online enrollment in all our Youth Services programming, for securing needed informed-consent forms from parents/guardians, and for ensuring that confidential data are safeguarded consistent state and federal requirements. SEI adopted the Efforts to Outcomes (ETO) platform in 2008, which allows us to gather, store, retrieve, and analyze relevant contact and disaggregated demographic data (e.g., age, gender, race/ethnicity, school/grade, home language, free/reduced-price eligibility, disabilities/special education, family income and assistance (e.g., SNAP, TANF, foster care). In-School Program and Parent Involvement coordinators' case notes are also stored in ETO.

ETO will allow the project to track workshop regular attendance/completion. Data on student skills/proficiency will be gathered via surveys, interviews/self-reports, focus groups, reviews of draft and final video content and products, instructors' reflective observations and feedback, and assessments of relevant skills/knowledge, including: basic and mid-level technology and video content production skills; relevant career-readiness skills (e.g., oral and written communication, teamwork, problem-solving, time management); interest in/awareness of technology sector and how digital tools/skills apply to their daily lives and civic/community well-being. (SEI will also review and adopt/adapt MetroEast survey templates that include questions about the relevance of the technology students are learning and further interest.) Documents will be maintained and reviewed on number and types of video projects created and aired via public media, and any resulting feedback, as well as on the numbers and types of annual project outreach engagement events (e.g., "kids' pop-up" showcases during Black History Month, as part of end-of-year and summer rallies, Maker Space tours). Project information and progress reports will be shared with SEI's 15-member Family Voice Council (comprising representatives from across school regions and programming); during regular mandatory all-staff meetings (held twice a month); with SEI Board of Directors (who meet at least every two months); and at SEI Executive Leadership Team meetings (half a day every two weeks), comprising the president/CEO, chief program and financial officers, and directors from human resources and all major programs.

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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.

Please list project partners as confirmed or unconfirmed.

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

MetroEast Community Media will support integration of high-quality digital storytelling and community outreach activities into SEI's new Maker Space by providing customized training workshops for SEI staff and for middle and high school students attending SEI's Summer and After-School programming; customized technical assistance on use of digital storytelling equipment and curriculum development; and support for distribution of community-benefit content via county cable channels and the internet. Contact: Seth Ring, Director of Education, (971) 266-3250, seth@metroeast.org.

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Founded in 1984 and based in Gresham, MetroEast Community Media is a nonprofit specializing in media education, production, and distribution. MetroEast uses media to invigorate civic engagement, inspire diverse voices, and strengthen community life. Media created at MetroEast reaches over 350,000 homes in the greater Portland area via six cable channels, and over 1,000 community members a year engage in MetroEast offerings including free digital literacy access for marginalized underrepresented populations and access to professional-quality equipment and training.

(This field has a character limit of 3000)

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

Technical Design

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

Please see the detailed description in the budget of the technology and equipment required to implement this project as part of SEI's planned new Maker Space set to open in 2023 at our Center for Self Enhancement. In order to engage students in meaningful experiences to learn and apply various digital storytelling and engagement technologies and skills in order to create video/multimedia content of public benefit (particularly within BIPOC communities), three major capacity/infrastructure needs are addressed: an iPad video set-up, a DSLR video set-up, and a laptop set-up. Our close partnership with MetroEast (letter of support to be attached) for training, technical assistance, and public access content dissemination provides important synergies. They have a shared and demonstrated commitment to equity and diversity goals; expertise in curriculum development and delivery in varied community settings and among varied audiences; knowledge of relevant technology and communications trends; and extensive training and technical assistance capacity. They will help SEI establish a robust system for monitoring, maintaining, and upgrading our initial technology investments, and they will train a cadre of SEI staff and student peer advisors/mentors able to support grades 6-12 students who enroll in two-term Digital Storytelling classes/workshops. The envisioned set-up will allow students to take part in activities that mirror future career areas; e.g., use of a green screen to deliver a report or present information using the types of backgrounds used in laboratories and on news shows or panel discussions. Students will learn to use various creative software to integrate photographic stills, video, diagrams, artwork, etc., to tell brief but compelling public-benefit stories and create easily understandable products.

As outlined in an initial plan, the Self Enhancement, Inc. Maker Space will comprise areas designed to accommodate a wide range of activities, and to evolve with students' interests/feedback. These spaces will be designed to be open, welcoming, and to foster learning and collaboration (among students and instructors); e.g., good lighting, flexible configurations, noise-reduction paneling to support video production quality, ergonomically healthful. Students will have the opportunity to learn from industry professionals who serve as mentors and instructors, and who, because of their knowledge, skills, cultural identity, and/or demonstrated sensitivity to diverse student backgrounds, are able to inspire and guide them in learning about new equipment and how they can make their creative ideas into video content and products of benefit to the public and to their own lives. Through our After-School and Leadership program, SEI has extensive experience in project-based learning that is student-centered and student-driven, and in encouraging students to apply their knowledge, creativity, drive, and passion to "give back" to the community and to help find solutions to crucial societal issues; e.g., relative to education, college/careers, neighborhood quality-of-life and safety, food/housing security, social-emotional and physical health, pregnancy/sexual disease prevention, financial wellness, environmental stewardship. SEI and a professor from the Portland State University-Oregon Health & Science University Joint School of Public Health have been piloting the iHeart (Youth Health Equity Action and Research Training) curriculum that engages teams of SEI high school enrollees in innovative youth participatory action research (YPAR) projects where they learn to use various digital and STEAM technologies to identify, explore, and address community issues which they then present during Black History Month or at other events, using poetry, visual design, and various arts and communication strategies. SEI also offers a podcasting class where students have tackled issues of concern to them, and streamed the results. Continuing to strengthen SEI's contribution to safe and affirming virtual spaces for education and information-sharing—particularly for African Americans and other underserved and marginalized communities—is a priority that this project will advance, with students, whose lives are so already intertwined in and challenged by those spaces, in the lead.

(This field has a character limit of 5000)

Proposed Project Start and End Date:

Projects may include timelines of up to 2 years.

Proposed Start Date (month/year):

July 2023

Proposed End Date (month/year):

July 2025

Implementation Plan

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

July-August-September 2023

Purchase equipment, upgrade Center facilities as needed to ready Center for Self Enhancement Maker Space. Review/finalize contract with MetroEast for training and technical assistance; schedule initial orientation meetings among key SEI directors, managers, and MetroEast staff.

Review/update implementation plan as needed.

Schedule MetroEast "train-the-trainers" training and technical assistance (20 weeks at 3 hours per workshop) on videography equipment use for a cadre of 3-5 SEI Extended-Day Programs staff (including a new Maker Space part-time coordinator) and 3-5 SEI student enrollees (e.g., rising high school seniors) recruited and selected (by application and interview) as project peer mentors.

As a possible pilot public-benefit product, engage SEI students in documenting/filming steps involved in creation of the Center for Self Enhancement Maker Space and/or conducting interviews, curating relevant materials in order to tell its story: e.g., its purpose, the processes involved in its planning and roll-out, who is involved and why, its intended uses and benefits (for this project and as part of SEI's mission and goals), why students (and community members) need access to these types of tools and skills and avenues for personal and/or community education, uplift, and communication.

Work with MetroEast to review/refine Digital Storytelling workshop curriculum, review evaluation plan and assessments to use as part of piloting and refinement.

Identify/recruit appropriate instructors and/or mentors needed to help implement this project and other complementary Maker Space activities.

2023-24 Fall, Winter, Spring Terms

Continue equipment purchases and upgrades as needed; complete train-the-trainers workshops.

Recruit grades 6-12 students to participate in pilot two-term Digital Storytelling classes where they will learn video production technical skills as part of SEI After-School Program, using the SEI Maker Space facility and equipment. Assist students in creating at least one digital video/multimedia project to be distributed via community access channels per term (each SEI After-School Program term is eight weeks, some projects may take 16-20 weeks to produce).

Monitor and review public-benefit projects created and shared on community channels.

Involve SEI students in planning and launching at least two community events where they showcase their project work (e.g., as part of a "Kids' Corner" at SEI's Junction Avenue event open to the public every February at the start of Black History Month, featuring various local Black entrepreneurs and business/cultural organizations, plus guest speakers, food, live music, etc.).

2024-25 Summer and Fall, Winter, Spring Terms

Review evaluation findings (e.g., student numbers/demographics, number of video/multimedia projects created and number aired on community access channels, feedback from student participants, staff, parents/caregivers, partners).

Continue implementation of Maker Space Digital Storytelling curriculum teaching videography technical skills to be applied in producing and disseminating engaging and culturally relevant public-benefit video content on public access channels.

Hold at least two community events showcasing student projects and results.

Make recommendations for continued expansion/refinement of the project model.

(This field has a character limit of 3000)

Supplemental Material Attachments

Budget Narrative

Budget Narrative

PERSONNEL

SEI's matching contribution of the staff time required to coordinate this project will include the Maker Space Coordinator (.5 FTE position, new hire to be determined, \$26,250); plus instructors and paid student peer mentors trained to assist middle and high school students attending Maker Space classes as they learn to create video (and other multi-media) content for sharing on community media center channels in Multnomah County (\$22,080 based on 12-20 hours per week over four weeks in the summer and 24 weeks during the school year—or three, eight-week terms—at average of \$20/hour).

Grant: \$0 Matching Funds: \$48,330.

EDUCATION & TRAINING

SEI will contract with MetroEast for \$10,000 to conduct a series of 20 customized “train-the-trainer” technical assistance workshops (three hours each) for 3-5 project student peer mentors and 3-5 SEI staff members (including the SEI Maker Space Coordinator and SEI after-school and summer program instructors), to prepare them to use and maintain the video production equipment installed in the SEI Maker Space in order to then teach grades 6-12 Digital Storytelling classes on the use of videography and digital technology to produce and share public-benefit content. This funding includes a MetroEast annual membership fee (\$200) to provide access to additional specialty videography equipment that can be checked out to support students' content-creation projects.

Grant: \$10,000 Matching Funds: \$0

TRAVEL: Grant: \$0 Matching Funds: \$0

CONTRACTUAL: Grant: \$0 Match: \$0

EQUIPMENT

Grant-supported:

<u>Description</u>	<u>Vendor</u>	<u>Quantity</u>	<u>Unit</u>	<u>Cost</u>
iPad Video Setup				
iPad Pro (11 inch, 256 GB)	Apple	7		\$1,000.00 \$7,000.00
iPad Pro Case	iOgrapher	9		\$130.00 \$1,170.00
iPad Pro Bag	Amazon	9		\$30.00 \$270.00
Ulanzi Rechargeable RGB Light	B&H	10		\$30.00 \$300.00
USB C Microphone	B&H	10		\$60.00 \$600.00
<u>Manfrotto Compact Action Tripod</u>	B&H	8		\$100.00 \$800.00

DSLR Video Set-Up

Panasonic S5 II Camera Kit (includes 20- 60mm)	B&H	2	\$2,300.00	\$4,600.00
50 mm lens	B&H	2	\$500.00	\$1,000.00
70-300 mm lens	B&H	2	\$1,000.00	\$2,000.00
Backpack	B&H	2	\$230.00	\$460.00
Tripod	B&H	2	\$600.00	\$1,200.00
SD Cards	B&H	6	\$40.00	\$240.00
Wireless Mic Setup	B&H	2	\$500.00	\$1,000.00
<u>Lights</u>	B&H	2	\$1,000.00	\$2,000.00
Batteries for Lights	B&H	12	\$180.00	\$2,160.00
Reflective Discs	B&H	2	\$100.00	\$200.00
Portable Green Screen	B&H	1	\$200.00	\$200.00
SUBTOTAL \$15,060.00				

Laptop Setup

MacBook Pro Laptop + AppleCare 3 years	Apple	4	\$3,900.00	\$15,600.00
Monitor for Laptop	TBD	2	\$500.00	\$1,000.00
Case for Laptop	B&H	4	\$20.00	\$20.00
Hard Drives	B&H	6	\$280.00	\$1,680.00
Final Cut X	Apple	4	\$300.00	\$1,200.00
Other Software	TBD	1	\$1,000.00	\$1,000.00
Wires, Storage, Expendables	Amazon	1	\$1,000.00	\$1,000.00

SUBTOTAL \$21,500

Equipment Total: \$46,700.00 grant-funded to support project video production activities in SEI Maker Space

Equipment Matching Total: \$39,617.00. The following equipment acquired through matching funding will be

required as part of implementation of this MHCRC project's education/training activities and the development of video content for sharing via public access channels. Chairs, work tables, secure equipment supply cabinets at \$13,000; Screen printer at \$5,050.00 (e.g., Riley Hopkins 300); Direct to Garment printer and supplies at \$10,000 (e.g., DTG Pro L1800 Fusion), to support student video production projects, creation of T-shirts promoting this SEI project and the Maker Space as a student and community benefit. Conveyer dryer at \$3,867.00. Direct to film printer (e.g., DTF Fusion Pro) and supplies at \$4,000. 3D printer at \$600. Cricuts and supplies at \$1,600. Beginner drones for video projects at \$1,500 for 10 (e.g., Tello Boost and batteries).

INFRASTRUCTURE/FACILITIES CONSTRUCTION

Grant funds: The Center for Self Enhancement will require upgrades and remodeling of existing rooms, to accommodate the videography and production studio area of the Maker Space. The iPad Video Set-Up, DSLR Video Set-Up, and Laptop Set-Up equipment described above will be located in this area, which will comprise three spaces dedicated to video editing, filming, and content creation (e.g., to record interviews, use green screen).

Labor and materials for appropriate flooring (e.g., noise-dampening) in video productions spaces (Oregon Contract Flooring) is \$10,000.

Maker Space electrical wiring (bids from Goodman's Home Repair & Remodeling and Colonial Service) essential to support safety and efficiency of the video production spaces is \$3,500.

Plumbing (pipes, sink, faucet) upgrades needed to accommodate student use of the Maker Space to create video content; materials and labor total \$4,700. (Goodman's Home Repair & Remodeling).

Wall demotion and finishes needed to create discrete areas in the SEI Maker Space dedicated to videography and production activities total \$5,000.

A contractor (TBD) to advise on and install noise-reduction paneling in video production spaces, to facilitate development of high-quality content appropriate for public-access broadcasting, at \$2,000.

Final Maker Space architectural design plans (YGH+Integrus Architecture) to place video production equipment, supplies, work and storage spaces to accommodate middle and high school classes, staff trainings, and various future community events, total \$5,000 (matching funding).

TOTAL DIRECT COSTS:

Grant Request: \$81,900.00 Match: \$92,947.00 Total Project Cost: \$174,847.00

OVERHEAD: SEI's indirect overhead costs for this project are calculated at the allowable rate of 10%, which is lower than our current 25.9% federally approved indirect cost rate, negotiated through the U.S. Department of Health & Human Services (DHHS).

Grant overhead : \$8,190.00 Match overhead: \$9,294.70 Total: \$17,484.70

TOTAL Grant Request: \$90,090 Match: \$102,241.70 Total: \$192,331.70

(Grant funds comprise 47% of the total project direct costs; match 53% of the total

project direct costs.)

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$48,330.00	\$48,330.00
Education and Training	\$10,000.00	\$0.00	\$10,000.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$0.00	\$0.00
Equipment	\$46,700.00	\$39,617.00	\$86,317.00
Infrastructure/Facilities Construction	\$25,200.00	\$5,000.00	\$30,200.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$8,190.00	\$9,294.70	\$17,484.70
Totals	\$90,090.00	\$102,241.70	\$192,331.70

Final Application Signature

Signature of Duly Authorized Representative	Marian Kerr
Date	05/16/2023
Title	Grantwriter
Phone	503-423-7720
E-mail	mariank@selfenhancement.org

June 5, 2023

Community Technology Grants Program
Mt. Hood Cable Regulatory Commission

Dear Commission members:

On behalf of MetroEast, this letter confirms our partnership with Self Enhancement, Inc. (SEI) to achieve the objectives of the Community Technology proposal they are submitting to the Mt. Hood Cable Regulatory Commission (MHCRC).

Founded in 1984, and based in Gresham, MetroEast is a nonprofit provider of public, educational, and governmental (PEG) access services to residents across the greater Portland area and Multnomah County. Our media education, production, and distribution services are designed to invigorate civic engagement, inspire diverse voices, and strengthen community life. Media created at MetroEast reaches over 350,000 homes in the greater Portland area via six cable channels, and over 1,000 community members a year engage in our varied offerings, including free digital literacy access for marginalized underrepresented populations and access to professional-quality equipment and training.

In addition to our longstanding collaboration with the MHCRC, MetroEast partners with local cities, public schools and school districts, chambers of commerce, libraries, and varied community-based organizations and initiatives, including the Immigrant & Refugee Community Organization (IRCO), SnowCap Community Charities, and East Metro STEAM Partnership. Self Enhancement, Inc. is a nonprofit community-based organization with a successful 40-year history of providing culturally specific education and wraparound services to African American youth and families across Portland and Multnomah County.

MetroEast is pleased to have this opportunity to provide SEI with the in-depth customized training and technical assistance required to establish a well-equipped videography and production studio and distribute free student-generated public-benefit content to county residents. This videography production studio will be located within a new Maker Space that SEI is creating at their Center for Self Enhancement headquarters next to Unthank Park in inner-North/Northeast Portland.

MetroEast has already had detailed discussions with SEI's Extended-Day Programs leadership and staff about the equipment required to create an effective video production studio; about an after-school and summer curricular scope and sequence that will teach the requisite technical

skills while being hands-on, engaging, and culturally relevant to grades 6-12 students; and about scheduling and the costs of MetroEast's customized "train-the-trainer" workshops and ongoing technical assistance for SEI staff and a cadre of student mentors. As outlined in SEI's application, these costs are both adequate and reasonable, and will position SEI to develop and deliver video content that is informed and produced by an African American-led organization and designed to benefit Black, Indigenous, and other people of color (BIPOC) communities disproportionately affected by historic and persisting inequities.

Thank you for your consideration of this proposal, which we anticipate will have significant and long-lasting benefits for participating students and for residents across the county. We look forward to hearing of SEI's success in securing this important investment in their work.

Sincerely,

A handwritten signature in black ink that reads "Seth J Ring". The signature is written in a cursive style with a large, stylized "S" and "R".

Seth Ring
Director of Education
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