

## AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

This Agreement is between the Mt. Hood Cable Regulatory Commission (Commission), through the Office for Community Technology (OCT), and CymaSpace (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 "PAHcast Creative and Development" Project.

### AGREEMENT:

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

Grantee is awarded an amount not to exceed \$206,083 for specific capital costs related to the Grant project. Grantee shall use the Grant funds exclusively for the purposes outlined in its Grant Application (the "Grant"). The Grant Application is attached to this Agreement as Attachment 1, and incorporated herein by reference. Grantee shall not use the Grant funds for any purposes other than those set forth in Attachment 1.

#### 2. Project Manager

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

#### 3. Payments

Upon submission of an invoice from Grantee, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the Commission shall disburse an advance payment to the Grantee in the amount of \$206,083, 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 April 1, 2023 through October 31, 2023; November 1, 2023 through April 30, 2024; May 1, 2024 through November 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 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 April 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, April 30, 2025.

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 5<sup>th</sup> Ave, Suite 710  
Portland, OR 97201  
Email: [rana.debey@portlandoregon.gov](mailto:rana.debey@portlandoregon.gov)

If to Grantee:

Attn: Andre Gray, Project Manager  
CymaSpace  
1732 SE Haig St  
Portland, OR 97202  
Email: [dregray@cymaspace.org](mailto:dregray@cymaspace.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: PAHcast Creative and Development project.

**GRANTEE: CymaSpace**

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 - Final Application**

**02141 - PahCast creative and development**  
**Community Technology Grants**

<b>Status:</b>	Submitted	<b>Original Submitted Date:</b>	02/14/2023 11:56 PM	<b>Submitted By:</b>	Andre Gray
		<b>Last Submitted Date:</b>	03/06/2023 1:02 PM	<b>Last Submitted By:</b>	Andre Gray

**Applicant Information**

**Primary Contact:**

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

**Name:** Mr. Andre Gray  
Salutation First Name Middle Name Last Name

**Email:\*** Dregray@cymaspace.org

**Phone:\*** 805-236-0237  
Phone Ext.

**Title:** Grant Writer

**Organization Information**

**Organization Name:\*** CymaSpace

**Organization Type:\*** Non-Profit Entity

**Tax ID** 46-3310318

**Organization Address:\*** 1732 SE Haig St.

**City\*** Portland Oregon 97202  
City State/Province Postal Code/Zip

**Phone:\*** 971-319-4954

**Project Narrative**

**Total Grant Funds:** \$206,083.00

**Total Match Funds:** \$216,981.00

**Total Funds:** \$423,064.00

**Proposed Technology:** Video production equipment

**Public Benefit Area:** Improving Community Involvement

Select which jurisdiction(s) your project will serve:

Please select the size of your organization's total operating budget: Less Than \$500,000

**Project Purpose**

*In defining the project purpose, applicants must:*

- Define a specific need or problem. This includes clearly defining the community or beneficiaries you intend to impact.

- *Propose a credible solution and achievable means of addressing identified needs or problems. How will use of the technology address your identified public benefit area and serve your identified community or targeted beneficiaries?*
- *Describe how you plan to integrate DEI measures into your project, or alternatively, how your project is supported by DEI-focused work within your organization as a whole.*

This grant will support two priority programs for CymaSpace: facilitate the production of our new PAHcast video series and provide much-needed equipment access and training to Deaf creators and sign language users throughout Portland.

PAHcast is a collection of 10-12 video series, with video series each created and managed by different members of the Deaf community. To reflect the diverse intersectional perspectives within the Deaf and Hard of Hearing (DHH) community, we will prioritize series highlighting women, BIPOC, and LGBTQIA+ members. "PAH" is a concept created by American Sign Language (ASL) users to mean "finally, cast off, or deprived of" and can also represent joy and relief. PAHcast is a play on the words "podcast" and "telecast" that has significant meaning to the DHH community.

Our goal is to present and celebrate a broader spectrum of Deaf stories than are currently available on mainstream media. This umbrella program will allow artists to center their narratives and make it easy to distribute content on their own social media accounts and websites as well as community programs like CymaSpace and Portland Community Media outlets such as Open Signal and Metro East Cable network. CymaSpace provides an accessible venue and collective of artists to help creators generate and package content that is meaningful to them. Our collaborations with partners like Metro East Cable help expand our reach to the broader Portland community. The equipment purchased from this grant will be used to make documentaries and video short stories for the Deaf community through our PAHcast program. We will provide experienced DHH mentors to teach filmmaking and video editing skills to 8-12 participants over the course of the year. Each PAHcast artist will participate in 4-6 workshops to learn filmmaking techniques and to learn how to operate specific equipment. Participants will have full access to our film editing tools to shoot and edit their episodes at CymaSpace's media lab. In total, we expect to produce 3-8 episodes.

To attract women, BIPOC, LGBTQ+ from our DHH community, we will engage in planning conversations with these members of our community to brainstorm strategies on how to best create a supportive and welcoming environment. CymaSpace's Co-Artistic Director identifies as Black DeafBlind and is actively involved in intersectional communities. In addition to Deaf and Hard of Hearing artists, our current membership includes women, BIPOC, LGBTQ+, and people with other disabilities.

We will promote these programs internally through our member e-newsletter and Slack channels as well as externally through our website.

CymaSpace staff will post episodes on YouTube and other accessible platforms, including an original, in-house CymaSpace TV series featuring puppets that use sign language to engage children and families in Deaf culture and expose them to ASL-based storytelling.

The Youtube/PahCast Original Series named "KissFist" It's an all age ASL muppet program, This project have been volunteer based. And allow members who want to gentially introduction, where they become familiar with how it feels to be in a studio and what it like it streaming in American Sigh Language. "Kiss Fist itself is an exciting niche that was tested during the pandemic with well responses and energy. A few other InHouse or CymaSpace PahCast Original series production will be created in a way to make the community see and exciting about opportunities that include both series making and ASL at the same time. We believe this will be a great way of getting people involved and motivated to do their own production or series with MHCRC/CymaSpace support.

To determine which equipment to order, we will hire a short-term Equipment Researcher position (16 hour per month). We will also hire a long-term Equipment Coordinator position (40 hr per month) to identify and purchase high-priority equipment and to manage our inventory to make sure it is maintained and available for use by CymaSpace members and the Deaf community at large.

We will be using Sony FX30 cameras and Black Magic streaming equipment, which has an accessible and adaptive user interface. We will also be building an editing RAID/render system for mass storage for both PC and Apple users.

Although we have an established partnership with Open Signal, one limitation of their program is that they do not provide interpreters as often as we wish and they do not communicate in ASL. In addition, equipment rentals are not free. Besides financial obstacles, one of the biggest barriers for the Deaf community in accessing this kind of equipment and training is the need to request interpreters (not everyone in the Deaf Community relies on hearing aids) and the lack of infrastructure that many programs have in addressing this need. CymaSpace's program would eliminate both communication and financial barriers for Deaf and Hard of Hearing community members, increasing accessibility for both equipment and training and strengthening the community of Deaf media creators in Portland.

This project will be overseen and managed by our Co-Artistic Director, Andre Gray, a Black DeafBlind filmmaker and artist with extensive networks in both the Deaf and filmmaking communities. However, the content created will be primarily conceived, developed, and produced by artists in the Deaf and disabled community with mentorship, training, studio space, and equipment provided by CymaSpace artists. CymaSpace is a 100% disability-led organization with intersectional Deaf and Hard of Hearing artists at all levels of leadership.

(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.*

#### 1. Produce PAHcast Series

We intend to produce 6 to 12 PAHcast series by 6 to 12 intersectional Deaf creators, totalling 35-55 episodes.

#### 2. Host Technology Workshops

We plan to host three to four short technology workshops per series cohort (up to 16 total workshops) to develop skills like Introduction to Cameras and Introduction to Transferring Files to provide skills training to up to 50 intersectional Deaf creators and other members of the community. With this award, we will also purchase equipment needed to create the podcasts.

#### 3. Promote and Distribute PAHcast Series

We will produce and distribute these series in partnership with PAHcast creators and community partners, increasing our current reach of 20,000 people to 30,000.

(This field has a character limit of 1500)

### Evaluation Plan

*How will you evaluate progress toward, and achievement of, the project's 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.*

We will evaluate our progress toward these outcomes by engaging in a monthly leadership review against our proposed project timeline. In addition, we will schedule two one-on-one evaluation meetings with each PAHcast series creator, once mid-way through the production of their episodes and once after their episodes to assess the effectiveness of our approach. We will ask participants questions like: Were you able to fulfill your creative vision through this process? Please share examples of things that went particularly well and challenges that you faced or are facing. Did you have all of the resources you needed to complete your series? What tools or resources would have made this process easier or more meaningful for you? Throughout the production of the series, we will also provide regular opportunities to engage with creators to trouble-shoot unforeseen problems.

We will also host informal evaluations at the conclusion of workshop sessions to gather feedback. We will ask questions like: Are there ways in which this project has allowed you to collaborate with other members of CymaSpace or the larger DHH community? Please describe skills that you developed or learned through this process. Is there anything you would improve about this program?

The results of these evaluations will be discussed internally by CymaSpace leadership to make adjustments for future iterations of the program. CymaSpace leadership will also review expenditures against the contracted budget for this award.

(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.*

Capital Community Media (confirmed): advisor and outreach partner

OpenSignal (confirmed): equipment, technology advisor and outreach partner

Metro East (unconfirmed): outreach partner

DeafSpotlight, PNW-based (confirmed): outreach partner

Handsync, PDX-based (confirmed): advisor and outreach partner

Bridge Oregon (confirmed): outreach partner

DpanTV, midwest-based (confirmed): provides cast and transcript rendering technology

(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 project's use of the community media center channels; and the plans for maintaining and upgrading the system or equipment in the future.*

This program will be an ongoing initiative at CymaSpace. Each series will be hosted at CymaSpace in our PAHcast Space, a film studio with film editing workstations.

Each trained member will learn how to use the PAHcast Space, including receiving training and mentoring on how to use equipment. Creators will be able to reserve studio space as well as a Mac workstation or laptop to edit their films. Selected equipment was chosen for quality, affordability, and ease of use for beginning filmmakers. In addition to choosing equipment that creative teams can use to produce their PAHcast series, we are ordering additional quantities of equipment to make it possible to loan equipment out to members of the community, particularly in the Deaf and disabled community.

We are ordering eight Sony F30 cameras to make it possible to shoot scenes from multiple angles in our studio and to loan out. We are ordering six NUC 13 Pro computers, Next Unit of Computing devices for data management, to be used at CymaSpace. We are ordering six Black Magic Hyper Deck 4K cameras for use at the studio, on location, and for loan out. We are ordering five Small Rig Enclosers, cases that protect the cameras if/when they are dropped with the ability to add more hardware. We are ordering five Sony MRW G2 card readers for use at the studio and for loan out. We are ordering ten Sony Batteries for the digital cameras and ten time code adapters. We are also ordering two Black Magic Atem switchers for our studio to allow the mixer to view multiple camera angles at once. We are ordering four M2 Mac Pro laptops for loan to participants who have completed workshops and orientation to use for video editing at quiet places where they can focus on editing. We are also ordering four Mac Mini U. We are ordering six Studio Display computer monitors to view footage as it's being shot.

The PAHcast Space will have a regular schedule and lab assistance available during scheduled productions. Equipment will be monitored and maintained on a weekly basis by the Equipment Coordinator. Due to the high volume of use that the equipment will experience, we anticipate needing to make small to moderate repairs on equipment on a monthly basis. We are budgeting for a software upgrade in year two.

All media will be formatted to be streamed to existing distributors (Open Signal, Capital Community Media, MetroEast, etc.) and to the creators' personal and professional social media and internet platforms.

(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):** April 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..*

April-June 2023

Task 1: Hire Equipment Researcher

Task 2: Purchase Equipment

June-August 2023

Task 3: Recruit Creators

Task 4: Hire Skills Workshop Teachers

Task 5: Hire Equipment Coordinator

July 2023 to February 2024

Task 6: Begin Hosting Skills Workshops

March 2024 to June 2024

Task 7: Begin Shooting PAHcast Episodes

July 2024 to December 2024

Task 8: Edit PAHcast Episodes

January to February 2025

Task 9: Promote PAHcast Episodes

March 2025

Task 10: Conduct final program assessments

(This field has a character limit of 3000)

### Supplemental Material Attachments

File Name	Description	File Size
#2 Final PahCast community build sheet - Build Sheet 2.pdf (59 KB)	MHCRC Grant Expense revised	59 KB
IMG PahCast studio.heic (2.1 MB)	PahCast studio, as soon with Multi color wall, adjustable desk, Teleprompter, and camera/tripod arms	2.1 MB

### Budget Narrative

#### Budget Narrative

Note Regarding Budget Increase: Since submitting our initial funding request, our team received additional quotes for equipment that we will need to successfully complete this project. The overall budget increase is based on a longer, more realistic timeline (from 8 months to 24 months) to accommodate likely delays in receiving equipment and completing project objectives, as well as the receipt of additional equipment quotes.

#### Personnel \$32,064

CymaSpace = \$24,000; MHCRC = \$8,064

**Equipment Coordinator:** 40 hr/mo @ \$25/hr for 24 months = \$24,000

Duties: Monitor grant requirements, coordinate interpreters or other accessibility personnel, attend PAHcast program workshops, classes, and retreats, coordinate with PAHcast team, create or participate in series episodes, create weekly Scrum report for Artistic Director on series progress

**Equipment Associate:** 16 hr/mo \$21/hr for 24 months = \$8,064

Duties: research equipment needs, order and maintain equipment

#### Education and Training

CymaSpace = \$5,000; MHCRC = \$0

Funds will be used for the leadership team to take classes and participate in trainings and workshops to support the production of PAHcast. 5 trainings at \$1,000/training = \$5,000.

#### Travel \$22,000

CymaSpace = \$22,000; MHCRC = \$0

Equipment Training and Orientation for CymaSpace administrators to collaborate with specialized technical trainers who communicate in ASL.

10 trips @ \$2,200/trip on average = \$22,000 (trip = 1 roundtrip flight; 3 nights lodging; ground transportation; event registration/person)

#### Contractual \$42,000

CymaSpace = \$34,000; MHCRC = \$8,000

*Given the needs of our community members, ASL interpretation costs are necessary for CymaSpace staff to learn how to use the video production equipment and software.*

Interpreters are \$100/hr for one interpreter, or \$200/hr for two interpreters (required by law, depending on the length of time interpreters are needed). 10 hrs/mo @ \$100/hr x 24 months = \$24,000 (CymaSpace = \$16,000; MHCRC = \$8,000).

Consultants will provide specialized support to facilitate the implementation of this project, including advising on program implementation, outreach, and other support. 10 hrs/mo @ \$75/hr x 24 months = \$18,000.

#### Equipment \$178,819

CymaSpace = \$10,840; MHCRC = \$167,979

*Budget Details are provided in the Build Sheet PDF attachment. This budget reflects both producing the PAHcast series and teaching new members how to use the equipment. CymaSpace has a 3,000 sq ft Maker Space. We have 3 designated spaces for classes, filming, and editing.*

Classroom/Large Format Filming (heated warehouse area)

4 Sony K30 studio cameras, 1 Black Magic Atem, 1 Apple Mac Mini Ultra, 2 Epson EpiqVision Ultra LS800 Projectors, 2 Aparture Lighting systems

For Large format filming (example: Puppet Series), 5 large c-stands 2 Benro Tripods

1 NUC 13 Pro

1 of 2 Portable Caption w/Samsugn Galazy Tab S8 Ultra, Blue Yeti USB microphone, and TABCare 14 Tablet mount which will be used when a non-signer is present and supporting our series members

One Robinken Cinema lens kit for camera

1 Black Magic Atem Pro for classroom usage and large format filming

Parts for Sony FX30 Kit Small Rig, Sony Battery, Sony Time Code adapter, and Sony Card reader

Editing Station in Maker Space

6 Apple Monitors and 2 Apple Mini Ultras for editing (3 edition work stations)

Additional Power outlet and power cable covers

Sound, light, & temp isolation ceiling tiles

2 LG 43BN70U-B monitor for floor tech to use outside of the Podcast room

2 of 2 Portable Caption w/Samsugn Galazy Tab S8 Ultra, Blue Yeti USB microphone, and TABCare 14 Tablet mount which will be used when a non-signer is present for meetings in the editing space.

1 of 3 NUC Pro data tranfering with Mini PC platform

IT Station (out of sight on top of PAHcast Studio)  
 Black Magic Hyper Deck for Camera communication  
 Mac Pro Rack Mount Servers and (remote editing rendering heavy files)  
 Thor 708/608 Live caption machine for live broadcast captioning  
 OWC Jupiter Koke Data storage for series producer to store work and production  
 Podcast Studio (PahCast Studio room as seen in picture)  
 4 of 8 Sony Fx30 cameras fix mounted position to record and film 1 or 2 subject  
 1 Benro tripod to support one or 2 of the FX30 Cameras  
 2 of 4 Aputure lighting kit light the pah cast studio  
 1 of 3 NUC 13 Pro studio ready mini PC to send data to CymaSpace original Raid system  
 1 of 2 Robkin Xeen Lens for Sony Fx30  
 Parts for Sony FX30 Kit Small Rig, Sony Battery, Sony Time Code adapter, and Sony Card reader

**Softwares:**

Software Final Cut will be ordered and built into assigned purchased Apple computers since it is offered through Apple as one of their product, Davinci Resolve will be added by our Equipment associate to assigned Apple editing computers.

Final cut help arrange each upload files from user cameras, this will allow the user to cut, edit, and rearrange their materials to become a story that they desire to share and tell

Davinci Resolves is a budget friendly editing software that focus on managing colors and correcting flaws that Final Cut may not have the ability to correct. Davinci also collect images and video from the users camera or hard drive.

Both Software are essential for series creator needs, as it completes each serie producer project before uploading it to youtube, Metro East, and Open Signal

***MHCRC to support the following Software: Editing Software (non-subscription, one-time fee):***

Five Final Cut licence seats

4 Davinci Resolve licence seats

***CymaSpace will cover the following,Software Subscriptions (yearly fees): \$10,840***

Google Cloud service

Slack Task managment

Air Table Schedule management

Trello Task Card management

**Infrastructure/Facilities Construction**

CymaSpace = \$54,010; MHCRC = \$7,040

CymaSpace will expand its Maker Space to include a PAHcast studio.

CymaSpace Support: \$54,010

New Desk

Xfinity1 Fiber Optic GB internet

Raid Data Management

Repairs and maintance

Security upgrades

Studio Painting and upkeep

MHCRC Support: \$7,040

Add more power sockets

Editing stations

Sound/temp isolating ceiling tiles



Once Installation has been made this room will allow switchboard/Atem operators to monitor each camera, teleprompter and lights during the live taping/filming, This room will also have post production station that will allow users to upload edit and upload their work with high rendering machines.

Miscellaneous = \$45,000

Cymaspace = \$45,000; MHCRC = \$0

Rent (just under 50% of rent for 24 months) = \$41,000

Large format Printing machine

printing marketing supplies

Advertising through Deaf network such as Daily Moth or Dpan TV

Volunteer/Team Appreciation Meals

Overhead \$37,131 (10% of total budget = utilities, payroll taxes and benefits, insurance)

CymaSpace = \$22,131 MHCRC = \$15,000

**Total**

**MHCRC = \$206,083; CymaSpace = \$216,981**

***Line Item Budget***

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$8,064.00	\$24,000.00	\$32,064.00
Education and Training	\$0.00	\$5,000.00	\$5,000.00
Travel	\$0.00	\$22,000.00	\$22,000.00
Contractual	\$8,000.00	\$34,000.00	\$42,000.00
Equipment	\$167,979.00	\$10,840.00	\$178,819.00
Infrastructure/Facilities Construction	\$7,040.00	\$54,010.00	\$61,050.00
Miscellaneous	\$0.00	\$45,000.00	\$45,000.00
Overhead	\$15,000.00	\$22,131.00	\$37,131.00
Totals	\$206,083.00	\$216,981.00	\$423,064.00

***Final Application Signature***

**Signature of Duly Authorized Representative\*** Andre Gray

**Date\*** 02/14/2023

**Title\*** Co Art Director/ Director of Operation

**Phone\*** 503-719-5833

**E-mail\*** Dregray@cymaspace.org

# CymaSpace

1732 SE Haig st  
Portland, Oregon 97214  
Dregray@cymaspace.org

## Equipment Build Sheet - MHCRC Contributions

### Vendors

#### Name

BH Photo Video  
Adorama photo  
Apple INC  
OWC Other Word computers  
Pro Photo Supply Portland

#### Andre Gray

CymaSpace  
1732 SE Haig st.  
Portland, Oregon 97214  
DreGray@cymaSpace.org

### EQUIPMENT

Item #	Description	Qty	Unit price	Total price
<b>PAHcast Gear</b>				
NUC 13 Pro	Studio/Volunteer/submission data management	3	\$700.00	\$2,100.00
Black Magic Hyper Deck	HyperDeck for 6 4k camera	1	\$1,500.00	\$1,500.00
Sony FX30	Main studio PAHcast & educational Cameras	7	\$3,900.00	\$27,300.00
Small Rig	Shelter protection for camera	5	\$89.00	\$445.00
Sony MRW G2	card reader	5	\$118.00	\$590.00
Sony Battery	Battery 2280mAh	10	\$78.00	\$780.00
Sony VMC-BnCM1	time code adapter	10	\$50.00	\$500.00
Black Magic Atem	Studio switch board system	2	\$1,500.00	\$3,000.00
M2 MacBook Pro	Remote editing stations	3	\$2,700.00	\$8,100.00
Mac Mini U	Hyper fast rendering editing stations	3	\$5,399.00	\$16,197.00
Pelican Case	Weather proof camera storage	3	\$600.00	\$1,800.00
Thor 708/608	Close captioning machine	1	\$3,595.00	\$3,595.00
Mac Pro Rack Mount	Server for Mac studio communication	1	\$15,000.00	\$15,000.00
OWC Jupiter Kore	Film and series storage	1	\$7,999.00	\$7,999.00
Final Cut Pro Multi user	5 seat studio license for participants	5	\$498.00	\$2,490.00
DaVinci Resolve 18	4 seat license for participant usage	4	\$295.00	\$1,180.00
<b>Lighting</b>				
Aputure Nova P600c	Studio light that can be operated but floor tech	2	\$3,590.00	\$7,180.00
Aputure LS 600c Pro (V mount)	Studio light that can be operated but floor tech	2	\$2,490.00	\$4,980.00
Matthews Medium Overhead Roller Stand (14', Black)	Medium Duty 80lb capacity rolling C standS	4	\$499.00	\$1,996.00
Matthews Magic Stand with Runway Base (12.5')	Heavy duty 250lb capacity rolling C stand base	1	\$885.00	\$885.00
Epson EpiqVision Ultra LS800 4000-Lumen Pixel-Shift 4K UHD Ultra-Short Throw Laser 3LCD Smart Home Theater Projector (Black)	Screening Day Projectors	2	\$3,500.00	\$7,000.00
<b>Camera</b>				
Sony 16-35 f/4 G PZ	<b>3 lens for Pahcast Cameras</b>	3	\$2,000.00	\$6,000.00
Robkin Xeen	16 cinema lens kit for Pahcast Cameras	2	\$7,000.00	\$21,000.00
Bento Tripod S8 Pro Fluid	Heavy Duty, lightweight Durable Tripod, insured	3	\$814.00	\$2,442.00
<b>Render System</b>				
Mac Pro Rack Mount #2	Rendering system, Performance Editing 4k 8k	1	\$7,040.00	\$7,040.00
<b>Accessibility</b>				
<i>Portable Captioning System for Deaf &amp; Hard-of-Hearing communication</i>				
Samsung Galaxy Tab S8 Ultra Graphite 128GB with Google Live Transcribe	Mini Caption Set up for classes and meetings	2	\$1,090.00	\$2,180.00
Blue Yeti USB Microphone	Micro phone ad on for Mini Caption System	2	\$100.00	\$200.00
Tabcare 14" Anti Theft Mount for Samsung Galaxy Tab S8 Ultra	locking system for caption mini system	2	\$150.00	\$300.00
<b>Monitors</b>				
LG 43BN70U-B	Floor Tech Camera monitors	2	\$650.00	\$1,300.00

Apple studio Display	Studio monitors 2 for Each Mac	6	\$2,150.00	\$12,900.00
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Subtotal **\$167,979.00**

**PERSONNEL**

Role	Description	Subtotal
Equipment Associate	16 hr/mo @ \$21/hr for 24 months = \$8,064 (CS covering \$2K)	\$8,064.00

Subtotal **\$8,064.00**

**CONTRACTUAL**

Task	Description	Subtotal
Interpreter	10 hrs/mo @ \$100/hr for 24 months = \$24,000 (CS covering \$16K)	\$8,000.00

Subtotal **\$8,000.00**

**INFRASTRUCTURE/FACILITIES CONSTRUCTION**

Materials	Description	Subtotal
Building upgrades, facilities equipment (desks, etc.)	Total = \$61,050 (CS covering \$54,010)	\$7,040.00

Subtotal **\$7,040.00**

**TOTAL \$191,083.00**

## AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

This Agreement is between the Mt. Hood Cable Regulatory Commission (Commission), through the Office for Community Technology (OCT), and Northwest Children's Theater & School (Grantee) (together referred to as the "Parties").

### RECITALS:

This Agreement is entered into for the purpose of providing the Commission's grant funds for the Grantee's "NW Children's Theater Moves to Broadway: Streaming Infrastructure" project.

### AGREEMENT:

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

Grantee is awarded a total amount of \$161,056 for specific equipment costs related to the Grant project. Grantee shall use the Grant funds exclusively for the purposes outlined in its Grant Application (the "Grant"). The Grant Application is attached to this Agreement as Attachment 1. Grantee shall not use the Grant funds for any purposes other than those set forth in Attachment 1.

#### 2. Project Manager

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

#### 3. Payments

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

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

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

Grantee shall submit invoices online through the Commission's online grants management system using the claims module. The invoice, uploaded as an attachment to the

grants management system claims module, shall be on Grantee's letterhead, signed and dated by an authorized representative of Grantee, addressed to "MHCRC c/o City of Portland", and include the title of the grant project, the total amount requested for reimbursement and an invoice number. Grantee must also complete an expense line item, an expense report and attach supporting documentation through the grants management system in order to complete and submit the invoice to the Project Manager for review. Supporting documentation shall include copies of receipts or other evidence of payment, for the capital cost amount claimed in the invoice. The Project Manager, at her/his sole discretion, may require additional financial documentation of Grant expenditures.

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

All invoices for Grant project capital costs must be received by the Commission no later than August 31, 2024 in order to be paid under the Agreement terms. No invoices shall be accepted after this date.

#### 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 Resources committed by Grantee and Project Partners for the Grant. Grantee shall maintain all financial records related to the Grant for ten (10) years after the termination of this Agreement. Grantee shall provide the Commission prompt access to these records upon request and permit copying as the Commission may require.

#### 5. Reports

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

Interim Status Reporting periods are April 1, 2023 through October 31, 2023; November 1, 2023 through April 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 August 31, 2024.

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

The Project Manager, at her/his sole discretion, may require additional programmatic information or financial document of Grant project expenditures. Grantee shall make its books, general organizational and administrative information, documents, papers and records that 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 fulfill the Grant project as originally submitted and approved by the Commission.

#### 6. Project and Fiscal Monitoring

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

#### 7. Audit

Because Commission grant funds are derived from the cable services franchises in Multnomah County, the cable companies may conduct a financial review or audit of Grantee for the purpose of verifying whether use of capital grant funds is in accordance with the requirements of cable franchises related to use of capital grant funds. If the Commission receives notice from a cable company in accordance with the terms of the cable franchises of such audit or review, the Commission's Project Manager shall notify Grantee within 5 business days of receiving the notice, and shall identify to Grantee the relevant financial records of Grantee that the cable company seeks to review. The scope of such audit or review of Grantee shall be consistent with the terms of the applicable cable franchise. Grantee agrees to make such relevant

financial records available to cable company's authorized representative for inspection and copying. Such records shall be reviewed during normal business hours at a time and place made available by Grantee. The Commission's Project Manager shall promptly provide Grantee with written notice of the audit or review's conclusions.

8. Publicity

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 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 April 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, October 31, 2024.

15. Early Termination of Agreement

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

- i. Written notice provided to Grantee from the Commission's Project Manager before any obligations are incurred; or
- ii. Mutual written agreement of the Grantee and Commission's Project Manager
- iii. Alternatively, the MHCRC may, upon thirty (30) days written notice,



terminate this agreement for any reason deemed appropriate in its sole discretion.

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

16. Material Failure to Perform

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

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

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

Cause for Termination. If Grantee fails to cure the material breach within thirty (30) days of the written notice of termination, or if Grantee executes a cure plan prior to receiving consent to proceed with the cure plan from the Project Manager, then the Commission may, at its sole discretion, require Grantee to refund to the Commission any amounts improperly expended, any unexpended amounts or the full amount of Grant funds paid by the Commission to Grantee for the Grant project in compliance with the terms and conditions of this Agreement.

17. Suspension of Work

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

The causes for suspension of work include, but are not to 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 ensure 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 5<sup>th</sup> Ave, Suite 710  
Portland, OR 97201  
Email: [rana.debey@portlandoregon.gov](mailto:rana.debey@portlandoregon.gov)

If to Grantee:

Attn: Nick Fenster, Managing Director  
Northwest Children's Theater & School  
1000 SW Broadway  
T-100  
Portland, OR 97205  
Email: [nick@nwcts.org](mailto:nick@nwcts.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: NW Children's Theater Moves to Broadway: Streaming Infrastructure project.**

**GRANTEE:** Northwest Children's Theater & School

**GRANTEE SIGNATURE:**

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

02139 - NW Children's Theater Moves to Broadway: Streaming Infrastructure

Community Technology Grants

Status: Submitted

Original Submitted Date: 02/15/2023 9:56 AM

Last Submitted Date: 03/02/2023 4:44 PM

### Primary Contact

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

<b>Name:</b>	Nick Fenster		
	Salutation	First Name	Middle Name
<b>Email:</b>	nick@nwcts.org		
<b>Phone:*</b>	503-222-2190	13	
	Phone	Ext.	
<b>Title:</b>	Marketing & Development Director		

### Organization Information

<b>Organization Name:</b>	Northwest Children's Theater & School		
<b>Organization Type:</b>	Non-Profit Entity		
<b>Tax ID</b>			
<b>Organization Address:</b>	1819 NW Everett Street		
<b>City*</b>	Portland	Oregon	97209
	City	State/Province	Postal Code/Zip
<b>Phone:</b>	503-222-2190		

### Project Narrative

**Total Grant Funds:** \$161,056.00  
**Total Match Funds:** \$325,020.00  
**Total Funds:** \$486,076.00  
**Proposed Technology:** Live video technology  
**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:** \$1,500,000 to \$2,500,000

**Project Purpose**

*In defining the project purpose, applicants must:*

For 30 years, NWCT operated out of the historic NW Neighborhood Cultural Center (a 120-year-old former church). With a landlord intent on selling the building for redevelopment, NWCT's Board made plans to identify a new home. We found that home at 1000 SW Broadway, a former 4-screen movie theater located across the street from the Arlene Schnitzer Concert Hall. NWCT secured a long-term lease, good for up to 31-years, to convert the facility into a 240-seat Mainstage, a 120-seat Black Box Theater, 3 large classroom/rehearsal studios, and a 190-seat Family Cinema. This is a dramatic increase in program space over our previous location, moving from one venue to three. This increased performance space translates into additional opportunities for NWCT productions, student-generated performance, and community partners/rentals. It also increases the opportunity for NWCT to capture original video content that can be distributed via community-access media channels (specifically to Portland area schools and families who live further from Portland's downtown core. During the pandemic, NWCT developed significant experience in video production and streaming both live and pre-recorded performances. We plan to build on this experience to make our new home fully-broadcast-ready, allowing the original work that is generated at 1000 Broadway to be shared via media channels in addition to our live audience. Our initial program calls for the recording of 8 original performances, to be distributed via Open Signal Community Media Center. These performances will range from student written/directed one-act plays to world premiere plays created by local artists.

To achieve this goal NWCT plans to create built-in, multi-camera recording capabilities in all three performance rooms. This includes:

- 2 permanently installed PTZ cameras for each space, with associated hardware (remote controls, mixers, audio recording).
- 1 Canon XF705 camcorder per room, to allow for a mobile camera that picks up close-ups and moving shots.
- A dedicated high-speed fiber connection - to allow us to reliably upload edited, full-length video files direct from our facility.
- Multiple options for audio recording (boom mic, shotgun mic, and performer lav mics) will allow us to capture audio in a complex, live environment.

The goal with this investment is to create a flexible, easy-to-use broadcast spaces where artists and students can intuitively record and share the content they are creating on our stages. While licensing rules will restrict the number of professional productions that can be shared in this way, we anticipate a large number of original NWCT productions, student showcases, or community generated performances that *can* be shared via community-access channels. The intended outcome is a facility that allows our community to connect in new and exciting ways, while creating options for attendance for people who cannot join in-person (due to geographical, health, or economic concerns). It is our belief that a fully connected facility will lead to a more connected community, with more voices participating in the space and our future



programs.

NWCT is specifically keen to address disparities in our community around geography. Locating our new home in downtown Portland makes sense in terms of keeping our program accessible to largest number of families possible, as well as keeping NWCT adjacent to major public transportation hubs and transit corridors. However, doing so also creates barriers to access for families in Portland's east county. Traffic, the price of gas, and long transit times have steadily increased the difficulties families face in traveling in to participate in NWCT programs. This problem has long felt intractable, but during the pandemic NWCT was forced to develop new ways of sharing content. We experimented widely with virtual classes, digital productions (both pre-recorded and live), and even broke up a production of *A Midsummer Night's Dream* into multiple 10-minute webisodes that could be watched individually or binged as a single production. The response to these performances was overwhelmingly positive and for the first time allowed NWCT to easily reach homes in east county and beyond. We believe it is crucially important to maintain these links as we return to live performances with the launch of our new venue.

NWCT is also committed to addressing historic barriers to racial equity that have plagued the arts for generations. In March of 2021, after extensive work with NWCT staff, board, arts partners, community members, and paid consultants, NWCT adopted our first-ever Equity and Anti-Racist Statement (attached). This document committed the company to take "concrete, practical steps towards improving participation and representation at all levels of our company, from the Box Office to the Board of Directors." Areas of focus identified within this statement include:

- Equity and access onstage, from playwright to performer
- Equity and access for educational programs, onsite and offsite
- Staff and contractor hiring and retention
- Volunteer recruitment and retention

This statement also led to a comprehensive review and re-work of all company policies and the employee handbook - resulting in increased PTO, wage transparency, and staff input on hiring and retention practices. Since the onset of the pandemic in 2020, NWCT has been in a hiring freeze and largely shuttered our live productions. The result is that 2023 marks our first opportunity to put many of these new policies and values into practice as we look to staff up for the launch of our new venue in April 2023.

Our ultimate goal is for our staff, artists, teachers, and students to all reflect the increasing diversity of the city we serve. This project is no exception, and we intend for the content we produce and share to also reflect that diversity and our values.

*(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.*

- 1. NWCT Catalyst students who participate in this project will increase proficiency in the handling, operation, and maintenance of video recording and mixing equipment.** This outcome will be measured using end-of-term practical demonstrations, quizzes, and individual feedback sessions. NWCT will provide MHCRC with a report demonstrating the number of students trained, their incoming level of proficiency in a range of skills (camera handling, live mixing, video editing, audio mixing, and equipment maintenance) compared with their proficiency at end of project.
- 2. NWCT Catalyst students who participate in this project will increase proficiency and confidence in producing live broadcasts and pre-recorded video content.** This outcome will be measured by evaluating the technical and creative quality of filmed-performances, student showcases, and original video content being produced by Catalyst students. Surveys, quizzes, and individual feedback sessions will also be utilized at end-of-term.
- 3. Artists working out of The Judy gain access to a broader community by presenting their work, rehearsal process to the community access audience.** This outcome will be measured by tracking number of performances shared out via community media partners. When possible, audience members will be surveyed to determine geographic origin and satisfaction with the content being presented. Our goal for the intital project period is to share 8 unique live productions through Open Signal.

*(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.*

NWCT plans to evaluate the program across three metrics:

**1. Are families getting value out of this service?** This is our most straightforward metric and will focus on surveying audiences for the various performances we broadcast. We will provide URLs directing viewers to a short survey following each performance. Potential survey questions will focus on:

•**Clarity of the viewing experience:** Could the audience easily see/hear/follow what was happening on stage?

•**Quality of content:** Did the children and families viewing the content find it engaging and worth their time? Did the families watching feel represented in the content being shared? Would they engage again?

•**Areas for Improvement:** How can we make digital programs more engaging and interactive? How would families like to follow up on the experience (classes, crafts, additional viewing experiences)?

**2. Are participating Catalyst students mastering video and broadcast skills?** We view digital media-literacy as an essential skill for all artists and performers in the 21st century. We intend to hold annual student evaluations at end-of-term to confirm core competencies and identify areas where students (and the program) need further development. These evaluations will be a mix of post-program surveys/quizzes and hands-on student demonstrations with equipment.

**3. Is the program serving artists in our space?** Using a mix of surveys and in-person feedback sessions, NWCT hopes to learn how this new program is serving the artists who will use our space. Questions in this part of the evaluation will focus on the technologies ease of use, and technical glitches or failures, and the programs usefulness to their respective performance or program.

*(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.*

There are no current project partners identified. Ultimately, NWCT will work with a range of local performance artists over the course of this project, but these partners will be selected over the Summer of 2023.

*(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.*

NWCT has a unique challenge in picking the technology needed for this project: Our new home features three performance spaces where our previous space only had one. Further, we intend to program all three spaces concurrently, meaning that each space needs its own recording and broadcast capabilities. Other considerations on this project:

- NWCT intends our new venues to be programmed by both ourselves and a large number of rotating renters and community partners. This increases the diversity of programming offered on our stages but also necessitates that the broadcast set-up be intuitive and easy to manage.
- NWCT has limited staff capacity for technical support and training. This leads us to a solution that can be managed as easily by a single person as by a crew of 6.
- Every performance is unique, featuring a wide range of sets, performance styles, and special effects. This requires that our system be flexible enough to capture performances as intended without relegating the virtual audience to the feeling of being "stuck in the back" of the house, removed from the theatrical experience onstage.

To meet these challenges, NWCT has devised a program that is a mix of easy-to-use, fixed position, Panasonic 4k PTZ (point/tilt/zoom) cameras and mobile, Canon XF705 camcorders to record action up close, both onstage and in the audience. A wide range of microphone options, paired with the live audio being captured by our sound-board will help us generate high-quality, immersive audio that allows audiences viewing at home to feel as if they are getting the true live experience.

Tying all of these recording devices together are purpose built Black Magic mixers/switchers as the final link the chain between the cameras/mics and the broadcast computer that distributes our content to our media partners. The mixing position will also feature a Canon PTZ camera controller, allowing the mixer to remote-control the PTZ cameras from a single station when necessary. These cameras can also operate independently of the mobile camcorders when needed, allowing for scenarios when a broadcast can be managed by a single individual.

Notes on Rationale for Equipment Selected:

- Panasonic AW-UE150k UHD 4k PTZ Camera** - This is one of the best reviewed point/tilt/zoom camera of the past year, while remaining within the constraints of our budget. It should perform well in the dynamic lighting environments of live theater, is purpose-built for live events recording, and offers a 4k resolution which should keep it viable for years to come. Given that these cameras are installed permanently-in-place we will need two for each of our venues.
- Canon XF705 Camcorder** - NWCT has years of experience operating the similar, but older and lower quality, Canon XF305's. The XF305's were excellent when we bought them nearly a decade ago, but the field has moved on and we need to offer our students and our program more current equipment. However, given that the XF705 is part of the same line of cameras as our current stock, staff training should take less time than switching to a new brand or style of camera.

- Black Magic ATEM Pro 4k Switcher** - This video mixer/switcher represents the industry standard for the type of multi-camera recordings we want to create. We have used Black Magic mixers in the past and been pleased with their ease-of-use.
- Canon RC-IP100 Controller** - This is the recommended PTZ remote controller. Having the PTZ cameras centrally controlled means we can reduce our recording footprint.
- An assortment of Sennheiser boom and shotgun microphones, as well as individual lav mics for performers will give us the widest possible range of recording options. This will allow for flexibility to record different styles of performance including plays, music, and dance.

### Notes on Planned Equipment Upkeep:

- Once purchased and installed, NWCT plans to include all project equipment in our annual operating budget via depreciation. This will allow NWCT to set aside operating funds for future repair, replacement, and upgrade.
- Some smaller items, such as light kits, mixing computer, and microphones, will get cycled through more quickly (every 3-5 years), while we hope to maintain our cameras for longer (6-8 years). Our previous cameras have served us well for nearly a decade, so we are optimistic about our ability to stretch the useful life of these major purchases.

*(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):** April / 2023  
**Proposed End Date (month/year):** August / 2024

#### **Implementation Plan**

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

**Timeline:**

- **February 22nd, 2023** - Turner Construction Completes basic renovations of all stage areas, creating the venues that we intend to wire for broadcast with this project.
- **March 17th, 2023** - Projected date by which NWCT will received our Certificate of Occupancy for 1000 Broadway space, allowing us to begin welcoming students, artists, and audiences into the space.
- **April 2023** - MHCRC Grant Approved, allowing us to begin equipment purchasing through B&H Photo (cameras and light kits) and Sweetwater (microphones and audio equipment). We anticipate final delivery within one month of ordering. Apply for recurring series via Open Signal Community Media Center, to begin in Winter 2023.
- **May 2023** - Electrical prep of all spaces by Dynalectric (running power and data to all fixed camera positions).
- **June 2023** - Equipment arrives. Final install by Dynalectric. NWCT staff and contractors train on cameras, audio equipment, light kits, and mixer.
- **July-August 2023** - System testing, dry run of all technology with staff-only, final curriculum developed.
- **September-November 2023** - Catalyst Training Program: Advanced Catalyst students receive equipment training, support in developing projects and showcases, and perform dry-run recording sessions.
- **December 2023-May 2024** - Record and distribute performances, student showcases, and original student video content created at 1000 Broadway, as part of our series at Open Signal. We anticipate creating 1-2 such recordings per month.
- **June 2024** - Year one program evaluation. Feedback sessions and surveys of Catalyst students and participating artists.
- **July-August 2024** - Curriculum adjustments, purchase any additional equipment identified during evaluation. Prep for Year 2 of Catalyst Training Program.
- **August 2024** - Report out to MHCRC.

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

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**Supplemental Material Attachments**

<b>File Name</b>	<b>Description</b>	<b>File Size</b>
2021 NWCT Mission, Vision, Core Values, Guiding Principles.pdf	NWCT Mission, Core Values, and Guiding Principles	88 KB
210318_EquityStatement.pdf	NWCT Equity and Anti-Racist Statement, adopted by the full NWCT Board and Staff on 3/16/2021.	153 KB
MHCRC Budget - NWCT 2-27-23.xlsx	Line item budget of equipment, labor, and services included in our proposed budget.	12 KB

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## **Budget Narrative**

### **Budget Narrative**



This project is part of a much larger capital effort that NWCT is undertaking to create a new home at 1000 Broadway. The overall capital budget is over \$4.6million, including construction costs for performance spaces, theatrical equipment (lights, speakers, projectors), and specialized labor. For this grant we are counting the electrical work and tech-space construction towards our matching contribution as these elements are necessary for this program to occur. This makes our matching contribution substantially larger than 50%. We recognize that our request is on the high end of what the MHCRC considers, but hope this will be recognized for the once-in-a-generation ask that it is.

- Personnel:** Costs in this category consist of Teaching Artists / Program Leads who will be responsible for final equipment setup and ongoing equipment support in addition to training Catalyst students on the equipment and live-event-recording techniques. Teaching Artists / Program Leads are paid up to \$30/hr with an estimated 300 hours total (25 hours of staff time each month) being required to execute this project over the first year. We estimate 1/3 of all hours (100 hours) being dedicated to project setup - including initial equipment setup, ongoing equipment upkeep and maintenance throughout the project term, . This amount has been included in our grant request. The remaining 2/3 (200 hours) will be spent on project execution and is included in our matching amount.
- Education & Training:** (Note: Our pre-application mistakenly showed our request in this category as \$500,000. We have corrected this to \$5,000.) The costs in this category come from two sources. 1) A hired camera handling and broadcast mixing expert to train our staff - \$3,000 in grant requested funds. 2) Staff time spent in these trainings. We estimate 20 hours of training total for all aspects of this project. This totals \$1,920 in matching funds.
- Travel:** We have no costs in this category.
- Contractual:** We have no costs in this category.
- Equipment:** This category represents the bulk of our request and includes all cameras, microphones, mixers, and supporting gear (bags, tripods, memory cards, etc). We have attached a detailed spreadsheet with make/model and spec sheet links for all equipment identified in this request.
- Infrastructure / Facilities Construction:** This category represents the bulk of our matching contributions to the project. NWCT is in the process of building three new performance venues downtown. Each space requires new power and tech-positions, which we are spending hundreds of thousands of dollars to create. All work (matched and grant requested) is to be completed by Dynalectric, and includes:
  - Matched Work:** \$289,100
  - Adding and/or improving electrical panels service each of the newly created performance rooms.
  - Installing new electrical outlets in all venues, including specialty 220-amp power for specialized equipment.
  - Building a venue-wide low-voltage network, connecting all spaces to our server closet.

- This number is derived from work billed so far as part of NWCT's larger renovation of 1000 SW Broadway.
- Grant Requested Work:** \$4,700
- Installing all PTZ cameras and adding data-runs between the cameras and the serve to record the incoming video data directly to our mixer/editing computer.
- This is soft estimate basd on Dynaletric's hourly rate and our best guess at the hours required to complete the work.

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## Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$3,000.00	\$6,000.00	\$9,000.00
Education and Training	\$3,000.00	\$1,920.00	\$4,920.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$0.00	\$0.00
Equipment	\$135,356.00	\$0.00	\$135,356.00
Infrastructure/Facilities Construction	\$4,700.00	\$289,100.00	\$293,800.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$15,000.00	\$28,000.00	\$43,000.00
<b>Totals</b>	<b>\$161,056.00</b>	<b>\$325,020.00</b>	<b>\$486,076.00</b>

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## Final Application Signature

Signature of Duly Authorized Representative

Nick Fenster

Date

02/15/2023

Title

Managing Director

Phone

971-205-5718

E-mail

nick@nwcts.org

## Northwest Children's Theater and School

### ***DRAFT: Mission, Vision, Core Values & Guiding Principles***

1/11/2021

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#### **Mission**

- To educate, entertain, and enrich the lives of young audiences

#### **Vision**

- We ignite children's imagination
- With NWCT, children develop essential life skills
- NWCT provides a 360-degree theater arts experience for children of every age, stage, and capacity
- NWCT is a place where families come together

#### **Core Values: The Foundations of Decision-Making at NWCT**

1. *Children and youth are at the center of everything we do*
  - We create theater arts experiences with and for youth ages 3 to 18
  - We empower young people through their experiences as audience members, students, performers, and members of the NWCT community
  - We center youth voices and perspectives
  - We engage youth where they are and nourish them to become who they want to be
2. *We engage with and support families*
  - We create multi-generational shared experiences in classrooms, on stage, in audiences, and during events
  - Our work supports the health and well-being of families by providing opportunities for families to come together
3. *We engage with and support community*
  - We recognize that we exist within a broader community and that within that there are many specific community groups
  - Our work serves both the broader and the specific communities in which we live
  - We listen and respond to the community in which we live
  - We serve and support schools, social service organizations and community arts individuals and organizations, using our theater skills to help these organizations thrive
  - We create programming in partnership with community organizations
4. *We must work to ensure our programming and policies are anti-racist*
  - We will examine our projects through an anti-racist lens (process to be determined in a forthcoming anti-racist work plan)
  - We will include and uplift BIPOC voices
  - We will look for ways to broaden and deepen relationships with BIPOC organizations and communities
  - We will work to break down barriers to inclusion and representation
5. *We provide an inclusive space and inclusive programming*

- We work to break down barriers to access on stage, in the audience and in classrooms
- Our programming is dynamic and adapts to meet the needs and develop the potential of all children
- Our space is safe for all children, families, patrons, staff and volunteers
- 6. *Our work has artistic integrity*
  - Children deserve the very best theater arts experiences available
  - We have an iterative approach to creating art
    - i. We define artistic excellence on a project by project basis
    - ii. We define success project by project
    - iii. We estimate impact project by project
    - iv. We evaluate artistic excellence, success and impact project by project
  - We participate in the national and global conversations around Theater for Young Audiences (TYA) and theater in general.
- 7. *Financial stability and responsible resource allocation are the foundation that supports all NWCT programs.*
  - NWCT is a well-resourced mid-sized theater company whose resources include but are not limited to:
    - i. Earned income (ticket sales, tuition)
    - ii. Contributed income (private donations, grants, government funding)
    - iii. Property (Stage equipment, office equipment, etc.)
    - iv. Staff labor
    - v. Volunteer labor
  - NWCT is financially responsible through all stages of planning, execution and evaluation processes.
  - We recognize that ALL resources (including staff and volunteer sweat equity) are valuable, finite, and measurable.
    - i. We recognize that overextending the organization programmatically or financially leads to a cycle of short-term decision making, starvation mentality, and an unhealthy reliance on sweat equity - ultimately preventing us from honoring our other core values.

### **Guiding Principles: How we do the work internally and externally**

1. *Creativity:* We approach challenges as opportunities and think outside of the box.
2. *Collaboration:* We employ a multiplicity of voices at every opportunity.
3. *Kindness:* We engage in active listening and are sensitive to the needs of others.
4. *Health and Safety:* We ensure a safe work environment. The well-being of our staff, artists, teachers, patrons and volunteers is important to us.
5. *Fun:* We work with a deep sense of play and celebrate joy within the process and product.



to educate, entertain  
& enrich the lives  
of young audiences

## **NWCT Equity & Anti-Racist Statement**

### **Who We Are**

Northwest Children's Theater (NWCT) has a mission to educate, entertain, and enrich the lives of young audiences. We recognize that we fall short of this mission unless all of our programs, from productions to classes to employment, are welcoming, equitable and have been designed with and for people of all ages, races, ethnicities, sexual orientations, genders, as well as people with neurodivergence or disabilities.

We recognize that intentionally or not, the Portland arts community has a history of systemic exclusion and inequity. NWCT has benefitted from these inequitable systems. This statement is our commitment to continuously learn, reflect, and take action to improve equity, inclusion, representation, and diversity within NWCT.

### **Our Commitment**

NWCT commits to taking concrete, practical steps towards improving participation and representation at all levels of our company, from the Box Office to the Board of Directors. As we continue to reflect, learn, practice, and grow, we will also continue to investigate our systems and structures. Here are the topics we will address immediately:

- Equity and access onstage, from playwright to performer
- Equity and access for educational programs, onsite and offsite
- Staff and contractor hiring and retention
- Volunteer recruitment and retention

There is no place for racism in our systems, policies, programs, or community. We understand that racism can be overt or covert, intentional or unintentional, and it can manifest in interpersonal relationships, institutional policies, systemic hierarchies, or internalized stereotypes. We commit to building anti-racist practices into the foundation of our work to ensure a safe and welcoming space for members of BIPOC (Black, Indigenous, and People of Color) communities, and members of all communities that have been historically excluded or underrepresented.



to educate, entertain  
& enrich the lives  
of young audiences

In addition to the topics above, which will be addressed through a broader diversity, equity, and inclusion lens, we are committed to becoming an antiracist organization. Using the Theater for Young Audiences (TYA) anti-racist trainings, BIPOC affinity group recommendations, and the We See You White American Theater demands as guiding resources for this work, we will:

- Review all current policies and procedures through a diversity, equity, inclusion, anti-racist lens; identify issues and missing pieces
- Develop a process for taking immediate action if racism is encountered by anyone at NWCT, and ensure those coming forward are protected
- Include and uplift BIPOC voices in all stages of programming development, from planning to evaluation
- Broaden and deepen relationships with BIPOC organizations and communities
- Break down barriers to inclusion and representation

NWCT will set measurable benchmarks, to which our Board and Staff will hold the organization accountable. In recognition that this work is ongoing, our benchmarks and policies will be reviewed and updated regularly. We will also require training for our board, staff, volunteers, artists, and all who represent NWCT. Our work will be aggressive, systemic, and iterative. We know there are no easy answers, no easy solutions, and we are committed to doing the work, now and into the future.

**MHCRC Budget - NW Children's Theater Moves to Broadway: Streaming Infrastructure**

\$486,076      \$161,056      \$325,020

**Materials**

Item	Price	Type	QTY	Total	MHCRC Pays	NWCT Pays	Link
Panasonic AW-UE150k UHD 4k 20x PTZ Camera (Black)	\$9,995	PTZ Camera	6	\$59,970	\$59,970	\$0	<a href="https://www.bhphotovideo.com/c/product/1442940-REG/panasonic_aw_ue150kpj_4k_hd_20x_ptz_camera.html">https://www.bhphotovideo.com/c/product/1442940-REG/panasonic_aw_ue150kpj_4k_hd_20x_ptz_camera.html</a>
Black Magic ATEM Pro 4k Switcher	\$3,245	Mixer/Switcher	3	\$9,735	\$9,735	\$0	
Canon XF705 4k	\$6,999	Mobiel Camcorder	3	\$20,997	\$20,997	\$0	
Canon RC-IP100 Controller	\$1,999	PTZ camera controller	3	\$5,997	\$5,997	\$0	
PortaBrace Cordura Case for Canon XF705	\$190	Carrying Case	3	\$569	\$569	\$0	<a href="https://www.bhphotovideo.com/c/product/1453005-REG/porta_brace_cs_xf705_rugged_cordura_carrying_case.html">https://www.bhphotovideo.com/c/product/1453005-REG/porta_brace_cs_xf705_rugged_cordura_carrying_case.html</a>
Manfrotto 502AH Video Head & MT055XPRO3 Aluminum Tripod Kit	\$500	Tripod	3	\$1,500	\$1,500	\$0	<a href="https://www.bhphotovideo.com/c/product/1247856-REG/manfrotto_mvk502055xpro3_502hd_pro_video_head.html">https://www.bhphotovideo.com/c/product/1247856-REG/manfrotto_mvk502055xpro3_502hd_pro_video_head.html</a>
SanDisk 128GB Ultra UHS-I SDXC Memory Card	\$17	Memory Cards	12	\$204	\$204	\$0	<a href="https://www.bhphotovideo.com/c/product/1593897-REG/sandisk_sdsdun4_128g_an6in_ultra_sdhc_128gb_class.html/overview">https://www.bhphotovideo.com/c/product/1593897-REG/sandisk_sdsdun4_128g_an6in_ultra_sdhc_128gb_class.html/overview</a>
Sennheiser MKE 600 Shotgun Microphone & Boom Kit	\$600	Shotgun Mics	4	\$2,400	\$2,400	\$0	<a href="https://www.bhphotovideo.com/c/product/891658-REG/Sennheiser_MKE_600_Shotgun_Microphone_Complete.html">https://www.bhphotovideo.com/c/product/891658-REG/Sennheiser_MKE_600_Shotgun_Microphone_Complete.html</a>
SanDisk UHS-I SD Card Reader	\$17	Memory Card Reader	6	\$105	\$105	\$0	<a href="https://www.bhphotovideo.com/c/product/1431027-REG/sandisk_sddr_c531_anann_uhscardi_card_reader_for.html">https://www.bhphotovideo.com/c/product/1431027-REG/sandisk_sddr_c531_anann_uhscardi_card_reader_for.html</a>
		Performer Mic Packs		\$26,400	\$26,400	\$0	
		Mic Elements		\$7,480	\$7,480	\$0	
<b>Materials Total</b>				<b>\$135,356</b>	<b>\$135,356</b>	<b>\$0</b>	

**Alts**

Sony SRG-X400	\$2,849	PTZ Camera	6	\$17,094			<a href="https://www.bhphotovideo.com/c/product/1498593-REG/sony_srg_x400_w_ip_4k_pan_tilt_zoom_cam.html">https://www.bhphotovideo.com/c/product/1498593-REG/sony_srg_x400_w_ip_4k_pan_tilt_zoom_cam.html</a>
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**Labor & Services Budget**

Item	Unit	Type	QTY	Total		Unit Type
Electrician - Power	N/A	Infrastructure/Facilities Construction	N/A	\$276,000	\$0	\$238,000 Already invoiced.
Tech Support - Data Connectivity	\$125	Infrastructure/Facilities Construction	16	\$2,000	\$2,000	\$5,000 Hourly
Fiber Network	\$300	Infrastructure/Facilities Construction	36	\$10,800	\$2,700	\$8,100 Monthly
Training Provider	\$150	Education & Training	20	\$3,000	\$3,000	\$0 Hourly
Training (Staff Time)	\$320	Education & Training	6	\$1,920	\$0	\$1,920 Staffers Trained
Teaching Artist / Program Lead	\$30	Personnel	300	\$9,000	\$3,000	\$6,000 Hourly
Tech Platform Construction		Infrastructure/Facilities Construction		\$38,000	\$0	\$38,000

**Labor & Services Total**

**\$340,720      \$10,700      \$297,020**

**Overhead**

Overhead      \$43,000      \$15,000      \$28,000 Hourly

**Grand Total**

**\$519,076      \$161,056      \$325,020**

## AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

This Agreement is between the Mt. Hood Cable Regulatory Commission (Commission), through the Office for Community Technology (OCT), and Outside the Frame (Grantee) (together referred to as the “Parties”).

### RECITALS:

This Agreement is entered into for the purpose of providing the Commission's grant funds for implementation of the Grantee's “Expanding Accessibility for Film Workforce Development for Houseless and Marginalized Youth” Project.

### AGREEMENT:

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

Grantee is awarded an amount not to exceed \$77,000 for specific capital costs related to the Grant project. Grantee shall use the Grant funds exclusively for the purposes outlined in its Grant Application (the "Grant"). The Grant Application is attached to this Agreement as Attachment 1, and incorporated herein by reference. Grantee shall not use the Grant funds for any purposes other than those set forth in Attachment 1.

#### 2. Project Manager

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

#### 3. Payments

Upon submission of an invoice from Grantee, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the Commission shall disburse an advance payment to the Grantee in the amount of \$77,000, 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 April 1, 2023 through October 31, 2023; November 1, 2023 through April 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 June 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 April 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 31, 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 to 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 5<sup>th</sup> Ave, Suite 710  
Portland, OR 97201  
Email: [rana.debey@portlandoregon.gov](mailto:rana.debey@portlandoregon.gov)

If to Grantee:

Attn: Nili Yosha, Executive Director  
Outside the Frame  
800 NW 6<sup>th</sup> Ave, #335  
Portland, OR 97209  
Email: [nili@otfpdx.org](mailto:nili@otfpdx.org)

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

**AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT: Expanding Accessibility for Film Workforce Development for Houseless and Marginalized Youth**

**GRANTEE: Outside the Frame**

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

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

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

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

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

Approved as to Form:

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





Application

01970 - 2023 Community Technology Grants

02133 - Expanding accessibility for film workforce development for houseless and marginalized youth

Community Technology Grants

Status:	Submitted
Original Submitted Date:	02/14/2023 2:55 PM
Last Submitted Date:	02/26/2023 9:35 PM

### Primary Contact

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

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

### Organization Information

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

### Project Narrative

**Total Grant Funds:** \$77,000.00  
**Total Match Funds:** \$100,557.00  
**Total Funds:** \$177,557.00  
**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:** \$1,000,000 to \$1,500,000

**Project Purpose**

*In defining the project purpose, applicants must:*

Outside the Frame has been offering a model educational and vocational program, where young people create films about issues that matter to them and share them with the public since 2009 as a project of Outside In, and since 2015 as its own organization. MHCRC has been there with us every step of the way, helping it be possible for young people experiencing homelessness to have a creative outlet, job training, a public platform, a sense of dignity and possibility.

Outside the Frame (OTF) is the only non-profit arts organization in the Portland Tri-County area that provides training in film and media for homeless youth, 80% of whom identify as LGBTQ+, 77% BIPOC, and 54% report disabilities. Trained to work in an industry notorious for its lack of diversity, program participants secure employment while breaking class barriers to housing, education, health, and well-being.

During the grant period, OTF will offer film and media training, peer support services, and job placement to youth who are experiencing homelessness, of which BIPOC and LGBT+ youth have an outsized representation compared to the general population. Across Oregon, 14,655 people of all ages are homeless, 35% of whom are based in Multnomah County where OTF has operated since 2009. OTF's Community Outreach program will expand to East Multnomah County.

To accomplish this, we will double the amount of film intensives offered, expand our geographic reach and expand our Film Workforce Development program.

#### Film Intensives:

During Film Intensives, a dozen participants at a time work as a team with professional film makers and peer mentors to create films about issues that matter to them. Participants are exposed to filmmaking equipment and concepts, and participate in all production roles including camera, audio, acting and directing. We get referrals from organizations in the Portland Metro Area serving people experiencing homelessness or at risk of homelessness. Outside the Frame provides and is responsible for all aspects of instruction, production and exhibition of the films - we average three films per intensive. Workshops take place at our studio in downtown Portland or at a partner organization space. Participants finish the intensive with a stipend, an internship and reference to add to their resume, a powerful and authentic film(s), and invitation to continue working and developing skills with OTF through our Film Workforce Development programming. To accomplish this, we need more cameras to put in the hands of more young people, and have enough to keep our other programs going as well.

During the grant period, OTF will offer 5 intensives serving 72 participants and producing 16 films. Themes and styles will be determined by participants with mentorship from their peers and instructors through group discussion at the beginning of each intensive and during workshops. Participants create short films in a variety of genres, from documentaries to PSAs, drama stories, and music videos. Topics tend to center around issues that youth face - homelessness, addiction, health, barriers to housing, social justice causes etc. The OTF film library continues to expand with works that are recognized as immersive and challenging with high artistic merit.

Upcoming projects include - the completion and documentation of a project begun in 2022 - collaborating with composer Gabriel Kahane of the Oregon Symphony to write an original score and perform it for the public on Apr 15, 2023, at Arlene Schnitzer Concert Hall; producing music videos for songs created by students from Portland Public Schools Multiple Pathways to Graduation program; PSA's on infection diseases for long-time partner Outside In; an intensive for systems affected youth in East Portland in collaboration with the Pathfinders program; two intensives with youth from the Homeless Youth Continuum (Outside In, New Avenues for Youth, Janus).

#### Distribution:

All films produced by OTF, with the exception of some contracted projects (OTF produces media for government, non profit and educational entities, hiring program participants on all projects) are submitted for airtime on Open Signal and Metro East Community Media public access channels. Since 2015, 55 OTF films have been shown through Open Signal over 3000 times. The typical show receives 5 airings, however because of the success of this long-standing relationship, OTF gets more air time on the curated channel (POP). Metro East channels provide a comparable amount of play.

Films will also be made accessible to the public during free community events, in ticket-based venues, and on the internet for free on Vimeo. Screenings are already scheduled be held in the following venues during the grant period:

- The Hollywood Theatre - Annual OTF Gala Nov 2023
- Tivnu - a Jewish social justice organization
- PPS and Rosewood High schools
- Portland State University
- Havurah Shalom
- Outside In and Multnomah County Health Department social media channels

- Clinton Street Theatre - co-sponsoring a screening of “Love in the Time of Fentanyl” (with other OTF film(s) about drug use before the main feature)

#### Film Workforce Development:

Concurrently, we are expanding the Film Workforce Development program by increasing access to advanced film career mentorship to program alums up to age 30 (currently up to 25) and hiring a dedicated Coordinator. For the past three years, as part of the Oregon Media Pathways program, we identify, train and place participants typically excluded from the film industry on professional film sets in Oregon. OTF hosts and teaches the Production Assistant Bootcamp classes, a one day class and a prerequisite for paid internship placements on professional projects. Participants are recruited through the Oregon Media Production Association, Oregon Film, IATSE Local 488 and OTF's networks.

During the grant period, 30 people will be trained, 40% will be placed in paid positions on professional film sets. We can only guarantee public access broadcast for the work we produce. Hopefully the projects they work on through job placements will be screened in movie theatres and commercial television.

In addition, we will offer three advanced equipment training sessions, led by industry experts, on professional gear available at Outside the Frame. That way, participants become familiar with gear they can then bring with them on jobs. Upcoming topics include Audio: proper mic placement, and introduction to Visual Effects. With a dedicated coordinator, we aim to have reliable and complete data on the number and types of jobs and trainings participants have outside of what OTF offers, as well.

#### DEI:

Outside the Frame is part of the movement to defend and expand the social, political, and economic rights of oppressed communities. In Portland, POC, LGBTQ+ youth, and people with disabilities are over-represented in the homeless youth community proportional to their representation in the general population.

Our main DEI goals for the grant period are to:

- Increase board diversity by recruiting one new board member or advisory board members, specifically targeting leaders who have experienced homelessness and/or housing precarity and/or have skills the organization needs, such as law and HR.
- Make the equipment more accessible - uniform kits with easy, picture based instructions for equipment
- Increase access to advanced film career mentorship to program alums up to age 30.

*(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.*

Over the next 14 months OTF will:

- Serve 100 homeless or marginalized youth ages 16-30.
- Offer 5 film intensives for 72 participants
- Offer 3 Advanced Equipment training sessions
- Offer 2 Production Assistant Trainings
- Train 30 Film Workforce participants
- Place 40% of Film Workforce participants in paid positions.

*(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.*

While much of the communication happens informally during programming, we also conduct qualitative and quantitative pre and post-surveys (see supplemental materials section) and interviews before and after film workshops. OTF analyzes the results through comparison to evaluate impact. Surveys include quantitative questions that rate levels of technical skills, and personal development, as well as qualitative questions such as "How can the Intensive be improved?" and "Would you recommend the intensive to your peers? Why?"

For the Film Workforce Program, we will measure the number of PA Trainings, number of participants, number of successful placements on film jobs, and number of recurring placements. Participants will fill out a post survey after the PA Training (see supplemental materials section) to measure level of technical skill and confidence.

OTF uses *Airtable*, a low-code platform to customize workflow, collaborate, and achieve ambitious outcomes related to evaluating the success of its operations. Participation data and productivity outcomes are documented and used to inform staff and board on program efficacy and achievements.

Beginning in July 2023, OTF will be added to the federally sponsored Homeless Management Information System (HMIS), a local information technology system used to collect client-level data and data on the provision of housing and services to homeless individuals and families and persons at risk of homelessness. Support for this endeavor is provided by Multnomah County's Joint Office of Homeless Services.

Accolades such as unsolicited press mentions and community-based awards offer a testament to the high quality of OTF's film productions and their impacts. The organization was named "Best New Non-Profit" by the Portland Monthly in 2018 and received the Oregon Media Production Association's Commitment to Good Award in 2022. A recent cover of Reed Magazine touted OTF's role in empowering local youth who spend most of their nights on the streets. "You get so hung up on survival," Joey Wander, Outside the Frame's peer mentorship coordinator, said. "Where you're going to camp that night, where you're going to get food that day. You forget about creativity." Outside the Frame changes that.

*(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.*

### **Key Partners:**

1. Oregon Symphony - Project partner, "From the Streets to the Symphony" project - confirmed  
Contact: Steve Wenig, Vice President and General Manager, SWenig@orsymphony.org 921 SW Washington St, Ste 200 | Portland, OR 97205, 503.416.6308 office, 832-851-3114 cell
2. Oregon Film - Funding, placement of youth on film sets - confirmed  
Contact: Tim Williams, Executive Director, (971) 254-4021, tim@oregonfilm.org
3. Joint Office of Homeless Services - Funding - Confirmed
4. Outside In - Youth referrals and stipend support - Confirmed
5. New Avenues for Youth, Janus Youth, P:ear - Youth referrals - Confirmed
6. Pathfinders - youth participants and staff support - Confirmed
7. OMPA - networking opportunities for program participants - Confirmed

*(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.*

To create consistency with educational film gear for participants we will create 16 camera kits to be used during our programming and for independent projects: the Canon EOS R8 is a versatile beginner DSLR that integrates with our pro cameras; Rode Mics are a light and easy way to elevate sound quality. Media, batteries and tripods complete the kits, which will be stored in bags, streamlining checkout and storage.

For contract projects, for the studio and for alums working in the industry, we are adding a steadicam, a harness to help carry the pro cameras, wireless headsets so the crew can quietly communicate across distances, a dedicated stills camera, another tripod and more media. We have an allow of \$1200 for misc attachments, "Camera Legos," needed to put all the camera pieces together.

Audio is a field that has the most points of entry in the film industry, but it is also the most intimidating role in film. It is important to build up confidence and skill while getting good quality audio. The following gear is "fail proof" - lavs that can pick up whispering to yelling without distortion, so participants can focus on mic placement; a robust in-house mixer for all projects done and documented in our studio and a wireless transmitter.

Outside the Frame is ready to take a deep dive into teaching how to sculpt and manipulate tones and emotions using light. We already have a heavy duty Aperture 600, a medium 300 and a small 120 light. The following gear will round out our arsenal: Another medium light, Fresnel attachments that act like focus rings for the lights, matte boxes to prevent flare for each of the big cameras, stands and batteries. During this grant period we are hosting a record number of workshops in our studio, and increasingly documenting our work. The fluorescent lighting in the studio is not suitable, and more often than not left off. This Spring, we are thrilled to be investing in tracks with adjustable, dimmable lights in the studio.

With great activity comes a great amount of footage to wrangle. We are in constant need of harddrives for active projects and for our archive, and laptops that can handle the increasing amount and size of footage.

YOUTH KITS			Amount	Units	Total	Sub Total
Canon EOS R8 Kits			\$1,699	16	\$27,184	
LP E6 Batteries			\$70	10	\$700	
Rode Mics			\$50	16	\$800	
Manfrotto Tripods			\$206	8	\$1,648	
Shoulder Bags			\$30	16	\$480	
64 GB sd cards			\$106	16	\$1,696	
						\$32,508
<b>CAMERA</b>						
Ronin RS2			\$700	1	\$700	
Sachtler Tripod			\$1,000	1	\$1,000	
256 GB SD Cards			\$256	10	\$2,560	
Go Pro 11			\$400	2	\$800	
Fujifilm X-Pro3 Kit			\$2,000	1	\$2,000	
Hollyland Communications Kit			\$1,500	1	\$1,500	
Easy Rig			\$1,000	1	\$1,000	
Camera accessories			Allow	1	\$1,200	
						\$10,760
<b>AUDIO</b>						
Sanken Omni Lav			\$350	3	\$1,050	
Lectrosonics 4 channel mixer			\$4,500	1	\$4,500	

Lectrosonics wireless transmitter		\$1,865	1	\$1,865	
					\$7,415
GRIP AND LIGHTING					
Aperture 300D		\$1,000	2	\$2,000	
Matte Boxes		\$120	3	\$360	
Fresnel 600D Attachment		\$220	1	\$220	
Fresnel 300 and 120 Attachments		\$110	2	\$220	
C Stands		\$250	3	\$750	
Light Stand for Aperture 600D		\$300	1	\$300	
4 Gold Mount Batteries and Quad Charger		\$3,500	1	\$3,500	
					\$7,350
Lights for Studio					
20" Pendant		\$283	1	\$283	
16" Pendant		\$316	1	\$316	
12" Pendant		\$297	2	\$594	
6" Surface Mount		\$30	1	\$30	
Track heads		\$28	17	\$476	
Dimmable light bulbs		\$13	32	\$416	
12' Track		\$38	4	\$152	
CVR for Track		\$17	1	\$17	
Circuit for Track		\$63	1	\$63	
					\$2,347
POST PRODUCTION					
14" Macbook with 32GB Ram 1TB Applecare		\$2,620	1	\$2,620	
14" Macbook 16GB w Applecare		\$2,280	2	\$4,560	
Samsung 1TB HD		\$90	6	\$540	
10 TB Archive Drives		\$190	10	\$1,900	
					\$9,620
GRAND TOTAL					\$70,000

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### Proposed Project Start and End Date:

Projects may include timelines of up to 2 years.

**Proposed Start Date (month/year):** 04/01/2023

**Proposed End Date (month/year):** 06/30/2024

### Implementation Plan

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

#### April - June 2023

Purchase equipment  
Input into EQ database  
Install track lighting in studio  
Create kits for use in May and June intensives  
2 filmmaking intensives  
5 films produced  
Serve 20 youth

#### July - Dec 2023

Recruit for PA Pathways Training  
1 PA Pathways training  
1 Intensive  
2 Advanced EQ trainings  
4 films produced, 9 films submitted to public access channels

#### Jan - June 2024

2 Intensives  
1 PA Pathways training  
2 Advanced EQ trainings  
8 films produced and submitted to public access channels

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## Supplemental Material Attachments

File Name	Description	File Size
Changing the Lens - Reed Magazine - Reed College.pdf	Recent featured article.	1.5 MB
OTF Intensive Post Survey.pdf	Intensive Post Survey	113 KB
OTF Intensive Pre Survey.pdf	Intensive Pre Survey. We administer pre and post surveys for every intensive. Quantitative questions are the same for comparison over time.	159 KB
PA Bootcamp Post Survey.pdf	Production Assistant Training post survey.	110 KB

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## Budget Narrative

### Budget Narrative

Matching funds:

Personnel: \$100,557.33

Artistic Director (0.2 FTE @ \$76,000 annually) x 14 months - \$17,733

Hiring contractors, managing relationships with community partners, budget management and reporting

Culture & Programs Manager (0.5 FTE @ \$52,000 annually) x 14 months - \$30,333

Managing and directly supervising staff and contractors, being a support to youth.

Peer Mentor Lead (0.4 FTE @ \$47,480 annually) x 14 months - \$22,157

Participant recruitment, Peer Mentor support and training

Film Career Coordinator (0.5 FTE at \$52,000 annually) x 14 months - \$30,333

- Coordinate a minimum of two Production Assistant Trainings per year

- Support placement of participants on film sets in collaboration with Oregon Film

Total Match: \$100,557

Grant Funds:

Equipment - \$70,000

Overhead - \$7,000 - This 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 of the costs to projects or programs based on the proportional number of staff (or portion of a staff person) dedicated to the project.

Total Grant Funds: \$77,000

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## Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$100,557.00	\$100,557.00
Education and Training	\$0.00	\$0.00	\$0.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$0.00	\$0.00
Equipment	\$70,000.00	\$0.00	\$70,000.00
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$7,000.00	\$0.00	\$7,000.00
<b>Totals</b>	<b>\$77,000.00</b>	<b>\$100,557.00</b>	<b>\$177,557.00</b>

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## Final Application Signature

Signature of Duly Authorized Representative

Nili Yosha

Date

02/14/2023

Title

Executive Director

**Phone**

503-200-7388

**E-mail**

[nili@otfpdx.org](mailto:nili@otfpdx.org)



Members of an Outside the Frame (OTF) production team on shoot day in September. From left: Kendyl, a first-time production assistant; Kai Tillman, mentor and audio engineer; and OTF founder and director, Nili Yosha '07. Photo by Mason Trinca

[Books, Film, Music \(../categories/books-film-music.html\)](#)

## Changing the Lens

### Nili Yosha '07 empowers houseless youth through filmmaking.

By Amanda Waldroupe '07 | January 6, 2023



“All right, everybody,” **Nili Yosha '07** said. Around her a group of young actors snapped to attention. “Butts in seats. You’re eating lunch, you’re talking, you’re chilling.”

It was the second week of a two-week filmmaking intensive run by Outside the Frame, a nonprofit teaching filmmaking and storytelling skills to houseless youth.

That day, scenes for a short film were being filmed in the rec room of a social service agency for houseless youth in downtown Portland.

A half dozen young adults—aged between 18 and 25—goofed off during a lull. But at Nili’s instruction, they took their places. Chairs scraped as they sat at two tables. They played cards, ate lunch, and drank coffee while one youth filmed and another recorded sound.

As filming progressed, Nili stood in the back of the room, arms crossed. Much like a director or producer, she never took her eyes off of the youth. For the most part, though, she left the filming up to them. They were, after all, the directors and creators of this short film, and—she hoped the experience would remind them—the directors of their own lives.

Nili is the founder and executive director of Outside the Frame, an organization that she built with the idea that houseless youth need more than just something to do and somewhere to be during the day. And she wanted to do more than provide an opportunity for houseless youth to pursue a creative outlet.

The ability to make art—to express thoughts and emotions through abstract expression—differentiates the human species from other mammals. If art makes us human, then Nili helps Outside the Frame’s young participants regain their humanity.



The day after the filming in the rec room, I arrived at Outside the Frame’s offices, located on the third floor of Union Station, the historic terra cotta-roofed train depot in downtown Portland. Nili met me in the foyer. She almost immediately handed me off to Alex Blak, 22, a student in the intensive whom Nili asked to give me a tour.

Nili often does this: when I asked a question and a youth was nearby, she asked them to answer instead. It’s a strategy to help the youth feel a sense of empowerment and ownership in Outside the Frame (which she and the students call “OTF”).

The day was dedicated to editing the films made during late September’s filmmaking intensive. During OTF’s two-week intensives, participants learn everything needed to make short films: using a film camera, audio equipment, and other technical equipment, writing scripts, conducting interviews, acting, editing. The youth conceive, shoot, and produce all genres of film: documentaries, music and rap videos, telenovela-style dramas based on their lives, even horror films. “They decide the movies they want to make and what’s important to them to say,” Nili said.

Starting in the foyer, Alex led me through OTF’s spacious offices: an equipment room and a fully stocked kitchen off a short hallway, which opens to the main office space—a large, open room, with tables and chairs arranged in a rectangle, reminiscent of Reed’s conference-style classrooms.

There are couches and nooks for hanging out, relaxing. Lunch is delivered each day the youth are there. “It’s cozy,” Alex told me. A wall of shelves is filled with free dry food and medical supplies, and the shelves storing office supplies include fidget toys—small, handheld toys youth can play with when feeling anxious.

A large television, used to screen and edit films, stands at the far end of the room. As Alex showed me around, two film editors worked on a documentary called *Talent in the Hood*. In the film, two intensive participants interviewed houseless artists in downtown Portland about their art and creativity. The two filmmakers star in it, as well: one plays the guitar, another raps.

Alex led me through the room, into OTF’s administrative offices, then successively through a dressing/interview room, an editing studio, and a recording studio with the capability to film against a green screen.

Standing in the recording studio, she told me about the film she planned to make that week, a horror movie set in OTF’s offices. It is the third film she has made since joining OTF in October 2020.

“I’ve always been obsessed with film,” she said. In high school, she took a broadcasting elective each year.

During her senior year, in 2019, both her parents died. She moved in with stepfamily, whom she says were abusive. One month later, they kicked her out. Alex was houseless for nearly two years before a social service agency helped her move into an apartment. The same agency told her about Outside the Frame.

The first film she made is a documentary about her life, her family, and what led her to become houseless. The process forced her to put a chronology to her life and examine events in a way she might not have. “My life was more traumatic than I thought,” she told me. “It made me really think.”



Nili and production assistant Kendyl review footage at the end of shoot day. Photo by Mason Trinca

Alex’s experience, Nili said, is not unusual. Filmmaking requires telling a story with a narrative an audience can follow. Stories must have a beginning, a middle, and an end; the ability to say *this happened, then this happened, then this happened*. Often, Nili said, the process of making a film helps the youth make sense of their lives, and allows them “to finally move on.”

It is estimated that 1,500 to 2,000 youth between the ages of 16 and 24 years are houseless in the Portland region, according to Portland and Multnomah County’s Homeless Youth Continuum. Teenagers and young adults become houseless for myriad reasons. Some are escaping abusive parents or untenable foster care homes. Others are kicked out by their families because of their sexual or gender identity. Young people who identify as LGBTQ are overrepresented among Portland’s houseless youth: some estimates put the number at well over 50%.

In their teens and twenties, many of OTF’s students wear drawn and worn expressions and look older than their ages. “They’re just staying above water,” Nili said. “It’s important to stay alive, but it’s not enough for you and me, right? We all want to thrive.”

When asked what they most enjoy about OTF, all the youth I interviewed gave a similar response: “I get to express myself.”

“You get so hung up on survival,” Joey Wander, Outside the Frame’s peer mentorship coordinator, said. “Where you’re going to camp that night, where you’re going to get food that day. You forget about creativity.”

Joey, a wheelchair user often clad in a jacket covered with patches and pins, fingered a fidget toy as they spoke of becoming houseless at the age of 17.

Joey is non-binary, and their sister outed them to their parents, “very much a vindictive thing,” they said. Growing up in a conservative, Christian family, Joey “was consistently reminded that my existence was abhorrent.” They were kicked out of their church’s youth group, then their church altogether, then out of their home after their mother saw them wearing a French tip manicure. “I don’t need this under my roof,” Joey remembered her saying.

Now 33, Joey spoke about what happened next in dualities, nuance, thoughtfulness—the same kind of distance and perspective Nili says many of the youth need to tell the stories in their films. “That stuff was out of my control,” Joey said. “Then I made my own mistakes.”

Three years of instability followed: Joey moved into an apartment with a friend, then started abusing opiate prescription drugs, which eventually led to their eviction and houselessness.

Wander’s participation in Outside the Frame coincided with a period in their life in which they found housing and a job, became sober, and rebuilt their life. As a child, they played guitar and wrote. One of Outside the Frame’s first participants, Joey said making films helped them “remember I could do art.”

■ ■ ■

“What do you mean ‘why’?” Nili shot back.

We sat on a park bench outside of Union Station on a sunny fall day. I had asked why she chose houseless youth as the group Outside the Frame would serve. Her response, I quickly found, was characteristic of her penetrating and irreverent intellect.

“It’s a crime against humanity, that’s why.”

“They’re so tough and awesome,” she said of OTF’s youth. When making their films, they show a degree of “vulnerability and bravery and willingness to face their shit” that Nili says is remarkable. “They look at themselves honestly in a way that most of us wouldn’t, or couldn’t.”

Art’s ability to advocate for and further social justice was instilled in Nili throughout her childhood. She was born in Israel, and her parents, Yaki and Dorit Yosha, are among Israel’s most acclaimed filmmakers. They produced and acted in Israel’s first antiwar film, *Shalom*. The film was released in 1973, soon after the conclusion of the Yom Kippur War (also known as the October Arab-Israeli War of 1973). Her parents, Nili said, were certain that within weeks of the film’s release, peace would come to the Middle East.

That, of course, did not happen.

After high school, Nili refused to do Israel’s compulsory two years of armed service. Instead, she did a year of community service, working as a counselor in the political youth group Noar Meretz, the youth wing of an Israeli social democratic party.



Nili and Betsy Breyer '05 dressed for Halloween in 1993.

During one meeting, the members were asked to envision “the ultimate humanist school.” She imagined a school with a beautiful campus, with small classes, engaged teachers, where grades didn’t matter, an egalitarian, trust-based community, where there were “people with brains that you could talk to, you know?”

When the Second Intifada began in 2000, Nili found herself making a similar decision to the one her parents had made years earlier: to leave Israel. She moved to New York City the day before September 11. “There are some things you can’t run away from,” she thought, reflecting on the political and social violence she had witnessed throughout her life.

She left New York, and while living in Arizona with her godmother and figuring out what to do next, she spoke on the phone with an elementary school friend, **Betsy Breyer '05**. Betsy excitedly told her about the college she attended: Reed. “Why don’t you come?” she asked.

Nili arrived on Reed’s campus in September 2002, with “just me and Betsy and my suitcase.”



A collection of photographs taken by participants during past OTF workshops. Photo by Mason Trinca

■ ■ ■

At Reed, it did not take Nili long to recognize the college she had dreamt of in the youth group. “This is my school!” she exclaimed.

One day, she encountered Prof. **Geraldine Ondrizek** [art] as she unloaded her car. Nili offered to help. Then, Nili heard a siren. Without thinking, she stood at attention. In Israel, sirens are sounded for two minutes on Holocaust Remembrance Day and other important holidays. Citizens—no matter where they are or what they are doing—stand at attention, Nili said, “and remember.”

“It’s a train, Nili,” Ondrizek said. “It’s okay.”

“Coming from Israel,” being 20 years old and a non traditional student, “it was nice to have a Jewish teacher that gets it,” Nili said.



She “gravitated toward the art department,” but steered far from her parents’ legacy. “I wanted to sculpt naked women,” Nili said. “From marble.” She took an independent course on stone sculpting from Ondrizek, who gave her “the worst grade ever.” Nili eventually became interested in photography. “I was gonna be different than my filmmaker parents. Only one frame per second.”

Nili took her first photography courses in Reed’s art department and transferred to the San Francisco Art Institute to finish her undergraduate coursework. (Prof. **Lena Lencek** [Russian literature and humanities 1977–2022] edited Nili’s artistic statement numerous times, sending it back, Nili remembered, “covered in red ink.”) She stayed in San Francisco for graduate school, earning a master’s in comparative literature. Then, during an utterly mundane moment, her life took a turn.

One day, as she walked down the sidewalk, a poster taped to a window caught her attention. It showed the decline in federal dollars used to build and subsidize low-income housing, cut by more than two-thirds in the mid-1980s, from a peak in 1978. Contrasted with the decline was an equally steep increase in homelessness.

Nili was transfixed.

She found herself in a “historic red building”—the offices of the Western Regional Advocacy Project (WRAP), an organization advocating for the civil rights of houseless people. She met the executive director and asked how she could get involved. He explained that WRAP was protesting a proposed city ordinance to segregate houseless and housed children into separate schools. They needed a poster. He asked Nili, “Did I have any art?”

*Homeless Go Home* was Nili’s answer. In it, a child carrying a stuffed backpack walks down a sidewalk, presumably to school. He is flanked by national guards, recalling Norman Rockwell’s painting of Ruby Bridges, *The Problem We All Live With*. Like her, he passes a wall of graffiti. The black letters read, HOMELESS GO HOME.

But where is home? The child, wearing shorts and a t-shirt, and with a backpack, was not obviously houseless. Or was he?

The proposed ordinance failed. The experience made her realize “one frame wasn’t enough”—that an artistic medium allowing for more complexity was necessary to tell the stories of houseless people.

She moved back to Portland, landing a job at a social service agency working with houseless youth. “When I came back to Portland, I was like, there’s teenagers living outside, and it’s raining and cold,” she remembered. “You walk around the neighborhood, and you want to cry.”

She also met and married her wife, whom she met through **Miriam Jagle ’06**. The couple have two children, whom they wanted to grow up seeing “their parents doing what they’re supposed to.” Thinking of the houseless youth to whom she had grown fiercely loyal, Nili wondered, “What can I do with them that’ll matter to them and show the world how amazing they are?”

The answer, by then, was obvious. “You can’t escape your destiny,” Nili said dryly. “Movies was it.”



The OTF team onsite to interview residents of a motel-turned-emergency shelter, part of a project for Multnomah County's Joint Office of Homeless Services. Photo by Mason Trinca

■ ■ ■

Nili founded Outside the Frame in 2015. In its first year, it produced 13 movies—an astounding output. “We didn’t know it was impossible,” she said. When it came time to screen the films, she remembered a vow she had made the summer before.

She had taken a group of houseless youth to the Portland Art Museum on a day offering free admission. When they met back up, Nili asked what they thought of the museum. One youth responded, “we were followed around by security the whole time.”

“Next time you walk in here,” she promised them, “it’s going to be on a red carpet.”

Outside the Frame’s first films were screened at the Portland Art Museum’s movie theatre, the Whitsell Auditorium. Before the screening, Nili went to a carpet store. “I was like, ‘You got any trim?’” Much like the Reed seniors who walk through the library during Renn Fayre, OTF’s students walked into the Whitsell on a red carpet.

The second year, OTF “honed it in” and made only six films. The third year, OTF made a feature-length film, *The Lost Boys of Portlandia*, a retelling of *Peter Pan* from the point of view of street kids.

The organization quickly expanded from offering only two-week intensives to hosting workshops and open labs twice a week. Instead of restricting programming during the COVID-19 pandemic, OTF expanded.

Films have reached international audiences: most recently, five were screened in Venice as part of an art exhibit Ondrizek invited Nili to participate in (see “Change Agents,” September 2022). During a symposium about the exhibit in late September, many viewers were touched by Nili’s determination to “honor their minds and their hands and their creativity, because that’s actually what will make you a human being,” Ondrizek said.

After taking Hum 110, Nili said she “was not afraid to read any book.” She brings that same doggedness and fearlessness to being the executive director of a nonprofit. “She is an unstoppable force of a person,” Joey said.

When OTF made *Lost Boys*, Nili applied for a grant from the National Endowment of the Humanities. Lencek provided a recommendation letter. She wrote of Nili, “I see in her the combination of steely determination, idealism, pragmatism, and sheer talent that is the formula of success.”

OTF didn’t get the grant, but Nili keeps the letter in her office. “It’s the kind of letter that you pull out in the dark night of the soul,” she said.

“She saw stuff in me before I did,” Nili said of Lencek—and of her entire Reed experience. “That’s what I try to do with these kids,” holding them to the “highest standards, pushing the envelope and seeing their potential and their best selves.”

“Reed expects so much from undergrads,” Nili said. “That attitude is the same spirit of what I do at Outside the Frame.” She tells the youth: “Yeah, you’re living outside. Yeah, all the odds are against you. Yeah, people think you’re less than nothing. But not in here. Let’s make some movies. What do you got to say?”

A lot. No matter the genre—documentary, music video, drama—the aesthetic, which Nili calls “OTF style,” is one of deep humanity, the stories simultaneously intimate, provocative, and raw.

“I just can’t get over the fact that I’m allowed to do what I want in my space,” one student says, reflecting on living in a new apartment, in a documentary about their life. *Super Queer Force: Miss Gendering* is farcical, yet almost heartbreaking. In it, a group of queer superheroes, similar to the Care Bears, appear and use their superpowers to banish binary pronouns after the filmmaker is misgendered in a grocery store.

There is something radical, even subversive, about showing films narrating the life experiences of the houseless, young filmmakers in Portland’s most elite artistic venues.

“The best way to change a person’s mind is the interaction with the fellow human being. The next best thing is a piece of art that moves them. We provide both, together,” Nili said. “Film is an emotional medium. [Viewers] feel something, which is the only way to change anyone’s mind.”

■ ■ ■

The editing of *Talent in the Hood* continued into the afternoon. Indian food was served for lunch. Students ate, checked their phones, looked on as the editors worked.

While the editors worked on the intro track, Nili watched, and noted the beginning lagged. “Give me the best stuff up front,” she said.

A youth walked up to Nili to tell her he was leaving for a job interview. He wore a white button-down shirt and khaki pants. The pant legs were cuffed. “It’s casual looking,” he said. “I’m not used to wearing formal pants.” He cuffed them a second time. “No,” Nili said. “It’d be too short.”

He unrolled them entirely. “Does that look good?” he asked.

Nili suggested cuffing the pant legs once. “It looks better and you’ll feel more comfortable,” she said. She ran to her office and returned with a business card. “You can list us as a reference. Go get ’em.”

Many of OTF’s alumni have gone on to get short- or long-term jobs in Portland’s film industry. They work as production assistants, in wardrobe departments, and even as camera operators. For others, participating in OTF gives them the motivation and confidence to finish high school, test for a GED, apply to college, or jump through ever-expanding hoops to find permanent housing.

Joining Outside the Frame, Alex said, “re-sparked everything.”

“I had a really low point and was depressed,” she said. “Film helped me pull out of that.” Now she is working to finish her high school degree and apply to college.

“When these kids are on stage premiering their film to a full house who’s giving them a standing ovation . . . they won’t see themselves the same anymore,” Nili said.

■ ■ ■

That proved to be the case with one of the intensive’s students. On Friday, October 21, the rough cuts of the films were screened. None of the scenes from the rec room made it into *The Same Things Happening to Me All the Time*. The silent film cut between different moments in the filmmaker’s life: hanging out with their friends at a playground; in the evening, spreading out an issue of the *Portland Tribune* with the headline “Homeless Not Heartless” on the cover before lying down to sleep next to a brick building; then scenes of them in a new, nearly unfurnished apartment. Then the film showed images of the apartment vandalized, the walls covered in inked graffiti and stains. The filmmaker’s former partner caused the damage.

The assembled youth applauded after the film finished. Afterward, Nili said making the film helped the filmmaker “face what happened, take responsibility,” and help the landlord clean the apartment.

“If houseless youth can make movies,” she said, “they can do anything.”

Tags: Alumni ([../..../tags/alumni.html](#)), Books, Film, Music ([../..../tags/books-film-music.html](#)), Diversity/Equity/Inclusion ([../..../tags/diversity-inclusion.html](#)), Editor's Picks ([../..../tags/editors-picks.html](#))

## Selected Films

Since its founding in 2015, Outside the Frame (OTF) has produced 100 films—and counting. Here are six to get you started.

“Riders on the Storm” - An intimate look at how public servants worked against all odds to help their houseless neighbors—and ultimately failed during the COVID-19 pandemic and Oregon’s 2020 wildfires. Made in collaboration with Metro, the film led to funding for more outreach teams at this regional government agency.

“Last Dayz” - One of five music videos produced with Mic Crenshaw, Friends of Noise, and Portland Public Schools. In it, young artist Stunnaboi.Z raps over footage from the 2020 protests in Portland. OTF is in its fifth year of collaborating with Portland public alternative high schools, where the number of housing insecure-students is rising.

“Switch Up” - A music video in which a young rapper, King, confronts his dad’s drug addiction in a way he was unable to in real life. The film was produced during a workshop at Alliance High School at Benson. Students directed, acted, and filmed; hip-hop artist and Portland Public School educator Mic Crenshaw produced the song.


“Hairapy” - One of OTF’s first participants, Jacob, told Nili he needed a haircut before his mother’s funeral. Nili took him to her hairdresser and brought a camera, just in case. Hairapy is the result. The film recently screened in Venice as part of the closing events of the European Cultural Centre’s 2022 Personal Structures exhibition.

“Inside the Frame” - A documentary that follows OTF participants in a summer workshop as they produce an original song, “Inside the Frame.” Through a series of interviews, students explore their lives and houselessness. Unity, one of the young artists, notes, “It’s not that I left home, it’s that I left my situation for something that could be better.”

“Vicious Cycle” - A silent narrative film about the vicious cycle of poverty and disadvantage in which youth are caught. The film was the result of a discussion at a film intensive about exploitation of and within the homeless community.

# Sept 2022 Intensive Post Survey

Post Survey from our September 2022 Intensive

 nili@otfpdx.org (not shared) [Switch account](#)



\* Required

Name \*

Your answer

Today's Date

Date

mm/dd/yyyy



## Today, I know

	1 - Not at all	2 - Not Bad	3 - Good	4 - Very Good	5 - Great
How to use a video camera	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
How to compose different kinds of shots	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
How to use audio equipment	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
how to work as part of a crew	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
how to develop a story	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
scriptwriting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
storyboarding	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



Lately, I feel

1- not at all    2 -a little    3- some    4 - a lot    5 - completely

confident working  
with new people/  
organizations

confident about  
finding housing

confident about  
finding  
employment

confident about  
continuing my  
education

that I am a good  
listener

that I can express  
my story

That my story  
matters

that I am part of a  
community

that I have skills to  
contribute

able to manage my  
anxiety/depression

able to trust others  
(Staff and Peers)

that I believe in  
myself



Skills and Talents I discovered I have during the Intensive:

Your answer

What was a memorable part of the intensive?

Your answer

What was a challenging part of the Intensive?

Your answer

How can the Intensive be improved?

Your answer

Would you recommend the intensive to your peers? Why?

Your answer

If you want to be added to the newsletter (which will keep you in touch with what's going on including other paid work opportunities) please put your email here.

Your answer





Is there anything else you want to tell us that we never asked?

Your answer

Submit

Clear form

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# OTF Intensive Pre Survey

Pre survey from Feb 2021 Intensive

 nili@otfpdx.org (not shared) [Switch account](#)



\* Required

\*

Your answer

Today's Date \*

Date

mm/dd/yyyy

Grant Reporting Information: Gender \*

Your answer

Grant Reporting Information: Sexual Orientation \*

Your answer

Grant Reporting Information: Race/Ethnicity \*

Your answer



Are you an immigrant or a refugee? \*

Yes

No

Do you identify as a person with a disability? \*

Yes

No

Before the film workshops, I know

	1 - Not at all	2 - Not Bad	3 - Good	4 - Very Good	5 - Great
How to use a video camera	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
How to compose different kinds of shots	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
How to use audio equipment	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
how to work as part of a crew	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
how to develop a story	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
scriptwriting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
storyboarding	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



Before the film workshop, I feel

	1- not at all	2 -a little	3- some	4 - a lot	5 - completely
confident working with new people/ organizations	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
confident about finding housing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
confident about finding employment	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
confident about continuing my education	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
that I am a good listener	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
that I can express my story	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
That my story matters	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
that I am part of a community	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
that I have skills to contribute	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
able to manage my anxiety/depression	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
able to trust others (Staff and Peers)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
that I believe in myself	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



Some skills that I hope to learn through this workshop are:

Your answer

The best possible thing that could come out of this workshop is

Your answer

Safe space agreement signed

Yes

No

Consent For Services form signed

Yes

No

Media release signed

Yes

No

Submit

Clear form

Never submit passwords through Google Forms.


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Google Forms



# PA Bootcamp Post-Workshop Survey

Thank you for attending the June 11th, 2022 PA Bootcamp!  
Please fill out this survey so we can improve the experience for the next round of folks!

 nili@otfpdx.org (not shared) [Switch account](#)



\* Required

Full Name and Pronouns \*

Your answer

Phone and Email \*

Your answer



What are your areas of interest? Select all that apply. \*

- Lighting and Electrical
- Production Design / Art / Set Construction
- Audio and Sound Design
- Camera
- Producing
- Directing
- Hair and Makeup
- Wardrobe
- Animation and Graphic Design
- Editing
- Other:



After the PA Boot Camp, I know \*

	Not at all	Not Bad	Good	Very Good	Great
Film/media production organizational structures and creative workflows	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How to read a call sheet	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Walkie talkie etiquette and lingo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Job descriptions and duties in various film craft areas	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How to dress for success and comfort while working on a sound stage and on location	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Names related to various pieces of professional on-set film equipment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Uses of various pieces of professional on-set film equipment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Protocols related to various pieces of professional on-set film equipment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>





Harassment & intimidation prevention policies

Safety protocols & resources

Safety protocols & resources

Please describe your racial identity: \*

- Asian/Asian-American
- African/African American
- Black
- Hispanic/ Latinx
- Native American/First Peoples
- Native Hawaiian/Samoan/Pacific Islander
- White/ Caucasian
- Other:

Do you identify as LGBTQIA2+ (Lesbian, Gay, Bi-sexual, Transgender, Queer, Intersex, Asexual, Two-Spirited, +)? Please expand in the "other" section if desired) \*

- Yes
- No
- Other:

What did you gain from the PA Bootcamp?

Your answer



What was your favorite part of the PA Bootcamp?

Your answer

What could make PA Bootcamp better?

Your answer

Would you recommend this to your peers? Why?

Your answer

Is there anything you'd like to share that we didn't ask?

Your answer

How would you like to receive your \$100 stipend? \*

- Check
- Venmo
- Paypal
- CashApp
- Cash

Please include your mailing address or handle for your choice above, \*

Your answer



## AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

This Agreement is between the Mt. Hood Cable Regulatory Commission (Commission), through the Office for Community Technology (OCT), and Wisdom of the Elders (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 “Discovering Our Stories – Generations” Project.

### AGREEMENT:

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

Grantee is awarded an amount not to exceed \$77,176 for specific capital costs related to the Grant project. Grantee shall use the Grant funds exclusively for the purposes outlined in its Grant Application (the "Grant"). The Grant Application is attached to this Agreement as Attachment 1, and incorporated herein by reference. Grantee shall not use the Grant funds for any purposes other than those set forth in Attachment 1.

#### 2. Project Manager

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

#### 3. Payments

Upon submission of an invoice from Grantee, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the Commission shall disburse an advance payment to the Grantee in the amount of \$77,176, 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 April 1, 2023 through October 31, 2023; November 1, 2023 through April 30, 2024; May 1, 2024 through November 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 April 1, 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 April 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, June 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 to 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 5<sup>th</sup> Ave, Suite 710  
Portland, OR 97201  
Email: [rana.debey@portlandoregon.gov](mailto:rana.debey@portlandoregon.gov)

If to Grantee:

Attn: Tim Keenan Burgess, Multimedia Projects Director  
Wisdom of the Elders, Inc.  
3917 NE Shaver Street  
Portland, OR 97212  
Email: [tim@wisdomoftheelders.org](mailto:tim@wisdomoftheelders.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: Discovering Our Stories -  
Generations

**GRANTEE: Wisdom of the Elders**

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  
02140 - Discovering Our Stories - Generations  
Community Technology Grants

Status: Submitted  
Original Submitted Date: 02/14/2023 3:39 PM  
Last Submitted Date: 03/01/2023 6:15 PM

### Primary Contact

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

<b>Name:</b>	Mr.	Tim	Keenan	Burgess
	Salutation	First Name	Middle Name	Last Name
<b>Email:</b>	tim@wisdomoftheelders.org			
<b>Phone:*</b>	503-775-4014			
	Phone		Ext.	
<b>Title:</b>	Multimedia Projects Director			

### Organization Information

<b>Organization Name:</b>	Wisdom of the Elders, Inc.		
<b>Organization Type:</b>	Non-Profit Entity		
<b>Tax ID</b>			
<b>Organization Address:</b>	3917 NE Shaver Street		
<b>City*</b>	Portland	Oregon	97212
	City	State/Province	Postal Code/Zip
<b>Phone:</b>	503-775-4014		

### Project Narrative

<b>Total Grant Funds:</b>	\$77,176.00
<b>Total Match Funds:</b>	\$121,450.00
<b>Total Funds:</b>	\$198,626.00
<b>Proposed Technology:</b>	Video production equipment
<b>Public Benefit Area:</b>	Reducing Disparities
<b>Select which jurisdiction(s) your project will serve:</b>	Portland, Gresham, Fairview, Troutdale, Wood Village
<b>Please select the size of your organization's total operating budget:</b>	\$500,000 to \$1,000,000

**Project Purpose**

*In defining the project purpose, applicants must:*

Wisdom of the Elders recognizes the need for more representation, opportunities, and Indigenous voices in the television, film, and multimedia industry. Our goal is to contribute and generate new avenues for education and production in this industry with a focus on the local metro area in particular.

The technology we are requesting is critical to our programs and will help Wisdom grow and produce materials that will reach the community both locally and globally.

Our reimagined project is based on our past TV show Discovering Our Stories, which ran for 8 years on local cable access through Open Signal studios. The revamped show will be titled: “Discovering Our Stories - Generations”.

This project will focus on television production and bringing our monthly TV show back on the air while helping interns prepare for work in the multimedia industry and opening educational opportunities. The interns will have the option to work on our television program and multimedia team on future Wisdom projects, specifically our I.A.I (Indigenous Archives Initiative) program.

The updated show will help fulfill Wisdom's Mission and Vision by connecting with regional Indigenous peoples, BIPOC communities, and other underserved populations to share their voices and stories, build new job skills, and provide educational options.

Wisdom's Multimedia program will focus on stories from Indigenous elders and youth. Highlighting familial and personal histories, the work they have done and/or are doing in their own communities and the public at large to enhance understanding and preserve their histories and lifeways. We also focus on representational portraits of all Northwest Indigenous peoples. This will include new interviews and ‘slice of life’ segments, Indigenous art-focused narratives, with both traditional and modern representation, showcasing Indigenous lifeways of the Portland Metro area in particular as well as nationwide.

By utilizing materials from Wisdom’s extensive archives and simultaneously creating and preserving new Indigenous knowledge, we will create more depth for

a greater impact with the revamped TV program with highlights of our interviews and spotlights of Indigenous Elders, scientists, artists, and culture bearers.

The cultural zeitgeist of the last few years has shown there is a deepening interest in Indigenous culture, arts, and sciences. This is evident from the fast-growing rise of Land Acknowledgements, the inclusion of Indigenous Traditional Ecological Knowledge (ITEK) in the science /STEM fields, and the growth of Indigenous representation in film and television. Our work has been deemed important by many partners, organizations, governmental and educational entities, and community members. With the airing of our television shows, we intend to raise awareness while combating the under-representation of Indigenous culture, both Modern and Traditional.

Broad representation is important for Indigenous youth to see and learn about. Seeing Indigenous doctors, firefighters, musicians and artists (amongst others) on the TV show could possibly be the only representation they have seen. We aspire to reach the Portland Metro area and beyond with our histories, stories, cultural knowledge, and lifeways while building a multimedia staff to produce more films and build our Archive Project.

Our initial 3-10 member internship can be a mix of youth aged 18 through adults and elders, depending on funding.

In the past we have used a variety of unrestricted grant funds, which enabled us to include a diverse age range for our internships, but we have also utilized IRCO funding (Immigrant and Refugee Community Organization) which only funds 16-24 year old interns. So our age range will depend on what funding source best presents itself. We anticipate having the funding in place for the interns within a month of MHCRC approval.

These interns will be recruited from the Portland Metro area. The cohort will be held for a 12-week period and work as a team to help create content. The content will be 8-12 half hour TV show episodes to air on metro cable access and the show will continue indefinitely.

These episodes will provide new interviews/musical segments/Indigenous culturally focused content and integrate archival footage. Edited together, each episode will require interns to utilize newly developed skills in camera, sound, editing, archive retrieval and its associated technologies in order to make up each ½ hour episode.

This will have a direct impact on participants to gain valuable multimedia skills, career-building skills and open educational possibilities.

Wisdom's current and past programs contribute to economic equity through Indigenous job opportunities with Wisdom's 30+ collaborative partners to provide meaningful work, living wage jobs, and mentoring. As many programs were largely paused during the pandemic, our Wisdom Workforce Development program has resumed its internships and our Multimedia internship will be revitalized and enhanced with new equipment and training.

The ultimate outcome of this project will be to provide the public with a better understanding of the challenges, lifeways and knowledge from an Indigenous perspective while also providing our interns with valuable connections to our history, cultural identity and community, which strengthens health and wellness by building resiliency factors as well as workplace skills.

Wisdom's staff are 80% Indigenous, and our Board of Directors are 100% Indigenous. We serve our community's Indigenous people who are determined by the Coalition of Communities of Color to be Multnomah County's lowest income group, with a 34% poverty rate. The report also documents educational disparities with 53.4% Indigenous students in Multnomah County failing to graduate from high school.

Wisdom's film, TV, radio content and internship programs contribute to Cultural Equity by increasing awareness of Indigenous lifeways, Traditional Ecological Knowledge, history, cultural arts, and provide service-learning, while also addressing and enhancing Indigenous representation. Wisdom's partners and the general public also benefit from the knowledge of an organization that fully contributes to the needs of the BIPOC community and the shared environment.



*(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.*

### **TV Show:**

Staff and interns will learn to use cameras, lighting, editing software, studio protocol and will produce 8-12 episodes. This will enhance our storytelling with topics of intergenerational Indigenous culture, history, and climate/environmental aspects while keeping current with comprehensive representation.

### **Career:**

Team members will be trained via Open Signals Train the Trainer program to instruct interns on the use of multimedia equipment. Our 3-10 first-year internship graduates will gain invaluable practical application of multimedia computer skills to utilize in their future careers.

### **Education:**

Educational opportunities include: Self-publishing, editing skills, creating systems of communicating with Indigenous community (eg. members-only group, Slack/FB \*moderators), a podcasting program, and more.

### **Increase Cultural Identity:**

Providing our interns with valuable hands-on, face to face connections to their history, cultural heritage sites, cultural identity and community, will strengthen their health and wellness for building resiliency factors as well as workplace skills. By connecting with Indigenous culture keepers, positive role-models, local experts in tribal identity, and cultural heritage sites, the program will have an impact on them and their Indigenous community and family by building strength and reinforcing cultural resilience. This will be measured by stronger community connection and will reinforce positive Indigenous self-identity.

*(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.*

Our revamped television show “Discovering Our Stories - Generations” paramount accomplishment will be demonstrated through the active involvement, and successful completion of the production and internship with the participation of Indigenous community and ultimately broadcasting of our productions.

Participation of interns and the continual airing of our TV show will be the successful project outcome, as they will be learning and gaining knowledge and job skills while contributing to Indigenous representation.

Wisdom uses a continuous improvement model for programming to access and engage participants for overall program improvement.

Our evaluation plan is guided by midterm and end-of-program evaluations including questions, strategies, and methods for collecting data to provide informed decisions to help document findings and lessons learned, which in turn helps improve our internships and programs. Open dialog and evaluations with our interns are important to the development and completion of each internship cycle.

Wisdom uses both qualitative and quantitative data methods for evaluation. Our data collection methods include pre-and post-surveys, feedback forms (both google forms and hard copy), and one-on-one interviews.

Reflection groups will provide what is working well and what needs improvement based on feedback from project interns, staff, and partners.

The evaluation findings are included in interim and final reports that will address strengths, accomplishments, challenges, opportunities, and lessons learned.

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

#### **Project Partners**

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

*Please list project partners as confirmed or unconfirmed.*

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

### Confirmed Partners:

Open Signal Studios: Wisdom has partnered with Open Signal for over 10 years (Previously \*PCM-TV).

We produced a monthly live series with Open Signal for 7 years and now will continue to partner with Open Signal studios' facilities and share equipment to resume production of our revamped monthly television program. We will produce a taped (non-live) show, enabling us to share more in-depth stories and utilize our extensive Indigenous archive materials. We will also undertake Open Signal in-house training to support and certify some of our Multimedia Interns in Television Studio Production.

### Potential Partners:

Bow and Arrow Culture Club of Portland: B&A will help organize screening events for Wisdom's archive identification project- portions of which will be integrated into the TV show.

Metro East Community Media: Wisdom is working to build a partnership with Metro East to expand our training opportunities to help reach communities located outside the downtown Metro area.

Portland Community College - Multimedia Program: We would be able to enhance our Internship programs through PCC for extra training courses. We would also help forge a solid partnership with the PCC Multimedia Dept. to encourage open communications within the BIPOC community, Non-Profit Organizations, and Multimedia opportunities. PCC could assist with the archiving equipment.

### Other Potential Partnerships:

Portland State University- Indigenous Nations Studies program: We hope to utilize our contacts with PSU's INS program in the future. We will interview faculty including Judy Bluehorse Skelton and Grace Dillion for inclusion on the TV show itself. With the goal to take our interns to PSU to help film said segments and also showcase the robust PSU program and tour the Native American Student and Community Center.

Confluence Project/Vancouver, WA.

*(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.*

Wisdom currently uses the proposed technology for content creation and seeks to include podcasting, drone training, and up-to-date industry standard technology for our Multimedia Internships.

New computers and media tools will enable Wisdom to remain relevant and enhance outreach and training for Indigenous education. Also, skills learned are transferable and can be built upon (for example a Canon camera to a Sony mirrorless camera, or non-linear editing in Final Cut Pro to editing in Adobe Premiere). Regardless of individual technology, these newly acquired skills will be a useful addition to our Indigenous interns should they choose to continue their education or apply them to career opportunities.

It is imperative that our technology is up to current standards so that we may promote and preserve our vision and mission as the cultural wisdom of our Indigenous Peoples remains current for everyone, the general public, and future generations alike.

Digital Inclusion and Exclusion are important factors throughout Indigenous populations, and new computers, software, and training will help us close this gap in our Portland Metro area.

We will continue our 8-year partnership with Open Signal, utilizing their equipment, space, and educators, and plan to work with MetroEast Community Media and Portland Community Colleges Multimedia Dept. as well.

Wisdom Workforce Development, LLC. Restoration and Conservation internship participants will have the opportunity to work in both programs to explore and learn the elements of both.

This project will allow our interns to gain career skills and knowledge to help open doors for future opportunities.

Maintaining a Multimedia Internship is critical for the longevity of our program. As interns finish the internship they may have the opportunity to apply for full-time staff positions as they become available. It is important for Wisdom to build our

multimedia department staff as we have many programs that are in need of qualified members. Funding will be sought to maintain or expand the current equipment, using internal unrestricted funds along with future foundational and grant support, some of which is already in place (see budget attachment).

As this will be an ongoing program, equipment maintenance will be continual.

*(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):** 4/01/2023

**Proposed End Date (month/year):** 04/01/2025

**Implementation Plan**

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

Wisdom previously conducted an Indigenous filmmaking internship every summer from 2014 until 2019. Our program was paused due to the COVID Pandemic and will restart in 2023 and will continue indefinitely.

We will finalize our internship curriculum (in conjunction with Open Signal) and then progress to recruitment. This will involve a multi-pronged approach through Wisdom's extensive contacts with the Indigenous community, our wide range of partners, as well as social media and other traditional forms of communicate.

We will spend a month on recruitment, depending on how quickly the internship positions fill up. We are hoping to recruit 3 to 10 interns, with a larger program in the following year(s). Once all interns are accepted, the program will span a potential 12 weeks in June, July, and culminating in August (to avoid potential conflicts with school starting in Sept).

During these months the interns will learn the technical aspects of filming, lighting, audio, interviewing techniques, and studio production. The final month of the program will focus on editing, post-production, and working on assembling the TV show.

The internship program could potentially have two cycles, Spring and Winter (depending on funding). At the end of each term, there will be an evaluation period to discuss possible improvements to the program. Our goal is to provide the internship program indefinitely.

The airing of each television program will reflect the skills acquired by staff and interns. Each show would be a completed event in and of itself. The continuation of the TV show with Indigenous representation both in front of and behind the camera will be considered a success.

Please see the "Timeline" attachment for month-to-month details of our program.

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

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## **Supplemental Material Attachments**

<b>File Name</b>	<b>Description</b>	<b>File Size</b>
MHCRC Equipment Budget.xlsx	MHCRC Budget	28 KB
Timeline - WOTE Multimedia Internship.pdf	Timeline - Wisdom of the Elders Multimedia Internship	47 KB
Wisdom of the Elders_ Board Members.pdf	2023 Wisdom of the Elders Board Members	95 KB
Wisdom's Staff 2023.pdf	Wisdom of the Elders, Staff Bio's 2023	52 KB

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## **Budget Narrative**

**Budget Narrative**



**MHCRC Funds will be expended in the following manner:**

**Personnel:** The Production Director (\$57,550 = Salary + Benefits) will oversee all aspects of the project ensuring that budget and timeline targets are met. The PD will purchase equipment, and organize contractors for the office's electrical upgrade and equipment installation. The Project Director will work with the Production Assistant to ensure the intern program's success. The Production Director will devote 2/3 of the time to the project in the next year for a total of \$40,358. (Grant funds 0; Matching funds \$40,358) The Production Assistant (\$26,400 = Salary + Benefits) will provide day to day intern support with its partner, Open Signal, during the intern program. The PA will also support interns with Wisdom's archiving project and will devote 2/3 of the time on this project in the next year for a total of \$17,688. (Grant funds 0; Matching funds \$17,688)

3 Interns (\$5,184/intern) will be paid for 12 weeks at 24 hours per week at a rate of \$18/hour for a total of \$25,920. (Grant funds 0; Matching funds \$17,688)

Wisdom Payroll Tax 8.5% of payroll totals at \$14,534. (Grant funds 0; Matching funds \$14,534)

Total Personnel Costs: \$98,500

**Education & Training:** Wisdom has budgeted \$6,000 upfront for Open Signal for initial Wisdom staff to attend Open Signal's "Train the Trainer" program including camera, audio, lighting and studio training, \$250 for archival equipment training, \$750 for up to 3 drone certification classes for Wisdom staff. Wisdom has also budgeted \$2,300 for upfront PCC Multimedia Classes for staff providing prerequisites are met. (Grant funds \$9,300; Matching funds 0)

**Travel:** Wisdom has budgeted \$1,000.00 for fuel stipends and/or transit passes for interns. (Grant funds 0; Matching funds 1,000)

**Contractual:** Wisdom has budgeted \$10,000.00 in contractor payments to pay community Elders to participate in monthly TV programs. Wisdom will also pay community members to identify subject matter in its archival materials. (Grant funds 0; Matching funds \$10,000)

**Equipment:** The list below includes necessary equipment for interns to learn on/edit and needed to distribute the video content, and totals \$50,860.00

**INTERN & MEDIA EQUIPMENT:** \$39,520 1 MAC Studio - APPLE M1 MAX (\$3,100), 1 APPLE STUDIO DISPLAY (\$2,000), 3 MACBOOK PROs (\$6,900), 2 MACBOOK AIRs (\$2,800), 2 MINI MACS (\$3,400), 2 25in Mini Mac monitors (\$600), 5 Final Cut Pros for above Macs (\$1,500), 9 Accessories for above Macs (\$2,700), 9 Applecare for above pcs (\$1,800-1st year of 3 years' subscriptions annual subscriptions for above), 1 HP Omen PC Workstation (\$1,300), 32 DDR4 SDRAM Memory Sticks (\$200), 7 PC Laptop - HP/Dell/Similar (\$7,000), 7 Plus Monitors (\$2,000), 8 accessories for above (\$3,200), 8 Portable Hard Drives (\$600), 14 SDXC/MiniSD Cards (\$420)

**ARCHIVE EQUIPMENT:** \$5,200 1 Sony Minidisc Deck (\$400), 3 Cassette Deck (\$1500), 3 VCR 2 digital deck (\$1000), 3 VHS Converter w/Software (\$300), 4 MiniDV to Digital Package (\$2000)

**VIDEO EQUIPMENT:** \$6,140 1 Sennheiser MKE600 Shotgun Microphone (\$800), 4 person Podcasting kit, (\$2,400), Fresnel Lighting Kit (\$500), 2 Wired Headphones (\$300), Sigma Wide Angle Lens (\$1,400), Lensbaby Composer Pro Lens (\$360), Burnside 35mm 2.8 lens (\$380)

(Grant funds \$50,860.00; Matching funds 0)

**Infrastructure:** Wisdom has budgeted \$8,500 for needed electrical upgrades in the multimedia office to support the new equipment. These funds will cover the costs to hire a licensed electrician to ensure the upgrades meet local code regulations. The additional \$1,500 will be used to install the shelving, desks, lockable storage, etc. to properly store and use the new equipment.

**Overhead Costs:** These funds include a portion of the cost for financial accounting, payroll services, and

office and program supplies to support this project. Overhead costs are estimated as 10% of the total grant and historically, that percentage has covered those costs for Wisdom. (Grant funds \$7,016.00; Matching funds \$11,950.00)

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## Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$98,500.00	\$98,500.00
Education and Training	\$9,300.00	\$0.00	\$9,300.00
Travel	\$0.00	\$1,000.00	\$1,000.00
Contractual	\$0.00	\$10,000.00	\$10,000.00
Equipment	\$50,860.00	\$0.00	\$50,860.00
Infrastructure/Facilities Construction	\$10,000.00	\$0.00	\$10,000.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$7,016.00	\$11,950.00	\$18,966.00
<b>Totals</b>	<b>\$77,176.00</b>	<b>\$121,450.00</b>	<b>\$198,626.00</b>

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## Final Application Signature

Signature of Duly Authorized Representative

Tim Keenan Burgess

Date

03/01/2023

Title

Multimedia Projects Director

Phone

503-477-3313

E-mail

tim@wisdomoftheelders.org

## **YEAR ONE**

### **APRIL 2023:**

Upon receiving funding we will begin purchasing equipment, which will be an ongoing process.

We will begin the organization of an initial recruitment campaign and further our enhanced curriculum development.

Communicate with Open Signal and other potential partners.

### **MAY 2023:**

Solidify any additional partnerships and sponsorships and seek continued funding for our internships.

Continue purchasing updated equipment. Finalization of curriculum development.

Reach out to Wisdom's extensive contacts in the Native community for our internship recruitment while also utilizing Native-driven events and our partners, which includes a very wide assortment of the metro areas environmental groups, non-profits, libraries, educational institutions, and government sources, amidst others.

We will also increase Social Media postings and potentially hold recruitment events.

### **JUNE 2023:**

#### **Start of Internship**

Open Signal classes including:

Week 1: Introduction - Overview of equipment and program benefits and expectations

Week 2: Project Storyboarding creation and Script Writing introduction

Week 3 Field Camera training session 1

Week 4 Field Camera training session 2

### **JULY 2023:**

Open Signal classes including:

Week 1: Broadcast Studio Camera Training session 1

Week 2: Studio Lighting and Microphone Training

Week 3: Broadcast Studio Camera Training session 2

Week 4: Introduction to Post-production

## **AUGUST 2023:**

Open Signal classes including:

Week 1: Introduction to Editing

Week 2: Editing Techniques session 1

Week 3: Editing Techniques session 2

Week 4: Distribution and Self Publishing END OF CLASSES -

Internship Session Graduation and celebration.

**Upon graduation, interns will have the option of continuing to engage with our multimedia team and OpenSignal to work on the television series and the Wisdom Archive project.**

Conduct evaluation tasks, data collection and data analysis; review successes and lessons learned and complete interim report to MHCRC when due.

## **SEPTEMBER 2023:**

Week 1: Inventory Checklist - Make sure all equipment utilized is accounted for.

Week 2: Program evaluation - What worked and what can be improved upon

Week 3: Begin re-editing curriculum based on evaluation of program

Week 4: Finalize new curriculum for 2024 internships

## **OCTOBER 2023:**

Week 1: Organize for Wisdom of the Elders - Generations TV Series

Week 2: Put together a timeline for episodes. 1 show per month 12 episodes total

Week 3: Reach out to talent and interns that are interested in working on TV show

Week 4: Create work roster for each TV Show - Who will be there and doing what tasks

## **NOVEMBER 2023:**

Week 1: Produce Episode 1 for TV Series **Air date December.**

Week 2: Edit Episode 1 prepare for Open Signal to put on the Air.

Week 3: Drone Pilot Training Program (Estimated dates)

Week 4: Enroll staff in Drone Pilot training (Estimated dates)

**DECEMBER 2023:**

Week 1: Produce Episode 2 for TV Series for **air date January**

Week 2: Edit Episode 2 prepare for Open Signal to put on the Air.

Week 3: Start utilizing interns to help archiving footage for Archive project

Week 4: Archive Project - Training session 1

**JANUARY 2024:**

Week 1: Produce Episode 3 for TV Series **air date February**

Week 2: Edit Episode 3 prepare for Open Signal to put on the Air.

Week 3: Archive Project - Training session 2

Week 4: Start Archiving with trained staff and interns

**FEBRUARY 2024:**

Week 1: Produce Episode 4 for TV Series **air date March**

Week 2: Edit Episode 4 prepare for Open Signal to put on the Air.

Week 3: Plan for Summer 2024 Archival Identification Program film screening event Potential Bow and Arrow club partnership - Put together a 3 to 4 hour reel.

Week 4: Create marketing materials for Archiving Identification event

Plan a recruitment event for 2024 summer multimedia internship

**MARCH 2024:**

Week 1: Put together marketing materials for 2024 summer multimedia internship program

Week 2: Produce Episode 5 for TV Series **air date April**

Week 3: Edit Episode 4 prepare for Open Signal to put on the Air.

Week 4: Host Recruitment event for Multimedia internship program

## YEAR TWO

### **APRIL 2024 - SEPTEMBER 2024:**

- Review successes and lessons learned and complete report to MHCRC
- Complete year two activities similar to year one but with modifications as needed
- Repeat workforce training preparation including recruiting of interns for three-month training
- Check all equipment functions and inventory all equipment
- Conduct ongoing evaluation tasks and activities

### **OCTOBER 2024 - MARCH 2025:**

- Recruit new teams of Multimedia Interns for potential 2 intern cycles
- Make any revisions needed
- Interns continue to volunteer on DOS TV and pursue opportunities
- Conduct ongoing evaluation tasks and activities
- Review successes and lessons learned and complete interim report to MHCRC

# Wisdom of the Elders: Board Members

**2023**

[Donald "Don" Motanic](#)

[Charlene Holycross](#)

[Robert "Bob" Tom](#)

[Valerie \(Usdi Tsiskwa\) Goodness PhD](#)

***Donald "Don" Motanic***

Confederated Tribes Of Umatilla Indian Reservation

[don.motanic@gmail.com](mailto:don.motanic@gmail.com)

***Charlene Holycross***

Siletz

[holycrosscharlene@gmail.com](mailto:holycrosscharlene@gmail.com)

***Valerie (Usdi Tsiskwa) Goodness PhD***

Tsalagi and Chippawa heritage

[vgoodness@gmail.com](mailto:vgoodness@gmail.com)

***Robert "Bob" Tom***

Siletz

[rptom56@gmail.com](mailto:rptom56@gmail.com)

## Donald “Don” Motanic

<i>Role on WOTE's Board</i>	Board President (2019-2022)
<i>Tribal Affiliation</i>	Confederated Tribes Of Umatilla Indian Reservation
<i>Place of Employment</i>	Retired
<i>Job Title</i>	n/a
<i>Areas of Expertise</i>	Forestry Engineer, Forest Management, American Indian Science & Engineering Society (AISES)
<i>Contact - Telephone</i>	(360) 600-4079
<i>Contact - Email</i>	don.motanic@gmail.com
<i>Biography</i>	Technical Specialist with the Intertribal Timber Council since 1995. 42-year career as a Forest Engineer and Forest Manager with the Bureau of Indian Affairs that included living and working with the Yakama Nation, Umatilla and Spokane Tribes. Engaged with Native youth through the American Indian Science and Engineering Society-(AISES). Advisory Councils for Curriculum and Programming with Wisdom of the Elders, Inc. Washington Agricultural Forestry Leadership Foundation, Washington State University-Vancouver Native Advisory Council, Society of American Foresters, Big Brothers and Big Sisters. At home in Brush Prairie, WA, the family's Horse Boarding Business with his wife Mary Beth, helping their daughter Jayme move into breeding and training reining horses.

## Charlene Holycross

<i>Role on WOTE's Board</i>	Member (2020 - 2022)
<i>Tribal Affiliation</i>	Siletz
<i>Place of Employment</i>	Retired
<i>Job Title</i>	n/a
<i>Areas of Expertise</i>	Cultural Consultant, USDA Director-Tribal, State & Government, Mentoring-Tribal members/Elders
<i>Contact - Telephone</i>	971-276-2073
<i>Contact - Email</i>	holycrosscharlene@gmail.com
<i>Biography</i>	Previous Chairman for the Siletz Nesika Illahee & Restoration Pow Wow fundraising, donations, and security. Served on Board for Siletz School District- fundraising at OSU & UO for continuing higher education opportunities. Developed a Mentoring Program with Elders and Tribal members, promoting programs and finance administration, and assisted with Johnson O'Malley funding for students. Presenter to Washington State Legislation for funding for Student Council. Cultural Consultant, Indian Education, Youth Coordinator/Parent Committee. Coordinate Youth activities and Culture Camps- Longview WA. Taught classes and held demonstrations for Tacoma Art Museum and Capital Museum and regional schools, Olympia WA. Business owner - J&J Traders, Native gifts, supplies, artwork, art appraisals, U.S. and Canada. USDA Director-Tribal, State and Government, 15 Counties in Oregon.



## Robert “Bob” Tom

<i>Role on WOTE's Board</i>	Member (2017 - 2022)
<i>Tribal Affiliation</i>	Mikonotunne & Six Bands of Tutuni Indians, Rogue River and Shasta, Member of Umpqua of Confederated Tribes of Grand Ronde
<i>Place of Employment</i>	Retired
<i>Job Title</i>	n/a
<i>Areas of Expertise</i>	Education Specialist, Tribal Education Director, Consultant: National Science Foundation and NASA Grants
<i>Contact - Telephone</i>	503-871-2383
<i>Contact - Email</i>	rptom56@gmail.com
<i>Biography</i>	Mr. Tom lobbied for the Siletz tribe's recognition as a Sovereign Nation which was achieved on November 18, 1977 and served as the first General Manager of the tribe for 2 ½ years. He was employed for 17 years as an Education Specialist and Education Director for the tribes. He has been an advocate for Indian Education serving on local, state, regional and national boards and associations. He has served on advisory boards at two four-year educational institutions, as well as a consultant to the National Science Foundation and NSA Grants, to bring more knowledge into the Sciences. Mr Tom retired in 1998 after 19 ½ years with the Tribes. As an Elder, Mr Tom is a valuable source of information and educational insight into understanding our past, present, and direction of our Sovereign nations and our urban and rural Indian communities and tribal projects.

## Valerie (Usdi Tsiskwa) Goodness PhD

<i>Role on WOTE's Board</i>	Member (2014 - 2022)
<i>Tribal Affiliation</i>	Tsalagi and Chippewa
<i>Place of Employment</i>	Retired
<i>Job Title</i>	n/a
<i>Areas of Expertise</i>	Indigenous Studies, Curriculum Development, Watershed Natural Resources and Conservation
<i>Contact - Telephone</i>	541-908-0534
<i>Contact - Email</i>	vgoodness@gmail.com
<i>Biography</i>	PhD Indigenous Studies, MS and BS in Watershed Natural Resource Restoration and Conservation. Minor in Ethnic Studies: Focus in applications of Traditional Ecological Knowledge (TEK) in collaboration with Western science in Ecosystems Conservation and Restoration. Tribal Liaison, TEK curriculum developer, educator. TEK practitioner, mentor, intern trainer, and presenter. Certified Stream Restoration practitioner. As a National Science Foundation Fellow, was selected to present her PhD work in Washington DC. In her spare time she is a Mother, beader, native flute player, gardner and storyteller.

## Wisdom of the Elder's Staff Bio's 2023

**M. Teresa Montana** (Eastern Cherokee- Paint Clan)

### **Executive Director**

Executive Director for Wisdom of the Elders, Inc, & Manager for Wisdom Workforce Development, LLC. Joined Wisdom in July 2018-2019 as Executive Assistant. Previous engagement with Wisdom was in 2013-14, assisted in the development of the Discovering Our Stories- Historical Trauma Curriculum.

US Army Veteran/Medic - former Nurse.

Alumni include: Southern Oregon University, Ashland, OR.

University of Oregon, Eugene, OR.

Washington State University, Vancouver.

\*\*\*Focus Areas- Anthropology, History, Social Sciences, Humanities.

Certifications in Professional Mediation & Conflict Management, Professional Development & Business Entrepreneurship.

Former Assistant Director/then Director for the Indian Education Title VII (now Title VI) Vancouver, Evergreen & Battleground, WA. School Districts

\*\*\*\*Currently in collaboration with District Superintendents to reinstate the Title VI program for the Education Service District 112 which now includes 30 school districts.

### Current Board Memberships:

Washington State University, Vancouver- Native American Advisory Board

Center for Tribal Nations/OMSI- Advisory Committee

Kimi Wa Foundation- Board Member

ESD 112- Title VI- Advisory Committee

Previous- Vancouver Historical Museum

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### **Lori Boisen**

### **Bookkeeper**

Business Owner, Lori Boisen Consulting, LLC.

Nonprofit governance experience- 25+ years community organizing, former Nonprofit Executive Director.

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**Tim Keenan Burgess** (Paiute, Shoshone)

### **Multimedia Program Director**

Tim has worked for Wisdom of the Elders since 2016 and is Co-Director/Producer of their ongoing documentary film series and provides training for emerging Native peer mentors. He is the writer/Producer of Wisdom's TV show and received degrees in Multimedia and Video Production from Portland Community College. He's served as Associate Producer for The Learning Channel; as well as a myriad of other positions on numerous short & feature films, commercials and TV shows. He was the official photographer for the Portland Or. Indigenous Film Festival "One Flaming Arrow". He also serves as the Co-Grants Manager at Wisdom. He co-directed and produced the documentary "Native Wisdom - the Peoples of Eastern Oregon" which won a Special Jury Award at the Bend Film Festival and was nominated for best documentary at the 45th annual American Indian Film Festival, as well as screening at numerous other film festivals and Tribal gatherings, and also has aired on OPB plus.

Tim is a multi-disciplined artist, working primarily in video/film, photography, painting and music. He has documented the underground music scene in Portland for many years and has directed music videos for Uada, Bewitcher, and Kunu Bearchum among others, and had his photography featured in numerous magazines and on many albums/CD's/etc.

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**Dawn Lowe** (Hawaiian, Apache, Cherokee, and Mohawk)

#### **ITEK Education Coordinator**

Dawn is the ITEK Instructor for Wisdom Workforce Development interns. She was an original member of the first Wisdom Workforce Development LLC team in 2015 which collected and processed Native seeds for Metro's Native Plant Center. She provides environmental instruction and habitat restoration lesson plans which integrate *Indigenous Traditional Ecological Knowledge* (ITEK). She is a gifted herbalist with knowledge of the gifts of Native plant species as well as invasive species. She also strives to develop and share herbal remedies and traditional herbal arts using Native plants.

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**Adrienne Moat** (Quileute)

#### **Workforce Development Coordinator**

Workforce Development Coordinator, Adrienne Moat, is a descendant of the Quileute Nation with Scottish and Irish heritage. She is an urban Indigenous environmentalist from Portland, OR. Adrienne coordinates with various partners and the community in the Wisdom Workforce Development (WWD) internship program, as well as, contracting related-projects for our WWD, LLC environmental restoration contract firm. She brings with her a wealth of knowledge and experience related to non-profit work, environmental science, and Indigenous Traditional Ecological Knowledge (ITEK). Her previous work experience varies from non-profit development and communications assistant at the Native American Youth and Family Center (NAYA) to workforce development and community science at the Johnson Creek Watershed Council. More recently she worked as plant propagation and livestock specialist at Dusk to Dawn Farm and Harsh Farm located in Kitsap County, WA. She is a Wisdom Workforce Development Intern alumnus (2018), and is grateful to have also graduated from NAYA's 2017-2018 Oregon LEAD program. Adrienne is inspired by the great leadership of Portland's Indigenous communities and is passionate about working for the liberation, advancement, and leadership of Portland's BIPOC environmentalists. In 2015 she graduated from Portland State University with a BA in

Communication Studies.

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**Karina Ceron (Taíno)**

**Social Media Coordinator**

Karina is Wisdom's social media manager. She has been with Wisdom through several years of projects and internships, and assists Wisdom's fundraising and Give Guide campaigns. She has a degree in Anthropology focused in Environmental Studies, and a passion for ethnobotany, ecology, paleontology. Currently she works with the New York Public Library while maintaining her finger on the pulse of Wisdom's partnerships and goings-on in the Northwest.

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**Damien Cross**

**Director of Strategic Communications**

Damien Cross started with Wisdom as a volunteer to help manage and redesign their website through a transitional period and in 2021 started working as the Web Department Coordinator. In 2022 Damien transitioned into Director of Strategic Communications where he currently works with a variety of departments on various projects including IT, Office Communications, Technology Training, Multimedia, Web Development, Grants, and Email Administration. He recently participated in the Open Signal 2022 Summer Cohort and has graduated the program with skills in film editing, producing and cinematography and will help with Wisdom's new multimedia internship, productions and upcoming films. His passion for community, multimedia, storytelling and blogging lead him to the organization and has fueled his work at Wisdom of the Elders.

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**Sha Malla Tu Daugherty (Choctaw, Cherokee)**

**Executive Assistant, Office Administrator, Co-Grants Manager**

Sha Malla Tu was hired in August, 2022 to support Executive Director Teresa Montana in the role of Executive Assistant. She then came in as extra support to the Office Administrator until she then took over the role and responsibilities completely in October. Currently she is training with our previous Grant Manager Marcella Joshlin, the position of Grants Manager will be shared between Sha Malla Tu and Tim Keenan Burgess. Sha Malla Tu has management and administrative experience prior to working with Wisdom.

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**Bruce Amik II (Blackfoot Nation/Blood tribes Canada)**

**Workforce Crew Leader**

Bruce started out as an intern with Wisdom's Workforce Development program in 2017, became a crew member with the LLC, and became the Workforce Crew leader in 2020. Bruce manages Wisdom's work

crews and worksites in the field and collaborates with a myriad of partners and Portland area organizations, overseeing projects and ensuring crew safety. He also conducts hands-on training.

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**Karrie Young** (Muscogee Creek Nation)

**Green Workforce Assistant**

Karrie Young was born and raised in Portland, Oregon, and is a member of the Muscogee Creek Nation of Oklahoma. Besides her work at WOTE she also provides care for Native American Elders and works for the Portland Indigenous MarketPlace. She is a Native Flute Player, Mother, Grandmother, and Great- Great Auntie. She is currently seeking certification to become a Forest Therapy Guide.

<b>Media Intern-Archive Project</b>	<b>MHCRC Funds</b>	<b>Matching Funds</b>	<b>Project Total</b>
<b>Project Revenue</b>			
Wisdom Unrestricted		\$ 25,000.00	\$ 25,000.00
MHCRC	\$ 77,176.00		\$ 77,176.00
The Collins Foundation		\$ 50,000.00	\$ 50,000.00
Murdock Foundation		\$ 55,000.00	\$ 55,000.00
<b>Total Project Funds</b>	<b>\$ 77,176.00</b>	<b>\$ 130,000.00</b>	<b>\$ 207,176.00</b>
<b>Project Expenses</b>			
Personnel + Interns		\$ 98,500.00	\$ 98,500.00
Education and Training - Open Signal, Drone Certifications(3) & PCC	\$ 9,300.00		\$ 9,300.00
Travel		\$ 1,000.00	\$ 1,000.00
Contractual - Honorariums, Media ID, Digitizing		\$ 10,000.00	\$ 10,000.00
Equipment	\$ 50,860.00	\$ 10,000.00	\$ 60,860.00
Infrastructure/Facilities - rewire/upgrade media office to utilize new equipment	\$ 10,000.00		\$ 10,000.00
Total Project Expenditures	\$ 70,160.00	\$ 119,500.00	\$ 189,660.00
Overhead - 10% of project total	\$ 7,016.00	\$ 11,950.00	\$ 18,966.00
Total Project Expenses	\$ 77,176.00	\$ 131,450.00	\$ 208,626.00
Match Amount		\$ 131,450.00	\$ 131,450.00
Project Total			\$ 208,626.00

# Equipment Name	Link	Amount
<b>Intern &amp; Media Equipment</b>		
1 MAC STUDIO- APPLE M1 MAX	<a href="https://www">https://www</a>	\$ 3,100.00
1 APPLE STUDIO DISPLAY	<a href="https://www">https://www</a>	\$ 2,000.00
3 MACBOOK PRO	<a href="https://www">https://www</a>	\$ 6,900.00
2 MACBOOK AIR	<a href="https://www">https://www</a>	\$ 2,800.00
2 MAC MINIS	<a href="https://www">https://www</a>	\$ 3,400.00
2 25in MINI MAC MONITORS	<a href="https://www">https://www</a>	\$ 600.00
5 Final Cut Pros for above Macs		\$ 1,500.00
9 Accessories for above Macs		\$ 2,700.00
9 Applecare for above computers		\$ 1,800.00
1 HP OMEN PC WORKSTATION	<a href="https://www">https://www</a>	\$ 1,300.00
32 DDR4 SDRAM memory sticks	<a href="https://www">https://www</a>	\$ 200.00
7 PC LAPTOP- HP/DELL/OR SIMILAR	<a href="https://www">https://www</a>	\$ 7,000.00
7 Plus Monitors	<a href="https://www">https://www</a>	\$ 2,000.00
8 Accessories for above laptops		\$ 3,200.00
8 PORTABLE HARD DRIVES	<a href="https://www">https://www</a>	\$ 600.00
14 SDXC/MiniSD CARDS	<a href="https://www">https://www</a>	\$ 420.00
<b>Intern &amp; Media Equipment Total</b>	<a href="https://www">https://www</a>	<b>\$ 39,520.00</b>
<b>ARCHIVE EQUIPMENT</b>		
1 SONY MINIDISC DECK	<a href="https://www">https://www</a>	\$ 400.00
3 CASSETTE DECK	<a href="https://www">https://www</a>	\$ 1,500.00
3 VCR 2 DIGITAL DECK	<a href="https://www">https://www</a>	\$ 1,000.00
3 VHS CONVERTER w/SOFTWARE	<a href="https://www">https://www</a>	\$ 300.00
4 MINIDV TO DIGITAL PACKAGE	<a href="https://www">https://www</a>	\$ 2,000.00
<b>Archive Equipment Total</b>	<a href="https://www">https://www</a>	<b>\$ 5,200.00</b>
<b>VIDEO EQUIPMENT</b>		
SENNHEISER MKE600 SHOTGUN MICROPHON	<a href="https://www">https://www</a>	\$ 800.00
4-PERSON PODCASTING KIT	<a href="https://www">https://www</a>	\$ 2,400.00
FRESNEL LIGHTING KIT	<a href="https://www">https://www</a>	\$ 500.00
2 WIRED HEADPHONES	<a href="https://www">https://www</a>	\$ 300.00
SIGMA WIDE ANGLE LENS	<a href="https://www">https://www</a>	\$ 1,400.00
LENSBABY COMPOSER PRO LENS	<a href="https://www">https://www</a>	\$ 360.00

<b>BURNSIDE 35MM 2.8 LENS</b>	<a href="http://p2e35x.com">p2e35x.com</a>	\$ 380.00
<b>Video Equipment Total</b>		<b>\$ 6,140.00</b>
<b>Equipment Total</b>		<b>\$ 50,860.00</b>



## AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

This Agreement is between the Mt. Hood Cable Regulatory Commission (Commission), through the Office for Community Technology (OCT), and Global Works Community Fund, dba Wonderfolk (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 “Visual Yearbook: Documentary Film Project for Low-Income & BIPOC Youth in Portland” Project.

### AGREEMENT:

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

Grantee is awarded an amount not to exceed \$35,852 for specific capital costs related to the Grant project. Grantee shall use the Grant funds exclusively for the purposes outlined in its Grant Application (the "Grant"). The Grant Application is attached to this Agreement as Attachment 1, and incorporated herein by reference. Grantee shall not use the Grant funds for any purposes other than those set forth in Attachment 1.

#### 2. Project Manager

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

#### 3. Payments

Upon submission of an invoice from Grantee, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the Commission shall disburse an advance payment to the Grantee in the amount of \$35,852, 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 April 1, 2023 through October 31, 2023. 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 February 28, 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 April 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, April 1, 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 to 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 5<sup>th</sup> Ave, Suite 710  
Portland, OR 97201  
Email: [rana.debey@portlandoregon.gov](mailto:rana.debey@portlandoregon.gov)

If to Grantee:

Attn: Mark Bennett, Executive Director  
Global Works Community Fund, dba Wonderfolk  
5131 NE 35<sup>th</sup> Pl.  
Portland, OR 97211  
Email: [mark@globalworksfund.org](mailto:mark@globalworksfund.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).



Global Works Community Fund, dba Wonderfolk Advance Agreement 2022

**AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT: Visual Yearbook: Documentary Film Project for Low-Income & BIPOC Youth in Portland**

**GRANTEE:** Global Works Community Fund, dba Wonderfolk

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

02135 - Visual Yearbook: Documentary Film Project for Low-Income & BIPOC Youth in Portland

Community Technology Grants

Status: Submitted

Original Submitted Date: 02/14/2023 12:41 PM

Last Submitted Date: 02/28/2023 2:55 PM

### Primary Contact

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

**Name:** Mark Bennett

Salutation First Name Middle Name Last Name

**Email:** mark@globalworksfund.org

**Phone:\*** 801-652-5276

Phone Ext.

**Title:** Executive Director

### Organization Information

**Organization Name:** Global Works Community Fund, dba Wonderfolk

**Organization Type:** Non-Profit Entity

**Tax ID** 45-4012981

**Organization Address:** 5131 NE 35th Pl.

**City\*** Portland Oregon 97211

City State/Province Postal Code/Zip

**Phone:** 801-652-5276

### Project Narrative

**Total Grant Funds:** \$35,852.00  
**Total Match Funds:** \$36,478.00  
**Total Funds:** \$72,330.00  
**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:** Less Than \$500,000

**Project Purpose**

*In defining the project purpose, applicants must:*

## Project Description

Funding from the MHCRC's Community Grants program will support our existing partnership with MetroEast Media, a significant project that takes place within the Unity Through Arts Program. During the workshops with MetroEast, our youth learn about photo, video, and editing techniques to create a documentary film highlighting their narratives through the local programming they participate in throughout the year, including:

- Additional Unity Through Arts program projects (such as a community mural creation)
- Our Naturehood nature-based mentoring program (such as environmental advocacy work, outdoor excursions, and learning about pollinators through Jacobsen Salt's Hive Program)
- During their time abroad through our Global Leadership program, where our youth participate in community projects in Puerto Rico, Costa Rica, and/or Panama)

Wonderfolk's Unity Through Arts program provides civic engagement projects focused on creating impact in essential change-making spaces for underserved, BIPOC youth ages 15-18 in Portland, Oregon. Art expresses the needs of the community and the voices of individuals. This program runs through 36 weeks of programming for ~140 hours of engagement. Projects include mural creation, documentary films, and more, focusing on themes of identity, strength in self, and creating one's personal narrative. Through this program, students learn how art creates social change by collaborating with dynamic community partners.

Phase one is with MetroEast, where youth will participate in 5 workshops. In these monthly workshops, described further in the Project Partner narrative section, our youth will learn the practical skills of capturing footage, learn the basics of photo and video production, create a storyboard, and determine roles for creating the visual yearbooks. Staff and mentors will also learn and participate alongside youth. Phase two is youth will be able to use the equipment to capture themselves and the other participants engaging in programming and projects. Youth will have an opportunity to speak on camera and provide insight into how it has impacted them.

These "visual yearbooks" of their experiences are videos compiled of photos and videos, that are then debuted to participants, families, community members, and donors at our annual fundraiser/community event, attached to our website, and through this program, will be publicly broadcasted through MetroEast's cable channels. Funding from MHCRC would allow our youth to capture their experiences, using the equipment and technology over 32+ weeks, integrating the video production skills they learned into Wonderfolk's regular programming. With the content captured by the youth over 8+ months of programming (both locally and internationally), we plan to create a visual yearbook for each of the pillars of our programming and an overarching visual yearbook that describes all facets of Wonderfolk in one.

## Use of Technology & Reducing Disparities

Wonderfolk's project aligns with MHCRC's public benefit area Reducing Disparities. Our project focuses on empowering BIPOC and low-income youth to tell the stories of their own identities and personal narratives through a "visual yearbook" documentary film. For the youth we serve, the opportunities we provide are usually inaccessible, financially or otherwise. Our local programming gives youth the opportunity to experience art and community building, and international travel allows students to experience life and culture beyond their communities. By partnering with MetroEast, youth also access photo and video programming and career technical training, developing skills that will benefit them in the future.

Creating and distributing these visual yearbooks across broader cable channels will serve several purposes. First, we will debut the videos on our own internal channels, including our website and at our annual fundraiser, and this will allow our greater community to see what their youth have been working on as well as allow future youth who are considering our program to see what opportunities we have to offer. Broadcasting publicly will serve the same function; however, we will be able to reach people in the greater Portland area that we would not have the ability or resources to reach through our own distribution. Getting the word out about Wonderfolk, our youth, and our programming supports our overall goals by supporting and expanding fundraising avenues, increasing program participants and volunteers, and connecting us to new community partnerships. Last year, we created a visual yearbook video for our Global Leadership pillar. Seeing other youth with the same lived experience was the final push for one of our current students to join- he saw himself in the other youth. These visual yearbooks connect current youth to future youth, continuing the mentorship cycle and breaking down barriers. We are very excited about the breadth of broadcasting MetroEast and this project provides!

## Population Served & Impact

Wonderfolk focuses on leveling the playing field so students from historically underserved and marginalized communities can access leadership development opportunities, arts-based experiences, and thoughtful mentorship. Most of our youth (ages 15-

18) are African American, Latinx, and Pacific Islander and come from communities that often lack accessible opportunities to engage in arts and nature. Of our youth, 90%+ represent BIPOC, LGBTQIA+, and low-income identities. Wonderfolk also works closely with partner organizations to extend opportunities to youth in foster care and youth otherwise being served by the state. We equip confident young leaders with life-changing experiences needed to believe in themselves and their impact on their communities. Our students are the future, and Wonderfolk is helping shape our community's next generation of leaders.

Youth join Wonderfolk through a formal application process and are recommended to join our program by one of our school partners. Our robust and competitive recruitment and application process include letters of recommendation from teachers, mentors, parents, etc., short and long-form application questions, essays, and an in-depth interview. Our youth have demonstrated their dedicated interest in participating in our programs, as they are already community changemakers and advocates prior to joining our programs.

We have seen an unprecedented number of youth apply to our program this year, receiving 25+ applications. This tells us that BIPOC and low-income youth in Portland are hungry for connection and arts, nature, and leadership-based programming opportunities they would not normally be able to access. Wonderfolk's programming is a safe place where youth can be celebrated for being their authentic selves, recharge, explore their identities, make friends, develop relationships with positive adult role models who have similar lived experiences, and find overall empowerment to become the change they wish to see in their communities.

**Alum Engagement:** Wonderfolk offers leadership opportunities for alum to support their continued development, including an alum board, alum mentors for new cohorts, job opportunities, and job and scholarship recommendations. We engage our alum to foster long-term success. In 2023, 12 alums from our 2022 cohort will be matched with 1 or 2 youth from the new cohort and will meet with them a minimum of 3 times a year to guide their process for the new youth, provide their own experience, serve as sounding board and voice of expertise. These alums will directly participate in this project, supporting and overseeing youth as they use the equipment and technology and participating in an on-camera role to highlight the "past, present, and future of youth" theme that is integral to Wonderfolk's programming.

**Preparing Mentors:** Wonderfolk mentors are passionate about youth development and share lived experiences with our youth and use these experiences to educate. Mentors support students in mental and emotional preparation for projects, including setting a foundation of open communication, vulnerability, and truth and facilitating a community for students to rely on and learn from each other.

#### Reducing Disparities & Integrating DEI Measures

Social justice is at the root of why Wonderfolk exists. We seek to reframe the narrative and interrupt cycles to give BIPOC youth the same step-up ladders to a bright future that their peers are born into. Students from BIPOC communities often have less access to leadership development opportunities due to continuing inequity in resource distribution across systems - including school districts and neighborhoods. Wonderfolk seeks to disrupt this pattern through mentoring, global travel experiences, leadership opportunities, career development opportunities, and college prep. Our students are brilliant, motivated changemakers, and we recognize that where we come from is a part of our strength. We know that empowering these youth is a sure way to reconnect power to people and places with the most potential to solve the systemic challenges that they face. Uplifting them uplifts communities.

Overall, leadership is the thread that ties all Wonderfolk programming together – both via access to diverse, forward-thinking leaders locally and globally, as well as opportunities for youth to be leaders in their own communities and beyond - leaders of their own destinies. For youth experiencing oppression, racism, classism, trauma, a strong sense of agency is more than empowering – it changes lives and communities. As a youth-leadership incubator that provides individualized opportunities to help youth develop as the leaders they yearn to be – despite societal and structural limitations – our goal is to expand individual horizon lines through local community engagement and a network of strong mentors, both of which are financially inaccessible otherwise.

*(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.*

### MHCRC Project Outcomes

1. Minimum of 3, 3-minute videos submitted to MetroEast Media
2. Student will participate in, at minimum, 13 hours of photo and video technical skills training across 5 workshops with MetroEast Media
3. At least 80% of youth will report an increase in their technical knowledge of photo and video production techniques and practices

### Overall Outcomes of Unity Through Arts Program

- Increased artistic skills and ability to think creatively
- Increased ability to express perspective and lived experience through art
- Improved leadership skills
- Increased realworld skills (problem-solving, teamwork, etc.)
- Increased confidence in their ability to engage in community advocacy projects
- Improved understanding of racial and social justice
- Improved mental health and improved attitude towards school
- Increased understanding and compassion for other cultures

And more!

### Testimonials from our youth attesting to Wonderfolk's positive and successful impact

- "I never thought I'd be interested in video creation and production before starting this documentary project. I didn't realize how much it would make me want to learn more about telling stories through videos."*
- "Through Wonderfolk, I learned the heart of what being a changemaker means."*
- "An amazing program with supportive leaders and mentors. This program bridges the opportunity gap. It's reassuring to know there are organizations like Wonderfolk that give students like me these opportunities."*

*(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.*

### Evaluation Survey Question Examples

- “After my participation in workshops with MetroEast Media, I have an increased knowledge of how to use photo and video software.” (Yes, No, Not Sure)
- “After my participation in workshops with MetroEast Media, I have an increased knowledge of how to use photo and video equipment.” (Yes, No, Not Sure)
- “After my participation in workshops with MetroEast Media, I have a greater understanding of photo and video production technical career opportunities.” (Yes, No, Not Sure)
- “Participating in this program has given me expanded aspirations for my future career” (Yes, No, Not Sure)
- “I felt supported by Wonderfolk and MetroEast Media while learning how to use photo and video technology.” (Yes, No, Not Sure)
- “On a scale of 1-5, how relevant and helpful do you think participating in workshops with MetroEast Media is for your future?”

### Strategy to Collect Data

For all programming, we measure success in several quantitative and qualitative ways, including the number of students served, the number of times we meet for programming, the number of workshops with MetroEast Media, the number of total hours spent at MetroEast Media workshops, the number of hours youth spend with equipment, the number of mentoring hours spent with each student, the number of projects completed, the number of joint projects, and more. We gather feedback through testimonials from students, alums, and partner groups, three annual student surveys, participant intake forms, and focus groups held at the end of each program. We then consolidate this information. This practice allows us to better collect qualitative information about our program, and the data collected from participants allows us to continue to focus on effective methods and improve programming.

Overall, Wonderfolk measures success of projects based on the upholding of our values, which include:

- Building authentic community relationships, both locally and internationally.
- Offering culturally specific, individualized opportunities that recognize the unique potential of each young person.
- Stimulating youth's creative and innovative potential through cultural programs that broaden their perspective.
- Prioritizing equity, inclusion, and social justice across the organization's operations, programming, and partnerships.
- Fostering long-term, beneficial relationships between youth and adult mentors.
- Inspiring civic engagement as a cornerstone of positive youth development.

*(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.*

### MetroEast Media - Confirmed

Contact: Seth Ring, Director of Education – seth@metroeast.org

### MetroEast Media Description & Connection to Wonderfolk Programming

MetroEast uses media to invigorate civic engagement, inspire diverse voices, and strengthen community life. They are a premier digital media production nonprofit known for its state-of-the-art technology, award-winning production team, and versatile facility. They specialize in helping organizations with a cause communicate their message. Local schools, nonprofits, and governments rely on them as essential service providers and partners. Over 1,000 members of the community are engaged in their programming every year through a range of offerings, from free digital literacy access for our community's most underrepresented populations to professional-quality equipment and training for independent filmmakers and content creators. Media created at MetroEast reaches over 350,000 homes in the greater Portland area via six cable channels. Over the last 3 years, we have partnered with MetroEast to provide photo and video production workshops for our students so that they can continue their training, thus advancing the skills of our staff to support each new cohort of students. By the end of 2023, we will have served 41 students together since 2021, and they continue to be an integral part of our youth mentoring program.

### Role in Project & Contribution

For this project, we plan to partner with MetroEast to host 5 workshops for 17 underserved BIPOC youth in Portland, Oregon. In our first workshops, our youth will learn the practical skills of how to capture footage. This includes learning to use photo and video production technology and equipment and creating a narrative through proper photo and video techniques. They will then put these skills into practice and learn the basics of editing the footage to prepare them for capturing footage efficiently in the real world. MetroEast will support our group in creating storyboards, assigning roles, and building timelines to best set our group up for success. Once our youth have acquired this knowledge and hands-on learning skills, they will use the equipment to support filming needs during our regular, local arts and nature-based programming, as well as during the travel abroad portion of programming.

Once all footage is collected from the cohort year, MetroEast will host us in a full-day editing workshop to support us in creating 3-4 polished videos that will be ready for debut at our community event and on their cable broadcast. MetroEast will be available for further consultation and support in finalizing the projects as needed. MetroEast has supported Wonderfolk in choosing the best equipment to purchase, planning and executing workshops, and creating realistic goals given our time and capacity. We will then submit our 3-4, 3-5 minute finalized video projects to MetroEast to broadcast and distribute them on their cable channel.

*(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

- iPad Video Setup: (7) iPad Pros (11 inch, 256 GB); (7) iPad Pro Cases; (7) iPad Pro Bags; (10) Ulanzi Rechargeable RGB Lights; (10) USB C Mics; (8) Manfrotto Compact Action Tripods
- DSLR Video Setup: (1) FujiFilm X100V; (1) FujiFilm Battery; (1) UV Filter; (1) Panasonic S5 Camera Kit (includes 40-60mm and 70-300 mm lenses); (1) 50 mm lens; (1) Backpack; (1) Tripod; (4) SD Cards; (1) Wireless Mic Setup
- Laptop Setup: (2) MacBook Pro Laptops; (2) Cases for Laptop; (2) Hard Drives; (2) annual subscriptions for Apple and Adobe softwares; (1) Wires, Storage, Expendables

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

We will use a suite of production and display equipment that reflects the same technology MetroEast Media uses to implement video production for its own purposes. The equipment we have selected with MetroEast Media's direction strikes a good balance between accessibility and production quality. It will allow our youth and leaders to capture, edit and share their narrative, reflecting the unique experience that the Wonderfolk program provides. The iPad setups selected are identical to MetroEast Media's equipment and have proven themselves to be user-friendly, accessible, and capable of producing quality video and photos on the fly. We have selected a similar DSLR Package that MetroEast Media uses for its public classes. We will also use the same computer (Macbook Pro) and software (Final Cut). This will allow us to receive continuous technical assistance from MetroEast Media without them needing to learn a new piece of hardware or software. This combined technology and hardware will allow us to create high-production value media and broadcast it over MetroEast Media's local channels.

Wonderfolk will submit content for playback on MetroEast Media channels in the greater Multnomah County. MetroEast Media will produce our content and broadcast it continuously on playback after the initial play.

### Maintaining Technology & Equipment

In previous years, we have used the technology described in this grant during the workshops hosted by MetroEast Media, including iPads, Final Cut Pro software, MacBooks, and cameras. With this grant, we plan to purchase technology and equipment so that we may take the first step to continued program longevity and sustainability. By owning the technology we use during our programs, we can use the proposed technology and equipment for many years to come. We also benefit from taking the equipment with us during local and internal programming and travel as needed. As all the equipment is 4K ready, it should maintain its value and quality for years to come. We will update software and firmware as necessary under MetroEast Media's tutelage. Wonderfolk has a diverse array of funding streams, including regular foundation and corporate foundation grants and a healthy individual donor base. Through these funding avenues, we can appropriately afford any and all maintenance or system upgrades needed. Through our ongoing partnership with MetroEast Media, we will be apprised of any necessary upgrades.

*(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):** 04/2023

**Proposed End Date (month/year):** 04/2024

### **Implementation Plan**

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

### Planning Phase

We have met with Seth Ring, Director of Education at MetroEast Media, over the course of three conversations to discuss what the planning of this project would look like, including the expansion of the project with increased resources and capacity. As this will be the third consecutive year that Wonderfolk has worked with MetroEast Media, we have a strong foundation with proven impacts that we are building upon. These project development conversations occurred through the winter of 2022 and into early 2023, with timelines, outcomes, and strategy defined as of January 2023.

### MetroEast Media Workshops

1. First training (April): 2-3 hours of training for youth to develop practical skills to shoot photo and video content.
2. Second training (May): 2-3 hours of training to learn how to edit footage on an iPad. After the first shoot, they can review and edit their footage from real-world perspectives.
3. Follow-up workshop (late June): 2-3 hours to create a storyboard, assign roles, develop a timeline, etc.
4. Final cut workshop (late July): 5-6 to conclude editing and creation of videos.
5. Additional follow-up workshop, built in for any additional editing support.

### Use of Technology in Local & International Programming

We will utilize iPads and DSLR cameras in this project, the same that MetroEast uses, to support consistency amongst equipment and software used, which facilitates the learning experience for youth in all projects locally and internationally, to build narratives that express our students' perspectives and experiences in their participation. The iPads allow our students to shoot videos and take pictures easily, while the DSLR cameras allow for mobility and higher quality photos and videos to supplement. Our students will also learn to use this technology's functions to advance STEAM opportunities.

### Public Broadcast

We will submit a minimum of three, 3-minute videos to MetroEast Media to be publicly broadcasted

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

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## Supplemental Material Attachments

File Name	Description	File Size
Wonderfolk 2022 Annual Report.pdf	Annual Report	2.6 MB
Wonderfolk 2022 Visual Yearbook.mp4	2022 Visual Yearbook showcasing how our youth use photo and video production in programming. <a href="https://clipchamp.com/watch/ZK69TAgX5sg">https://clipchamp.com/watch/ZK69TAgX5sg</a>	40.7 MB
Wonderfolk Board of Directors List (Dec 2022).pdf	Wonderfolk Board of Directors	122 KB

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## Budget Narrative

**Budget Narrative**

**Personnel – Total: \$32,420**

Mark Bennett, Executive Director. The Executive Director will oversee all aspects of the grant project. Responsibilities include: coordinating workshops and deliverables with MetroEast Media; ensuring that budget and timeline targets are met, working with the Program Coordinator and Program Lead to develop and implement evaluation metrics, preparing project and/or evaluation reports, preparing financial reports, supervising project staff, supervising partner/host sites, supervising youth, supervising and maintaining equipment, ensuring the project is completed; ensuring the project is distributed accordingly, etc. The Executive Director will work 500 hours total towards the project over 18-months (entirety of grant duration). Based on an annual salary of \$71,000/year full-time (\$65,000 salary + \$6,000 fringe benefits annually) or \$34.13/hour, the cost to the project will be \$17,065.

•Grant Funds: \$1,706.50 (10% of total hours)

•Matching Funds: \$15,385.50 (90% of total hours)

Emma Cisneros, Program Lead. In tandem with the Program Coordinator, the Program Lead will manage and oversee the overall day-to-day activities of the grant project. Responsibilities include: supervising youth, supervising mentor meetups, supervising youth during the international travel portion of the project, supervising the use of equipment, working with the Program Coordinator and Executive Director to develop and implement evaluation metrics, coordinating and gathering evaluation data, transporting youth to and from workshops, creating project reports, etc. The Program Lead will work 95 total towards the project over 18-months (entirety of grant duration). Based on an annual salary of \$9,100/year part-time (\$9,100 salary annually for 7/hours a week) or \$25/hour, the cost to the project is \$2,375.

•Grant Funds: \$237.50 (10% of total hours)

•Matching Funds: \$2,137.50 (90% of total hours)

Diana Tuz Bojorquez, Program Coordinator. In tandem with the Project Lead, the Project Coordinator will manage and oversee the overall day-to-day activities of the grant project. Responsibilities include: supervising youth, supervising mentor meetups, supervising the use of equipment, working with the Program Lead and Executive Director to develop and implement evaluation metrics, coordinating and gathering evaluation data, transporting youth to and from workshops, creating project reports, etc. The Program Coordinator will work 500 total towards the project over 18-months (entirety of grant duration). Based on an annual salary of \$54,000/year full-time (\$48,000 salary + \$6,000 fringe benefits annually) or \$25.96/hour, the cost to the project is \$12,980.

•Grant Funds: \$1,298 (10% of total hours)

•Matching Funds: \$11,682 (90% of total hours)

For all Personnel costs covered by grant funds: given that the photo and video production project is interwoven into the entirety of our programming, we have determined that ~10% of each staff member's total time over the course of this project would be directly spent researching the equipment to purchase, purchasing the equipment, installing the equipment, maintenance of equipment, and so on. This would be in preparation for the workshops, using the equipment during the workshops, and overseeing the youth/ maintaining the equipment for the duration of filming (over the course of several months).

**Education & Training – Total: \$4,000**

This total includes a \$200 registration fee to be a nonprofit partner with MetroEast Media, 5 workshops with MetroEast Media for a total of 13-17 hours (Custom workshops are determined by a rate of \$125/hour, which includes all prep and planning time). One of the workshops, Final Cut Pro, has a predetermined price of ~\$750. The remaining 7-11 workshop hours come to \$875 - \$1,375. In total, \$1,675 - \$2,175 (or 13-17 additional hours) we will have to pay for expected extra time that we will need, such as extra technology and/or equipment support, photo or video production editing help, virtual meetings, etc. Workshops are used to train both the youth and the staff/mentors on photo and video production.

•Grant Funds: \$0

•Matching Funds: \$4,000

**Equipment – Total: \$29,410**

The following equipment will support the field production and post-production of our project. Costs were obtained through MetroEast Media expertise.

iPad Video Setup: (7) iPad Pros (11 inch, 256 GB) @ \$1,000 = \$7,000; (7) iPad Pro Cases @ \$130 = \$910; (7) iPad Pro Bags @ \$30 = \$210; (10) Ulanzi Rechargeable RGB Lights @ \$30 = \$300; (10) USB C Mics @ \$60 = \$600; (8) Manfrotto Compact Action Tripods @ \$100 = \$800

•Grant Funds: \$9,820

•Matching Funds: \$0

DSLR Video Setup: (1) FujiFilm X100V @ \$1,400 = \$1,400; (1) FujiFilm Battery @ \$60 = \$60; (1) UV Filter @ \$40 = \$40; (1) Panasonic S5 Camera Kit (includes 40-60mm and 70-300 mm lenses) @ \$3,300 = \$3,300; (1) 50 mm lens @ \$500 = \$500; (1) Backpack @ \$230 = \$230; (1) Tripod @ \$600 = \$600; (4) SD Cards @ \$40 = \$160; (1) Wireless Mic Setup @ \$500 = \$500  
 •Grant Funds: \$6,790

•Matching Funds: \$0

Laptop Setup: (2) MacBook Pro Laptops @ \$4,100 = \$8,200; (2) Cases for Laptop @ \$20 = \$40; (2) Hard Drives @ \$280 = \$560; (2) annual subscriptions for Apple and Adobe softwares @ \$1,500 = \$3,000; (1) Wires, Storage, Expendables @ \$1,000 = \$1,000

•Grant Funds: \$12,800

•Matching Funds: \$0

**Overhead – Total: \$6,500**

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 (namely, office where youth and mentors meet regularly). 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 ~10% of the grant-funded part of the project budget and the matching fund is allocated ~10% of the matching-funded part of the project budget. Together, overhead is ~10% of the total project budget.

•Grant Funds: \$3,200

•Matching Funds: \$3,300

**Additional Budget Explanation**

We have increased our grant request from \$29,290 in the Pre-Application to \$35,852 in the Final Application (\$6,535 increase). While writing this request, we received a list of equipment recommendations from Seth Ring at MetroEast Media. We are matching the request for equipment mainly to staff costs covered by Wonderfolk. Based on our match, we had to cut several equipment items from our list (mainly the number of items). However, while writing the final application, we spoke with Rana DeBey, MHCRC Community Grants Manager, and inquired as to how much staff we can use to match, given the scope of our project. Based on Rana’s response, we realized we could incorporate 100+ hours (equating to a few thousand dollars), which would allow us to in turn request every item on the equipment list. This list, curated by MetroEast Media’s expertise, is inclusive of the type and range of equipment we would need to serve 17 youth given our project scope. Creating a matching budget to match the full equipment request has been our top priority, and we were given the green light by MHCRC to expand our staff hours.

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**Line Item Budget**

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$3,242.00	\$29,178.00	\$32,420.00
Education and Training	\$0.00	\$4,000.00	\$4,000.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$0.00	\$0.00
Equipment	\$29,410.00	\$0.00	\$29,410.00
Infrastructure/Facilities	\$0.00	\$0.00	\$0.00
Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$3,200.00	\$3,300.00	\$6,500.00
<b>Totals</b>	<b>\$35,852.00</b>	<b>\$36,478.00</b>	<b>\$72,330.00</b>

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## Final Application Signature

Signature of Duly Authorized Representative

Mark Bennett

Date

02/28/2023

Title

Executive Director

Phone

801-652-5276

E-mail

mark@wonderfolk.org

# WONDERFOLK



2022  
ANNUAL REPORT

FORMERLY KNOWN AS  
GLOBAL WORKS COMMUNITY FUND

**HEY!**



**IT'S US.**





**GLOBAL WORKS COMMUNITY FUND IS NOW**

**WONDERFOLK** 

**SAME PROGRAM. SAME TEAM. SAME SOUL.**



You may have noticed a major change in our look, and most of all, our name. Who is Wonderfolk? Where is Global Works Community Fund? What's up with the teal paper airplane?

Let us give you some context, because Global Works Community Fund has made a big change. We are now Wonderfolk!

- When we started 10 years ago, we gave partial scholarships to two kids; this year we gave full scholarships to 13.
- When we started our cohort met around seven times a year; now we meet over thirty.
- When we started, we had a one programmatic focus; now we have three pillars that our programming stands on.

Over the years our program has grown and evolved from where we began. We're not just a scholarship program for travel anymore. We're much more potent than that. We now operate a multidisciplinary social change organization. And our students get so much more out of it.

Because while our identity as Global Works Community Fund made sense for what we used to be, we've outgrown our cocoon. And we need an identity and a name to match who we've become. To match the unique nature of our programs. The sense of wonder. The fun. The creativity. The inclusivity, The boldness of our students. The constant movement forward.

Our name is a celebration of the curiosity, wonder and power of our students. The name and the paper airplane represents the creativity, playfulness and direction that our programming has. We are always moving, flying, but success doesn't always take a linear path. We took feedback from a lot of community members, alumni and current students to come up with a name and logo that you'll remember. An identity you'll be proud of. One that spurs curiosity, just like our programming.

Take off with us, from here on out, as Wonderfolk. New identity, same heart and soul. Stay tuned for more.

# MARK BENNETT

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## *Director's Message*

The 2022 student cohort was unlike any other cohort we've ever had. For one, it was the largest - with 15 students accepted. Our students came from six high schools across the Portland Metro area bringing a brilliant diversity of cultures, races, backgrounds and lived experiences. As we dove into discussions and projects around strength in identity and personal experience, it became clear we were working with a powerful group. Genesis, for example, had started and led multiple affinity-based clubs at her school revolving around race and culture. Jessie and Duy were active leaders in their lion dance community, engaging the greater Portland community in their East Asian cultural traditions.



Temneat, Andy, Kiki and Amelia all played active roles in their school through student council and climate change activism. This group knew what they wanted out of the world and were hungry for opportunities to affect positive change - and Wonderfolk was able to deliver.

We built programming - and deepened existing relationships - with diverse professionals and dynamic community-based organizations across Portland. This meant our students had access to opportunities that would have otherwise been inaccessible through our three program pillars - Our Naturehood, Unity Through Arts, and Global Leadership. By partnering with Oregon Wild, Forest Park Conservancy and Jacobsen Honey's Hive program, we expanded environmental and ecological projects in Our Naturehood. A mural with Salomé Souag, art therapy with TK and photo/documentary workshops with Metro East Media rounded out our Unity Through Arts programming. These weren't only important for our students' personal growth, but also proved to be essential for their wellbeing in connecting with the community.

We've grown a lot as an organization in the past few years. In September, *Global Works Community Fund*, made way for our new brand identity, *Wonderfolk*, and we couldn't be more excited. We wanted an identity that celebrated the creativity, curiosity and inclusive nature of our students. One that fits the excitement for discovery and passion for social change that our students embody.

We always knew our program offerings were urgent, but this year made us realize how essential they are too. Of course, we develop youth leaders - but more than that - we create connections and community. As our students step into their future, they carry with them a family of staff, students and alumni who will continue to cheer them on. Without your unwavering commitment to our mission, these connections would not be possible.

With appreciation,

*Mark Bennett*  
*Executive Director*



# IMPACT

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3 pillars of programming.

13 STUDENTS

served in 2022.

13 days in Costa Rica.

32

mentor meetings.

35 hours of service work abroad.

56 hours of service work locally.

91

total hours of service work.

92% total students of color.

100%

students receiving free and reduced lunch.

140

hours of in-person local group mentorship.



# STUDENT EXPERIENCE

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What would you do if in the middle of the day while working a beautiful garden it started pouring down treacherous rain to falling down on you and your mission was to get home.

That was me the summer of 2019 in the middle of Panamas rainy season. We had just gotten done painting rocks and planting marvelous flowers around the communities church. The humid felt heavy! It was time to head back to our host families for lunch time, my roommate Heidi, Marlon our host brother and I started our way back home to the farthest house in the community. Even though it was under its construction era, the memories cherished in the home are forever lasting. The clouds has slowly crept over us as we talked and boom, within seconds a pouring down rain consuming us. Our best idea at that moment was to pick up a giant leaf from the ground that barely covered our heads. We couldn't help but to laugh as we bolted straight home!

I remember thinking at that time of my life to seriously take in every moment because I knew that if it wasn't for Global Works Community Fund, that life changing experience wouldn't have existed. That fun talent show night with my host family, snorkeling in the clear blue waters of Panama realizing I can hit a home run in baseball. (Who knew)

Preparing for the trip and learning about the culture shock and everything you'd be experiencing helped me feel prepared. But it was only until I got to be a Alumni in the advisory board that I understood what went on behind the scenes to get everything prepared for the empowered youths. It took a lot of observing and listening as I sat in those board meetings. It was easy to tell that everyone worked so hard.

Now it's a different feeling when you're in the program than when you're learning to lead a group. It's amazing seeing the impact firsthand! The conversations this time around felt even more meaningful. And maybe it's because of the impact our discussions were leading into or because of the inspiration that was in the air, or maybe it was because I was experiencing first-hand the growth of this beautiful program.

We get opportunities to grow everyday. In every aspect of life. And as this organization changed and improved, I felt as if so did I. I'm thankful to have grown so much and become the person I am today because of Wonderfolk!


*Emily Rangel*  
*Wonderfolk Alumni*





## **OUR GOLDEN THREAD**

The common theme that weaves through our three pillars is providing our students access to spaces and experiences otherwise not accessible. Through this we strive to dismantle societal and structural barriers towards opportunity and a more equitable community for all.





## **UNITY THROUGH ARTS**

Art is a way of expressing the times, needs of community, and voices of individuals. Through public art projects with community members, our fellows share power and perspectives through what they create. Projects in this sector include developing murals, digital magazine publication, community art exhibits and documentary film. Partners include Color Outside the Lines, Metro East Media, Salomé Souag, and diverse local artists.

## **OUR NATUREHOOD**

A relationship with the natural world and access to clean air, clean water and green spaces is essential for all communities. These community projects range from habitat restoration, to park clean ups and community gardening. Our partners include Oregon Wild, Forest Park Conservancy, and Jacobsen Salt Co.

## **GLOBAL LEADERSHIP**

International opportunities for service-learning trips abroad allow our youth to put their social-advocacy leadership model into action, all while learning language and absorbing new cultures. Our youth travel to collaborate with community advocates and stakeholders across the world to build projects for lasting community impact. We partner with Global Works Travel, PBC, to spearhead these projects.



**UNITY  
THROUGH  
ARTS**



We partnered with local muralist, Salomé Souag, in creating a mural focused on the importance of community and healing - based on student's lived experience with these topics. We had 2 prep sessions where colors, sketches and ideas were solidified and started painting the first week of September. Mural located on: 6511 N Interstate Ave, Portland, OR 97217.

We also partnered with local artist, Tristan "TK" Irving, in creating portraits that were showcased during our fundraising event. Our students enjoyed learning about Tristan and incorporating his style in their own portraits.



# OUR NATUREHOOD



Our Naturehood program partnership with Oregon Wild explored forest ecosystems and the importance of the climate, water, wildlife, and more. We explored the ecology of old-growth forests and how fire plays an important role in these ecosystems. We discussed the vital role these forests play as a solution to climate change. We also wrote postcards to our senators encouraging them to protect these areas, and the positive implications it would have for mitigating climate change

Our students also participated in a workshop with Jacobsen Salt Co.'s beekeeping project, getting up close and personal with hives and learning about bee ecology, social systems, and why bees are fundamental for a healthy planet and the food we eat. We followed this up with a honey extraction workshop at the end of the summer to extract the leftover honey that the bees didn't use from the same hives' honeycomb.

A young woman with long, dark, wavy hair is smiling warmly at the camera. She is wearing a light-colored, possibly lime green, sleeveless top. In the background, several other people are visible but out of focus, including a man in a grey cap and another person in a dark shirt. The setting appears to be outdoors with green foliage in the background.

**GLOBAL  
LEADERSHIP**



Our Wonderfolk students took on Costa Rica!

We got to experience first hand the process of making cheese, and heard the inspiring and heartwarming history of Crisley's Farm. Building community at El Futuro came naturally to our fellows, where they painted a protective layer onto exposed metal and made concrete to expand a fence. At the Asis Rehabilitation Center our students learned about the importance of wildlife conservation. They saw spider monkey's, native pigs, macaws, toucans, and even poison dart frogs! Hard work, laughter and group debriefs fueled our experience. These are the memories that our students brought back home, experiences that will help shape their future and their community. Read more about the trip in our students words here:

<https://www.globalworkstravel.com/blog/global-works-community-fund-tico-times-2022/>





# WORDS FROM OUR STUDENTS

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*"The projects we've done with Wonderfolk show me that I have a voice in this community and can speak up. Wonderfolk has helped me amplify my voice and learn to be more of an activist."*

*"Being on the alumni board has pushed me out of my comfort zone and helped me find my voice. Through this experience, I've been granted another step toward fulfilling personal and professional goals. Wonderfolk left me empowered, confident and curious."*

*"The experiences, dialogues, and work I've done with Wonderfolk have immensely contributed to my confidence academically and professionally."*

*"Through Wonderfolk, I learned the heart of what being a changemaker means."*

*"An amazing program with supportive leaders and mentors. This program bridges the opportunity gap. It's reassuring to know there are organizations that give students like me these opportunities."*

*"This program has helped me find my individuality along with my independence and gain wisdom. These things will all help me in the future in the sense that they are skills I can use in real life situations."*

*"Through Wonderfolk, I gained so much! Wonderfolk has helped me grow as an individual and has pushed me to expand my leadership and empowerment skills and visualize/create what I want to see in the world."*



THANK





YOU!







**Wonderfolk**  
*Board of Directors*

<b>Name</b>	<b>Position</b>	<b>Affiliation</b>
Ethan Thrower	Board Chair	School social Worker, Open School East
Faith E. Briggs	Vice Chair	Documentary Filmmaker, Creative + Impact Producer
Chloe Barber-Smith	Secretary	Enrollment Director, Global Works
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Renzo Meza	Member	Outreach Manager, Oregon State Treasury

*(revised Dec 2022)*