

**GRANT AGREEMENT NO.**

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”) and SW Somali Community (or “GRANTEE”) in an amount not to exceed \$61,839 to support the “Empowering East African Immigrant and Refugee Youths in East Portland through Digital Inclusion and Cultural Storytelling” project.

**RECITALS:**

1. GRANTEE submitted a grant application for the FY 2023-24 Community Technology Grants Program competitive grants process and following COMMISSION review, was recommended for funding.
2. The COMMISSION now desires to award a grant to GRANTEE in an amount not to exceed \$61,839.

**THEREFORE**, in consideration of the mutual promises and covenants contained herein, the parties agree as follows:

**ARTICLE I – SCOPE OF WORK/OUTCOME MEASURES**

GRANTEE agrees to implement the “Empowering East African Immigrant and Refugee Youths in East Portland through Digital Inclusion and Cultural Storytelling” project as described in ATTACHMENT A: Scope of Work/Grant Application, which by this reference are incorporated herein and made a part hereof. GRANTEE shall not use the Grant funds for any purposes other than those set forth in Attachment A.

**ARTICLE II – AGREEMENT PERIOD**

This Agreement becomes effective on June 1, 2024, 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, 2026, unless extended or earlier terminated under the terms of this Agreement.

**ARTICLE III – SPECIFIC CONDITIONS OF THE GRANT**

- A. 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.

- B. 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 for six (6) years after COMMISSION makes final grant payment, GRANTEE has made final report, or the termination date of this Agreement, whichever is later. GRANTEE shall provide COMMISSION prompt access to these records upon request and permit copying as COMMISSION may require.

- C. COMMISSION Grant Manager: COMMISSION hereby appoints Rana DeBey to act as its Project Manager with regard to this Agreement. COMMISSION may, from time to time, designate another person to act as the Commission Project Manager and will inform GRANTEE in writing of any change in Project Manager.

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)

- D. GRANTEE Project Manager: GRANTEE hereby appoints Jamal Abdi to act as its Project Manager regarding this Agreement. GRANTEE may, from time to time, designate another person to act as the GRANTEE Project Manager and will inform COMMISSION in writing of any change in Project Manager.

Attn: Jamal Abdi  
Office/Operational Manager  
C/o Southwest Somali Community  
11717 NE Glisan St  
Portland, OR 97220  
Email: [swsomalicommunityor@gmail.com](mailto:swsomalicommunityor@gmail.com)

- E. Payment: The COMMISSION Project Manager is authorized to approve work, billings, and invoices submitted pursuant to this grant and to carry out all other COMMISSION actions referred to herein in accordance with this Agreement.
- F. Reports: GRANTEE shall submit Interim Status Reports and a Final Status Report (collectively referred to as ‘Report(s)’) to the Project Manager using the COMMISSION’s online grants management system. The Reports shall include both programmatic and financial information as established by the COMMISSION. For a Report to be acceptable to the Project Manager, the GRANTEE shall document and clearly describe the progress of the grant scope in accordance with the reporting schedule defined below.

Interim Status Reporting periods are June 1, 2024 through November 30, 2024;

December 1, 2024 through April 30, 2025; May 1, 2025 through November 30, 2025; December 1, 2025 through April 30, 2026. 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 30, 2026.

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.

- G. 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.

#### **ARTICLE IV -- PAYMENTS**

- A. The amount of this grant award is \$61,839. Upon submission of an invoice from GRANTEE, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the \$61,839, as specified in the invoice, within thirty (30) days after receipt of the invoice.
- B. GRANTEE shall submit the invoice online through the COMMISSION's online grants management system using the status report module, and 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.
- C. 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 COMMISSION'S Grant Manager to modify the program or the budget.

- D. If for any reason GRANTEE receives a grant payment under this Grant Agreement and does not use grant funds, provide required services or take any actions required by the Grant Agreement the COMMISSION may, at its option terminate, reduce or suspend any grant funds that have not been paid and may, at its option, require GRANTEE to immediately refund to the COMMISSION the amount improperly expended or received by GRANTEE.
- E. Grant payments under this Agreement may be used only to provide the services or take the actions listed previously in this Grant Agreement and shall not be used for any other purpose.
- F. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, the COMMISSION's payment of funds under this grant may be terminated, suspended or reduced.
- G. The majority of expenditures (a minimum of 90%) made from Grant funds for Grant project capital costs must be made at least sixty (60) days prior to the expiration of this Agreement.
- H. 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.
- I. GRANTEE will keep vendor receipts and evidence of payment for materials and services and time records and evidence of payment for program wages, salaries, and benefits, and GRANTEE services. All such receipts and evidence of payments will promptly be made available to the Grant Manager or other designated persons, upon request. At a minimum, such records shall be made available and will be reviewed as part of the annual monitoring process.
- J. Prevailing wages. State of Oregon, Bureau of Labor and Industries (BOLI) wage rates are required for certain contracts that total \$50,000 and above. If GRANTEE's project is subject to the prevailing wage requirements, GRANTEE will comply with the prevailing wage requirements of ORS 279C.800 through 279C.870 and any other applicable prevailing wage requirements contained in ORS 279C, Oregon administrative rules, or Commission code.
- K. Prevailing wage indemnity. GRANTEE AGREES TO INDEMNIFY, DEFEND, AND HOLD HARMLESS COMMISSION, ITS EMPLOYEES, OFFICERS, AND AGENTS, FROM AND AGAINST ANY CLAIM, SUIT, OR ACTION, INCLUDING ADMINISTRATIVE ACTIONS, THAT ARISE OUT OF GRANTEE'S FAILURE TO COMPLY WITH ORS 279C.800 TO 279C.870 AND ANY APPLICABLE ADMINISTRATIVE RULES OR POLICIES.

## **ARTICLE V -- GENERAL GRANT PROVISIONS**

- A. Cause for Termination; Cure. It shall be a material breach and cause for termination of this Agreement if GRANTEE uses grant funds outside of the

scope of this Agreement, or if GRANTEE fails to comply with any other term or condition or to perform any obligations under this Agreement within thirty (30) days after written notice from COMMISSION. If the breach is of such nature that it cannot be completely remedied within the thirty (30) day cure period, GRANTEE shall commence cure within the thirty (30) days, notify COMMISSION of GRANTEE's steps for cure and estimated time table for full correction and compliance, proceed with diligence and good faith to correct any failure or noncompliance, and obtain written consent from COMMISSION for a reasonable extension of the cure period.

- B. No Payment or Further Services Authorized During Cure Period. During the cure period, COMMISSION is under no obligation to continue providing additional grant funds notwithstanding any payment schedule indicated in this Agreement. GRANTEE shall not perform services or take actions that would require COMMISSION to pay additional grant funds to GRANTEE. GRANTEE shall not spend unused grant funds and such unused funds shall be deemed held in trust for COMMISSION. GRANTEE shall be solely responsible for any expenses associated with cure of its noncompliance or failure to perform.
- C. Termination for Cause. Termination for cause based on GRANTEE's misuse of grant funds shall be effective upon notice of termination. Termination for cause based on failure to comply or perform other obligations shall be effective at the end of the 30-day period unless a written extension of cure period is granted by COMMISSION. GRANTEE shall return all grant funds that had not been expended as of the date of the termination notice. All finished or unfinished documents, data, studies, and reports prepared by GRANTEE under this Agreement shall, at the option of COMMISSION, become the property of COMMISSION; and GRANTEE may be entitled to receive just and equitable compensation for any satisfactory work completed on such documents up until the time of notice of termination, in a sum not to exceed the grant funds already expended.
- D. Penalty for Termination for Cause. If this Agreement is terminated for cause, COMMISSION, at its sole discretion, may seek repayment of any or all grant funds tendered under this Agreement, and decline to approve or award future grant funding requests to GRANTEE.
- E. Termination by Agreement or for Convenience of Commission. COMMISSION and GRANTEE may terminate this Agreement at any time by mutual written agreement. Alternatively, COMMISSION may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion. If the Agreement is terminated as provided in this paragraph, GRANTEE shall return any grant funds that would have been used to provide services after the effective date of termination. Unless the Parties agree otherwise, GRANTEE shall finish any work and services covered by any grant funds already paid and shall not commence any new work or services which would require payment from any unused grant funds.
- F. Changes in Anticipated Services. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, COMMISSION's payment of grant funds may be terminated, suspended or reduced. GRANTEE shall immediately refund to COMMISSION any unexpended grant funds received by GRANTEE.

- G. Amendment. The Grant Manager is authorized to execute amendments to the scope of the services or the terms and conditions of this Agreement, provided the changes do not increase COMMISSION's financial risk. Increases to the grant amount must be approved by the COMMISSION unless the COMMISSION delegated authority to amend the grant amount authorizing this Agreement. Amendments to this Agreement, including any increase or decrease in the grant amount, must be in writing and executed by the authorized representatives of the Parties and approved to form by the COMMISSION's Attorney.
- H. Non-discrimination; Civil Rights. In carrying out activities under this Agreement, GRANTEE shall not discriminate against any employee or applicant for employment because of race, color, religion, sex, age, handicap, familial status, sexual orientation or national origin. 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, sex, age, handicap, familial status, sexual orientation or national origin. Actions 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 post in conspicuous places, available to employees and applicants for employment, notices, which state that all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, or national origin. GRANTEE shall incorporate the foregoing requirements of this section in all other agreements for work funded under this Agreement, except agreements governed by Section 204 of Executive Order 11246.

- I. Audit. COMMISSION, either directly or through a designated representative, may conduct financial or performance audit of the billings and services under this Agreement or GRANTEE records at any time during this Agreement and during the six (6) year period established above in Article III.B. As applicable, audits will be conducted in accordance with generally accepted auditing standards as promulgated in *Government Auditing Standards* by the Comptroller General of the United States General Accounting Office. If an audit discloses that payments to GRANTEE exceeded the amount to which GRANTEE was entitled, then GRANTEE shall repay the amount of the excess to COMMISSION.

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.

- J. Indemnification. GRANTEE shall hold harmless, defend, and indemnify 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.
- K. Grantee's Contractor; Non-Assignment. If GRANTEE utilizes contractors to complete its work under this Agreement, in whole or in part, GRANTEE shall require any of its contractors to agree, as to the portion contracted, to fulfill all obligations of the Agreement as specified in this Agreement. However, GRANTEE shall remain obligated for full performance hereunder, and COMMISSION shall incur no obligation other than its obligations to GRANTEE hereunder. This Agreement shall not be assigned or transferred in whole or in part or any right or obligation hereunder, without prior written approval of COMMISSION.
- L. Independent Contractor Status. GRANTEE, and its contractors and employees are not employees of COMMISSION and are not eligible for any benefits through COMMISSION, including without limitation, federal social security, health benefits, workers' compensation, unemployment compensation, and retirement benefits. GRANTEE will be responsible for any federal, state, or local taxes and fees applicable to payments hereunder.
- M. Oregon Laws and Forum. This Agreement shall be construed according to the laws of the State of Oregon without regard to its provisions regarding conflicts of law. Any litigation between COMMISSION and GRANTEE arising under this Agreement or out of work performed under this Agreement shall occur in Multnomah County court having jurisdiction thereof, and if in the federal courts, in the United States District Court for the State of Oregon.
- N. Compliance with Law. GRANTEE and all persons performing work under this Agreement shall comply with all applicable federal, state, and local laws and regulations, including reporting to and payment of all applicable federal, state and local taxes and filing of business license. If GRANTEE is a 501(c)(3) organization, GRANTEE shall maintain its nonprofit and tax-exempt status during this Agreement.
- O. 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.
- P. No Other Obligations: 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.
- Q. Merger. This Agreement contains the entire agreement between COMMISSION and GRANTEE and supersedes all prior written or oral discussions or agreements.

There are no oral or written understandings that vary or supplement the conditions of this Agreement that are not contained herein.

- R. Third Party Beneficiaries. There are no third-party beneficiaries to this Agreement and may only be enforced by the Parties.
- S. Electronic Transaction; Counterparts. The Parties agree that they may conduct this transaction, including any amendments, by electronic means, including the use of electronic signatures. This Agreement, and any amendment, may be executed in any number of counterparts, each of which shall be deemed an original, but all of which together shall constitute a single instrument.
- T. NOTICE: Notices to Grantee under this Grant Agreement shall be sent to GRANTEE at the following address:

Attn: Jamal Abdi  
Office/Operational Manager  
C/o Southwest Somali Community  
11717 NE Glisan St  
Portland, OR 97220  
Email: [swsomalicommunityor@gmail.com](mailto:swsomalicommunityor@gmail.com)

NOTICE: Notices to Grantor under this Grant Agreement shall be sent to COMMISSION at the following address:

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)

**SIGNATURES:**

**COMMISSION**

**GRANTEE**

\_\_\_\_\_  
Name: Julia DeGraw  
Title: Chair,  
Mt. Hood Cable  
Regulatory Commission  
(MHCRC)

\_\_\_\_\_  
Name: Jamal Abdi  
Title: Office/Operations Manager  
Southwest Somali Community

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

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

**APPROVED AS TO FORM:**

\_\_\_\_\_  
Commission Attorney,  
Mt. Hood Cable Regulatory  
Commission (MHCRC)

# 25394 - Empowering East African Immigrant and Refugee Youths in East Portland through Digital Inclusion and Cultural Storytelling

## Application Details

**Funding Opportunity:** 25009-2024 Community Technology Grants  
**Funding Opportunity Due Date:** Jun 30, 2024 8:09 AM  
**Program Area:** Community Technology Grants  
**Status:** Submitted  
**Stage:** Final Application

**Initial Submit Date:** Apr 4, 2024 5:08 PM  
**Initially Submitted By:** Jamal Abdi  
**Last Submit Date:**  
**Last Submitted By:**

## Contact Information

### Primary Contact Information

**Active User\*:** Yes  
**Type:** External User  
**Name:** Salutation Jamal Adan Abdi  
First Name Middle Name Last Name  
**Title:** Office manager and bookkeeper  
**Email\*:** [swsomalicommunityor@gmail.com](mailto:swsomalicommunityor@gmail.com)  
**Phone\*:** (503) 207-6993 1001  
Phone Ext.  
###-###-####  
**Fax:** ###-###-####

### Organization Information

**Status\*:** Approved  
**Organization Name\*:** Southwest Somali Community  
**Organization Type\*:** Non-Profit Entity  
**Tax Id:**  
**Organization Website:** <http://www.sowesco.org>  
**Address\*:** 11717 NE Glisan St  
  
Portland Oregon 97220  
City State/Province Postal Code/Zip

**Phone\*:** (503) 261-3080 Ext. ### ##-####  
**Fax:** ### ##-####

## FY21-22 Final Application Project Narrative

### **Project Narrative**

**Total Grant Funds:** \$60,387.00  
**Total Match Funds:** \$60,387.00  
**Total Funds:** \$120,774.00  
**Proposed Technology:** Video production equipment  
**Public Benefit Area:** Improving Community Involvement  
**Select which jurisdiction(s) your project will serve:** Portland  
**Please select the size of your organization's total operating budget:** Less Than \$500,000

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.

#### **Project Purpose:**

The proposed project's aim and purpose is to bridge the digital divide, specifically with regard to media production skills, in East Portland by providing technology resources around media production to underserved communities with a special focus on immigrants and refugee youth from East African Countries. The project seeks to reduce disparities in access to technology and digital media skills, ultimately promoting equity and equal opportunities within the community. The East African Community in Portland has limited access to media creation technology, which in turn limits their ability to tell their own stories and share their unique experiences. Technology for video production and storytelling, including video cameras, editing software, and multimedia equipment, will enable participants to create and share video content. The video content will focus on capturing and sharing the stories, culture, and experiences of the immigrant and refugee youth from East African Countries living in East Portland. Participants trained in our workshops will gain the technical skills and confidence to tell their stories in the digital age.

Through this project we intend to serve 300 youth, ages 10-17, and 40 adults for a total of 340 individuals served over 2 years. This will be achieved through a variety of Saturday workshops during the school year and 4-6 summer camps. Total we will hold 15 workshops during the school year and 4-6 summer camps. In order to conduct these workshops SW Somali Community Staff and Volunteers will receive initial training via their partner, MetroEast Community Media, then conduct the training themselves.

We will attract our community of interest via multiple outreach methods, including word of mouth, flyers, social media and community partners; including Northwest Somali Community Organization, Center for African Immigrant and Refugee Organization, and Somali Service Center. Our strongest recruitment method is via our existing beneficiary community at SW Somali Community Organization, which exceeds 300 people.

Through these workshops and training, we intend to produce 40-60 short films (2-10 minutes each). We will also create 4-8 longer shows (10-30 minutes) that showcase the East African Community in the greater Portland area. The content of the films will be centered on telling the stories of East African community members, but we will have flexibility on the topics. Some of these films might be documentary style, or a narrative film. Others may be films about cultural events. We will submit the final films to our partner, MetroEast Community Media for playback on local cable channels. We also intend to leverage this media to increase our visibility in social media and online streaming platforms. The content created will be representative of the collective voice of many East African community members in the Portland area, and further our mission of uplifting and inspiring the Somali and East African communities in Oregon. This content will be an outlet for youth and adults in the East African community of Portland to tell their own stories and stay better connected within our community. It also helps the Greater Portland community know and understand us better.

(This field has a character limit of 11,000)

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.

**Measurable Project Outcomes:**

- Deliver media classes and workshops to 340 East African youth and adults through weekend and summer programming
- A higher percentage of immigrants and refugees youth will possess media production skills, allowing them to engage with technology confidently and effectively.
- Immigrants and refugees youth will be better prepared for employment in the digital age, resulting in an increased number of individuals securing jobs and career advancement.
- The production and sharing of video content by participating immigrants and refugees youth from East African Countries will promote cultural empowerment, fostering a sense of pride and unity within the immigrants and refugees community from East African Countries and increasing cultural understanding among the wider East Portland population.

(This field has a character limit of 1500)

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.

**Evaluation Plan:**

The project will focus on creating opportunities for young Somali youth to develop skills and confidence in video production, while also amplifying their voices and perspective. We will ensure that project materials, communications, and workshops are culturally sensitive and inclusive, respecting the diversity of the immigrants and refugees community from East African Countries and we will translate materials into relevant languages and provide interpreters as needed to accommodate language barriers. Our technology center and workshops will be physically accessible to all, including individuals with disabilities. We have developed a digital literacy and job readiness curriculum that is culturally relevant and sensitive to the needs and experiences of immigrant and refugee youth. We see the media training

that we will be conducting with youth as a compliment, or extension of this training, as being able to use media technology is a vital skill in the digital age. We will organize cultural events within the project implementation period to celebrate the East African heritage and contributions to East Portland. We have established mechanisms for the participants and community members to report any concerns related to discrimination or bias within the project, with clear procedures for addressing such issues.

In order to measure and track our outcomes, we will:

- Collect attendance numbers, demographics from our workshops and camps
  
- Collect information on participants' learning and future interest in the technology taught in their respective workshops, as well as gauge the relevance of the technology in participants lives
  
- Review final student projects for production quality
  
- Calculate number of films and hours of content generated for cables channels
  
- Collect viewership numbers from online video platforms and social media

(This field has a character limit of 2500)

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.

**Project Partners:**

MetroEast Community Media

MetroEast will be providing initial training on our media equipment with SW Somali Community staff and mentors, which will cover video production including: camera operation, lighting, sound, editing, and other integral film concepts. They will provide guidance on what equipment to purchase and how to manage our fleet of iPads and laptops through fleet management software. In addition, they will provide technical support as needed throughout the course of our project. They have a ready-made curriculum that we can adapt to our instructional needs. MetroEast will also be receiving our final films for playback on local cable channels.

Northwest Somali Community Organization, Center for African Immigrant and Refugee Organization, and Somali Service Center

We have already partnered with these organizations in previous grants and have excellent relationships with them. They will help us with community outreach to attract participants for our workshops and camps.

(This field has a character limit of 3000)

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

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.

### Technical Design:

Our media education program is designed to provide youth and adults with the vital media creation skills necessary to broadcast their voice in the digital age. We will be purchasing a fleet of iPads outfitted for video production to teach basic video production, lighting, sound capturing techniques, and editing. From an accessibility standpoint, iPads are a very easy entry point to media production, as they closely mimic smartphones and many of our community members are already familiar with this type of user interface and technology. We also purchasing more professional camera equipment, such as DSLR cameras and Apple laptops to offer the opportunity for a more professionally geared film production experience. We also will be purchasing supplies and equipment to outfit one of the rooms and our SW Somali Community location as a small studio space with LED lighting, professional microphones and sound abatement. Below is high high level overview of the equipment we will purchasing:

- A fleet of 8-11 iPads, outfitted for filmmaking, for Introductory Media Classes
- 1-2 DSLR Cameras with for Professional Media Classes
- Wireless Microphones for use with both iPads and DSLR Cameras
- LED Lights for creating 3 point lighting and studio lighting setups
- 1-2 Apple Macbook Pro Laptops for teaching Professional Editing software
- Sound Abatement, Green Screen and other materials for outfitting a small studio space

(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):** 06/22/2024

**Proposed End Date (month/year):** 07/30/2026

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

### **Implementation Plan:**

#### **Summer 2024**

- Purchase Equipment and Optimize for Media Classes
  
- Initial Training on Equipment and Software with MetroEast Community Media
  
- Create Curriculum for Media Workshops and Classes
  
- Work with Community Partners to Attract Workshop Participants

#### **Fall 2024**

- Initial Round of Weekend Media Classes
  
- Work with Community Partners to Attract Workshop Participants
  
- Collect Workshop Feedback

Winter 2025

- Begin training for Community Technology Ambassadors
- Develop curriculum and materials for workshops and seminars.

### **Spring 2025**

- Conduct Video production workshops and seminars.1
- Conduct Video production workshops and seminars.2
- Deliver final videos to MetroEast for Cable Channel Playback, Distribute via online streaming and social media.

### **Summer 2025**

- Summer Camp focusing on Video Production 1
- Summer Camp focusing on Video Production 2
- Deliver final videos to MetroEast for Cable Channel Playback, Distribute via online streaming and social media.

### **Fall 2025**

- Schedule sessions focusing on community Technology Education Group 1
- Schedule sessions focusing on community Technology Education Group 2

- Deliver final videos to MetroEast for Cable Channel Playback, Distribute via online streaming and social media.

### **Winter 2026**

- Video Production Workshop 1
- Video Production Workshop 2
- Deliver final videos to MetroEast for Cable Channel Playback, Distribute via online streaming and social media.

### **Spring 2026**

- Spring Break Video Camp
- Studio equipment training
- Deliver final videos to MetroEast for Cable Channel Playback, Distribute via online streaming and social media.

### **Summer 2026**

- Community Screening to showcase the project
- Finalize all project documentation including outcomes, financial report, and impact assessment.

Over the course of this two year project, we will enhance the current educational opportunities and extend to serve additional residents in need of digital access via video creation. The project will ensure that project materials, communications, and workshops are culturally sensitive and inclusive, respecting the diversity of the immigrant and refugee community from East African Countries and we will translate materials into relevant languages and provide interpreters as needed to accommodate language barriers. Our technology center and workshops will be physically accessible to all, including individuals with disabilities. We will organize cultural events within the project implementation period to celebrate the East African heritage and contributions to East Portland. We have established mechanisms for the participants and community members to report any concerns related to discrimination or bias within the project, with clear procedures for addressing such issues. The project will provide technology resources and media education and training. The project will empower immigrants and refugee youth with essential media skills, reducing the digital divide and ensuring equitable access to telling their stories via film. Video content created by the participating immigrants and refugee youth will help foster cultural understanding and celebrate the rich diversity of the immigrant and refugee community from East African Countries.

(This field has a character limit of 3000)

## Supplemental Material Attachments

Description	File Name	Type	Size	Upload Date
Budget	<a href="#">MHCRC Equipment and Training Budget for SW Somali Community 1.xlsx</a>	xlsx	100 KB	04/02/2024 03:38 PM
List of Board Members.	<a href="#">SW Board Members.pdf</a>	pdf	510 KB	02/02/2024 02:18 PM

## FY20-21 Application Budget Correct

### **Budget Narrative**

#### **Budget Narrative:**

As outlined in our attached budget and the overview below, the majority of MHCRC Grant Money will be used to purchase equipment including iPads, professional cameras, microphones, laptops, software, and studio construction materials. The Grant Funds will also cover initial training costs for staff and contractors to train them, as well as a portion of our overhead expense.

The SW Somali Community match will comprise a majority of in-kind matches via SW Somali Community Staff time, volunteer time and partner in-kind match. Our match will also come from travel expenses incurred over the course of the project as well as food and supplies during our training and events. The match will also include a portion of our overhead expense. . Outlined below are the match details

Staff Match (\$32,579.00)

Community engagement Coordinator/Project Coordinator: Abdifatah Abdurahman, will manage the overall day to day activities of the grant project: securing agreements with contractors and project partners, scheduling, recordkeeping, accounting, making site visits and providing internal reports on project activities, and ensuring video distribution via the community channels. The Coordinator will work 20.83% of the time for 24 months. Based on an annual salary of \$48,000, the cost to the project will be \$20,000.

Operational Manager: Jamal Abdi, our operational manager will be responsible for purchasing and managing equipment, as well as assistance with teaching

workshops. The Operational Manager will work 9.68% of the time for 24 months. Based on an annual salary of \$65,000, the cost to the project will be \$12579.

Volunteer Match (\$10,000)

Volunteer time, billed at \$31.80 per hour, will be contributed via project support including training assistance, equipment and software maintenance, marketing, and other project-related activities.

Partner Match (\$4,000)

Partners will assist us with community outreach to attract participants for our workshops and camps.

Food and Supplies Match (\$6,000)

The food and supplies match will come from our expenses for food during training and project related events and any supplies (props, costumes, art supplies, office supplies, etc.) incurred over the course of the project.

Travel Match (\$3,260)

Mileage, gas, and vehicle expenses over the course of the project.

Overhead Match (\$6,000)

The Overhead match will be a portion of SW Somali Community's overhead expense over the course of the project.

Equipment

\$14,939 for 11 media-outfitted iPad Pros to train youth and adults in video production.

\$13,016 for Professional DSLR Camera Setups with lights and microphones

\$14,548 laptops with editing and media software

\$2,076 Studio Outfitting including microphones, audio recorder, green screen

Construction

\$1,260 Construction costs for Studio Outfitting Including Sound Dampening Panels and other Acoustic Modifications, Drywall, Paint, Carpeting

Training

\$10,000 training the program coordinator on how to use this equipment.

Overhead

\$6,000 Overhead (a portion of SW Somali Center overhead expense)

Total: \$61,839.00

SW Somali Community Match

Personnel

\$46,579.00 (SW Somali Center Employee Time, Partner Matches, Volunteer Time)

Travel

\$3260 (Travel to and from sites)

Miscellaneous

\$6000 (food, supplies)

Overhead

\$6000 (a portion of SW Somali Center overhead expense)

Total Match: \$61,839.00

**Line Item Budget**

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$46,579.00	\$46,579.00
Education and Training	\$10,000.00	\$0.00	\$10,000.00
Travel	\$0.00	\$3,260.00	\$3,260.00
Contractual	\$0.00	\$0.00	\$0.00
Equipment	\$44,579.00	\$0.00	\$44,579.00
Infrastructure/Facilities Construction	\$1,260.00	\$0.00	\$1,260.00
Miscellaneous	\$0.00	\$6,000.00	\$6,000.00
Overhead	\$6,000.00	\$6,000.00	\$12,000.00
<b>Total</b>	<b>\$61,839.00</b>	<b>\$61,839.00</b>	<b>\$123,678.00</b>

**Signature Page**

**Final Application Signature**

**Signature of Duly Authorized Representative\*:**

Jamal Abdi

**Date\*:**

02/02/2024

**Title\*:**

President

**Phone\*:**

503-207-6993

**E-mail\*:**

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

# Southwest Somali Community

## Board Members

Hassan Adam, Board Chair

Nimo Noor, Board Vice Chair

.....

Mohamed Hilowle, Board Finance Officer

Abdisalam Ali, Member

.....

Abdifatah Abdurahman, Executive & Board Assistant

503 – 737 - 4833

[aabdurahman@swoeco.org](mailto:aabdurahman@swoeco.org)

.....

### **Policy Definition**

Board policies are approved statements that set forth parameters and frameworks within which the CEO and his/her staff can perform their assigned duties with positive direction. They describe what is wanted in an area of responsibility. The Board sets policy.

### **Administrative Regulation Definition**

Administrative regulations are detailed directions developed by the Chief executive officer to carry out the Board policy. They describe how, by whom, where, and when things are to be done. The Chief executive officer determines Administrative Regulations.

MHCRC Equipment and Training Budget for SW Somali Community				
Description	EQUIPMENT			
	Vendor	Quantity	Unit	Cost
<b>iPad Video Setup</b>				
iPad Pro (11 inch, 256 GB)	Apple	11	\$1,000.00	\$11,000.00
iPad Pro Case	MelaMount	11	\$60.00	\$660.00
iPad Pro Bag	Amazon	11	\$30.00	\$330.00
iPad Pro Screen Cover	Amazon	8	\$11.00	\$88.00
Extra Chargers for iPads	Amazon	2	\$15.00	\$30.00
Extra Cords for iPad Chargers	Amazon	2	\$20.00	\$40.00
Ulanzi Rechargeable RGB Light	B&H	12	\$30.00	\$360.00
USB C Mic	B&H	12	\$60.00	\$720.00
Wireless Mic Setup	B&H	1	\$500.00	\$500.00
Wireless Mic Mount for Ipad	B&H	1	\$15.00	\$15.00
Joby Compact Action Tripod	Amazon	11	\$100.00	\$1,100.00
Extra Release Plates	Amazon	4	\$24.00	\$96.00
				SubTotal
				\$14,939.00
<b>DSLR Video Setup</b>				
Panasonic S5 II Camera Kit (includes 20-60mm	B&H	2	\$2,150.00	\$4,300.00
70- 300 mm lens	B&H	2	\$1,000.00	\$2,000.00
67 mm UV Filter	B&H	4	\$27.00	\$108.00
Batteries for Cameras	B&H	4	\$70.00	\$280.00
Battery Charger	B&H	2	\$90.00	\$180.00
Backpack	B&H	2	\$230.00	\$460.00
Manfrotto Tripod legs , and head	B&H	2	\$560.00	\$1,120.00
Tripod Bags	B&H	2	\$35.00	\$70.00
Wireless Mic Setup	B&H	2	\$500.00	\$1,000.00
Wireless Mic Charger	Amazon	2	\$14.00	\$28.00
SD Cards	B&H	4	\$40.00	\$160.00
LED Lights	B&H	2	\$1,000.00	\$2,000.00
Batteries for Lights	B&H	12	\$80.00	\$960.00
Charging Cradle for Light Batteries	B&H	3	\$50.00	\$150.00
Reflective Discs	B&H	2	\$100.00	\$200.00
				SubTotal
				\$13,016.00
<b>Laptop Setup</b>				
MacBook Pro Laptop (14-Core CPU	Apple	3	\$3,500.00	\$10,500.00
30-Core GPU				
38GB Unified Memory				
1TB SSD Storage)				
Apple Care	Apple	3	\$400.00	\$1,200.00
Case for Laptop	B&H	3	\$20.00	\$20.00
Hard Drives	B&H	2	\$164.00	\$328.00
Software	Apple, Adobe	1	\$1,500.00	\$1,500.00
Wires, Storage, Expendables	Amazon	1	\$1,000.00	\$1,000.00
				SubTotal
				\$14,548.00
<b>Studio Outfitting</b>				
Portable Green Screen	B&H	1	\$200.00	\$200.00
Zoom Audio Recorder	B&H	1	\$270.00	\$270.00
Podcast Microphone	B&H	3	\$400.00	\$1,200.00
Mic Stands	B&H	3	\$102.00	\$306.00
XLR Cables	B&H	4	\$25.00	\$100.00
				SubTotal
				\$2,076.00
<b>EQUIPMENT TOTAL</b>	\$44,579.00			
				#NAME?
<b>Contraction Costs for Studio Outfitting</b>				
Sound Panels	B&H	4	65	\$260.00
Construction Materials (Acoustic Modifications, Drywall, Paint, Carpeting )				\$1,000.00
				SubTotal
				\$1,260.00
<b>Training</b>		1	\$10,000.00	\$10,000.00
<b>Overhead</b>				\$6,000.00
<b>MHCRC GRANT FUNDS</b>				<b>\$61,839.00</b>
<b>SW Somali Community Match</b>				
Personnel				\$32,579.00
Volunteer				\$10,000.00
Partner				\$4,000.00
Miscellaneous (Food and Supplies)				\$6,000.00
Travel				\$3,260.00
Overhead				\$6,000.00
<b>SW SOMALI CENTER MATCH FUNDS</b>				<b>\$61,839.00</b>
<b>GRANT TOTAL</b>				<b>\$123,678.00</b>
<i>Staff Match Calculations</i>	%	Years	Total	
Community Engagement Coordinator	48,000	20.83%	2	20000
Operations Manager	65,000	9.68%	2	12579

**GRANT AGREEMENT NO.**

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”) and 1 World Chorus (or “GRANTEE”) in an amount not to exceed \$70,531 to support the “Big Up Music Show” project.

**RECITALS:**

1. GRANTEE submitted a grant application for the FY 2023-24 Community Technology Grants Program competitive grants process and following COMMISSION review, was recommended for funding.
2. The COMMISSION now desires to award a grant to GRANTEE in an amount not to exceed \$70,531.

**THEREFORE**, in consideration of the mutual promises and covenants contained herein, the parties agree as follows:

**ARTICLE I – SCOPE OF WORK/OUTCOME MEASURES**

GRANTEE agrees to implement the “Big Up Music Show” project as described in ATTACHMENT A: Scope of Work/Grant Application, which by this reference are incorporated herein and made a part hereof. GRANTEE shall not use the Grant funds for any purposes other than those set forth in Attachment A.

**ARTICLE II – AGREEMENT PERIOD**

This Agreement becomes effective on June 1, 2024, 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, 2026, unless extended or earlier terminated under the terms of this Agreement.

**ARTICLE III – SPECIFIC CONDITIONS OF THE GRANT**

- A. **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.

- B. **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 for six (6) years after COMMISSION makes final grant payment, GRANTEE has made final report, or the termination date of this Agreement, whichever is later. GRANTEE shall provide COMMISSION prompt access to these records upon request and permit copying as COMMISSION may require.

- C. COMMISSION Grant Manager: COMMISSION hereby appoints Rana DeBey to act as its Project Manager with regard to this Agreement. COMMISSION may, from time to time, designate another person to act as the Commission Project Manager and will inform GRANTEE in writing of any change in Project Manager.

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)

- D. GRANTEE Project Manager: GRANTEE hereby appoints Aaron Nigel Smith to act as its Project Manager regarding this Agreement. GRANTEE may, from time to time, designate another person to act as the GRANTEE Project Manager and will inform COMMISSION in writing of any change in Project Manager.

Aaron Nigel Smith  
1 World Chorus  
333 South State, #229  
Lake Oswego, OR 97034  
(323) 459-3007  
[ans@oneworldchorus.org](mailto:ans@oneworldchorus.org)

- E. Payment: The COMMISSION Project Manager is authorized to approve work, billings, and invoices submitted pursuant to this grant and to carry out all other COMMISSION actions referred to herein in accordance with this Agreement.
- F. Reports: GRANTEE shall submit Interim Status Reports and a Final Status Report (collectively referred to as ‘Report(s)’) to the Project Manager using the COMMISSION’s online grants management system. The Reports shall include both programmatic and financial information as established by the COMMISSION. For a Report to be acceptable to the Project Manager, the GRANTEE shall document and clearly describe the progress of the grant scope in accordance with the reporting schedule defined below.

Interim Status Reporting periods are June 1, 2024 through November 30, 2024; December 1, 2024 through April 30, 2025; May 1, 2025 through November 30, 2025; December 1, 2025 through April 30, 2026. 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 May 31, 2026

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.

- G. 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.

#### **ARTICLE IV -- PAYMENTS**

- A. The amount of this grant award is \$70,531. Upon submission of an invoice from GRANTEE, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the \$70,531, as specified in the invoice, within thirty (30) days after receipt of the invoice.
- B. GRANTEE shall submit the invoice online through the COMMISSION's online grants management system using the status report module, and 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.
- C. 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 COMMISSION'S Grant

Manager to modify the program or the budget.

- D. If for any reason GRANTEE receives a grant payment under this Grant Agreement and does not use grant funds, provide required services or take any actions required by the Grant Agreement the COMMISSION may, at its option terminate, reduce or suspend any grant funds that have not been paid and may, at its option, require GRANTEE to immediately refund to the COMMISSION the amount improperly expended or received by GRANTEE.
- E. Grant payments under this Agreement may be used only to provide the services or take the actions listed previously in this Grant Agreement and shall not be used for any other purpose.
- F. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, the COMMISSION's payment of funds under this grant may be terminated, suspended or reduced.
- G. The majority of expenditures (a minimum of 90%) made from Grant funds for Grant project capital costs must be made at least sixty (60) days prior to the expiration of this Agreement.
- H. 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.
- I. GRANTEE will keep vendor receipts and evidence of payment for materials and services and time records and evidence of payment for program wages, salaries, and benefits, and GRANTEE services. All such receipts and evidence of payments will promptly be made available to the Grant Manager or other designated persons, upon request. At a minimum, such records shall be made available and will be reviewed as part of the annual monitoring process.
- J. Prevailing wages. State of Oregon, Bureau of Labor and Industries (BOLI) wage rates are required for certain contracts that total \$50,000 and above. If GRANTEE's project is subject to the prevailing wage requirements, GRANTEE will comply with the prevailing wage requirements of ORS 279C.800 through 279C.870 and any other applicable prevailing wage requirements contained in ORS 279C, Oregon administrative rules, or Commission code.
- K. Prevailing wage indemnity. GRANTEE AGREES TO INDEMNIFY, DEFEND, AND HOLD HARMLESS COMMISSION, ITS EMPLOYEES, OFFICERS, AND AGENTS, FROM AND AGAINST ANY CLAIM, SUIT, OR ACTION, INCLUDING ADMINISTRATIVE ACTIONS, THAT ARISE OUT OF GRANTEE'S FAILURE TO COMPLY WITH ORS 279C.800 TO 279C.870 AND ANY APPLICABLE ADMINISTRATIVE RULES OR POLICIES.

## **ARTICLE V -- GENERAL GRANT PROVISIONS**

- A. Cause for Termination; Cure. It shall be a material breach and cause for termination of this Agreement if GRANTEE uses grant funds outside of the scope of this Agreement, or if GRANTEE fails to comply with any other term or condition or to perform any obligations under this Agreement within thirty (30)

days after written notice from COMMISSION. If the breach is of such nature that it cannot be completely remedied within the thirty (30) day cure period, GRANTEE shall commence cure within the thirty (30) days, notify COMMISSION of GRANTEE's steps for cure and estimated time table for full correction and compliance, proceed with diligence and good faith to correct any failure or noncompliance, and obtain written consent from COMMISSION for a reasonable extension of the cure period.

- B. No Payment or Further Services Authorized During Cure Period. During the cure period, COMMISSION is under no obligation to continue providing additional grant funds notwithstanding any payment schedule indicated in this Agreement. GRANTEE shall not perform services or take actions that would require COMMISSION to pay additional grant funds to GRANTEE. GRANTEE shall not spend unused grant funds and such unused funds shall be deemed held in trust for COMMISSION. GRANTEE shall be solely responsible for any expenses associated with cure of its noncompliance or failure to perform.
- C. Termination for Cause. Termination for cause based on GRANTEE's misuse of grant funds shall be effective upon notice of termination. Termination for cause based on failure to comply or perform other obligations shall be effective at the end of the 30-day period unless a written extension of cure period is granted by COMMISSION. GRANTEE shall return all grant funds that had not been expended as of the date of the termination notice. All finished or unfinished documents, data, studies, and reports prepared by GRANTEE under this Agreement shall, at the option of COMMISSION, become the property of COMMISSION; and GRANTEE may be entitled to receive just and equitable compensation for any satisfactory work completed on such documents up until the time of notice of termination, in a sum not to exceed the grant funds already expended.
- D. Penalty for Termination for Cause. If this Agreement is terminated for cause, COMMISSION, at its sole discretion, may seek repayment of any or all grant funds tendered under this Agreement, and decline to approve or award future grant funding requests to GRANTEE.
- E. Termination by Agreement or for Convenience of Commission. COMMISSION and GRANTEE may terminate this Agreement at any time by mutual written agreement. Alternatively, COMMISSION may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion. If the Agreement is terminated as provided in this paragraph, GRANTEE shall return any grant funds that would have been used to provide services after the effective date of termination. Unless the Parties agree otherwise, GRANTEE shall finish any work and services covered by any grant funds already paid and shall not commence any new work or services which would require payment from any unused grant funds.
- F. Changes in Anticipated Services. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, COMMISSION's payment of grant funds may be terminated, suspended or reduced. GRANTEE shall immediately refund to COMMISSION any unexpended grant funds received by GRANTEE.
- G. Amendment. The Grant Manager is authorized to execute amendments to the scope of the services or the terms and conditions of this Agreement, provided the

changes do not increase COMMISSION's financial risk. Increases to the grant amount must be approved by the COMMISSION unless the COMMISSION delegated authority to amend the grant amount authorizing this Agreement. Amendments to this Agreement, including any increase or decrease in the grant amount, must be in writing and executed by the authorized representatives of the Parties and approved to form by the COMMISSION's Attorney.

- H. Non-discrimination; Civil Rights. In carrying out activities under this Agreement, GRANTEE shall not discriminate against any employee or applicant for employment because of race, color, religion, sex, age, handicap, familial status, sexual orientation or national origin. 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, sex, age, handicap, familial status, sexual orientation or national origin. Actions 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 post in conspicuous places, available to employees and applicants for employment, notices, which state that all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, or national origin. GRANTEE shall incorporate the foregoing requirements of this section in all other agreements for work funded under this Agreement, except agreements governed by Section 204 of Executive Order 11246.

- I. Audit. COMMISSION, either directly or through a designated representative, may conduct financial or performance audit of the billings and services under this Agreement or GRANTEE records at any time during this Agreement and during the six (6) year period established above in Article III.B. As applicable, audits will be conducted in accordance with generally accepted auditing standards as promulgated in *Government Auditing Standards* by the Comptroller General of the United States General Accounting Office. If an audit discloses that payments to GRANTEE exceeded the amount to which GRANTEE was entitled, then GRANTEE shall repay the amount of the excess to COMMISSION.

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.

- J. Indemnification. GRANTEE shall hold harmless, defend, and indemnify 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.
- K. Grantee's Contractor; Non-Assignment. If GRANTEE utilizes contractors to complete its work under this Agreement, in whole or in part, GRANTEE shall require any of its contractors to agree, as to the portion contracted, to fulfill all obligations of the Agreement as specified in this Agreement. However, GRANTEE shall remain obligated for full performance hereunder, and COMMISSION shall incur no obligation other than its obligations to GRANTEE hereunder. This Agreement shall not be assigned or transferred in whole or in part or any right or obligation hereunder, without prior written approval of COMMISSION.
- L. Independent Contractor Status. GRANTEE, and its contractors and employees are not employees of COMMISSION and are not eligible for any benefits through COMMISSION, including without limitation, federal social security, health benefits, workers' compensation, unemployment compensation, and retirement benefits. GRANTEE will be responsible for any federal, state, or local taxes and fees applicable to payments hereunder.
- M. Oregon Laws and Forum. This Agreement shall be construed according to the laws of the State of Oregon without regard to its provisions regarding conflicts of law. Any litigation between COMMISSION and GRANTEE arising under this Agreement or out of work performed under this Agreement shall occur in Multnomah County court having jurisdiction thereof, and if in the federal courts, in the United States District Court for the State of Oregon.
- N. Compliance with Law. GRANTEE and all persons performing work under this Agreement shall comply with all applicable federal, state, and local laws and regulations, including reporting to and payment of all applicable federal, state and local taxes and filing of business license. If GRANTEE is a 501(c)(3) organization, GRANTEE shall maintain its nonprofit and tax-exempt status during this Agreement.
- O. 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.
- P. No Other Obligations: 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.
- Q. Merger. This Agreement contains the entire agreement between COMMISSION and GRANTEE and supersedes all prior written or oral discussions or agreements. There are no oral or written understandings that vary or supplement the conditions of this Agreement that are not contained herein.

- R. Third Party Beneficiaries. There are no third-party beneficiaries to this Agreement and may only be enforced by the Parties.
- S. Electronic Transaction; Counterparts. The Parties agree that they may conduct this transaction, including any amendments, by electronic means, including the use of electronic signatures. This Agreement, and any amendment, may be executed in any number of counterparts, each of which shall be deemed an original, but all of which together shall constitute a single instrument.
- T. NOTICE: Notices to Grantee under this Grant Agreement shall be sent to GRANTEE at the following address:

Aaron Nigel Smith  
1 World Chorus  
333 South State, #229  
Lake Oswego, OR 97034  
(323) 459-3007  
[ans@oneworldchorus.org](mailto:ans@oneworldchorus.org)

NOTICE: Notices to Grantor under this Grant Agreement shall be sent to COMMISSION at the following address:

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)

**SIGNATURES:**

**COMMISSION**

**GRANTEE**

\_\_\_\_\_  
Name: Julia DeGraw  
Title: Chair,  
Mt. Hood Cable  
Regulatory Commission  
(MHCRC)

\_\_\_\_\_  
Name: Aaron Nigel Smith  
Title: Executive Director  
1 World Chorus

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

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

**APPROVED AS TO FORM:**

\_\_\_\_\_  
Commission Attorney,  
Mt. Hood Cable Regulatory  
Commission (MHCRC)

# 25397 - Big Up Music Show

## Application Details

**Funding Opportunity:** 25009-2024 Community Technology Grants  
**Funding Opportunity Due Date:** Jun 30, 2024 8:09 AM  
**Program Area:** Community Technology Grants  
**Status:** Submitted  
**Stage:** Final Application

**Initial Submit Date:** Mar 23, 2024 11:44 AM  
**Initially Submitted By:** Aaron Smith  
**Last Submit Date:** Apr 3, 2024 1:55 PM  
**Last Submitted By:** Aaron Smith

## Contact Information

### Primary Contact Information

**Active User\*:** Yes  
**Type:** External User  
**Name:** Salutation Aaron Nigel Smith  
First Name Middle Name Last Name  
**Title:**  
**Email\*:** [Ans@oneworldchorus.org](mailto:Ans@oneworldchorus.org)  
**Phone\*:** (323) 459-3007 Ext.  
Phone  
###-###-####  
**Fax:** ###-###-####

### Organization Information

**Status\*:** Approved  
**Organization Name\*:** 1 World Chorus  
**Organization Type\*:** Non-Profit Entity  
**Tax Id:**  
**Organization Website:** <http://Www.1worldchorus.org>  
**Address\*:** 333 South State  
229  
  
Lake Oswego Oregon 97034  
City State/Province Postal Code/Zip  
**Phone\*:** (323) 459-3007 Ext.  
###-###-####  
**Fax:** ###-###-####

# FY21-22 Final Application Project Narrative

## Project Narrative

<b>Total Grant Funds:</b>	\$72,030.94
<b>Total Match Funds:</b>	\$80,465.00
<b>Total Funds:</b>	\$152,495.94
<b>Proposed Technology:</b>	Video production equipment
<b>Public Benefit Area:</b>	Reducing Disparities
<b>Select which jurisdiction(s) your project will serve:</b>	Gresham,Portland,Unincorporated Multnomah County
<b>Please select the size of your organization's total operating budget:</b>	Less Than \$500,000

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.

### Project Purpose:

BIPOC youth ages 10-21 are exposed to countless negative stereotypes through many of our mainstream media outlets. The Big Up Music Show counteracts this by empowering kids to create content that amplifies their voices, and stories from their unique perspectives. The name of our program derives from the Jamaican phrase "Big Up", meaning to pay respect, lift up or otherwise compliment. For some children living in Northeast Portland, in addition to the disturbing content they are viewing, they face poverty, gun violence, discrimination and gentrification as a real and constant challenge in their daily lives. These youth are overwhelmingly people of color, either Black, Hispanic, recent immigrants or refugees. The Big Up Show gives these underserved youth access to state of the art video production technology and high quality instruction as a creative outlet and after school educational opportunity. An additional benefit to participants in our program is that they are given tools for practicing self confidence, conflict resolution and respectful communication, all vital skills for contributing to a healthy community.

Since 1946 The Boys & Girls Club of Portland has created safe spaces for children to thrive. 1 World Chorus looks forward to working with Isis Finn, club director at The Blazer's Boys & Girls Club to recruit students from NE Portland and surrounding communities to participate in 2 year long program based out of their center located at 5250 NE Martin Luther King Jr Blvd. 15-20 students ages 10-18 from the King neighborhood will participate in three consecutive 10 week residencies between September 2024-September 2026. 45-60 youth from Boys & Girls Club will have the opportunity to learn audio and video productions skills in this 2-year cycle. Students meet once a week for 90-minutes. During each class participants will work in teams to write, cast, produce, and promote music videos, live performances, skits and special guest interviews. Students produce 1-3 videos during each 10-week residency.

Another strategic partner for the project is Peace Village. In the fourth and eighth class in each session, instructors from Peace Village will lead 30 minute interactive workshops designed to build empathy, connection and trust in the group.

I Am More based out of the The Soul Restoration Center in NE Portland provides cultural specific creative and career training opportunities to black teens and young adults ages 14-21. We work with their program director, Renee Mitchell to design summer internships that provide real world application for the video production skills they learn during our collaborative program. Our summer interns meet twice a week for 90 minutes in July and August to produce music videos, as well as live performance, interviews, and fun skits. Big Up Youth have filmed at Pickathon, Portland Parks, Open Signal, and will have the opportunity to film at The Patricia Reser Center for the Arts in 2024/25. We expect 60 youth will participate in our summer intern programs in this two year cycle.

Following each residency participants review all of the videos they created and determine which will be shared with Open Signal and MetroEast for broadcast on their networks. Big Up Music Show will upload no fewer than three 10-20 minute episodes to Open Signal & Metro East during the 2 year cycle.

Diversity, equity and inclusion have been firmly embedded in our culture and mission since our inception. The organization was founded by a Black man and a woman. Co-founder Aaron Nigel Smith, who is also the organization's Artistic Director, is a longtime advocate for children from historically marginalized communities and those who have suffered trauma.

We are intentional about serving under-resourced and marginalized communities. 70% of the youth we serve and 50% of our Board identify as BIPOC. Our staff, each of whom is trained in evolving DEI frameworks and practices, brings decades of combined experience working with historically marginalized youth. We recruit teaching staff from the communities in which the programs operate, to best reflect and connect with the youth we serve. All of our programming is culturally responsive and centered in the experiences and perspectives of the families we serve.

(This field has a character limit of 11,000)

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.

**Measurable Project Outcomes:**

**Measurable Project Outcomes:**

- 80% of participating youth will demonstrate basic proficiency in operating our video production package (Cameras, lights, microphones, switchers), and 20% will demonstrate basic proficiency in creating storyboards, scripts, casting, performance, and set design by the end of our time together.
- 100% of the participating youth will practice skills for collaborating, communicating, and building community through the use of technology.
- Students will produce at least 1-3 videos during each 10-Week residency.
- Big Up Music Show will upload no fewer than three 10-20 minute episodes to Open Signal & Metro East during the 2 year cycle.

(This field has a character limit of 1500)

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.

**Evaluation Plan:**

**Evaluation Plan**

We have regular check-ins with participating youth. At the beginning and end of each class, students are invited to express what is working well

for them during our sessions and where they could use more support. Our teaching artists and support staff make note of these comments and make appropriate adjustments to the program.

During the final class of each 8-10 week session, we distribute surveys to participants to gather valuable information and understanding about the overall impact of the program.

We work with an evaluation consultant to create the final surveys along with the distribution and data collection plan.

**Sample survey questions:**

1. What do you like best about this course?
2. What would you like to change about the course?
3. What technology did you enjoy using the most?
4. What ways did you discover that technology can be used to build community?
5. Can you imagine using any of this technology in your future career?
6. Did you learn at least 1 tool for peace building?
5. Do you identify as male, female or non-binary?
8. Are you comfortable identifying your race? If so, please do.

We also distribute surveys to our teaching staff to gain information and understanding about the impact of our training, the level of preparedness, along with individual and collective impact of the program.

**Sample survey questions:**

1. How well did the pre-residency training prepare you for working with the youth who showed up?
2. What technology resonated the most with the youth?
3. What would you change about the residency?
4. How engaged were the youth during your classes?

5. Did your students demonstrate increased awareness around mindfulness and peace building?

6. Do you identify as male, female or non-binary?

7. Are you comfortable identifying your race? If so, please do.

All data collected from the surveys will be digitized via google's survey software and shared in a report to our board of directors, and residency planning team. Our committee will meet to discuss data collected in the surveys in between each residency, and use the feedback to adapt the program accordingly.

(This field has a character limit of 2500)

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.

**Project Partners:**

Our main project partners for youth engagement are The Blazers Boys & Girls Clubs and The Soul Restoration Center. We also anticipate working with Portland Parks and Building Blocks 2 Success on special programs for their youth.

**The Blazers Boys & Girls Club- CONFIRMED**

Boys & Girls Clubs of Portland's mission is to empower all young people, especially those who need us most, to discover their full potential as caring, engaged, responsible community members. Center director, Isis Finn will coordinate student recruitment for the three consecutive 8-10 week Big Up Music Show residencies. She will also reserve classroom space and organize two supporting staff members from the club to assist with logistics (such as transportation and snacks) and classroom management during our sessions.

CONTACT: Isis Finn -ifinn@bgcportland.org

**Soul Restoration Center | I AM MORE-CONFIRMED**

The Soul Restoration Center is housed within the location of the former Albina Arts Center, which was established in the 1960s after Black youth advocated for a safe gathering space where they could take free creative arts, dance and music classes, taught by Black professionals. Dr. Renee Mitchell and her team will select youth to participate in our Big Up Music Show summer program run out of the historic North Portland center

CONTACT: BlackJoy@IAmMOREresilient.com

## Building Blocks 2 Success-CONFIRMED

The mission of Building Blocks 2 Success is to get ethnically and gender-diverse underrepresented youth from the Portland Metropolitan area excited about Science, Technology, Engineering, and Mathematics (STEM) through exposure and participation in STEM-related programs and activities. Through hands-on learning, BB2S' curriculum develops critical, problem-solving skills, and creative thinking skills using a series of STEM challenges that are both fun and educational. The programs teach youth a fundamental skill set through math and science, developing a life-long love and curiosity for learning. Program director Antonio Jackson will select youth and coordinate teaching space for our program.

CONTACT: Antonio Jackson – info@bb2s.org

## Portland Parks & Recreation-CONFIRMED

Portland's parks, public places, natural areas, and recreational opportunities give life and beauty to our city. These essential assets connect people to place, self, and others. Portland's residents treasure and care for this legacy, building on the past to provide for future generations. Jeremiah Sazdanoff from Portland Parks will coordinate opportunities The Big Up Music Show team to engage youth during their summer programs.

CONTACT: Jeremiah Sazdanoff - JSazdanoff  
(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)

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.

### Technical Design:

Students will learn to operate BlackMagic ATEMS switchers to develop key technical skills for managing the flow of visual elements during a live video production. Since our youth are learning to edit scenes live with the ATEMS, by the end of our culminating event, we will have a product that is almost ready to broadcast on the Open Signal and Metro East cable access channels with minimal post production work. Big Up Music Show students will also learn to operate state of the art Black Magic and Sony Cameras to capture the action of the segments created during the residency. We will use Stabilizers to steady the operation of the cameras and provide fluidity of motion in the shots. The Canon Lenses will allow our students to learn how to focus, capture wide, medium and close up shots, and practice shot composition. Lenses are a key component to any video production operation. Students have expressed interest in capturing aerial shots, so we will train students to use the Mavic Pro Drone. The Slider/Jib combo will let students explore the camera in motion. These tools allow the youth to capture footage from virtually any angle while the camera is moving.

Lighting is one of the most essential parts of production. The Lighting Kit we selected will enable us to light scenes whether outdoors, indoors, day, night and even in the rain. Students expressed an interest in adding lighting effects and colors to their productions. Our lighting package upgrade will give students a wide range of creative lighting options. Monitors allow our production team, and on camera performers to observe their work in real time. The teleprompter monitor helps cast members to remember lines while filming. Tripods hold our cameras securely in place while students film segments. C STANDS are used to hang backdrops, lights and microphones on set.

We quickly learned during our 2018-2020 sessions that we needed additional Computers for editing, student research, and for use when live streaming. We also have a need for additional Memory Cards for archiving student work. Adobe Premiere is professional editing software that we train youth to use to complete their segments.

In our 2024-26 residencies we will introduce projection mapping to the students. A team of experts from CocoFox in Hillsboro will train our youth on the new equipment. We will coordinate with American Cinema Equipment to maintain a regular equipment maintenance and upgrade schedule.

(This field has a character limit of 5000)

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### Proposed Project Start and End Date:

Projects may include timelines of up to 2 years.

**Proposed Start Date (month/year):** 6/2024

**Proposed End Date (month/year):** 6/2026

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

#### Implementation Plan:

##### Implementation Plan

<b>May – June, 2024</b>	PLANNING COMMITTEE MEETING (1 World Chorus Staff   Blazers Boys & Girls Club   Soul Restoration   Building Bridges2 Success)
<b>June – July, 2024</b>	PURCHASE EQUIPMENT
<b>June- August, 2024</b>	SUMMER RESIDENCY – SOUL RESTORATION CENTER & PORTLAND PARKS
<b>August 2024</b>	RECRUIT STUDENTS FOR FALL RESIDENCIES/STAFF TRAINING
<b>September-December, 2024</b>	PRE RESIDENCY SURVEYS COMPLETED/ 1 <sup>st</sup> 8-10-WEEK RESIDENCY
<b>December 18, 2024</b>	CULMINATING EVENT & CAST PARTY
<b>December 20, 2024</b>	STUDENT DEBRIEF / POST RESIDENCY SURVEYS COMPLETED
<b>January 2025</b>	POST PRODUCTION / SHARE CONTENT WITH OPEN SIGNAL
<b>February 2025</b>	OPEN SIGNAL   METRO EAST BROADCAST DEBUT OF BIG UP MUSIC SHOW
<b>March 2025</b>	PLANNING COMMITTEE MEETING-DEBRIEF / EVALUATION OF SURVEY DATA

\*\*\*THIS RESIDENCY PROCESS WILL BE REPEATED 2 TIMES BETWEEN SEPTEMBER 2024-JUNE 2026\*\*\*

(This field has a character limit of 3000)

## Supplemental Material Attachments

Description	File Name	Type	Size	Upload Date
Big Up Impact Overview	<a href="#">Big Up Impact-2018-2022.png</a>	png	128 KB	04/03/2024 09:18 AM
Big Up Music Show Video Sample Links	<a href="#">Big Up Show Video Sample Links 1.pdf</a>	pdf	59 KB	04/03/2024 09:18 AM

## FY20-21 Application Budget Correct

### ***Budget Narrative***

#### **Budget Narrative:**

#### **PERSONNEL**

**The Project Lead** will drive implementation of the project plan for The Big Up Music Show. Responsibilities include managing the budget, timeline, coordinating planning committee meetings, as well as, contracting teaching, production and project evaluation staff. The Project lead will also work closely with project partners to schedule and ensure the program is meeting the needs of the youth and expectation of our partners. Project reports will also be the responsibility of the project lead. Project lead will work 10 hrs a week between June 2024-June 2026 at rate of \$400 per week for a total of \$41,600

**GRANT FUNDS: 0**

**MATCH FUNDS: \$41,600**

**The Media Production Coordinator** will manage all technical aspects of the production class, including training youth to operate cameras, ATEMS live editing hardware, along with sound and lighting equipment. Additional responsibilities include coordinating with Open Signal and MetroEast to upload shows for broadcast and equipment maintenance. The media production coordinator will manage hardware and firmware, and be responsible for keeping 1 World Chorus equipment covered under best possible warranty and insurance.

The Media Production Coordinator will work 5 hours a week from June 2024-June 2026 at a rate of \$200 per week for a total of \$8,800.

**GRANT FUNDS: 0**

**MATCH FUNDS: \$20,400**

#### **CONTRACTUAL**

**Lead Instructor** will facilitate creative workshops designed to allow students to create skits, prepare songs and interviews, rehearse and film scenes for the culminating events.

Our lead will work for 3hrs a week during three 8-10 week residencies. (30 weeks) at a rate of \$70 per hr for a total of \$6,300

**GRANT FUNDS: 0**

**MATCH FUNDS: \$6,300**

**Assistant Instructor** will support the project by working closely with lead instructors to prepare and implement workshops each week. Another important responsibility includes helping to engage youth and keep them on task. Our assistants are youth who have participated in previous Big Up Music Show residencies and can share valuable insights.

Our assistant will work for 3hrs a week during three 8-10 week residencies. (30 weeks) at a rate of \$30 per hr for a total of \$2,700

**GRANT FUNDS: 0**

**MATCH FUNDS: \$2,700**

**Supporting Staff** - The Boys & Girls Club director and one of her team members will serve as supporting staff for the residency. They will ensure that our work space is reserved and set up each week. They will organize snacks for participating youth. They will also assist with classroom management as needed.

Our supporting staff will work for 3hrs a week during three 8-10 week residencies. (30 weeks) at a rate of \$25 per hr for a total of \$2250.

**GRANT FUNDS: 0**

**MATCH FUNDS: \$2,250**

**Our Peace Ambassador** will lead workshops that encourage students to build empathy, connection with nature and more compassionate human interactions. They will share tools for incorporating a theme of peace building throughout the segments the youth create.

Our Peace Ambassadors will work for 2 hours a week during 2 of every 8-10 week sessions. (6 weeks) at a rate of \$70 per hr for a total of \$840.

**GRANT FUNDS: 0**

**MATCH FUNDS: \$840**

**Set Designer** - Our set designer will work with a team of students to conceptualize and build a set to serve as the main backdrop for The Big Up Show.

Our set designer will work for 3 hours a week for five weeks of every 10 week session (15 weeks) at a rate of \$50 per hr for a total of \$2250.

**GRANT FUNDS: 0**

**MATCH FUNDS: \$2250**

**Equipment Maintenance**- American Cinema Equipment will cover scheduled maintenance on the ATEMS System and Black Magic Cameras.

American Cinema charges \$75 per hour for their services. We estimate 15 hours of service during the three 8-10 week residencies for a total of \$1,125.

**GRANT FUNDS: 0**

**MATCH FUNDS: \$1,125**

**Evaluation Consultant**- We will work with a consultant to create the final surveys, distribution and data collection plan

\$3,000 will be the total fee for these services.

**GRANT FUNDS: 0**

**MATCH FUNDS: \$3,000**

**EQUIPMENT-**

3- Manfrotto 526-1 Fluid Head with 645 FAST Twin Carbon Fiber Tripod System with 2-in-1 Spreader & Bag \$8,999.95

<https://shorturl.at/cuEZ2>

Steadicam AERO 30 Stabilizer System with A-30 Arm & Gold Mount Battery Plate

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\$6,279.00

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<https://shorturl.at/ixyR3>

4 ProBeam BU70QGA 7000 lumen 4K UHD laser projector. Powerful and Versatile Projector Solution

\$21,996.00

<https://shorturl.at/apB16>

Canon EF 300mm F/2.8 IS II USM Lens

\$6,099.00

<https://shorturl.at/nHN16>

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Dracast Kala Plus Series LED5000 RGBWW Panel Light

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\$5,997.00

<https://shorturl.at/jmBZ7>

**Microphone Package**

**\$2,097.00**

**RODE Blimp Windshield and Rycote Shock Mount Suspension System for Shotgun Microphones**

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<https://rb.gy/inhxny>

**Sony UWP-D27 2-Person Camera-Mount Wireless Omni Lavalier Microphone System (UC14: 470 to 542 MHz)**

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<https://rb.gy/ynz0vt>

**RODE NTG5 Moisture-Resistant Short Shotgun Microphone**

<https://rb.gy/3z1h04>

**3 Sony a7 IV Mirrorless Cameras**

<https://tinyurl.com/bdejy2mn>

**\$7,494.00**

**Assorted AV Cables**

**\$3,000.00**

**Infrastructure/Facilities Construction**

Trailer to haul equipment - \$4,500.00

1 World Chorus serves youth at multiple locations. As a primarily mobile program, it is key to have an efficient and effective way to transport equipment.

Road Runner manufactures a 4 x 8 Utility Trailer that is perfectly suited to meet our needs.

**Overhead**

Studio Rental Fees – \$4,500 (\$150 a week x 30 weeks)

Equipment Storage – \$2,568 (\$107 per month x 24 months)

**Line Item Budget**

<b>Cost Category</b>	<b>Grant Funds</b>	<b>Match Amount</b>	<b>Project Total</b>
Personnel	\$0.00	\$62,000.00	\$62,000.00
Education and Training	\$0.00	\$0.00	\$0.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$18,465.00	\$18,465.00
Equipment	\$58,963.00	\$0.00	\$58,963.00
Infrastructure/Facilities Construction	\$4,500.00	\$0.00	\$4,500.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$7,068.00	\$0.00	\$7,068.00
<b>Total</b>	<b>\$70,531.00</b>	<b>\$80,465.00</b>	<b>\$150,996.00</b>

**Signature Page**

**Final Application Signature**

**Signature of Duly Authorized Representative\*:**

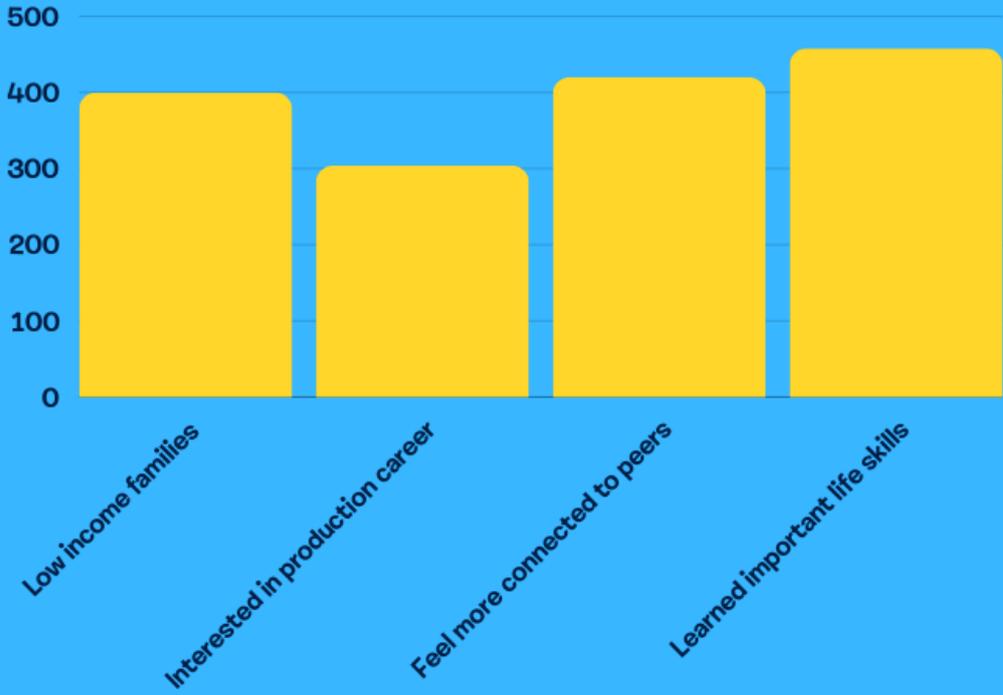
Aaron Smith

**Date\*:** 03/23/2024  
**Title\*:** Director  
**Phone\*:** 323-459-3007  
**E-mail\*:** [aaronnigel@gmail.com](mailto:aaronnigel@gmail.com)

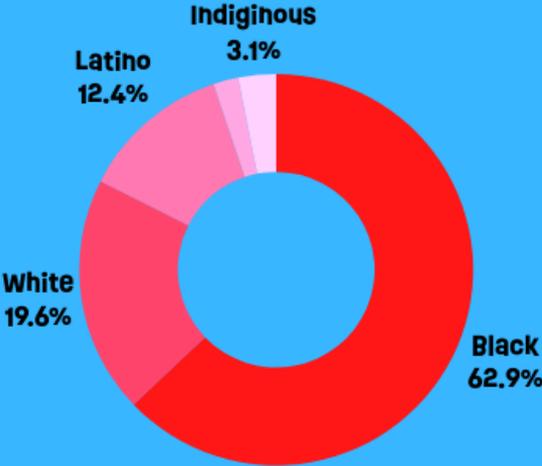
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# Big Up Music Show Impact

2018-2024 - 483 youth ages 10-18 participated in our program.



## Youth Participants



## **The Big Up Music Show Video Samples**

Big Up Show Summer 2024

<https://www.youtube.com/watch?v=EkSLmMV-KW8>

Big Up Show 2022

<https://youtu.be/EyQSPfP9Xd4>

Big Up Show Summer 2022

<https://youtu.be/tGtLyQm3K4E>

Big Up Show Ivy-3 - Youth led Black History Month Video Production

[https://youtu.be/TW9y\\_I8mLWs](https://youtu.be/TW9y_I8mLWs)

**The Big Up Show 2021**

<https://youtu.be/kQOGeosGTWs>

**The Big Up Show Episode 3**

<https://youtu.be/Pk9n5GE4CRY>

**The Big Up Show Episode 2**

<https://www.youtube.com/watch?v=-3f15ETVnaY&t=16s>

**The Big Up Show Pilot**

<https://www.youtube.com/watch?v=-3f15ETVnaY>

**GRANT AGREEMENT NO.**

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”) and Alberta House (or “GRANTEE”) in an amount not to exceed \$38,476 to support the “Telling Our Story: Highlighting Portland’s Black Personal and Community History” project.

**RECITALS:**

1. GRANTEE submitted a grant application for the FY 2023-24 Community Technology Grants Program competitive grants process and following COMMISSION review, was recommended for funding.
2. The COMMISSION now desires to award a grant to GRANTEE in an amount not to exceed \$38,476

**THEREFORE**, in consideration of the mutual promises and covenants contained herein, the parties agree as follows:

**ARTICLE I – SCOPE OF WORK/OUTCOME MEASURES**

GRANTEE agrees to implement the “Telling Our Story: Highlighting Portland’s Black Personal and Community History” project as described in ATTACHMENT A: Scope of Work/Grant Application, which by this reference are incorporated herein and made a part hereof. GRANTEE shall not use the Grant funds for any purposes other than those set forth in Attachment A.

**ARTICLE II – AGREEMENT PERIOD**

This Agreement becomes effective on June 1, 2024, 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, September 30, 2025, unless extended or earlier terminated under the terms of this Agreement.

**ARTICLE III – SPECIFIC CONDITIONS OF THE GRANT**

- A. 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.

- B. 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 for six (6) years after COMMISSION makes final grant payment, GRANTEE has made final report, or the termination date of this Agreement, whichever is later. GRANTEE shall provide COMMISSION prompt access to these records upon request and permit copying as COMMISSION may require.

- C. COMMISSION Grant Manager: COMMISSION hereby appoints Rana DeBey to act as its Project Manager with regard to this Agreement. COMMISSION may, from time to time, designate another person to act as the Commission Project Manager and will inform GRANTEE in writing of any change in Project Manager.

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)

- D. GRANTEE Project Manager: GRANTEE hereby appoints Vin Shambry to act as its Project Manager regarding this Agreement. GRANTEE may, from time to time, designate another person to act as the GRANTEE Project Manager and will inform COMMISSION in writing of any change in Project Manager.

Attn: Vin Shambry  
Artistic Director  
c/o Alberta House  
5131 NE 23<sup>rd</sup> Ave  
Portland, OR 97217  
Email: [vin.shambry@albertahouse.org](mailto:vin.shambry@albertahouse.org)

- E. Payment: The COMMISSION Project Manager is authorized to approve work, billings, and invoices submitted pursuant to this grant and to carry out all other COMMISSION actions referred to herein in accordance with this Agreement.
- F. Reports: GRANTEE shall submit Interim Status Reports and a Final Status Report (collectively referred to as ‘Report(s)’) to the Project Manager using the COMMISSION’s online grants management system. The Reports shall include both programmatic and financial information as established by the COMMISSION. For a Report to be acceptable to the Project Manager, the GRANTEE shall document and clearly describe the progress of the grant scope in accordance with the reporting schedule defined below.

Interim Status Reporting periods are June 1, 2024 through November 30, 2024;

December 1, 2024 through April 30, 2025. Interim Status Reports are due within thirty (30) days of the end of each reporting period.

GRANTEE shall submit a Final Status Report no later than August 30, 2025.

Interim and Final Status Reports shall include an accurate and complete financial report of Grant fund and Matching fund expenditures. The Report shall include copies of receipts or other evidence of payment for actual grant funded capital costs incurred by GRANTEE related to the Grant. Reported expenses will be charged against the advanced funds and will be made after review and approval of the status reports.

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

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

- G. 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.

#### **ARTICLE IV -- PAYMENTS**

- A. The amount of this grant award is \$38,476. Upon submission of an invoice from GRANTEE, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the \$38,476, as specified in the invoice, within thirty (30) days after receipt of the invoice.
- B. GRANTEE shall submit the invoice online through the COMMISSION's online grants management system using the status report module, and 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.
- C. 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 COMMISSION'S Grant Manager to modify the program or the budget.

- D. If for any reason GRANTEE receives a grant payment under this Grant Agreement and does not use grant funds, provide required services or take any actions required by the Grant Agreement the COMMISSION may, at its option terminate, reduce or suspend any grant funds that have not been paid and may, at its option, require GRANTEE to immediately refund to the COMMISSION the amount improperly expended or received by GRANTEE.
- E. Grant payments under this Agreement may be used only to provide the services or take the actions listed previously in this Grant Agreement and shall not be used for any other purpose.
- F. If, for any reason, GRANTEE'S anticipated services or actions are terminated, discontinued or interrupted, the COMMISSION'S payment of funds under this grant may be terminated, suspended or reduced.
- G. The majority of expenditures (a minimum of 90%) made from Grant funds for Grant project capital costs must be made at least sixty (60) days prior to the expiration of this Agreement.
- H. 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.
- I. GRANTEE will keep vendor receipts and evidence of payment for materials and services and time records and evidence of payment for program wages, salaries, and benefits, and GRANTEE services. All such receipts and evidence of payments will promptly be made available to the Grant Manager or other designated persons, upon request. At a minimum, such records shall be made available and will be reviewed as part of the annual monitoring process.
- J. Prevailing wages. State of Oregon, Bureau of Labor and Industries (BOLI) wage rates are required for certain contracts that total \$50,000 and above. If GRANTEE'S project is subject to the prevailing wage requirements, GRANTEE will comply with the prevailing wage requirements of ORS 279C.800 through 279C.870 and any other applicable prevailing wage requirements contained in ORS 279C, Oregon administrative rules, or Commission code.
- K. Prevailing wage indemnity. GRANTEE AGREES TO INDEMNIFY, DEFEND, AND HOLD HARMLESS COMMISSION, ITS EMPLOYEES, OFFICERS, AND AGENTS, FROM AND AGAINST ANY CLAIM, SUIT, OR ACTION, INCLUDING ADMINISTRATIVE ACTIONS, THAT ARISE OUT OF GRANTEE'S FAILURE TO COMPLY WITH ORS 279C.800 TO 279C.870 AND ANY APPLICABLE ADMINISTRATIVE RULES OR POLICIES.

## **ARTICLE V -- GENERAL GRANT PROVISIONS**

- A. Cause for Termination; Cure. It shall be a material breach and cause for termination of this Agreement if GRANTEE uses grant funds outside of the scope of this Agreement, or if GRANTEE fails to comply with any other term or

condition or to perform any obligations under this Agreement within thirty (30) days after written notice from COMMISSION. If the breach is of such nature that it cannot be completely remedied within the thirty (30) day cure period, GRANTEE shall commence cure within the thirty (30) days, notify COMMISSION of GRANTEE's steps for cure and estimated time table for full correction and compliance, proceed with diligence and good faith to correct any failure or noncompliance, and obtain written consent from COMMISSION for a reasonable extension of the cure period.

- B. No Payment or Further Services Authorized During Cure Period. During the cure period, COMMISSION is under no obligation to continue providing additional grant funds notwithstanding any payment schedule indicated in this Agreement. GRANTEE shall not perform services or take actions that would require COMMISSION to pay additional grant funds to GRANTEE. GRANTEE shall not spend unused grant funds and such unused funds shall be deemed held in trust for COMMISSION. GRANTEE shall be solely responsible for any expenses associated with cure of its noncompliance or failure to perform.
- C. Termination for Cause. Termination for cause based on GRANTEE's misuse of grant funds shall be effective upon notice of termination. Termination for cause based on failure to comply or perform other obligations shall be effective at the end of the 30-day period unless a written extension of cure period is granted by COMMISSION. GRANTEE shall return all grant funds that had not been expended as of the date of the termination notice. All finished or unfinished documents, data, studies, and reports prepared by GRANTEE under this Agreement shall, at the option of COMMISSION, become the property of COMMISSION; and GRANTEE may be entitled to receive just and equitable compensation for any satisfactory work completed on such documents up until the time of notice of termination, in a sum not to exceed the grant funds already expended.
- D. Penalty for Termination for Cause. If this Agreement is terminated for cause, COMMISSION, at its sole discretion, may seek repayment of any or all grant funds tendered under this Agreement, and decline to approve or award future grant funding requests to GRANTEE.
- E. Termination by Agreement or for Convenience of Commission. COMMISSION and GRANTEE may terminate this Agreement at any time by mutual written agreement. Alternatively, COMMISSION may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion. If the Agreement is terminated as provided in this paragraph, GRANTEE shall return any grant funds that would have been used to provide services after the effective date of termination. Unless the Parties agree otherwise, GRANTEE shall finish any work and services covered by any grant funds already paid and shall not commence any new work or services which would require payment from any unused grant funds.
- F. Changes in Anticipated Services. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, COMMISSION's payment of grant funds may be terminated, suspended or reduced. GRANTEE shall immediately refund to COMMISSION any unexpended grant funds received by GRANTEE.

- G. Amendment. The Grant Manager is authorized to execute amendments to the scope of the services or the terms and conditions of this Agreement, provided the changes do not increase COMMISSION's financial risk. Increases to the grant amount must be approved by the COMMISSION unless the COMMISSION delegated authority to amend the grant amount authorizing this Agreement. Amendments to this Agreement, including any increase or decrease in the grant amount, must be in writing and executed by the authorized representatives of the Parties and approved to form by the COMMISSION's Attorney.
- H. Non-discrimination; Civil Rights. In carrying out activities under this Agreement, GRANTEE shall not discriminate against any employee or applicant for employment because of race, color, religion, sex, age, handicap, familial status, sexual orientation or national origin. 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, sex, age, handicap, familial status, sexual orientation or national origin. Actions 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 post in conspicuous places, available to employees and applicants for employment, notices, which state that all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, or national origin. GRANTEE shall incorporate the foregoing requirements of this section in all other agreements for work funded under this Agreement, except agreements governed by Section 204 of Executive Order 11246.

- I. Audit. COMMISSION, either directly or through a designated representative, may conduct financial or performance audit of the billings and services under this Agreement or GRANTEE records at any time during this Agreement and during the six (6) year period established above in Article III.B. As applicable, audits will be conducted in accordance with generally accepted auditing standards as promulgated in *Government Auditing Standards* by the Comptroller General of the United States General Accounting Office. If an audit discloses that payments to GRANTEE exceeded the amount to which GRANTEE was entitled, then GRANTEE shall repay the amount of the excess to COMMISSION.

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.

- J. Indemnification. GRANTEE shall hold harmless, defend, and indemnify 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.
- K. Grantee's Contractor; Non-Assignment. If GRANTEE utilizes contractors to complete its work under this Agreement, in whole or in part, GRANTEE shall require any of its contractors to agree, as to the portion contracted, to fulfill all obligations of the Agreement as specified in this Agreement. However, GRANTEE shall remain obligated for full performance hereunder, and COMMISSION shall incur no obligation other than its obligations to GRANTEE hereunder. This Agreement shall not be assigned or transferred in whole or in part or any right or obligation hereunder, without prior written approval of COMMISSION.
- L. Independent Contractor Status. GRANTEE, and its contractors and employees are not employees of COMMISSION and are not eligible for any benefits through COMMISSION, including without limitation, federal social security, health benefits, workers' compensation, unemployment compensation, and retirement benefits. GRANTEE will be responsible for any federal, state, or local taxes and fees applicable to payments hereunder.
- M. Oregon Laws and Forum. This Agreement shall be construed according to the laws of the State of Oregon without regard to its provisions regarding conflicts of law. Any litigation between COMMISSION and GRANTEE arising under this Agreement or out of work performed under this Agreement shall occur in Multnomah County court having jurisdiction thereof, and if in the federal courts, in the United States District Court for the State of Oregon.
- N. Compliance with Law. GRANTEE and all persons performing work under this Agreement shall comply with all applicable federal, state, and local laws and regulations, including reporting to and payment of all applicable federal, state and local taxes and filing of business license. If GRANTEE is a 501(c)(3) organization, GRANTEE shall maintain its nonprofit and tax-exempt status during this Agreement.
- O. 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.
- P. No Other Obligations: 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.
- Q. Merger. This Agreement contains the entire agreement between COMMISSION and GRANTEE and supersedes all prior written or oral discussions or agreements.

There are no oral or written understandings that vary or supplement the conditions of this Agreement that are not contained herein.

- R. Third Party Beneficiaries. There are no third-party beneficiaries to this Agreement and may only be enforced by the Parties.
- S. Electronic Transaction; Counterparts. The Parties agree that they may conduct this transaction, including any amendments, by electronic means, including the use of electronic signatures. This Agreement, and any amendment, may be executed in any number of counterparts, each of which shall be deemed an original, but all of which together shall constitute a single instrument.
- T. NOTICE: Notices to Grantee under this Grant Agreement shall be sent to GRANTEE at the following address:

Attn: Vin Shambry  
Artistic Director  
c/o Alberta House  
5131 NE 23<sup>rd</sup> Ave  
Portland, OR 97217  
Email: [vin.shambry@albertahouse.org](mailto:vin.shambry@albertahouse.org)

NOTICE: Notices to Grantor under this Grant Agreement shall be sent to COMMISSION at the following address:

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)

**SIGNATURES:**

**COMMISSION**

**GRANTEE**

\_\_\_\_\_  
Name: Julia DeGraw  
Title: Chair,  
Mt. Hood Cable  
Regulatory Commission  
(MHCRC)

\_\_\_\_\_  
Name: Vin Shambry  
Title: Artistic Director  
Alberta House

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

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

**APPROVED AS TO FORM:**

\_\_\_\_\_  
Commission Attorney,  
Mt. Hood Cable Regulatory  
Commission (MHCRC)

# 25406 - Telling Our Story: Highlighting Portland's Black Personal and Community History

## Application Details

**Funding Opportunity:** 25009-2024 Community Technology Grants  
**Funding Opportunity Due Date:** Jun 30, 2024 8:09 AM  
**Program Area:** Community Technology Grants  
**Status:** Submitted  
**Stage:** Final Application

**Initial Submit Date:** Apr 9, 2024 11:36 PM  
**Initially Submitted By:** Vin Shambry  
**Last Submit Date:** Apr 24, 2024 11:51 PM  
**Last Submitted By:** Vin Shambry

## Contact Information

### Primary Contact Information

**Active User\*:** Yes  
**Type:** External User  
**Name:** Salutation Vin Middle Name Shambry  
First Name Last Name  
**Title:** ARTISTIC DIRECTOR  
**Email\*:** [vin.shambry@albertahouse.org](mailto:vin.shambry@albertahouse.org)  
**Phone\*:** (503) 953-0955 Ext. Phone  
###-###-####  
**Fax:** ###-###-####

### Organization Information

**Status\*:** Approved  
**Organization Name\*:** Alberta House  
**Organization Type\*:** Non-Profit Entity  
**Tax Id:**  
**Organization Website:** <https://www.albertahouse.org/about-1>  
**Address\*:** 5131 NE 23RD AVE  
Portland Oregon 97217-  
City State/Province Postal Code/Zip

**Phone\*:** 503-953-0955 Ext.  
### ### #####  
**Fax:** ### ### #####

## FY21-22 Final Application Project Narrative

### **Project Narrative**

**Total Grant Funds:** \$39,976.00  
**Total Match Funds:** \$66,940.00  
**Total Funds:** \$106,916.00  
**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

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.

### **Project Purpose:**

**Defined need and community impact:** Historic Alberta House is in a Portland neighborhood with a long history of racism. After the 1948 Vanport flood, racist zoning laws pushed Black people into Alberta District. Then, since the 1990s, these same residents and businesses were pushed out through gentrification. These events have created a need within the Black community of Portland for social justice in the form of increased economic opportunities and societal recognition of the impact of racism on the Black community, both in the past and today, as well as the detrimental effects of racism on our entire society. To counter Portland's history of discrimination and racism, we prioritize serving Black folks, people of color, the LGBTQIA+ community and others who suffer economic disenfranchisement due to historic and ongoing discrimination. Approximately 7,000 people, including artists, musicians, arts and cultural organizations, educators, social advocates, and their audiences and members, used our space this year. This project was developed through historical and personal experiences gathered through community conversations and is intended to reduce disparities in the community. Local BIPOC artists will be an integral part of this project from start to finish, as they are in all our work.

**A credible solution and the need for technology:** We will use this grant to purchase equipment to produce a full-length documentary focused on the life of a local Portland native who was an integral part of the civil rights movement and whose involvement in events with the Reverend Martin Luther King deserve widespread dissemination and acknowledgment. Post-production, the same equipment will be used for additional education programming including a live show, a community conversation, and an education initiative, all produced by Historic Alberta House Managing Director Matthew Kerrigan, and Artistic Director Vin Shambry.

The documentary and subsequent productions will help reduce disparity within the community through the creation of economic opportunity within the work contracted for these projects, and through the elevation of Black voices and history and the preservation of vital primary sources, including documents, photos, and other archival materials. Finally, and also of great importance, our upgraded tech will be available for use for our community members and will be used in a program to train members in its use. This furthers our goal of decreasing economic disparity by allowing artists within our community to produce artistic projects with equipment they may lack access to, as well as our goal of reducing social disparity by bringing to light the voices of these underserved and under-recognized artistic voices. By offering training in the use of the equipment, we also help our artists increase their technical skills, giving them the opportunity to expand the work they do moving forward, both for self-produced work, and through hiring opportunities based on their newly acquired tech skills.

Our documentary will tell the story of Henry Lee Shambry, grandfather of local artist and artistic director of Historic Alberta House, Vin Shambry. A longtime Portland resident, Henry Lee Shambry was present in Birmingham, Alabama at Sixteenth Street Baptist Church with the Reverend Martin Luther King. During the protests, he was attacked by police dogs, who ripped off his pants, lacerating his leg. Vin Shambry will write and direct the film, which will include the events at Birmingham and Henry Lee Shambry's life in the Portland area, and relate to the story of Vin's own experiences with racism and overcoming adversity as a Black man in the U.S. The film will be broadcast through MHCRC for community viewing through local cable channels through Open Signal.

We will be fulfilling the program goal of reducing disparities in four ways.

### **1. Increasing economic opportunity through the project.**

We will provide paid work for our film crew, actors, editors, producers, and staff, who will be drawn primarily from our local BIPOC community. Our estimated personnel and contractual budget represents over 60% of our total budget for the project, approximately \$60,000. These funds will directly benefit members of our local BIPOC community. The equipment we will purchase with this grant is essential to the production of this film.

### **2. Providing recognition and amplification of underrepresented voices.**

Our documentary reduces disparity of visibility within the community by highlighting important Black personal and community history. Because there has been a historic emphasis on white contributions to our country's history, it is imperative that we begin building more historical documentation and public dissemination of BIPOC experiences, particularly those events of great cultural and social significance. This is why MHCRC's grant is so important to our work. Not only with this grant program provide the necessary funds to purchase equipment required to film the documentary, but the distribution of the film through local cable channels will help fulfill our mission of making this documentary accessible to all.

### **3. Additional programming through Historic Alberta House will provide further economic opportunity and increased social justice.**

The equipment we purchase through this grant will be used to produce other projects of social and historical importance that will also primarily benefit our community economically and socially. A live production of Searching for York: Corps of Discovery will tell the story of York, slave of Captain William Clark and his experience with the Lewis and Clark expedition. This will be followed by a live community discussion about the Bust of York statue in Mt. Tabor Park and the impact of public monuments as they relate to changing views of historical "truth." This discussion will be led by local artists and historians, including the creator of the Bust of York statue and will engage the audience in an interactive discussion about identity, erasure, slavery, white supremacy, and the continued effects of supremacist power dynamics on Black folks and our society as a whole. The live production of York will also be filmed and available to the public post-production. The equipment will also be available for an education initiative highlighting local artists of color. Digital Storytelling Curriculum: Telling My Story Narrative, is a curated guest artist program that will bring local artists who are Black, Indigenous, and people of color together with students at Grant and Franklin High School, as well as Martin Luther King Elementary, and Irvington, the first pilot schools signed to the program for 2024 and 2025. This equipment will help our artists achieve their artistic vision and share that vision with younger generations. Studies have shown the importance of young people seeing themselves represented in public art and education. We intend to share as much of our content as possible through community media centers for cable distribution. Securing the funds to produce our content is essential to our success, but the purpose of our work is to share this important social and historic content with our community. Broadcasting through local cable means that our work is available and accessible to all, including people who may be limited in traveling to our venue.

#### 4. Improved economic opportunity through community access and training in use of the equipment.

We will improve community access to video and sound equipment through training and use of our equipment, increasing underserved community members' opportunities to create and thrive artistically and professionally. Our current tech equipment is limited and outdated. While it is available for our community members' use, it cannot provide the same access to creativity as the updated tech we will purchase. This equipment will allow us to expand access to our community and allow us to be more than a physical performance space, or even a producer of art, but rather, we will be a vital resource in our community for the tools our artists need to fully realize their creative potential. By providing training in the use of the equipment, we help members find future work through their newly acquired skills.

**Ongoing DEI work of Historic Alberta House:** Previously known as Cerimon House, Historic Alberta House was operated by an all-white board. BIPOC and LGBTQIA+ folks are now at the center of our operations, including our board of directors and leadership team. Additionally, we prioritize support for people disproportionately impacted by social, economic, and racial injustice, including BIPOC, LGBTQIA+, and people with disabilities by providing free or discounted space to community members. We provide equal access and fair treatment to members of our community. Our focus is on making art production accessible to Black folks and others who have traditionally lacked the power or resources to bring their work to fruition. We prioritize the economic well-being of our Black community members and other underserved members of our region. We also emphasize the importance of creating an equality of information within our community, where our history is a diverse collection of all our experiences, without racial or other hierarchical constraints. Adding this initiative to our existing work will allow us to increase opportunity for our served community with tech training and access to equipment that will directly increase their economic opportunities and ability to create work vital to our community as a whole.

We are surrounded by reminders of a complex history marked by vibrancy, resiliency, and ingenuity, racism, exclusion, and trauma. We exist first as a Black space, filled with the history, stories, and artwork from voices of those who struggle to be heard. This year, we have served community partners including Vanport Mosaic, Broke Gravey, Community Acupuncture, Center for Black Excellence, Albina Music Trust, and Community BIPOC Movie Night. Increasing access to these important, yet often silenced voices is at the core of all we do at Historic Alberta House.

(This field has a character limit of 11,000)

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.

#### Measurable Project Outcomes:

**1. Social and historical justice through the amplification of Black voices and history.** This will be achieved through the production and distribution of three video projects to community media centers, including:

- Unnamed Negro, the biography of Henry Lee Shambry
- Searching for York: Corps of Discovery with community discussion
- Digital Storytelling Curriculum: Telling My Story Narrative

**2. Economic opportunity through gainful employment** in the projects we're producing through Historic Alberta House. All of our projects are led by members of our target community. The documentary, live show, and educational initiative will all provide work for community

members, and the access to equipment will allow our local artists to produce new works with greater freedom than before.

**3. Twenty-five percent increase in technology skills** through access to equipment and training for our community partners. By training community members to use the equipment, we can increase their ability to seek employment in the tech field and produce work that was previously inaccessible.

(This field has a character limit of 1500)

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.

#### **Evaluation Plan:**

##### **1. Evaluation plan for measuring social and historical justice through the amplification of Black voices and history:**

#### **Project evaluation questions:**

- What historic, social, or cultural events are presented in the project?
- Is the topic approached in a unique way?
- Does it contribute to the community in a meaningful way?
- Does it represent unheard or underserved community members' experiences?

#### **Data collection:**

- Number of artists served.
- Number of audience served.
- Document impact to artists' careers. For example, a short film leads to a full-length film, local/national/international distribution is secured, or a live performance goes on tour.
- Document community impact.
- Number of videos produced and submitted for broadcast.
- List of grant-secured equipment used in each production.
- Number of program participants. How many audience members.

##### **2. Economic opportunity through gainful employment in the projects we're producing through Historic Alberta House.**

- Number of paid program participants.

- Percentage of funds used for local employment.
- Demographics of performers/artists/project and event participants.

### 3. Increased technology skills and access to equipment through training and sharing of equipment with our community.

- Number of people trained to use equipment.
- Number of times each piece of equipment is used.
- Percentage of change in the technology skills in your community.

(This field has a character limit of 2500)

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.

#### **Project Partners:**

Confirmed:

Vin Shambry – director, writer, lead actor, will provide in-kind donation of labor. [vin.shambry@albertahouse.org](mailto:vin.shambry@albertahouse.org)

Katie O'Grady, producer and will provide in-kind donation of studio space at Studio NW for filming. [katie@katieogrady.com](mailto:katie@katieogrady.com)

Ime Etuk Lion Speaks, non-profit organization will provide in-kind donation of green screens and filming equipment not provided by the grant, assistant director. [imeetuk@gmail.com](mailto:imeetuk@gmail.com)

Gabriel Isaac Lakey – Assistant Director of Photography

[gabe.lakey47@gmail.com](mailto:gabe.lakey47@gmail.com)

Jessica Moore – Line producer, in-kind donation of labor. making a pitch deck to structure the film.

[jessica@actingforkidsandteens.com](mailto:jessica@actingforkidsandteens.com)

Nathan Jackson – Visual artist for artwork.

Ian Fowler - Director of Photography.

(This field has a character limit of 3000)

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

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.

**Technical Design:**

JBL 12in Speakers + 18in Subwoofers PA	Used throughout to provide ambient sound
Shure Digital Wireless Dual Handheld Microphone System (x2)	Sole source of audio in filming
Shure Rechargeable Battery (x4)	For battery recharge
Shure SBC203 Dual Docking Charging Station (x2)	Essential for filming
Shure SM58S Dynamic Vocal Microphone (x2)	Musical moments and talk backs
On-Stage SSP7900 All-Aluminum Speaker Stand Pack (x2)	For flexibility, used throughout
Sennheiser e 608 Dynamic Supercardioid Gooseneck Instrument Microphone (x2)	For intimate audio
JBL EON 710 1300-watt 10-inch Powered Speaker	Stable sound for rehearsals
Behringer Eurolive F1320D 300W 12 inch Active Floor Monitor	Stable sound for discussions
Behringer Eurolive F1220D 250W 12 inch Active Floor Monitor	Stable sound for discussions
Pro Co SMA0804FBX-75 SMA Series 8x4 Stage Snake with XLR Returns - 75 foot	Setting up many functions
Pro Co BPBQXM-3 Excellines Balanced Patch Cable	For microphones
Whirlwind ISOXL Line-Level Isolation Transformer	Allows isolation of audio line
Btuty Ground Loop Noise Eliminator - Noise Canceller	To eliminate the hum from common ground line
XLR, 5 foot (5-pack)	More space on location
XLR, 20 foot (5-pack)	Essential for filming needs
XLR, 50 foot (5-pack)	50 foot needed for all of filming
XLR, 100 foot (5-pack)	For filming on location and rehearsals
<b>LIGHTING</b>	
Behringer 24-Fader DMX Controller	DMX stationary during rehearsals
ADJ Mega Hex Par 4xRGBWA+UV Package with Cables and Bag	Theatrical lighting for rehearsals
ADJ 18P Hex RGBAW+UV LED Par	Provides lighting effects
Light-duty C-Clamp	Crucial for lights for discussions
IEC Extension Cable - 15'	Provide power
ETC Source Four 19Degree	Provides more focused light
ETC Source Four 36Degree	Provides strong, ample light sources
Replacement Lamps, various	Necessary back up
50 Degree Source Four Lens Tube	Options for light space, filming and rehearsals
1-Channel DMX Dimmer Pack	Provide control of lighting
4-Channel Dimmer/Relay Pack	For filming on location
Chauvet 3-pin to 5-pin Turnaround	5-pin for filming
Chauvet 5-pin to 3-pin Turnaround	3-pin as back up
3 Pin DMX Cable - 100 foot	Provides flexibility for distance
3 Pin DMX Cable - 50 foot	Talk backs and rehearsal
3 Pin DMX Cable - 25 foot	Rehearsal time only
Power Extension Cord - 25 foot	Rehearsal and filming
Power Extension Cord - 3 foot	Rehearsals
Furman 6-outlet Surge Suppressor Strip (2-pack)	Used throughout

We chose this list to replace outdated or inoperable equipment and secure equipment we don't have now. This equipment will allow us to execute our planned programming, including the documentary, live show and discussion, and guest artist projects. Please see the chart for specific details about the choice of each piece of equipment. Equipment will be maintained through regular inspection, with necessary repairs or upgrades as needed. We included equipment for both live installations and film production that will not only meet the needs of the projects listed above but will also serve our community partners in their work. We based this list on an assessment of our needs, as well as through conversations with our community partners about their tech needs. Each piece of eq

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Proposed Project Start and End Date:

Projects may include timelines of up to 2 years.

**Proposed Start Date (month/year):** June 2024

**Proposed End Date (month/year):** August 2025

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

**Implementation Plan:**

**Pre-Production**

(June – Sep. 2024)

Crew Acquisition

Graphic designer to produce storyboards

Location scouting & permitting

Location acquisitions/ stage builds

Casting auditioning

Administration / pay

**Production**

(Jan 2025)

Cast

Crew

Practical special FX

Stunt coordinator/stunt team

Equipment rental craft services

Lodging and travel - behind the scenes

Publicity stills

**Post-Production**

(March 2025 – Aug. 2025)

Editor

Colorist

Sound design

Post visual FX artist

Graphics animator

Graphic artists, marketing, music

Lock picture

Launch distribution plan prep for film festivals

Lock picture

Key art

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## Supplemental Material Attachments

Description	File Name	Type	Size	Upload Date
Board of Directors bios	<a href="#">HAH Board of Directors.docx</a>	docx	14 KB	04/18/2024 11:39 AM
Information about Vin's last film.	<a href="#">Outdoor School materials.docx</a>	docx	12 KB	04/18/2024 11:39 AM

## FY20-21 Application Budget Correct

### **Budget Narrative**

#### **Budget Narrative:**

#### **Personnel**

Managing director. The managing director will procure and install the equipment and handle the recordkeeping and accounting. He will oversee the grant project budget and timeline targets, prepare project reports, and manage relationships with project partners. He will spend 20% of his time for two months on purchase and installation of the capital project.

Purchase and installation of capital equipment: \$2,400

Artistic director. The artistic director will research, assist installation, oversee maintenance of, and train the community in use of the equipment. He will also secure contractors and project partners, schedule all work, and be responsible for editing and producing the project. He will ensure video distribution via the community channels. He will spend approximately 40 hours on research, installation, and initial training for use of the equipment in the documentary.

Research, installation, and initial training: \$1,840

**Grant Funds: \$4,240**

**Matching Funds: \$12,760**

#### **Education and training**

The artistic director and managing director will take online training in using the equipment. Ongoing training of employees and community members in use of the equipment will take place as needed.

Cost of Training: \$1,800

Time to receive training: \$1,200

**Grant Funds: \$1,800**

**Matching Funds: \$1,200**

### **Travel**

Travel to Alabama for locale shoots. Airfare @\$600 for three (\$1800), 3 nights hotel @\$150/night for three people (\$1350), rental van for 4 days @150/day w/tax (\$780), per diem \$150/day for three (\$1350).

Total: \$5,280

**Grant Funds: \$0**

**Matching Funds: \$5,280**

### **Contractual**

Sound and video engineers: Engineers will be hired to mix and equalize the sound and edit the video during filming and for final distribution.

Cost: \$10,000

Producer/Director: Documentary producer will oversee all aspects of film production.

Cost: \$8,000

Assistant director: Will assist in all aspects of filming, editing, etc.

Cost: \$6,000

Director of photography and assistant director of photography: Responsible for shooting angles and camera movements, film and lens type, lighting, framing, color, and filters.

Cost: \$6,000

Line producer. Responsible for pitch deck, film structure.

Cost: \$6,000

Equipment maintenance: We will hire a competitively priced vendor to provide ongoing maintenance and any necessary repair of the equipment.

Cost: \$2,500

Total: \$38,500

**Grant funds: \$2,500**

**Matching funds: \$36,000**

### **Equipment**

Sound equipment with a cost of \$9827.81 plus Lighting equipment with a cost of \$9921.21, plus video equipment with a cost of \$4387.41 will be purchases for initial use in the documentary production and used post-production for future work.

Total equipment cost: \$24,136

**Grant Funds: \$24,136**

**Matching Funds: \$0**

**Infrastructure/Facilities**

Setup of equipment at Studio NW and Historic Alberta House.

**Grant Funds: \$2,000**

**Matching Funds: \$0**

**Overhead**

This includes a portion of the cost to use track and document our work, systems, utilities, office supplies, and office space cost necessary to complete the project. Overhead costs are calculated using our total overhead costs and allocating a percentage of the costs to this project.

**Grant Funds: \$3,800**

**Matching Funds: \$11,700**

***Line Item Budget***

<b>Cost Category</b>	<b>Grant Funds</b>	<b>Match Amount</b>	<b>Project Total</b>
Personnel	\$4,240.00	\$12,760.00	\$17,000.00
Education and Training	\$1,800.00	\$1,200.00	\$3,000.00
Travel	\$0.00	\$5,280.00	\$5,280.00
Contractual	\$2,500.00	\$36,000.00	\$38,500.00
Equipment	\$24,136.00	\$0.00	\$24,136.00
Infrastructure/Facilities Construction	\$2,000.00	\$0.00	\$2,000.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$3,800.00	\$11,700.00	\$15,500.00
<b>Total</b>	<b>\$38,476.00</b>	<b>\$66,940.00</b>	<b>\$105,416.00</b>

**Signature Page**

***Final Application Signature***

**Signature of Duly Authorized Representative\*:** Leila Piazza  
**Date\*:** 04/09/2024  
**Title\*:** Grant Writer  
**Phone\*:** 503-467-6232  
**E-mail\*:** [leilapiazza.writer@gmail.com](mailto:leilapiazza.writer@gmail.com)

**GRANT AGREEMENT NO.**

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”) and SW Somali Community (or “GRANTEE”) in an amount not to exceed \$61,839 to support the “Empowering East African Immigrant and Refugee Youths in East Portland through Digital Inclusion and Cultural Storytelling” project.

**RECITALS:**

1. GRANTEE submitted a grant application for the FY 2023-24 Community Technology Grants Program competitive grants process and following COMMISSION review, was recommended for funding.
2. The COMMISSION now desires to award a grant to GRANTEE in an amount not to exceed \$61,839.

**THEREFORE**, in consideration of the mutual promises and covenants contained herein, the parties agree as follows:

**ARTICLE I – SCOPE OF WORK/OUTCOME MEASURES**

GRANTEE agrees to implement the “Empowering East African Immigrant and Refugee Youths in East Portland through Digital Inclusion and Cultural Storytelling” project as described in ATTACHMENT A: Scope of Work/Grant Application, which by this reference are incorporated herein and made a part hereof. GRANTEE shall not use the Grant funds for any purposes other than those set forth in Attachment A.

**ARTICLE II – AGREEMENT PERIOD**

This Agreement becomes effective on June 1, 2024, 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, 2026, unless extended or earlier terminated under the terms of this Agreement.

**ARTICLE III – SPECIFIC CONDITIONS OF THE GRANT**

- A. 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.

- B. 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 for six (6) years after COMMISSION makes final grant payment, GRANTEE has made final report, or the termination date of this Agreement, whichever is later. GRANTEE shall provide COMMISSION prompt access to these records upon request and permit copying as COMMISSION may require.

- C. COMMISSION Grant Manager: COMMISSION hereby appoints Rana DeBey to act as its Project Manager with regard to this Agreement. COMMISSION may, from time to time, designate another person to act as the Commission Project Manager and will inform GRANTEE in writing of any change in Project Manager.

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)

- D. GRANTEE Project Manager: GRANTEE hereby appoints Jamal Abdi to act as its Project Manager regarding this Agreement. GRANTEE may, from time to time, designate another person to act as the GRANTEE Project Manager and will inform COMMISSION in writing of any change in Project Manager.

Attn: Jamal Abdi  
Office/Operational Manager  
C/o Southwest Somali Community  
11717 NE Glisan St  
Portland, OR 97220  
Email: [swsomalicommunityor@gmail.com](mailto:swsomalicommunityor@gmail.com)

- E. Payment: The COMMISSION Project Manager is authorized to approve work, billings, and invoices submitted pursuant to this grant and to carry out all other COMMISSION actions referred to herein in accordance with this Agreement.
- F. Reports: GRANTEE shall submit Interim Status Reports and a Final Status Report (collectively referred to as ‘Report(s)’) to the Project Manager using the COMMISSION’s online grants management system. The Reports shall include both programmatic and financial information as established by the COMMISSION. For a Report to be acceptable to the Project Manager, the GRANTEE shall document and clearly describe the progress of the grant scope in accordance with the reporting schedule defined below.

Interim Status Reporting periods are June 1, 2024 through November 30, 2024;

December 1, 2024 through April 30, 2025; May 1, 2025 through November 30, 2025; December 1, 2025 through April 30, 2026. 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 30, 2026.

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.

- G. 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.

#### **ARTICLE IV -- PAYMENTS**

- A. The amount of this grant award is \$61,839. Upon submission of an invoice from GRANTEE, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the \$61,839, as specified in the invoice, within thirty (30) days after receipt of the invoice.
- B. GRANTEE shall submit the invoice online through the COMMISSION's online grants management system using the status report module, and 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.
- C. 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 COMMISSION'S Grant Manager to modify the program or the budget.

- D. If for any reason GRANTEE receives a grant payment under this Grant Agreement and does not use grant funds, provide required services or take any actions required by the Grant Agreement the COMMISSION may, at its option terminate, reduce or suspend any grant funds that have not been paid and may, at its option, require GRANTEE to immediately refund to the COMMISSION the amount improperly expended or received by GRANTEE.
- E. Grant payments under this Agreement may be used only to provide the services or take the actions listed previously in this Grant Agreement and shall not be used for any other purpose.
- F. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, the COMMISSION's payment of funds under this grant may be terminated, suspended or reduced.
- G. The majority of expenditures (a minimum of 90%) made from Grant funds for Grant project capital costs must be made at least sixty (60) days prior to the expiration of this Agreement.
- H. 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.
- I. GRANTEE will keep vendor receipts and evidence of payment for materials and services and time records and evidence of payment for program wages, salaries, and benefits, and GRANTEE services. All such receipts and evidence of payments will promptly be made available to the Grant Manager or other designated persons, upon request. At a minimum, such records shall be made available and will be reviewed as part of the annual monitoring process.
- J. Prevailing wages. State of Oregon, Bureau of Labor and Industries (BOLI) wage rates are required for certain contracts that total \$50,000 and above. If GRANTEE's project is subject to the prevailing wage requirements, GRANTEE will comply with the prevailing wage requirements of ORS 279C.800 through 279C.870 and any other applicable prevailing wage requirements contained in ORS 279C, Oregon administrative rules, or Commission code.
- K. Prevailing wage indemnity. GRANTEE AGREES TO INDEMNIFY, DEFEND, AND HOLD HARMLESS COMMISSION, ITS EMPLOYEES, OFFICERS, AND AGENTS, FROM AND AGAINST ANY CLAIM, SUIT, OR ACTION, INCLUDING ADMINISTRATIVE ACTIONS, THAT ARISE OUT OF GRANTEE'S FAILURE TO COMPLY WITH ORS 279C.800 TO 279C.870 AND ANY APPLICABLE ADMINISTRATIVE RULES OR POLICIES.

## **ARTICLE V -- GENERAL GRANT PROVISIONS**

- A. Cause for Termination; Cure. It shall be a material breach and cause for termination of this Agreement if GRANTEE uses grant funds outside of the

scope of this Agreement, or if GRANTEE fails to comply with any other term or condition or to perform any obligations under this Agreement within thirty (30) days after written notice from COMMISSION. If the breach is of such nature that it cannot be completely remedied within the thirty (30) day cure period, GRANTEE shall commence cure within the thirty (30) days, notify COMMISSION of GRANTEE's steps for cure and estimated time table for full correction and compliance, proceed with diligence and good faith to correct any failure or noncompliance, and obtain written consent from COMMISSION for a reasonable extension of the cure period.

- B. No Payment or Further Services Authorized During Cure Period. During the cure period, COMMISSION is under no obligation to continue providing additional grant funds notwithstanding any payment schedule indicated in this Agreement. GRANTEE shall not perform services or take actions that would require COMMISSION to pay additional grant funds to GRANTEE. GRANTEE shall not spend unused grant funds and such unused funds shall be deemed held in trust for COMMISSION. GRANTEE shall be solely responsible for any expenses associated with cure of its noncompliance or failure to perform.
- C. Termination for Cause. Termination for cause based on GRANTEE's misuse of grant funds shall be effective upon notice of termination. Termination for cause based on failure to comply or perform other obligations shall be effective at the end of the 30-day period unless a written extension of cure period is granted by COMMISSION. GRANTEE shall return all grant funds that had not been expended as of the date of the termination notice. All finished or unfinished documents, data, studies, and reports prepared by GRANTEE under this Agreement shall, at the option of COMMISSION, become the property of COMMISSION; and GRANTEE may be entitled to receive just and equitable compensation for any satisfactory work completed on such documents up until the time of notice of termination, in a sum not to exceed the grant funds already expended.
- D. Penalty for Termination for Cause. If this Agreement is terminated for cause, COMMISSION, at its sole discretion, may seek repayment of any or all grant funds tendered under this Agreement, and decline to approve or award future grant funding requests to GRANTEE.
- E. Termination by Agreement or for Convenience of Commission. COMMISSION and GRANTEE may terminate this Agreement at any time by mutual written agreement. Alternatively, COMMISSION may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion. If the Agreement is terminated as provided in this paragraph, GRANTEE shall return any grant funds that would have been used to provide services after the effective date of termination. Unless the Parties agree otherwise, GRANTEE shall finish any work and services covered by any grant funds already paid and shall not commence any new work or services which would require payment from any unused grant funds.
- F. Changes in Anticipated Services. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, COMMISSION's payment of grant funds may be terminated, suspended or reduced. GRANTEE shall immediately refund to COMMISSION any unexpended grant funds received by GRANTEE.

- G. Amendment. The Grant Manager is authorized to execute amendments to the scope of the services or the terms and conditions of this Agreement, provided the changes do not increase COMMISSION's financial risk. Increases to the grant amount must be approved by the COMMISSION unless the COMMISSION delegated authority to amend the grant amount authorizing this Agreement. Amendments to this Agreement, including any increase or decrease in the grant amount, must be in writing and executed by the authorized representatives of the Parties and approved to form by the COMMISSION's Attorney.
- H. Non-discrimination; Civil Rights. In carrying out activities under this Agreement, GRANTEE shall not discriminate against any employee or applicant for employment because of race, color, religion, sex, age, handicap, familial status, sexual orientation or national origin. 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, sex, age, handicap, familial status, sexual orientation or national origin. Actions 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 post in conspicuous places, available to employees and applicants for employment, notices, which state that all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, or national origin. GRANTEE shall incorporate the foregoing requirements of this section in all other agreements for work funded under this Agreement, except agreements governed by Section 204 of Executive Order 11246.

- I. Audit. COMMISSION, either directly or through a designated representative, may conduct financial or performance audit of the billings and services under this Agreement or GRANTEE records at any time during this Agreement and during the six (6) year period established above in Article III.B. As applicable, audits will be conducted in accordance with generally accepted auditing standards as promulgated in *Government Auditing Standards* by the Comptroller General of the United States General Accounting Office. If an audit discloses that payments to GRANTEE exceeded the amount to which GRANTEE was entitled, then GRANTEE shall repay the amount of the excess to COMMISSION.

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.

- J. Indemnification. GRANTEE shall hold harmless, defend, and indemnify 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.
- K. Grantee's Contractor; Non-Assignment. If GRANTEE utilizes contractors to complete its work under this Agreement, in whole or in part, GRANTEE shall require any of its contractors to agree, as to the portion contracted, to fulfill all obligations of the Agreement as specified in this Agreement. However, GRANTEE shall remain obligated for full performance hereunder, and COMMISSION shall incur no obligation other than its obligations to GRANTEE hereunder. This Agreement shall not be assigned or transferred in whole or in part or any right or obligation hereunder, without prior written approval of COMMISSION.
- L. Independent Contractor Status. GRANTEE, and its contractors and employees are not employees of COMMISSION and are not eligible for any benefits through COMMISSION, including without limitation, federal social security, health benefits, workers' compensation, unemployment compensation, and retirement benefits. GRANTEE will be responsible for any federal, state, or local taxes and fees applicable to payments hereunder.
- M. Oregon Laws and Forum. This Agreement shall be construed according to the laws of the State of Oregon without regard to its provisions regarding conflicts of law. Any litigation between COMMISSION and GRANTEE arising under this Agreement or out of work performed under this Agreement shall occur in Multnomah County court having jurisdiction thereof, and if in the federal courts, in the United States District Court for the State of Oregon.
- N. Compliance with Law. GRANTEE and all persons performing work under this Agreement shall comply with all applicable federal, state, and local laws and regulations, including reporting to and payment of all applicable federal, state and local taxes and filing of business license. If GRANTEE is a 501(c)(3) organization, GRANTEE shall maintain its nonprofit and tax-exempt status during this Agreement.
- O. 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.
- P. No Other Obligations: 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.
- Q. Merger. This Agreement contains the entire agreement between COMMISSION and GRANTEE and supersedes all prior written or oral discussions or agreements.

There are no oral or written understandings that vary or supplement the conditions of this Agreement that are not contained herein.

- R. Third Party Beneficiaries. There are no third-party beneficiaries to this Agreement and may only be enforced by the Parties.
- S. Electronic Transaction; Counterparts. The Parties agree that they may conduct this transaction, including any amendments, by electronic means, including the use of electronic signatures. This Agreement, and any amendment, may be executed in any number of counterparts, each of which shall be deemed an original, but all of which together shall constitute a single instrument.
- T. NOTICE: Notices to Grantee under this Grant Agreement shall be sent to GRANTEE at the following address:

Attn: Jamal Abdi  
Office/Operational Manager  
C/o Southwest Somali Community  
11717 NE Glisan St  
Portland, OR 97220  
Email: [swsomalicommunityor@gmail.com](mailto:swsomalicommunityor@gmail.com)

NOTICE: Notices to Grantor under this Grant Agreement shall be sent to COMMISSION at the following address:

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)

**SIGNATURES:**

**COMMISSION**

**GRANTEE**

\_\_\_\_\_  
Name: Julia DeGraw  
Title: Chair,  
Mt. Hood Cable  
Regulatory Commission  
(MHCRC)

\_\_\_\_\_  
Name: Jamal Abdi  
Title: Office/Operations Manager  
Southwest Somali Community

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

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

**APPROVED AS TO FORM:**

\_\_\_\_\_  
Commission Attorney,  
Mt. Hood Cable Regulatory  
Commission (MHCRC)

# 25394 - Empowering East African Immigrant and Refugee Youths in East Portland through Digital Inclusion and Cultural Storytelling

## Application Details

**Funding Opportunity:** 25009-2024 Community Technology Grants  
**Funding Opportunity Due Date:** Jun 30, 2024 8:09 AM  
**Program Area:** Community Technology Grants  
**Status:** Submitted  
**Stage:** Final Application

**Initial Submit Date:** Apr 4, 2024 5:08 PM  
**Initially Submitted By:** Jamal Abdi  
**Last Submit Date:**  
**Last Submitted By:**

## Contact Information

### Primary Contact Information

**Active User\*:** Yes  
**Type:** External User  
**Name:** Salutation Jamal Adan Abdi  
First Name Middle Name Last Name  
**Title:** Office manager and bookkeeper  
**Email\*:** [swsomalicommunityor@gmail.com](mailto:swsomalicommunityor@gmail.com)  
**Phone\*:** (503) 207-6993 1001  
Phone Ext.  
###-###-####  
**Fax:** ###-###-####

### Organization Information

**Status\*:** Approved  
**Organization Name\*:** Southwest Somali Community  
**Organization Type\*:** Non-Profit Entity  
**Tax Id:**  
**Organization Website:** <http://www.sowesco.org>  
**Address\*:** 11717 NE Glisan St  
Portland Oregon 97220  
City State/Province Postal Code/Zip

**Phone\*:** (503) 261-3080 Ext. ### ##-####  
**Fax:** ### ##-####

## FY21-22 Final Application Project Narrative

### **Project Narrative**

**Total Grant Funds:** \$60,387.00  
**Total Match Funds:** \$60,387.00  
**Total Funds:** \$120,774.00  
**Proposed Technology:** Video production equipment  
**Public Benefit Area:** Improving Community Involvement  
**Select which jurisdiction(s) your project will serve:** Portland  
**Please select the size of your organization's total operating budget:** Less Than \$500,000

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.

#### **Project Purpose:**

The proposed project's aim and purpose is to bridge the digital divide, specifically with regard to media production skills, in East Portland by providing technology resources around media production to underserved communities with a special focus on immigrants and refugee youth from East African Countries. The project seeks to reduce disparities in access to technology and digital media skills, ultimately promoting equity and equal opportunities within the community. The East African Community in Portland has limited access to media creation technology, which in turn limits their ability to tell their own stories and share their unique experiences. Technology for video production and storytelling, including video cameras, editing software, and multimedia equipment, will enable participants to create and share video content. The video content will focus on capturing and sharing the stories, culture, and experiences of the immigrant and refugee youth from East African Countries living in East Portland. Participants trained in our workshops will gain the technical skills and confidence to tell their stories in the digital age.

Through this project we intend to serve 300 youth, ages 10-17, and 40 adults for a total of 340 individuals served over 2 years. This will be achieved through a variety of Saturday workshops during the school year and 4-6 summer camps. Total we will hold 15 workshops during the school year and 4-6 summer camps. In order to conduct these workshops SW Somali Community Staff and Volunteers will receive initial training via their partner, MetroEast Community Media, then conduct the training themselves.

We will attract our community of interest via multiple outreach methods, including word of mouth, flyers, social media and community partners; including Northwest Somali Community Organization, Center for African Immigrant and Refugee Organization, and Somali Service Center. Our strongest recruitment method is via our existing beneficiary community at SW Somali Community Organization, which exceeds 300 people.

Through these workshops and training, we intend to produce 40-60 short films (2-10 minutes each). We will also create 4-8 longer shows (10-30 minutes) that showcase the East African Community in the greater Portland area. The content of the films will be centered on telling the stories of East African community members, but we will have flexibility on the topics. Some of these films might be documentary style, or a narrative film. Others may be films about cultural events. We will submit the final films to our partner, MetroEast Community Media for playback on local cable channels. We also intend to leverage this media to increase our visibility in social media and online streaming platforms. The content created will be representative of the collective voice of many East African community members in the Portland area, and further our mission of uplifting and inspiring the Somali and East African communities in Oregon. This content will be an outlet for youth and adults in the East African community of Portland to tell their own stories and stay better connected within our community. It also helps the Greater Portland community know and understand us better.

(This field has a character limit of 11,000)

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.

**Measurable Project Outcomes:**

- Deliver media classes and workshops to 340 East African youth and adults through weekend and summer programming
- A higher percentage of immigrants and refugees youth will possess media production skills, allowing them to engage with technology confidently and effectively.
- Immigrants and refugees youth will be better prepared for employment in the digital age, resulting in an increased number of individuals securing jobs and career advancement.
- The production and sharing of video content by participating immigrants and refugees youth from East African Countries will promote cultural empowerment, fostering a sense of pride and unity within the immigrants and refugees community from East African Countries and increasing cultural understanding among the wider East Portland population.

(This field has a character limit of 1500)

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.

**Evaluation Plan:**

The project will focus on creating opportunities for young Somali youth to develop skills and confidence in video production, while also amplifying their voices and perspective. We will ensure that project materials, communications, and workshops are culturally sensitive and inclusive, respecting the diversity of the immigrants and refugees community from East African Countries and we will translate materials into relevant languages and provide interpreters as needed to accommodate language barriers. Our technology center and workshops will be physically accessible to all, including individuals with disabilities. We have developed a digital literacy and job readiness curriculum that is culturally relevant and sensitive to the needs and experiences of immigrant and refugee youth. We see the media training

that we will be conducting with youth as a compliment, or extension of this training, as being able to use media technology is a vital skill in the digital age. We will organize cultural events within the project implementation period to celebrate the East African heritage and contributions to East Portland. We have established mechanisms for the participants and community members to report any concerns related to discrimination or bias within the project, with clear procedures for addressing such issues.

In order to measure and track our outcomes, we will:

- Collect attendance numbers, demographics from our workshops and camps
  
- Collect information on participants' learning and future interest in the technology taught in their respective workshops, as well as gauge the relevance of the technology in participants lives
  
- Review final student projects for production quality
  
- Calculate number of films and hours of content generated for cables channels
  
- Collect viewership numbers from online video platforms and social media

(This field has a character limit of 2500)

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.

**Project Partners:**

MetroEast Community Media

MetroEast will be providing initial training on our media equipment with SW Somali Community staff and mentors, which will cover video production including: camera operation, lighting, sound, editing, and other integral film concepts. They will provide guidance on what equipment to purchase and how to manage our fleet of iPads and laptops through fleet management software. In addition, they will provide technical support as needed throughout the course of our project. They have a ready-made curriculum that we can adapt to our instructional needs. MetroEast will also be receiving our final films for playback on local cable channels.

Northwest Somali Community Organization, Center for African Immigrant and Refugee Organization, and Somali Service Center

We have already partnered with these organizations in previous grants and have excellent relationships with them. They will help us with community outreach to attract participants for our workshops and camps.

(This field has a character limit of 3000)

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

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.

### Technical Design:

Our media education program is designed to provide youth and adults with the vital media creation skills necessary to broadcast their voice in the digital age. We will be purchasing a fleet of iPads outfitted for video production to teach basic video production, lighting, sound capturing techniques, and editing. From an accessibility standpoint, iPads are a very easy entry point to media production, as they closely mimic smartphones and many of our community members are already familiar with this type of user interface and technology. We also purchasing more professional camera equipment, such as DSLR cameras and Apple laptops to offer the opportunity for a more professionally geared film production experience. We also will be purchasing supplies and equipment to outfit one of the rooms and our SW Somali Community location as a small studio space with LED lighting, professional microphones and sound abatement. Below is high high level overview of the equipment we will purchasing:

- A fleet of 8-11 iPads, outfitted for filmmaking, for Introductory Media Classes
- 1-2 DSLR Cameras with for Professional Media Classes
- Wireless Microphones for use with both iPads and DSLR Cameras
- LED Lights for creating 3 point lighting and studio lighting setups
- 1-2 Apple Macbook Pro Laptops for teaching Professional Editing software
- Sound Abatement, Green Screen and other materials for outfitting a small studio space

(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):** 06/22/2024

**Proposed End Date (month/year):** 07/30/2026

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

### **Implementation Plan:**

#### **Summer 2024**

- Purchase Equipment and Optimize for Media Classes
  
- Initial Training on Equipment and Software with MetroEast Community Media
  
- Create Curriculum for Media Workshops and Classes
  
- Work with Community Partners to Attract Workshop Participants

#### **Fall 2024**

- Initial Round of Weekend Media Classes
  
- Work with Community Partners to Attract Workshop Participants
  
- Collect Workshop Feedback

Winter 2025

- Begin training for Community Technology Ambassadors
- Develop curriculum and materials for workshops and seminars.

### **Spring 2025**

- Conduct Video production workshops and seminars.1
- Conduct Video production workshops and seminars.2
- Deliver final videos to MetroEast for Cable Channel Playback, Distribute via online streaming and social media.

### **Summer 2025**

- Summer Camp focusing on Video Production 1
- Summer Camp focusing on Video Production 2
- Deliver final videos to MetroEast for Cable Channel Playback, Distribute via online streaming and social media.

### **Fall 2025**

- Schedule sessions focusing on community Technology Education Group 1
- Schedule sessions focusing on community Technology Education Group 2

- Deliver final videos to MetroEast for Cable Channel Playback, Distribute via online streaming and social media.

### **Winter 2026**

- Video Production Workshop 1
- Video Production Workshop 2
- Deliver final videos to MetroEast for Cable Channel Playback, Distribute via online streaming and social media.

### **Spring 2026**

- Spring Break Video Camp
- Studio equipment training
- Deliver final videos to MetroEast for Cable Channel Playback, Distribute via online streaming and social media.

### **Summer 2026**

- Community Screening to showcase the project
- Finalize all project documentation including outcomes, financial report, and impact assessment.

Over the course of this two year project, we will enhance the current educational opportunities and extend to serve additional residents in need of digital access via video creation. The project will ensure that project materials, communications, and workshops are culturally sensitive and inclusive, respecting the diversity of the immigrant and refugee community from East African Countries and we will translate materials into relevant languages and provide interpreters as needed to accommodate language barriers. Our technology center and workshops will be physically accessible to all, including individuals with disabilities. We will organize cultural events within the project implementation period to celebrate the East African heritage and contributions to East Portland. We have established mechanisms for the participants and community members to report any concerns related to discrimination or bias within the project, with clear procedures for addressing such issues. The project will provide technology resources and media education and training. The project will empower immigrants and refugee youth with essential media skills, reducing the digital divide and ensuring equitable access to telling their stories via film. Video content created by the participating immigrants and refugee youth will help foster cultural understanding and celebrate the rich diversity of the immigrant and refugee community from East African Countries.

(This field has a character limit of 3000)

## Supplemental Material Attachments

Description	File Name	Type	Size	Upload Date
Budget	<a href="#">MHCRC Equipment and Training Budget for SW Somali Community 1.xlsx</a>	xlsx	100 KB	04/02/2024 03:38 PM
List of Board Members.	<a href="#">SW Board Members.pdf</a>	pdf	510 KB	02/02/2024 02:18 PM

## FY20-21 Application Budget Correct

### **Budget Narrative**

#### **Budget Narrative:**

As outlined in our attached budget and the overview below, the majority of MHCRC Grant Money will be used to purchase equipment including iPads, professional cameras, microphones, laptops, software, and studio construction materials. The Grant Funds will also cover initial training costs for staff and contractors to train them, as well as a portion of our overhead expense.

The SW Somali Community match will comprise a majority of in-kind matches via SW Somali Community Staff time, volunteer time and partner in-kind match. Our match will also come from travel expenses incurred over the course of the project as well as food and supplies during our training and events. The match will also include a portion of our overhead expense. . Outlined below are the match details

#### Staff Match (\$32,579.00)

Community engagement Coordinator/Project Coordinator: Abdifatah Abdurahman, will manage the overall day to day activities of the grant project: securing agreements with contractors and project partners, scheduling, recordkeeping, accounting, making site visits and providing internal reports on project activities, and ensuring video distribution via the community channels. The Coordinator will work 20.83% of the time for 24 months. Based on an annual salary of \$48,000, the cost to the project will be \$20,000.

Operational Manager: Jamal Abdi, our operational manager will be responsible for purchasing and managing equipment, as well as assistance with teaching

workshops. The Operational Manager will work 9.68% of the time for 24 months. Based on an annual salary of \$65,000, the cost to the project will be \$12579.

Volunteer Match (\$10,000)

Volunteer time, billed at \$31.80 per hour, will be contributed via project support including training assistance, equipment and software maintenance, marketing, and other project-related activities.

Partner Match (\$4,000)

Partners will assist us with community outreach to attract participants for our workshops and camps.

Food and Supplies Match (\$6,000)

The food and supplies match will come from our expenses for food during training and project related events and any supplies (props, costumes, art supplies, office supplies, etc.) incurred over the course of the project.

Travel Match (\$3,260)

Mileage, gas, and vehicle expenses over the course of the project.

Overhead Match (\$6,000)

The Overhead match will be a portion of SW Somali Community's overhead expense over the course of the project.

Equipment

\$14,939 for 11 media-outfitted iPad Pros to train youth and adults in video production.

\$13,016 for Professional DSLR Camera Setups with lights and microphones

\$14,548 laptops with editing and media software

\$2,076 Studio Outfitting including microphones, audio recorder, green screen

Construction

\$1,260 Construction costs for Studio Outfitting Including Sound Dampening Panels and other Acoustic Modifications, Drywall, Paint, Carpeting

Training

\$10,000 training the program coordinator on how to use this equipment.

Overhead

\$6,000 Overhead (a portion of SW Somali Center overhead expense)

Total: \$61,839.00

SW Somali Community Match

Personnel

\$46,579.00 (SW Somali Center Employee Time, Partner Matches, Volunteer Time)

Travel

\$3260 (Travel to and from sites)

Miscellaneous

\$6000 (food, supplies)

Overhead

\$6000 (a portion of SW Somali Center overhead expense)

Total Match: \$61,839.00

**Line Item Budget**

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$46,579.00	\$46,579.00
Education and Training	\$10,000.00	\$0.00	\$10,000.00
Travel	\$0.00	\$3,260.00	\$3,260.00
Contractual	\$0.00	\$0.00	\$0.00
Equipment	\$44,579.00	\$0.00	\$44,579.00
Infrastructure/Facilities Construction	\$1,260.00	\$0.00	\$1,260.00
Miscellaneous	\$0.00	\$6,000.00	\$6,000.00
Overhead	\$6,000.00	\$6,000.00	\$12,000.00
<b>Total</b>	<b>\$61,839.00</b>	<b>\$61,839.00</b>	<b>\$123,678.00</b>

**Signature Page**

**Final Application Signature**

**Signature of Duly Authorized Representative\*:** Jamal Abdi  
**Date\*:** 02/02/2024  
**Title\*:** President  
**Phone\*:** 503-207-6993  
**E-mail\*:** [swsomalicommunityor@gmail.com](mailto:swsomalicommunityor@gmail.com)

# Southwest Somali Community

## Board Members

Hassan Adam, Board Chair

Nimo Noor, Board Vice Chair

.....

Mohamed Hilowle, Board Finance Officer

Abdisalam Ali, Member

.....

Abdifatah Abdurahman, Executive & Board Assistant

503 – 737 - 4833

[aabdurahman@swoeco.org](mailto:aabdurahman@swoeco.org)

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### **Policy Definition**

Board policies are approved statements that set forth parameters and frameworks within which the CEO and his/her staff can perform their assigned duties with positive direction. They describe what is wanted in an area of responsibility. The Board sets policy.

### **Administrative Regulation Definition**

Administrative regulations are detailed directions developed by the Chief executive officer to carry out the Board policy. They describe how, by whom, where, and when things are to be done. The Chief executive officer determines Administrative Regulations.

MHCRC Equipment and Training Budget for SW Somali Community				
Description	EQUIPMENT			
	Vendor	Quantity	Unit	Cost
<b>iPad Video Setup</b>				
iPad Pro (11 inch, 256 GB)	Apple	11	\$1,000.00	\$11,000.00
iPad Pro Case	MelaMount	11	\$60.00	\$660.00
iPad Pro Bag	Amazon	11	\$30.00	\$330.00
iPad Pro Screen Cover	Amazon	8	\$11.00	\$88.00
Extra Chargers for iPads	Amazon	2	\$15.00	\$30.00
Extra Cords for iPad Chargers	Amazon	2	\$20.00	\$40.00
Ulanzi Rechargeable RGB Light	B&H	12	\$30.00	\$360.00
USB C Mic	B&H	12	\$60.00	\$720.00
Wireless Mic Setup	B&H	1	\$500.00	\$500.00
Wireless Mic Mount for Ipad	B&H	1	\$15.00	\$15.00
Joby Compact Action Tripod	Amazon	11	\$100.00	\$1,100.00
Extra Release Plates	Amazon	4	\$24.00	\$96.00
				SubTotal
				\$14,939.00
<b>DSLR Video Setup</b>				
Panasonic S5 II Camera Kit (includes 20-60mm	B&H	2	\$2,150.00	\$4,300.00
70- 300 mm lens	B&H	2	\$1,000.00	\$2,000.00
67 mm UV Filter	B&H	4	\$27.00	\$108.00
Batteries for Cameras	B&H	4	\$70.00	\$280.00
Battery Charger	B&H	2	\$90.00	\$180.00
Backpack	B&H	2	\$230.00	\$460.00
Manfrotto Tripod legs , and head	B&H	2	\$560.00	\$1,120.00
Tripod Bags	B&H	2	\$35.00	\$70.00
Wireless Mic Setup	B&H	2	\$500.00	\$1,000.00
Wireless Mic Charger	Amazon	2	\$14.00	\$28.00
SD Cards	B&H	4	\$40.00	\$160.00
LED Lights	B&H	2	\$1,000.00	\$2,000.00
Batteries for Lights	B&H	12	\$80.00	\$960.00
Charging Cradle for Light Batteries	B&H	3	\$50.00	\$150.00
Reflective Discs	B&H	2	\$100.00	\$200.00
				SubTotal
				\$13,016.00
<b>Laptop Setup</b>				
MacBook Pro Laptop (14-Core CPU	Apple	3	\$3,500.00	\$10,500.00
30-Core GPU				
38GB Unified Memory				
1TB SSD Storage)				
Apple Care	Apple	3	\$400.00	\$1,200.00
Case for Laptop	B&H	3	\$20.00	\$20.00
Hard Drives	B&H	2	\$164.00	\$328.00
Software	Apple, Adobe	1	\$1,500.00	\$1,500.00
Wires, Storage, Expendables	Amazon	1	\$1,000.00	\$1,000.00
				SubTotal
				\$14,548.00
<b>Studio Outfitting</b>				
Portable Green Screen	B&H	1	\$200.00	\$200.00
Zoom Audio Recorder	B&H	1	\$270.00	\$270.00
Podcast Microphone	B&H	3	\$400.00	\$1,200.00
Mic Stands	B&H	3	\$102.00	\$306.00
XLR Cables	B&H	4	\$25.00	\$100.00
				SubTotal
				\$2,076.00
<b>EQUIPMENT TOTAL</b>	\$44,579.00			
				#NAME?
<b>Contraction Costs for Studio Outfitting</b>				
Sound Panels	B&H	4	65	\$260.00
Construction Materials (Acoustic Modifications, Drywall, Paint, Carpeting )				\$1,000.00
				SubTotal
				\$1,260.00
<b>Training</b>		1	\$10,000.00	\$10,000.00
<b>Overhead</b>				\$6,000.00
<b>MHCRC GRANT FUNDS</b>				<b>\$61,839.00</b>
<b>SW Somali Community Match</b>				
Personnel				\$32,579.00
Volunteer				\$10,000.00
Partner				\$4,000.00
Miscellaneous (Food and Supplies)				\$6,000.00
Travel				\$3,260.00
Overhead				\$6,000.00
<b>SW SOMALI CENTER MATCH FUNDS</b>				<b>\$61,839.00</b>
<b>GRANT TOTAL</b>				<b>\$123,678.00</b>
<i>Staff Match Calculations</i>	%	Years	Total	
Community Engagement Coordinator	48,000	20.83%	2	20000
Operations Manager	65,000	9.68%	2	12579

**GRANT AGREEMENT NO.**

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”) and 1 World Chorus (or “GRANTEE”) in an amount not to exceed \$70,531 to support the “Big Up Music Show” project.

**RECITALS:**

1. GRANTEE submitted a grant application for the FY 2023-24 Community Technology Grants Program competitive grants process and following COMMISSION review, was recommended for funding.
2. The COMMISSION now desires to award a grant to GRANTEE in an amount not to exceed \$70,531.

**THEREFORE**, in consideration of the mutual promises and covenants contained herein, the parties agree as follows:

**ARTICLE I – SCOPE OF WORK/OUTCOME MEASURES**

GRANTEE agrees to implement the “Big Up Music Show” project as described in ATTACHMENT A: Scope of Work/Grant Application, which by this reference are incorporated herein and made a part hereof. GRANTEE shall not use the Grant funds for any purposes other than those set forth in Attachment A.

**ARTICLE II – AGREEMENT PERIOD**

This Agreement becomes effective on June 1, 2024, 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, 2026, unless extended or earlier terminated under the terms of this Agreement.

**ARTICLE III – SPECIFIC CONDITIONS OF THE GRANT**

- A. **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.

- B. **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 for six (6) years after COMMISSION makes final grant payment, GRANTEE has made final report, or the termination date of this Agreement, whichever is later. GRANTEE shall provide COMMISSION prompt access to these records upon request and permit copying as COMMISSION may require.

- C. COMMISSION Grant Manager: COMMISSION hereby appoints Rana DeBey to act as its Project Manager with regard to this Agreement. COMMISSION may, from time to time, designate another person to act as the Commission Project Manager and will inform GRANTEE in writing of any change in Project Manager.

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)

- D. GRANTEE Project Manager: GRANTEE hereby appoints Aaron Nigel Smith to act as its Project Manager regarding this Agreement. GRANTEE may, from time to time, designate another person to act as the GRANTEE Project Manager and will inform COMMISSION in writing of any change in Project Manager.

Aaron Nigel Smith  
1 World Chorus  
333 South State, #229  
Lake Oswego, OR 97034  
(323) 459-3007  
[ans@oneworldchorus.org](mailto:ans@oneworldchorus.org)

- E. Payment: The COMMISSION Project Manager is authorized to approve work, billings, and invoices submitted pursuant to this grant and to carry out all other COMMISSION actions referred to herein in accordance with this Agreement.
- F. Reports: GRANTEE shall submit Interim Status Reports and a Final Status Report (collectively referred to as 'Report(s)') to the Project Manager using the COMMISSION's online grants management system. The Reports shall include both programmatic and financial information as established by the COMMISSION. For a Report to be acceptable to the Project Manager, the GRANTEE shall document and clearly describe the progress of the grant scope in accordance with the reporting schedule defined below.

Interim Status Reporting periods are June 1, 2024 through November 30, 2024; December 1, 2024 through April 30, 2025; May 1, 2025 through November 30, 2025; December 1, 2025 through April 30, 2026. 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 May 31, 2026

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.

- G. 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.

#### **ARTICLE IV -- PAYMENTS**

- A. The amount of this grant award is \$70,531. Upon submission of an invoice from GRANTEE, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the \$70,531, as specified in the invoice, within thirty (30) days after receipt of the invoice.
- B. GRANTEE shall submit the invoice online through the COMMISSION's online grants management system using the status report module, and 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.
- C. 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 COMMISSION'S Grant

Manager to modify the program or the budget.

- D. If for any reason GRANTEE receives a grant payment under this Grant Agreement and does not use grant funds, provide required services or take any actions required by the Grant Agreement the COMMISSION may, at its option terminate, reduce or suspend any grant funds that have not been paid and may, at its option, require GRANTEE to immediately refund to the COMMISSION the amount improperly expended or received by GRANTEE.
- E. Grant payments under this Agreement may be used only to provide the services or take the actions listed previously in this Grant Agreement and shall not be used for any other purpose.
- F. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, the COMMISSION's payment of funds under this grant may be terminated, suspended or reduced.
- G. The majority of expenditures (a minimum of 90%) made from Grant funds for Grant project capital costs must be made at least sixty (60) days prior to the expiration of this Agreement.
- H. 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.
- I. GRANTEE will keep vendor receipts and evidence of payment for materials and services and time records and evidence of payment for program wages, salaries, and benefits, and GRANTEE services. All such receipts and evidence of payments will promptly be made available to the Grant Manager or other designated persons, upon request. At a minimum, such records shall be made available and will be reviewed as part of the annual monitoring process.
- J. Prevailing wages. State of Oregon, Bureau of Labor and Industries (BOLI) wage rates are required for certain contracts that total \$50,000 and above. If GRANTEE's project is subject to the prevailing wage requirements, GRANTEE will comply with the prevailing wage requirements of ORS 279C.800 through 279C.870 and any other applicable prevailing wage requirements contained in ORS 279C, Oregon administrative rules, or Commission code.
- K. Prevailing wage indemnity. GRANTEE AGREES TO INDEMNIFY, DEFEND, AND HOLD HARMLESS COMMISSION, ITS EMPLOYEES, OFFICERS, AND AGENTS, FROM AND AGAINST ANY CLAIM, SUIT, OR ACTION, INCLUDING ADMINISTRATIVE ACTIONS, THAT ARISE OUT OF GRANTEE'S FAILURE TO COMPLY WITH ORS 279C.800 TO 279C.870 AND ANY APPLICABLE ADMINISTRATIVE RULES OR POLICIES.

## **ARTICLE V -- GENERAL GRANT PROVISIONS**

- A. Cause for Termination; Cure. It shall be a material breach and cause for termination of this Agreement if GRANTEE uses grant funds outside of the scope of this Agreement, or if GRANTEE fails to comply with any other term or condition or to perform any obligations under this Agreement within thirty (30)

days after written notice from COMMISSION. If the breach is of such nature that it cannot be completely remedied within the thirty (30) day cure period, GRANTEE shall commence cure within the thirty (30) days, notify COMMISSION of GRANTEE's steps for cure and estimated time table for full correction and compliance, proceed with diligence and good faith to correct any failure or noncompliance, and obtain written consent from COMMISSION for a reasonable extension of the cure period.

- B. No Payment or Further Services Authorized During Cure Period. During the cure period, COMMISSION is under no obligation to continue providing additional grant funds notwithstanding any payment schedule indicated in this Agreement. GRANTEE shall not perform services or take actions that would require COMMISSION to pay additional grant funds to GRANTEE. GRANTEE shall not spend unused grant funds and such unused funds shall be deemed held in trust for COMMISSION. GRANTEE shall be solely responsible for any expenses associated with cure of its noncompliance or failure to perform.
- C. Termination for Cause. Termination for cause based on GRANTEE's misuse of grant funds shall be effective upon notice of termination. Termination for cause based on failure to comply or perform other obligations shall be effective at the end of the 30-day period unless a written extension of cure period is granted by COMMISSION. GRANTEE shall return all grant funds that had not been expended as of the date of the termination notice. All finished or unfinished documents, data, studies, and reports prepared by GRANTEE under this Agreement shall, at the option of COMMISSION, become the property of COMMISSION; and GRANTEE may be entitled to receive just and equitable compensation for any satisfactory work completed on such documents up until the time of notice of termination, in a sum not to exceed the grant funds already expended.
- D. Penalty for Termination for Cause. If this Agreement is terminated for cause, COMMISSION, at its sole discretion, may seek repayment of any or all grant funds tendered under this Agreement, and decline to approve or award future grant funding requests to GRANTEE.
- E. Termination by Agreement or for Convenience of Commission. COMMISSION and GRANTEE may terminate this Agreement at any time by mutual written agreement. Alternatively, COMMISSION may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion. If the Agreement is terminated as provided in this paragraph, GRANTEE shall return any grant funds that would have been used to provide services after the effective date of termination. Unless the Parties agree otherwise, GRANTEE shall finish any work and services covered by any grant funds already paid and shall not commence any new work or services which would require payment from any unused grant funds.
- F. Changes in Anticipated Services. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, COMMISSION's payment of grant funds may be terminated, suspended or reduced. GRANTEE shall immediately refund to COMMISSION any unexpended grant funds received by GRANTEE.
- G. Amendment. The Grant Manager is authorized to execute amendments to the scope of the services or the terms and conditions of this Agreement, provided the

changes do not increase COMMISSION's financial risk. Increases to the grant amount must be approved by the COMMISSION unless the COMMISSION delegated authority to amend the grant amount authorizing this Agreement. Amendments to this Agreement, including any increase or decrease in the grant amount, must be in writing and executed by the authorized representatives of the Parties and approved to form by the COMMISSION's Attorney.

- H. Non-discrimination; Civil Rights. In carrying out activities under this Agreement, GRANTEE shall not discriminate against any employee or applicant for employment because of race, color, religion, sex, age, handicap, familial status, sexual orientation or national origin. 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, sex, age, handicap, familial status, sexual orientation or national origin. Actions 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 post in conspicuous places, available to employees and applicants for employment, notices, which state that all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, or national origin. GRANTEE shall incorporate the foregoing requirements of this section in all other agreements for work funded under this Agreement, except agreements governed by Section 204 of Executive Order 11246.

- I. Audit. COMMISSION, either directly or through a designated representative, may conduct financial or performance audit of the billings and services under this Agreement or GRANTEE records at any time during this Agreement and during the six (6) year period established above in Article III.B. As applicable, audits will be conducted in accordance with generally accepted auditing standards as promulgated in *Government Auditing Standards* by the Comptroller General of the United States General Accounting Office. If an audit discloses that payments to GRANTEE exceeded the amount to which GRANTEE was entitled, then GRANTEE shall repay the amount of the excess to COMMISSION.

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.

- J. Indemnification. GRANTEE shall hold harmless, defend, and indemnify 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.
- K. Grantee's Contractor; Non-Assignment. If GRANTEE utilizes contractors to complete its work under this Agreement, in whole or in part, GRANTEE shall require any of its contractors to agree, as to the portion contracted, to fulfill all obligations of the Agreement as specified in this Agreement. However, GRANTEE shall remain obligated for full performance hereunder, and COMMISSION shall incur no obligation other than its obligations to GRANTEE hereunder. This Agreement shall not be assigned or transferred in whole or in part or any right or obligation hereunder, without prior written approval of COMMISSION.
- L. Independent Contractor Status. GRANTEE, and its contractors and employees are not employees of COMMISSION and are not eligible for any benefits through COMMISSION, including without limitation, federal social security, health benefits, workers' compensation, unemployment compensation, and retirement benefits. GRANTEE will be responsible for any federal, state, or local taxes and fees applicable to payments hereunder.
- M. Oregon Laws and Forum. This Agreement shall be construed according to the laws of the State of Oregon without regard to its provisions regarding conflicts of law. Any litigation between COMMISSION and GRANTEE arising under this Agreement or out of work performed under this Agreement shall occur in Multnomah County court having jurisdiction thereof, and if in the federal courts, in the United States District Court for the State of Oregon.
- N. Compliance with Law. GRANTEE and all persons performing work under this Agreement shall comply with all applicable federal, state, and local laws and regulations, including reporting to and payment of all applicable federal, state and local taxes and filing of business license. If GRANTEE is a 501(c)(3) organization, GRANTEE shall maintain its nonprofit and tax-exempt status during this Agreement.
- O. 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.
- P. No Other Obligations: 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.
- Q. Merger. This Agreement contains the entire agreement between COMMISSION and GRANTEE and supersedes all prior written or oral discussions or agreements. There are no oral or written understandings that vary or supplement the conditions of this Agreement that are not contained herein.

- R. Third Party Beneficiaries. There are no third-party beneficiaries to this Agreement and may only be enforced by the Parties.
- S. Electronic Transaction; Counterparts. The Parties agree that they may conduct this transaction, including any amendments, by electronic means, including the use of electronic signatures. This Agreement, and any amendment, may be executed in any number of counterparts, each of which shall be deemed an original, but all of which together shall constitute a single instrument.
- T. NOTICE: Notices to Grantee under this Grant Agreement shall be sent to GRANTEE at the following address:

Aaron Nigel Smith  
1 World Chorus  
333 South State, #229  
Lake Oswego, OR 97034  
(323) 459-3007  
[ans@oneworldchorus.org](mailto:ans@oneworldchorus.org)

NOTICE: Notices to Grantor under this Grant Agreement shall be sent to COMMISSION at the following address:

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)

**SIGNATURES:**

**COMMISSION**

**GRANTEE**

\_\_\_\_\_  
Name: Julia DeGraw  
Title: Chair,  
Mt. Hood Cable  
Regulatory Commission  
(MHCRC)

\_\_\_\_\_  
Name: Aaron Nigel Smith  
Title: Executive Director  
1 World Chorus

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

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

**APPROVED AS TO FORM:**

\_\_\_\_\_  
Commission Attorney,  
Mt. Hood Cable Regulatory  
Commission (MHCRC)

# 25397 - Big Up Music Show

## Application Details

**Funding Opportunity:** 25009-2024 Community Technology Grants  
**Funding Opportunity Due Date:** Jun 30, 2024 8:09 AM  
**Program Area:** Community Technology Grants  
**Status:** Submitted  
**Stage:** Final Application

**Initial Submit Date:** Mar 23, 2024 11:44 AM  
**Initially Submitted By:** Aaron Smith  
**Last Submit Date:** Apr 3, 2024 1:55 PM  
**Last Submitted By:** Aaron Smith

## Contact Information

### Primary Contact Information

**Active User\*:** Yes  
**Type:** External User  
**Name:** Salutation Aaron Nigel Smith  
First Name Middle Name Last Name  
**Title:**  
**Email\*:** [Ans@oneworldchorus.org](mailto:Ans@oneworldchorus.org)  
**Phone\*:** (323) 459-3007 Ext.  
Phone  
###-###-####  
**Fax:** ###-###-####

### Organization Information

**Status\*:** Approved  
**Organization Name\*:** 1 World Chorus  
**Organization Type\*:** Non-Profit Entity  
**Tax Id:**  
**Organization Website:** <http://Www.1worldchorus.org>  
**Address\*:** 333 South State  
229  
  
Lake Oswego Oregon 97034  
City State/Province Postal Code/Zip  
**Phone\*:** (323) 459-3007 Ext.  
###-###-####  
**Fax:** ###-###-####

# FY21-22 Final Application Project Narrative

## Project Narrative

<b>Total Grant Funds:</b>	\$72,030.94
<b>Total Match Funds:</b>	\$80,465.00
<b>Total Funds:</b>	\$152,495.94
<b>Proposed Technology:</b>	Video production equipment
<b>Public Benefit Area:</b>	Reducing Disparities
<b>Select which jurisdiction(s) your project will serve:</b>	Gresham,Portland,Unincorporated Multnomah County
<b>Please select the size of your organization's total operating budget:</b>	Less Than \$500,000

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.

### Project Purpose:

BIPOC youth ages 10-21 are exposed to countless negative stereotypes through many of our mainstream media outlets. The Big Up Music Show counteracts this by empowering kids to create content that amplifies their voices, and stories from their unique perspectives. The name of our program derives from the Jamaican phrase "Big Up", meaning to pay respect, lift up or otherwise compliment. For some children living in Northeast Portland, in addition to the disturbing content they are viewing, they face poverty, gun violence, discrimination and gentrification as a real and constant challenge in their daily lives. These youth are overwhelmingly people of color, either Black, Hispanic, recent immigrants or refugees. The Big Up Show gives these underserved youth access to state of the art video production technology and high quality instruction as a creative outlet and after school educational opportunity. An additional benefit to participants in our program is that they are given tools for practicing self confidence, conflict resolution and respectful communication, all vital skills for contributing to a healthy community.

Since 1946 The Boys & Girls Club of Portland has created safe spaces for children to thrive. 1 World Chorus looks forward to working with Isis Finn, club director at The Blazer's Boys & Girls Club to recruit students from NE Portland and surrounding communities to participate in 2 year long program based out of their center located at 5250 NE Martin Luther King Jr Blvd. 15-20 students ages 10-18 from the King neighborhood will participate in three consecutive 10 week residencies between September 2024-September 2026. 45-60 youth from Boys & Girls Club will have the opportunity to learn audio and video productions skills in this 2-year cycle. Students meet once a week for 90-minutes. During each class participants will work in teams to write, cast, produce, and promote music videos, live performances, skits and special guest interviews. Students produce 1-3 videos during each 10-week residency.

Another strategic partner for the project is Peace Village. In the fourth and eighth class in each session, instructors from Peace Village will lead 30 minute interactive workshops designed to build empathy, connection and trust in the group.

I Am More based out of the The Soul Restoration Center in NE Portland provides cultural specific creative and career training opportunities to black teens and young adults ages 14-21. We work with their program director, Renee Mitchell to design summer internships that provide real world application for the video production skills they learn during our collaborative program. Our summer interns meet twice a week for 90 minutes in July and August to produce music videos, as well as live performance, interviews, and fun skits. Big Up Youth have filmed at Pickathon, Portland Parks, Open Signal, and will have the opportunity to film at The Patricia Reser Center for the Arts in 2024/25. We expect 60 youth will participate in our summer intern programs in this two year cycle.

Following each residency participants review all of the videos they created and determine which will be shared with Open Signal and MetroEast for broadcast on their networks. Big Up Music Show will upload no fewer than three 10-20 minute episodes to Open Signal & Metro East during the 2 year cycle.

Diversity, equity and inclusion have been firmly embedded in our culture and mission since our inception. The organization was founded by a Black man and a woman. Co-founder Aaron Nigel Smith, who is also the organization's Artistic Director, is a longtime advocate for children from historically marginalized communities and those who have suffered trauma.

We are intentional about serving under-resourced and marginalized communities. 70% of the youth we serve and 50% of our Board identify as BIPOC. Our staff, each of whom is trained in evolving DEI frameworks and practices, brings decades of combined experience working with historically marginalized youth. We recruit teaching staff from the communities in which the programs operate, to best reflect and connect with the youth we serve. All of our programming is culturally responsive and centered in the experiences and perspectives of the families we serve.

(This field has a character limit of 11,000)

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.

**Measurable Project Outcomes:**

**Measurable Project Outcomes:**

- 80% of participating youth will demonstrate basic proficiency in operating our video production package (Cameras, lights, microphones, switchers), and 20% will demonstrate basic proficiency in creating storyboards, scripts, casting, performance, and set design by the end of our time together.
- 100% of the participating youth will practice skills for collaborating, communicating, and building community through the use of technology.
- Students will produce at least 1-3 videos during each 10-Week residency.
- Big Up Music Show will upload no fewer than three 10-20 minute episodes to Open Signal & Metro East during the 2 year cycle.

(This field has a character limit of 1500)

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.

**Evaluation Plan:**

**Evaluation Plan**

We have regular check-ins with participating youth. At the beginning and end of each class, students are invited to express what is working well

for them during our sessions and where they could use more support. Our teaching artists and support staff make note of these comments and make appropriate adjustments to the program.

During the final class of each 8-10 week session, we distribute surveys to participants to gather valuable information and understanding about the overall impact of the program.

We work with an evaluation consultant to create the final surveys along with the distribution and data collection plan.

**Sample survey questions:**

1. What do you like best about this course?
2. What would you like to change about the course?
3. What technology did you enjoy using the most?
4. What ways did you discover that technology can be used to build community?
5. Can you imagine using any of this technology in your future career?
6. Did you learn at least 1 tool for peace building?
5. Do you identify as male, female or non-binary?
8. Are you comfortable identifying your race? If so, please do.

We also distribute surveys to our teaching staff to gain information and understanding about the impact of our training, the level of preparedness, along with individual and collective impact of the program.

**Sample survey questions:**

1. How well did the pre-residency training prepare you for working with the youth who showed up?
2. What technology resonated the most with the youth?
3. What would you change about the residency?
4. How engaged were the youth during your classes?

5. Did your students demonstrate increased awareness around mindfulness and peace building?

6. Do you identify as male, female or non-binary?

7. Are you comfortable identifying your race? If so, please do.

All data collected from the surveys will be digitized via google's survey software and shared in a report to our board of directors, and residency planning team. Our committee will meet to discuss data collected in the surveys in between each residency, and use the feedback to adapt the program accordingly.

(This field has a character limit of 2500)

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.

**Project Partners:**

Our main project partners for youth engagement are The Blazers Boys & Girls Clubs and The Soul Restoration Center. We also anticipate working with Portland Parks and Building Blocks 2 Success on special programs for their youth.

**The Blazers Boys & Girls Club- CONFIRMED**

Boys & Girls Clubs of Portland's mission is to empower all young people, especially those who need us most, to discover their full potential as caring, engaged, responsible community members. Center director, Isis Finn will coordinate student recruitment for the three consecutive 8-10 week Big Up Music Show residencies. She will also reserve classroom space and organize two supporting staff members from the club to assist with logistics (such as transportation and snacks) and classroom management during our sessions.

CONTACT: Isis Finn -ifinn@bgcportland.org

**Soul Restoration Center | I AM MORE-CONFIRMED**

The Soul Restoration Center is housed within the location of the former Albina Arts Center, which was established in the 1960s after Black youth advocated for a safe gathering space where they could take free creative arts, dance and music classes, taught by Black professionals. Dr. Renee Mitchell and her team will select youth to participate in our Big Up Music Show summer program run out of the historic North Portland center

CONTACT: BlackJoy@IAmMOREresilient.com

## Building Blocks 2 Success-CONFIRMED

The mission of Building Blocks 2 Success is to get ethnically and gender-diverse underrepresented youth from the Portland Metropolitan area excited about Science, Technology, Engineering, and Mathematics (STEM) through exposure and participation in STEM-related programs and activities. Through hands-on learning, BB2S' curriculum develops critical, problem-solving skills, and creative thinking skills using a series of STEM challenges that are both fun and educational. The programs teach youth a fundamental skill set through math and science, developing a life-long love and curiosity for learning. Program director Antonio Jackson will select youth and coordinate teaching space for our program.

CONTACT: Antonio Jackson – info@bb2s.org

## Portland Parks & Recreation-CONFIRMED

Portland's parks, public places, natural areas, and recreational opportunities give life and beauty to our city. These essential assets connect people to place, self, and others. Portland's residents treasure and care for this legacy, building on the past to provide for future generations. Jeremiah Sazdanoff from Portland Parks will coordinate opportunities The Big Up Music Show team to engage youth during their summer programs.

CONTACT: Jeremiah Sazdanoff - JSazdanoff

(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)

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.

### Technical Design:

Students will learn to operate BlackMagic ATEMs switchers to develop key technical skills for managing the flow of visual elements during a live video production. Since our youth are learning to edit scenes live with the ATEMs, by the end of our culminating event, we will have a product that is almost ready to broadcast on the Open Signal and Metro East cable access channels with minimal post production work. Big Up Music Show students will also learn to operate state of the art Black Magic and Sony Cameras to capture the action of the segments created during the residency. We will use Stabilizers to steady the operation of the cameras and provide fluidity of motion in the shots. The Canon Lenses will allow our students to learn how to focus, capture wide, medium and close up shots, and practice shot composition. Lenses are a key component to any video production operation. Students have expressed interest in capturing aerial shots, so we will train students to use the Mavic Pro Drone. The Slider/Jib combo will let students explore the camera in motion. These tools allow the youth to capture footage from virtually any angle while the camera is moving.

Lighting is one of the most essential parts of production. The Lighting Kit we selected will enable us to light scenes whether outdoors, indoors, day, night and even in the rain. Students expressed an interest in adding lighting effects and colors to their productions. Our lighting package upgrade will give students a wide range of creative lighting options. Monitors allow our production team, and on camera performers to observe their work in real time. The teleprompter monitor helps cast members to remember lines while filming. Tripods hold our cameras securely in place while students film segments. C STANDS are used to hang backdrops, lights and microphones on set.

We quickly learned during our 2018-2020 sessions that we needed additional Computers for editing, student research, and for use when live streaming. We also have a need for additional Memory Cards for archiving student work. Adobe Premiere is professional editing software that we train youth to use to complete their segments.

In our 2024-26 residencies we will introduce projection mapping to the students. A team of experts from CocoFox in Hillsboro will train our youth on the new equipment. We will coordinate with American Cinema Equipment to maintain a regular equipment maintenance and upgrade schedule.

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### Proposed Project Start and End Date:

Projects may include timelines of up to 2 years.

**Proposed Start Date (month/year):** 6/2024

**Proposed End Date (month/year):** 6/2026

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

#### Implementation Plan:

##### Implementation Plan

<b>May – June, 2024</b>	PLANNING COMMITTEE MEETING (1 World Chorus Staff   Blazers Boys & Girls Club   Soul Restoration   Building Bridges2 Success)
<b>June – July, 2024</b>	PURCHASE EQUIPMENT
<b>June- August, 2024</b>	SUMMER RESIDENCY – SOUL RESTORATION CENTER & PORTLAND PARKS
<b>August 2024</b>	RECRUIT STUDENTS FOR FALL RESIDENCIES/STAFF TRAINING
<b>September-December, 2024</b>	PRE RESIDENCY SURVEYS COMPLETED/ 1 <sup>st</sup> 8-10-WEEK RESIDENCY
<b>December 18, 2024</b>	CULMINATING EVENT & CAST PARTY
<b>December 20, 2024</b>	STUDENT DEBRIEF / POST RESIDENCY SURVEYS COMPLETED
<b>January 2025</b>	POST PRODUCTION / SHARE CONTENT WITH OPEN SIGNAL
<b>February 2025</b>	OPEN SIGNAL   METRO EAST BROADCAST DEBUT OF BIG UP MUSIC SHOW
<b>March 2025</b>	PLANNING COMMITTEE MEETING-DEBRIEF / EVALUATION OF SURVEY DATA

\*\*\*THIS RESIDENCY PROCESS WILL BE REPEATED 2 TIMES BETWEEN SEPTEMBER 2024-JUNE 2026\*\*\*

(This field has a character limit of 3000)

## Supplemental Material Attachments

Description	File Name	Type	Size	Upload Date
Big Up Impact Overview	<a href="#">Big Up Impact-2018-2022.png</a>	png	128 KB	04/03/2024 09:18 AM
Big Up Music Show Video Sample Links	<a href="#">Big Up Show Video Sample Links 1.pdf</a>	pdf	59 KB	04/03/2024 09:18 AM

## FY20-21 Application Budget Correct

### ***Budget Narrative***

#### **Budget Narrative:**

#### **PERSONNEL**

**The Project Lead** will drive implementation of the project plan for The Big Up Music Show. Responsibilities include managing the budget, timeline, coordinating planning committee meetings, as well as, contracting teaching, production and project evaluation staff. The Project lead will also work closely with project partners to schedule and ensure the program is meeting the needs of the youth and expectation of our partners. Project reports will also be the responsibility of the project lead. Project lead will work 10 hrs a week between June 2024-June 2026 at rate of \$400 per week for a total of \$41,600

**GRANT FUNDS: 0**

**MATCH FUNDS: \$41,600**

**The Media Production Coordinator** will manage all technical aspects of the production class, including training youth to operate cameras, ATEMS live editing hardware, along with sound and lighting equipment. Additional responsibilities include coordinating with Open Signal and MetroEast to upload shows for broadcast and equipment maintenance. The media production coordinator will manage hardware and firmware, and be responsible for keeping 1 World Chorus equipment covered under best possible warranty and insurance.

The Media Production Coordinator will work 5 hours a week from June 2024-June 2026 at a rate of \$200 per week for a total of \$8,800.

**GRANT FUNDS: 0**

**MATCH FUNDS: \$20,400**

#### **CONTRACTUAL**

**Lead Instructor** will facilitate creative workshops designed to allow students to create skits, prepare songs and interviews, rehearse and film scenes for the culminating events.

Our lead will work for 3hrs a week during three 8-10 week residencies. (30 weeks) at a rate of \$70 per hr for a total of \$6,300

**GRANT FUNDS: 0**

**MATCH FUNDS: \$6,300**

**Assistant Instructor** will support the project by working closely with lead instructors to prepare and implement workshops each week. Another important responsibility includes helping to engage youth and keep them on task. Our assistants are youth who have participated in previous Big Up Music Show residencies and can share valuable insights.

Our assistant will work for 3hrs a week during three 8-10 week residencies. (30 weeks) at a rate of \$30 per hr for a total of \$2,700

**GRANT FUNDS: 0**

**MATCH FUNDS: \$2,700**

**Supporting Staff** - The Boys & Girls Club director and one of her team members will serve as supporting staff for the residency. They will ensure that our work space is reserved and set up each week. They will organize snacks for participating youth. They will also assist with classroom management as needed.

Our supporting staff will work for 3hrs a week during three 8-10 week residencies. (30 weeks) at a rate of \$25 per hr for a total of \$2250.

**GRANT FUNDS: 0**

**MATCH FUNDS: \$2,250**

**Our Peace Ambassador** will lead workshops that encourage students to build empathy, connection with nature and more compassionate human interactions. They will share tools for incorporating a theme of peace building throughout the segments the youth create.

Our Peace Ambassadors will work for 2 hours a week during 2 of every 8-10 week sessions. (6 weeks) at a rate of \$70 per hr for a total of \$840.

**GRANT FUNDS: 0**

**MATCH FUNDS: \$840**

**Set Designer** - Our set designer will work with a team of students to conceptualize and build a set to serve as the main backdrop for The Big Up Show.

Our set designer will work for 3 hours a week for five weeks of every 10 week session (15 weeks) at a rate of \$50 per hr for a total of \$2250.

**GRANT FUNDS: 0**

**MATCH FUNDS: \$2250**

**Equipment Maintenance**- American Cinema Equipment will cover scheduled maintenance on the ATEMS System and Black Magic Cameras.

American Cinema charges \$75 per hour for their services. We estimate 15 hours of service during the three 8-10 week residencies for a total of \$1,125.

**GRANT FUNDS: 0**

**MATCH FUNDS: \$1,125**

**Evaluation Consultant**- We will work with a consultant to create the final surveys, distribution and data collection plan

\$3,000 will be the total fee for these services.

**GRANT FUNDS: 0**

**MATCH FUNDS: \$3,000**

**EQUIPMENT-**

3- Manfrotto 526-1 Fluid Head with 645 FAST Twin Carbon Fiber Tripod System with 2-in-1 Spreader & Bag \$8,999.95

<https://shorturl.at/cuEZ2>

Steadicam AERO 30 Stabilizer System with A-30 Arm & Gold Mount Battery Plate

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\$6,279.00

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<https://shorturl.at/ixyR3>

4 ProBeam BU70QGA 7000 lumen 4K UHD laser projector. Powerful and Versatile Projector Solution

\$21,996.00

<https://shorturl.at/apB16>

Canon EF 300mm F/2.8 IS II USM Lens

\$6,099.00

<https://shorturl.at/nHN16>

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Dracast Kala Plus Series LED5000 RGBWW Panel Light

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\$5,997.00

<https://shorturl.at/jmBZ7>

**Microphone Package**

**\$2,097.00**

**RODE Blimp Windshield and Rycote Shock Mount Suspension System for Shotgun Microphones**

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<https://rb.gy/inhxny>

**Sony UWP-D27 2-Person Camera-Mount Wireless Omni Lavalier Microphone System (UC14: 470 to 542 MHz)**

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<https://rb.gy/ynz0vt>

**RODE NTG5 Moisture-Resistant Short Shotgun Microphone**

<https://rb.gy/3z1h04>

**3 Sony a7 IV Mirrorless Cameras**

<https://tinyurl.com/bdejy2mn>

**\$7,494.00**

**Assorted AV Cables**

**\$3,000.00**

**Infrastructure/Facilities Construction**

Trailer to haul equipment - \$4,500.00

1 World Chorus serves youth at multiple locations. As a primarily mobile program, it is key to have an efficient and effective way to transport equipment.

Road Runner manufactures a 4 x 8 Utility Trailer that is perfectly suited to meet our needs.

**Overhead**

Studio Rental Fees – \$4,500 (\$150 a week x 30 weeks)

Equipment Storage – \$2,568 (\$107 per month x 24 months)

**Line Item Budget**

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$62,000.00	\$62,000.00
Education and Training	\$0.00	\$0.00	\$0.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$18,465.00	\$18,465.00
Equipment	\$58,963.00	\$0.00	\$58,963.00
Infrastructure/Facilities Construction	\$4,500.00	\$0.00	\$4,500.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$7,068.00	\$0.00	\$7,068.00
<b>Total</b>	<b>\$70,531.00</b>	<b>\$80,465.00</b>	<b>\$150,996.00</b>

**Signature Page**

**Final Application Signature**

**Signature of Duly Authorized Representative\*:**

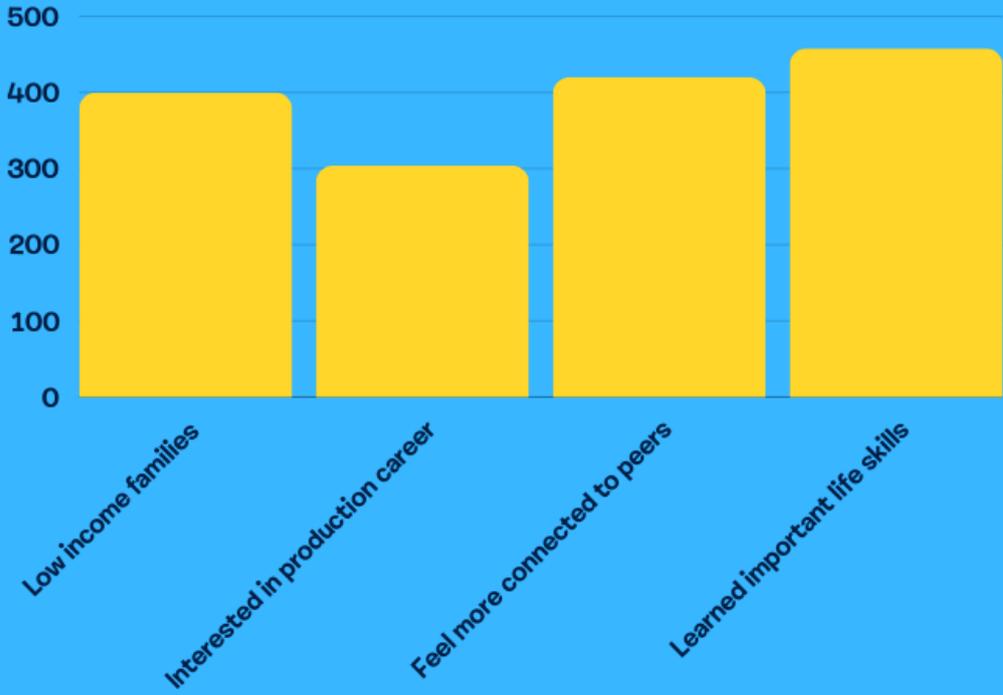
Aaron Smith

**Date\*:** 03/23/2024  
**Title\*:** Director  
**Phone\*:** 323-459-3007  
**E-mail\*:** [aaronnigel@gmail.com](mailto:aaronnigel@gmail.com)

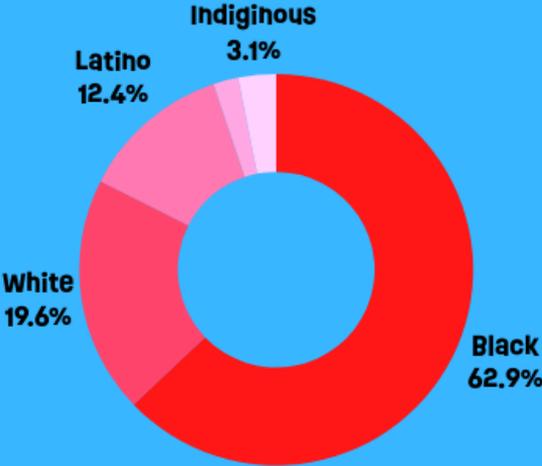
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# Big Up Music Show Impact

2018-2024 - 483 youth ages 10-18 participated in our program.



Youth Participants



## **The Big Up Music Show Video Samples**

Big Up Show Summer 2024

<https://www.youtube.com/watch?v=EkSLmMV-KW8>

Big Up Show 2022

<https://youtu.be/EyQSPfP9Xd4>

Big Up Show Summer 2022

<https://youtu.be/tGtLyQm3K4E>

Big Up Show Ivy-3 - Youth led Black History Month Video Production

[https://youtu.be/TW9y\\_I8mLWs](https://youtu.be/TW9y_I8mLWs)

**The Big Up Show 2021**

<https://youtu.be/kQOGeosGTWs>

**The Big Up Show Episode 3**

<https://youtu.be/Pk9n5GE4CRY>

**The Big Up Show Episode 2**

<https://www.youtube.com/watch?v=-3f15ETVnaY&t=16s>

**The Big Up Show Pilot**

<https://www.youtube.com/watch?v=-3f15ETVnaY>

**GRANT AGREEMENT NO.**

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”) and Alberta House (or “GRANTEE”) in an amount not to exceed \$38,476 to support the “Telling Our Story: Highlighting Portland’s Black Personal and Community History” project.

**RECITALS:**

1. GRANTEE submitted a grant application for the FY 2023-24 Community Technology Grants Program competitive grants process and following COMMISSION review, was recommended for funding.
2. The COMMISSION now desires to award a grant to GRANTEE in an amount not to exceed \$38,476

**THEREFORE**, in consideration of the mutual promises and covenants contained herein, the parties agree as follows:

**ARTICLE I – SCOPE OF WORK/OUTCOME MEASURES**

GRANTEE agrees to implement the “Telling Our Story: Highlighting Portland’s Black Personal and Community History” project as described in ATTACHMENT A: Scope of Work/Grant Application, which by this reference are incorporated herein and made a part hereof. GRANTEE shall not use the Grant funds for any purposes other than those set forth in Attachment A.

**ARTICLE II – AGREEMENT PERIOD**

This Agreement becomes effective on June 1, 2024, 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, September 30, 2025, unless extended or earlier terminated under the terms of this Agreement.

**ARTICLE III – SPECIFIC CONDITIONS OF THE GRANT**

- A. 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.

- B. 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 for six (6) years after COMMISSION makes final grant payment, GRANTEE has made final report, or the termination date of this Agreement, whichever is later. GRANTEE shall provide COMMISSION prompt access to these records upon request and permit copying as COMMISSION may require.

- C. COMMISSION Grant Manager: COMMISSION hereby appoints Rana DeBey to act as its Project Manager with regard to this Agreement. COMMISSION may, from time to time, designate another person to act as the Commission Project Manager and will inform GRANTEE in writing of any change in Project Manager.

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)

- D. GRANTEE Project Manager: GRANTEE hereby appoints Vin Shambry to act as its Project Manager regarding this Agreement. GRANTEE may, from time to time, designate another person to act as the GRANTEE Project Manager and will inform COMMISSION in writing of any change in Project Manager.

Attn: Vin Shambry  
Artistic Director  
c/o Alberta House  
5131 NE 23<sup>rd</sup> Ave  
Portland, OR 97217  
Email: [vin.shambry@albertahouse.org](mailto:vin.shambry@albertahouse.org)

- E. Payment: The COMMISSION Project Manager is authorized to approve work, billings, and invoices submitted pursuant to this grant and to carry out all other COMMISSION actions referred to herein in accordance with this Agreement.
- F. Reports: GRANTEE shall submit Interim Status Reports and a Final Status Report (collectively referred to as ‘Report(s)’) to the Project Manager using the COMMISSION’s online grants management system. The Reports shall include both programmatic and financial information as established by the COMMISSION. For a Report to be acceptable to the Project Manager, the GRANTEE shall document and clearly describe the progress of the grant scope in accordance with the reporting schedule defined below.

Interim Status Reporting periods are June 1, 2024 through November 30, 2024;

December 1, 2024 through April 30, 2025. Interim Status Reports are due within thirty (30) days of the end of each reporting period.

GRANTEE shall submit a Final Status Report no later than August 30, 2025.

Interim and Final Status Reports shall include an accurate and complete financial report of Grant fund and Matching fund expenditures. The Report shall include copies of receipts or other evidence of payment for actual grant funded capital costs incurred by GRANTEE related to the Grant. Reported expenses will be charged against the advanced funds and will be made after review and approval of the status reports.

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

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

- G. 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.

#### **ARTICLE IV -- PAYMENTS**

- A. The amount of this grant award is \$38,476. Upon submission of an invoice from GRANTEE, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the \$38,476, as specified in the invoice, within thirty (30) days after receipt of the invoice.
- B. GRANTEE shall submit the invoice online through the COMMISSION's online grants management system using the status report module, and 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.
- C. 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 COMMISSION'S Grant Manager to modify the program or the budget.

- D. If for any reason GRANTEE receives a grant payment under this Grant Agreement and does not use grant funds, provide required services or take any actions required by the Grant Agreement the COMMISSION may, at its option terminate, reduce or suspend any grant funds that have not been paid and may, at its option, require GRANTEE to immediately refund to the COMMISSION the amount improperly expended or received by GRANTEE.
- E. Grant payments under this Agreement may be used only to provide the services or take the actions listed previously in this Grant Agreement and shall not be used for any other purpose.
- F. If, for any reason, GRANTEE'S anticipated services or actions are terminated, discontinued or interrupted, the COMMISSION'S payment of funds under this grant may be terminated, suspended or reduced.
- G. The majority of expenditures (a minimum of 90%) made from Grant funds for Grant project capital costs must be made at least sixty (60) days prior to the expiration of this Agreement.
- H. 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.
- I. GRANTEE will keep vendor receipts and evidence of payment for materials and services and time records and evidence of payment for program wages, salaries, and benefits, and GRANTEE services. All such receipts and evidence of payments will promptly be made available to the Grant Manager or other designated persons, upon request. At a minimum, such records shall be made available and will be reviewed as part of the annual monitoring process.
- J. Prevailing wages. State of Oregon, Bureau of Labor and Industries (BOLI) wage rates are required for certain contracts that total \$50,000 and above. If GRANTEE'S project is subject to the prevailing wage requirements, GRANTEE will comply with the prevailing wage requirements of ORS 279C.800 through 279C.870 and any other applicable prevailing wage requirements contained in ORS 279C, Oregon administrative rules, or Commission code.
- K. Prevailing wage indemnity. GRANTEE AGREES TO INDEMNIFY, DEFEND, AND HOLD HARMLESS COMMISSION, ITS EMPLOYEES, OFFICERS, AND AGENTS, FROM AND AGAINST ANY CLAIM, SUIT, OR ACTION, INCLUDING ADMINISTRATIVE ACTIONS, THAT ARISE OUT OF GRANTEE'S FAILURE TO COMPLY WITH ORS 279C.800 TO 279C.870 AND ANY APPLICABLE ADMINISTRATIVE RULES OR POLICIES.

## **ARTICLE V -- GENERAL GRANT PROVISIONS**

- A. Cause for Termination; Cure. It shall be a material breach and cause for termination of this Agreement if GRANTEE uses grant funds outside of the scope of this Agreement, or if GRANTEE fails to comply with any other term or

condition or to perform any obligations under this Agreement within thirty (30) days after written notice from COMMISSION. If the breach is of such nature that it cannot be completely remedied within the thirty (30) day cure period, GRANTEE shall commence cure within the thirty (30) days, notify COMMISSION of GRANTEE's steps for cure and estimated time table for full correction and compliance, proceed with diligence and good faith to correct any failure or noncompliance, and obtain written consent from COMMISSION for a reasonable extension of the cure period.

- B. No Payment or Further Services Authorized During Cure Period. During the cure period, COMMISSION is under no obligation to continue providing additional grant funds notwithstanding any payment schedule indicated in this Agreement. GRANTEE shall not perform services or take actions that would require COMMISSION to pay additional grant funds to GRANTEE. GRANTEE shall not spend unused grant funds and such unused funds shall be deemed held in trust for COMMISSION. GRANTEE shall be solely responsible for any expenses associated with cure of its noncompliance or failure to perform.
- C. Termination for Cause. Termination for cause based on GRANTEE's misuse of grant funds shall be effective upon notice of termination. Termination for cause based on failure to comply or perform other obligations shall be effective at the end of the 30-day period unless a written extension of cure period is granted by COMMISSION. GRANTEE shall return all grant funds that had not been expended as of the date of the termination notice. All finished or unfinished documents, data, studies, and reports prepared by GRANTEE under this Agreement shall, at the option of COMMISSION, become the property of COMMISSION; and GRANTEE may be entitled to receive just and equitable compensation for any satisfactory work completed on such documents up until the time of notice of termination, in a sum not to exceed the grant funds already expended.
- D. Penalty for Termination for Cause. If this Agreement is terminated for cause, COMMISSION, at its sole discretion, may seek repayment of any or all grant funds tendered under this Agreement, and decline to approve or award future grant funding requests to GRANTEE.
- E. Termination by Agreement or for Convenience of Commission. COMMISSION and GRANTEE may terminate this Agreement at any time by mutual written agreement. Alternatively, COMMISSION may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion. If the Agreement is terminated as provided in this paragraph, GRANTEE shall return any grant funds that would have been used to provide services after the effective date of termination. Unless the Parties agree otherwise, GRANTEE shall finish any work and services covered by any grant funds already paid and shall not commence any new work or services which would require payment from any unused grant funds.
- F. Changes in Anticipated Services. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, COMMISSION's payment of grant funds may be terminated, suspended or reduced. GRANTEE shall immediately refund to COMMISSION any unexpended grant funds received by GRANTEE.

- G. Amendment. The Grant Manager is authorized to execute amendments to the scope of the services or the terms and conditions of this Agreement, provided the changes do not increase COMMISSION's financial risk. Increases to the grant amount must be approved by the COMMISSION unless the COMMISSION delegated authority to amend the grant amount authorizing this Agreement. Amendments to this Agreement, including any increase or decrease in the grant amount, must be in writing and executed by the authorized representatives of the Parties and approved to form by the COMMISSION's Attorney.
- H. Non-discrimination; Civil Rights. In carrying out activities under this Agreement, GRANTEE shall not discriminate against any employee or applicant for employment because of race, color, religion, sex, age, handicap, familial status, sexual orientation or national origin. 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, sex, age, handicap, familial status, sexual orientation or national origin. Actions 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 post in conspicuous places, available to employees and applicants for employment, notices, which state that all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, or national origin. GRANTEE shall incorporate the foregoing requirements of this section in all other agreements for work funded under this Agreement, except agreements governed by Section 204 of Executive Order 11246.

- I. Audit. COMMISSION, either directly or through a designated representative, may conduct financial or performance audit of the billings and services under this Agreement or GRANTEE records at any time during this Agreement and during the six (6) year period established above in Article III.B. As applicable, audits will be conducted in accordance with generally accepted auditing standards as promulgated in *Government Auditing Standards* by the Comptroller General of the United States General Accounting Office. If an audit discloses that payments to GRANTEE exceeded the amount to which GRANTEE was entitled, then GRANTEE shall repay the amount of the excess to COMMISSION.

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.

- J. Indemnification. GRANTEE shall hold harmless, defend, and indemnify 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.
- K. Grantee's Contractor; Non-Assignment. If GRANTEE utilizes contractors to complete its work under this Agreement, in whole or in part, GRANTEE shall require any of its contractors to agree, as to the portion contracted, to fulfill all obligations of the Agreement as specified in this Agreement. However, GRANTEE shall remain obligated for full performance hereunder, and COMMISSION shall incur no obligation other than its obligations to GRANTEE hereunder. This Agreement shall not be assigned or transferred in whole or in part or any right or obligation hereunder, without prior written approval of COMMISSION.
- L. Independent Contractor Status. GRANTEE, and its contractors and employees are not employees of COMMISSION and are not eligible for any benefits through COMMISSION, including without limitation, federal social security, health benefits, workers' compensation, unemployment compensation, and retirement benefits. GRANTEE will be responsible for any federal, state, or local taxes and fees applicable to payments hereunder.
- M. Oregon Laws and Forum. This Agreement shall be construed according to the laws of the State of Oregon without regard to its provisions regarding conflicts of law. Any litigation between COMMISSION and GRANTEE arising under this Agreement or out of work performed under this Agreement shall occur in Multnomah County court having jurisdiction thereof, and if in the federal courts, in the United States District Court for the State of Oregon.
- N. Compliance with Law. GRANTEE and all persons performing work under this Agreement shall comply with all applicable federal, state, and local laws and regulations, including reporting to and payment of all applicable federal, state and local taxes and filing of business license. If GRANTEE is a 501(c)(3) organization, GRANTEE shall maintain its nonprofit and tax-exempt status during this Agreement.
- O. 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.
- P. No Other Obligations: 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.
- Q. Merger. This Agreement contains the entire agreement between COMMISSION and GRANTEE and supersedes all prior written or oral discussions or agreements.

There are no oral or written understandings that vary or supplement the conditions of this Agreement that are not contained herein.

- R. Third Party Beneficiaries. There are no third-party beneficiaries to this Agreement and may only be enforced by the Parties.
- S. Electronic Transaction; Counterparts. The Parties agree that they may conduct this transaction, including any amendments, by electronic means, including the use of electronic signatures. This Agreement, and any amendment, may be executed in any number of counterparts, each of which shall be deemed an original, but all of which together shall constitute a single instrument.
- T. NOTICE: Notices to Grantee under this Grant Agreement shall be sent to GRANTEE at the following address:

Attn: Vin Shambry  
Artistic Director  
c/o Alberta House  
5131 NE 23<sup>rd</sup> Ave  
Portland, OR 97217  
Email: [vin.shambry@albertahouse.org](mailto:vin.shambry@albertahouse.org)

NOTICE: Notices to Grantor under this Grant Agreement shall be sent to COMMISSION at the following address:

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)

**SIGNATURES:**

**COMMISSION**

**GRANTEE**

\_\_\_\_\_  
Name: Julia DeGraw  
Title: Chair,  
Mt. Hood Cable  
Regulatory Commission  
(MHCRC)

\_\_\_\_\_  
Name: Vin Shambry  
Title: Artistic Director  
Alberta House

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

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

**APPROVED AS TO FORM:**

\_\_\_\_\_  
Commission Attorney,  
Mt. Hood Cable Regulatory  
Commission (MHCRC)

# 25406 - Telling Our Story: Highlighting Portland's Black Personal and Community History

## Application Details

**Funding Opportunity:** 25009-2024 Community Technology Grants  
**Funding Opportunity Due Date:** Jun 30, 2024 8:09 AM  
**Program Area:** Community Technology Grants  
**Status:** Submitted  
**Stage:** Final Application

**Initial Submit Date:** Apr 9, 2024 11:36 PM  
**Initially Submitted By:** Vin Shambry  
**Last Submit Date:** Apr 24, 2024 11:51 PM  
**Last Submitted By:** Vin Shambry

## Contact Information

### Primary Contact Information

**Active User\*:** Yes  
**Type:** External User  
**Name:** Salutation Vin Middle Name Shambry  
First Name Last Name  
**Title:** ARTISTIC DIRECTOR  
**Email\*:** [vin.shambry@albertahouse.org](mailto:vin.shambry@albertahouse.org)  
**Phone\*:** (503) 953-0955 Ext.  
Phone  
###-###-####  
**Fax:** ###-###-####

### Organization Information

**Status\*:** Approved  
**Organization Name\*:** Alberta House  
**Organization Type\*:** Non-Profit Entity  
**Tax Id:**  
**Organization Website:** <https://www.albertahouse.org/about-1>  
**Address\*:** 5131 NE 23RD AVE  
Portland Oregon 97217-  
City State/Province Postal Code/Zip

**Phone\*:** 503-953-0955 Ext.  
### ### #####  
**Fax:** ### ### #####

## FY21-22 Final Application Project Narrative

### **Project Narrative**

**Total Grant Funds:** \$39,976.00  
**Total Match Funds:** \$66,940.00  
**Total Funds:** \$106,916.00  
**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

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.

#### **Project Purpose:**

**Defined need and community impact:** Historic Alberta House is in a Portland neighborhood with a long history of racism. After the 1948 Vanport flood, racist zoning laws pushed Black people into Alberta District. Then, since the 1990s, these same residents and businesses were pushed out through gentrification. These events have created a need within the Black community of Portland for social justice in the form of increased economic opportunities and societal recognition of the impact of racism on the Black community, both in the past and today, as well as the detrimental effects of racism on our entire society. To counter Portland's history of discrimination and racism, we prioritize serving Black folks, people of color, the LGBTQIA+ community and others who suffer economic disenfranchisement due to historic and ongoing discrimination. Approximately 7,000 people, including artists, musicians, arts and cultural organizations, educators, social advocates, and their audiences and members, used our space this year. This project was developed through historical and personal experiences gathered through community conversations and is intended to reduce disparities in the community. Local BIPOC artists will be an integral part of this project from start to finish, as they are in all our work.

**A credible solution and the need for technology:** We will use this grant to purchase equipment to produce a full-length documentary focused on the life of a local Portland native who was an integral part of the civil rights movement and whose involvement in events with the Reverend Martin Luther King deserve widespread dissemination and acknowledgment. Post-production, the same equipment will be used for additional education programming including a live show, a community conversation, and an education initiative, all produced by Historic Alberta House Managing Director Matthew Kerrigan, and Artistic Director Vin Shambry.

The documentary and subsequent productions will help reduce disparity within the community through the creation of economic opportunity within the work contracted for these projects, and through the elevation of Black voices and history and the preservation of vital primary sources, including documents, photos, and other archival materials. Finally, and also of great importance, our upgraded tech will be available for use for our community members and will be used in a program to train members in its use. This furthers our goal of decreasing economic disparity by allowing artists within our community to produce artistic projects with equipment they may lack access to, as well as our goal of reducing social disparity by bringing to light the voices of these underserved and under-recognized artistic voices. By offering training in the use of the equipment, we also help our artists increase their technical skills, giving them the opportunity to expand the work they do moving forward, both for self-produced work, and through hiring opportunities based on their newly acquired tech skills.

Our documentary will tell the story of Henry Lee Shambry, grandfather of local artist and artistic director of Historic Alberta House, Vin Shambry. A longtime Portland resident, Henry Lee Shambry was present in Birmingham, Alabama at Sixteenth Street Baptist Church with the Reverend Martin Luther King. During the protests, he was attacked by police dogs, who ripped off his pants, lacerating his leg. Vin Shambry will write and direct the film, which will include the events at Birmingham and Henry Lee Shambry's life in the Portland area, and relate to the story of Vin's own experiences with racism and overcoming adversity as a Black man in the U.S. The film will be broadcast through MHCRC for community viewing through local cable channels through Open Signal.

We will be fulfilling the program goal of reducing disparities in four ways.

### **1. Increasing economic opportunity through the project.**

We will provide paid work for our film crew, actors, editors, producers, and staff, who will be drawn primarily from our local BIPOC community. Our estimated personnel and contractual budget represents over 60% of our total budget for the project, approximately \$60,000. These funds will directly benefit members of our local BIPOC community. The equipment we will purchase with this grant is essential to the production of this film.

### **2. Providing recognition and amplification of underrepresented voices.**

Our documentary reduces disparity of visibility within the community by highlighting important Black personal and community history. Because there has been a historic emphasis on white contributions to our country's history, it is imperative that we begin building more historical documentation and public dissemination of BIPOC experiences, particularly those events of great cultural and social significance. This is why MHCRC's grant is so important to our work. Not only with this grant program provide the necessary funds to purchase equipment required to film the documentary, but the distribution of the film through local cable channels will help fulfill our mission of making this documentary accessible to all.

### **3. Additional programming through Historic Alberta House will provide further economic opportunity and increased social justice.**

The equipment we purchase through this grant will be used to produce other projects of social and historical importance that will also primarily benefit our community economically and socially. A live production of Searching for York: Corps of Discovery will tell the story of York, slave of Captain William Clark and his experience with the Lewis and Clark expedition. This will be followed by a live community discussion about the Bust of York statue in Mt. Tabor Park and the impact of public monuments as they relate to changing views of historical "truth." This discussion will be led by local artists and historians, including the creator of the Bust of York statue and will engage the audience in an interactive discussion about identity, erasure, slavery, white supremacy, and the continued effects of supremacist power dynamics on Black folks and our society as a whole. The live production of York will also be filmed and available to the public post-production. The equipment will also be available for an education initiative highlighting local artists of color. Digital Storytelling Curriculum: Telling My Story Narrative, is a curated guest artist program that will bring local artists who are Black, Indigenous, and people of color together with students at Grant and Franklin High School, as well as Martin Luther King Elementary, and Irvington, the first pilot schools signed to the program for 2024 and 2025. This equipment will help our artists achieve their artistic vision and share that vision with younger generations. Studies have shown the importance of young people seeing themselves represented in public art and education. We intend to share as much of our content as possible through community media centers for cable distribution. Securing the funds to produce our content is essential to our success, but the purpose of our work is to share this important social and historic content with our community. Broadcasting through local cable means that our work is available and accessible to all, including people who may be limited in traveling to our venue.

#### 4. Improved economic opportunity through community access and training in use of the equipment.

We will improve community access to video and sound equipment through training and use of our equipment, increasing underserved community members' opportunities to create and thrive artistically and professionally. Our current tech equipment is limited and outdated. While it is available for our community members' use, it cannot provide the same access to creativity as the updated tech we will purchase. This equipment will allow us to expand access to our community and allow us to be more than a physical performance space, or even a producer of art, but rather, we will be a vital resource in our community for the tools our artists need to fully realize their creative potential. By providing training in the use of the equipment, we help members find future work through their newly acquired skills.

**Ongoing DEI work of Historic Alberta House:** Previously known as Cerimon House, Historic Alberta House was operated by an all-white board. BIPOC and LGBTQIA+ folks are now at the center of our operations, including our board of directors and leadership team. Additionally, we prioritize support for people disproportionately impacted by social, economic, and racial injustice, including BIPOC, LGBTQIA+, and people with disabilities by providing free or discounted space to community members. We provide equal access and fair treatment to members of our community. Our focus is on making art production accessible to Black folks and others who have traditionally lacked the power or resources to bring their work to fruition. We prioritize the economic well-being of our Black community members and other underserved members of our region. We also emphasize the importance of creating an equality of information within our community, where our history is a diverse collection of all our experiences, without racial or other hierarchical constraints. Adding this initiative to our existing work will allow us to increase opportunity for our served community with tech training and access to equipment that will directly increase their economic opportunities and ability to create work vital to our community as a whole.

We are surrounded by reminders of a complex history marked by vibrancy, resiliency, and ingenuity, racism, exclusion, and trauma. We exist first as a Black space, filled with the history, stories, and artwork from voices of those who struggle to be heard. This year, we have served community partners including Vanport Mosaic, Broke Gravey, Community Acupuncture, Center for Black Excellence, Albina Music Trust, and Community BIPOC Movie Night. Increasing access to these important, yet often silenced voices is at the core of all we do at Historic Alberta House.

(This field has a character limit of 11,000)

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.

##### Measurable Project Outcomes:

**1. Social and historical justice through the amplification of Black voices and history.** This will be achieved through the production and distribution of three video projects to community media centers, including:

- Unnamed Negro, the biography of Henry Lee Shambry
- Searching for York: Corps of Discovery with community discussion
- Digital Storytelling Curriculum: Telling My Story Narrative

**2. Economic opportunity through gainful employment** in the projects we're producing through Historic Alberta House. All of our projects are led by members of our target community. The documentary, live show, and educational initiative will all provide work for community

members, and the access to equipment will allow our local artists to produce new works with greater freedom than before.

**3. Twenty-five percent increase in technology skills** through access to equipment and training for our community partners. By training community members to use the equipment, we can increase their ability to seek employment in the tech field and produce work that was previously inaccessible.

(This field has a character limit of 1500)

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.

#### **Evaluation Plan:**

##### **1. Evaluation plan for measuring social and historical justice through the amplification of Black voices and history:**

#### **Project evaluation questions:**

- What historic, social, or cultural events are presented in the project?
- Is the topic approached in a unique way?
- Does it contribute to the community in a meaningful way?
- Does it represent unheard or underserved community members' experiences?

#### **Data collection:**

- Number of artists served.
- Number of audience served.
- Document impact to artists' careers. For example, a short film leads to a full-length film, local/national/international distribution is secured, or a live performance goes on tour.
- Document community impact.
- Number of videos produced and submitted for broadcast.
- List of grant-secured equipment used in each production.
- Number of program participants. How many audience members.

##### **2. Economic opportunity through gainful employment in the projects we're producing through Historic Alberta House.**

- Number of paid program participants.

- Percentage of funds used for local employment.
- Demographics of performers/artists/project and event participants.

### 3. Increased technology skills and access to equipment through training and sharing of equipment with our community.

- Number of people trained to use equipment.
- Number of times each piece of equipment is used.
- Percentage of change in the technology skills in your community.

(This field has a character limit of 2500)

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.

#### **Project Partners:**

Confirmed:

Vin Shambry – director, writer, lead actor, will provide in-kind donation of labor. [vin.shambry@albertahouse.org](mailto:vin.shambry@albertahouse.org)

Katie O'Grady, producer and will provide in-kind donation of studio space at Studio NW for filming. [katie@katieogrady.com](mailto:katie@katieogrady.com)

Ime Etuk Lion Speaks, non-profit organization will provide in-kind donation of green screens and filming equipment not provided by the grant, assistant director. [imeetuk@gmail.com](mailto:imeetuk@gmail.com)

Gabriel Isaac Lakey – Assistant Director of Photography

[gabe.lakey47@gmail.com](mailto:gabe.lakey47@gmail.com)

Jessica Moore – Line producer, in-kind donation of labor. making a pitch deck to structure the film.

[jessica@actingforkidsandteens.com](mailto:jessica@actingforkidsandteens.com)

Nathan Jackson – Visual artist for artwork.

Ian Fowler - Director of Photography.

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

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.

**Technical Design:**

JBL 12in Speakers + 18in Subwoofers PA	Used throughout to provide ambient sound
Shure Digital Wireless Dual Handheld Microphone System (x2)	Sole source of audio in filming
Shure Rechargeable Battery (x4)	For battery recharge
Shure SBC203 Dual Docking Charging Station (x2)	Essential for filming
Shure SM58S Dynamic Vocal Microphone (x2)	Musical moments and talk backs
On-Stage SSP7900 All-Aluminum Speaker Stand Pack (x2)	For flexibility, used throughout
Sennheiser e 608 Dynamic Supercardioid Gooseneck Instrument Microphone (x2)	For intimate audio
JBL EON 710 1300-watt 10-inch Powered Speaker	Stable sound for rehearsals
Behringer Eurolive F1320D 300W 12 inch Active Floor Monitor	Stable sound for discussions
Behringer Eurolive F1220D 250W 12 inch Active Floor Monitor	Stable sound for discussions
Pro Co SMA0804FBX-75 SMA Series 8x4 Stage Snake with XLR Returns - 75 foot	Setting up many functions
Pro Co BPBQXM-3 Excellines Balanced Patch Cable	For microphones
Whirlwind ISOXL Line-Level Isolation Transformer	Allows isolation of audio line
Btuty Ground Loop Noise Eliminator - Noise Canceller	To eliminate the hum from common ground line
XLR, 5 foot (5-pack)	More space on location
XLR, 20 foot (5-pack)	Essential for filming needs
XLR, 50 foot (5-pack)	50 foot needed for all of filming
XLR, 100 foot (5-pack)	For filming on location and rehearsals
<b>LIGHTING</b>	
Behringer 24-Fader DMX Controller	DMX stationary during rehearsals
ADJ Mega Hex Par 4xRGBWA+UV Package with Cables and Bag	Theatrical lighting for rehearsals
ADJ 18P Hex RGBAW+UV LED Par	Provides lighting effects
Light-duty C-Clamp	Crucial for lights for discussions
IEC Extension Cable - 15'	Provide power
ETC Source Four 19Degree	Provides more focused light
ETC Source Four 36Degree	Provides strong, ample light sources
Replacement Lamps, various	Necessary back up
50 Degree Source Four Lens Tube	Options for light space, filming and rehearsals
1-Channel DMX Dimmer Pack	Provide control of lighting
4-Channel Dimmer/Relay Pack	For filming on location
Chauvet 3-pin to 5-pin Turnaround	5-pin for filming
Chauvet 5-pin to 3-pin Turnaround	3-pin as back up
3 Pin DMX Cable - 100 foot	Provides flexibility for distance
3 Pin DMX Cable - 50 foot	Talk backs and rehearsal
3 Pin DMX Cable - 25 foot	Rehearsal time only
Power Extension Cord - 25 foot	Rehearsal and filming
Power Extension Cord - 3 foot	Rehearsals
Furman 6-outlet Surge Suppressor Strip (2-pack)	Used throughout

We chose this list to replace outdated or inoperable equipment and secure equipment we don't have now. This equipment will allow us to execute our planned programming, including the documentary, live show and discussion, and guest artist projects. Please see the chart for specific details about the choice of each piece of equipment. Equipment will be maintained through regular inspection, with necessary repairs or upgrades as needed. We included equipment for both live installations and film production that will not only meet the needs of the projects listed above but will also serve our community partners in their work. We based this list on an assessment of our needs, as well as through conversations with our community partners about their tech needs. Each piece of eq

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Proposed Project Start and End Date:

Projects may include timelines of up to 2 years.

**Proposed Start Date (month/year):** June 2024

**Proposed End Date (month/year):** August 2025

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

**Implementation Plan:**

**Pre-Production**

(June – Sep. 2024)

Crew Acquisition

Graphic designer to produce storyboards

Location scouting & permitting

Location acquisitions/ stage builds

Casting auditioning

Administration / pay

**Production**

(Jan 2025)

Cast

Crew

Practical special FX

Stunt coordinator/stunt team

Equipment rental craft services

Lodging and travel - behind the scenes

Publicity stills

**Post-Production**

(March 2025 – Aug. 2025)

Editor

Colorist

Sound design

Post visual FX artist

Graphics animator

Graphic artists, marketing, music

Lock picture

Launch distribution plan prep for film festivals

Lock picture

Key art

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## Supplemental Material Attachments

Description	File Name	Type	Size	Upload Date
Board of Directors bios	<a href="#">HAH Board of Directors.docx</a>	docx	14 KB	04/18/2024 11:39 AM
Information about Vin's last film.	<a href="#">Outdoor School materials.docx</a>	docx	12 KB	04/18/2024 11:39 AM

## FY20-21 Application Budget Correct

### **Budget Narrative**

#### **Budget Narrative:**

#### **Personnel**

Managing director. The managing director will procure and install the equipment and handle the recordkeeping and accounting. He will oversee the grant project budget and timeline targets, prepare project reports, and manage relationships with project partners. He will spend 20% of his time for two months on purchase and installation of the capital project.

Purchase and installation of capital equipment: \$2,400

Artistic director. The artistic director will research, assist installation, oversee maintenance of, and train the community in use of the equipment. He will also secure contractors and project partners, schedule all work, and be responsible for editing and producing the project. He will ensure video distribution via the community channels. He will spend approximately 40 hours on research, installation, and initial training for use of the equipment in the documentary.

Research, installation, and initial training: \$1,840

**Grant Funds: \$4,240**

**Matching Funds: \$12,760**

#### **Education and training**

The artistic director and managing director will take online training in using the equipment. Ongoing training of employees and community members in use of the equipment will take place as needed.

Cost of Training: \$1,800

Time to receive training: \$1,200

**Grant Funds: \$1,800**

**Matching Funds: \$1,200**

### **Travel**

Travel to Alabama for locale shoots. Airfare @\$600 for three (\$1800), 3 nights hotel @\$150/night for three people (\$1350), rental van for 4 days @150/day w/tax (\$780), per diem \$150/day for three (\$1350).

Total: \$5,280

**Grant Funds: \$0**

**Matching Funds: \$5,280**

### **Contractual**

Sound and video engineers: Engineers will be hired to mix and equalize the sound and edit the video during filming and for final distribution.

Cost: \$10,000

Producer/Director: Documentary producer will oversee all aspects of film production.

Cost: \$8,000

Assistant director: Will assist in all aspects of filming, editing, etc.

Cost: \$6,000

Director of photography and assistant director of photography: Responsible for shooting angles and camera movements, film and lens type, lighting, framing, color, and filters.

Cost: \$6,000

Line producer. Responsible for pitch deck, film structure.

Cost: \$6,000

Equipment maintenance: We will hire a competitively priced vendor to provide ongoing maintenance and any necessary repair of the equipment.

Cost: \$2,500

Total: \$38,500

**Grant funds: \$2,500**

**Matching funds: \$36,000**

### **Equipment**

Sound equipment with a cost of \$9827.81 plus Lighting equipment with a cost of \$9921.21, plus video equipment with a cost of \$4387.41 will be purchases for initial use in the documentary production and used post-production for future work.

Total equipment cost: \$24,136

**Grant Funds: \$24,136**

**Matching Funds: \$0**

**Infrastructure/Facilities**

Setup of equipment at Studio NW and Historic Alberta House.

**Grant Funds: \$2,000**

**Matching Funds: \$0**

**Overhead**

This includes a portion of the cost to use track and document our work, systems, utilities, office supplies, and office space cost necessary to complete the project. Overhead costs are calculated using our total overhead costs and allocating a percentage of the costs to this project.

**Grant Funds: \$3,800**

**Matching Funds: \$11,700**

***Line Item Budget***

<b>Cost Category</b>	<b>Grant Funds</b>	<b>Match Amount</b>	<b>Project Total</b>
Personnel	\$4,240.00	\$12,760.00	\$17,000.00
Education and Training	\$1,800.00	\$1,200.00	\$3,000.00
Travel	\$0.00	\$5,280.00	\$5,280.00
Contractual	\$2,500.00	\$36,000.00	\$38,500.00
Equipment	\$24,136.00	\$0.00	\$24,136.00
Infrastructure/Facilities Construction	\$2,000.00	\$0.00	\$2,000.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$3,800.00	\$11,700.00	\$15,500.00
<b>Total</b>	<b>\$38,476.00</b>	<b>\$66,940.00</b>	<b>\$105,416.00</b>

**Signature Page**

***Final Application Signature***

**Signature of Duly Authorized Representative\*:** Leila Piazza  
**Date\*:** 04/09/2024  
**Title\*:** Grant Writer  
**Phone\*:** 503-467-6232  
**E-mail\*:** [leilapiazza.writer@gmail.com](mailto:leilapiazza.writer@gmail.com)

**GRANT AGREEMENT NO.**

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”) and Caldera (or “GRANTEE”) in an amount not to exceed \$41,708 to support the “Caldera Youth Media” project.

**RECITALS:**

1. GRANTEE submitted a grant application for the FY 2023-24 Community Technology Grants Program competitive grants process and following COMMISSION review, was recommended for funding.
2. The COMMISSION now desires to award a grant to GRANTEE in an amount not to exceed \$41,708.

**THEREFORE**, in consideration of the mutual promises and covenants contained herein, the parties agree as follows:

**ARTICLE I – SCOPE OF WORK/OUTCOME MEASURES**

GRANTEE agrees to implement the “Caldera Youth Media” project as described in ATTACHMENT A: Scope of Work/Grant Application, which by this reference are incorporated herein and made a part hereof. GRANTEE shall not use the Grant funds for any purposes other than those set forth in Attachment A.

**ARTICLE II – AGREEMENT PERIOD**

This Agreement becomes effective on June 1, 2024, 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, September 30, 2025, unless extended or earlier terminated under the terms of this Agreement.

**ARTICLE III – SPECIFIC CONDITIONS OF THE GRANT**

- A. **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.

- B. **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 for six (6) years after COMMISSION makes final grant payment, GRANTEE has made final report, or the termination date of this Agreement, whichever is later. GRANTEE shall provide COMMISSION prompt access to these records upon request and permit copying as COMMISSION may require.

- C. COMMISSION Grant Manager: COMMISSION hereby appoints Rana DeBey to act as its Project Manager with regard to this Agreement. COMMISSION may, from time to time, designate another person to act as the Commission Project Manager and will inform GRANTEE in writing of any change in Project Manager.

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)

- D. GRANTEE Project Manager: GRANTEE hereby appoints Moana Newman to act as its Project Manager regarding this Agreement. GRANTEE may, from time to time, designate another person to act as the GRANTEE Project Manager and will inform COMMISSION in writing of any change in Project Manager.

Attn: Moana Newman  
Director of Advancement  
C/o Caldera  
224 NW 13<sup>th</sup> Ave, Suite 304  
Portland, OR 97209  
Email: [grants@calderaArts.org](mailto:grants@calderaArts.org)

- E. Payment: The COMMISSION Project Manager is authorized to approve work, billings, and invoices submitted pursuant to this grant and to carry out all other COMMISSION actions referred to herein in accordance with this Agreement.
- F. Reports: GRANTEE shall submit Interim Status Reports and a Final Status Report (collectively referred to as 'Report(s)') to the Project Manager using the COMMISSION's online grants management system. The Reports shall include both programmatic and financial information as established by the COMMISSION. For a Report to be acceptable to the Project Manager, the GRANTEE shall document and clearly describe the progress of the grant scope in accordance with the reporting schedule defined below.

Interim Status Reporting periods are June 1, 2024 through November 30, 2024; December 1, 2024 through April 30, 2025. Interim Status Reports are due within thirty (30) days of the end of each reporting period.

GRANTEE shall submit a Final Status Report no later than August 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.

- G. 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.

#### **ARTICLE IV -- PAYMENTS**

- A. The amount of this grant award is \$41,708. Upon submission of an invoice from GRANTEE, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the \$41,708, as specified in the invoice, within thirty (30) days after receipt of the invoice.
- B. GRANTEE shall submit the invoice online through the COMMISSION's online grants management system using the status report module, and 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.
- C. 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 COMMISSION'S Grant Manager to modify the program or the budget.

- D. If for any reason GRANTEE receives a grant payment under this Grant Agreement and does not use grant funds, provide required services or take any actions required by the Grant Agreement the COMMISSION may, at its option terminate, reduce or suspend any grant funds that have not been paid and may, at its option, require GRANTEE to immediately refund to the COMMISSION the amount improperly expended or received by GRANTEE.
- E. Grant payments under this Agreement may be used only to provide the services or take the actions listed previously in this Grant Agreement and shall not be used for any other purpose.
- F. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, the COMMISSION's payment of funds under this grant may be terminated, suspended or reduced.
- G. The majority of expenditures (a minimum of 90%) made from Grant funds for Grant project capital costs must be made at least sixty (60) days prior to the expiration of this Agreement.
- H. 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.
- I. GRANTEE will keep vendor receipts and evidence of payment for materials and services and time records and evidence of payment for program wages, salaries, and benefits, and GRANTEE services. All such receipts and evidence of payments will promptly be made available to the Grant Manager or other designated persons, upon request. At a minimum, such records shall be made available and will be reviewed as part of the annual monitoring process.
- J. Prevailing wages. State of Oregon, Bureau of Labor and Industries (BOLI) wage rates are required for certain contracts that total \$50,000 and above. If GRANTEE's project is subject to the prevailing wage requirements, GRANTEE will comply with the prevailing wage requirements of ORS 279C.800 through 279C.870 and any other applicable prevailing wage requirements contained in ORS 279C, Oregon administrative rules, or Commission code.
- K. Prevailing wage indemnity. GRANTEE AGREES TO INDEMNIFY, DEFEND, AND HOLD HARMLESS COMMISSION, ITS EMPLOYEES, OFFICERS, AND AGENTS, FROM AND AGAINST ANY CLAIM, SUIT, OR ACTION, INCLUDING ADMINISTRATIVE ACTIONS, THAT ARISE OUT OF GRANTEE'S FAILURE TO COMPLY WITH ORS 279C.800 TO 279C.870 AND ANY APPLICABLE ADMINISTRATIVE RULES OR POLICIES.

## **ARTICLE V -- GENERAL GRANT PROVISIONS**

- A. Cause for Termination; Cure. It shall be a material breach and cause for termination of this Agreement if GRANTEE uses grant funds outside of the scope of this Agreement, or if GRANTEE fails to comply with any other term or condition or to perform any obligations under this Agreement within thirty (30) days after written notice from COMMISSION. If the breach is of such nature that it cannot be completely remedied within the thirty (30) day cure period,

GRANTEE shall commence cure within the thirty (30) days, notify COMMISSION of GRANTEE's steps for cure and estimated time table for full correction and compliance, proceed with diligence and good faith to correct any failure or noncompliance, and obtain written consent from COMMISSION for a reasonable extension of the cure period.

- B. No Payment or Further Services Authorized During Cure Period. During the cure period, COMMISSION is under no obligation to continue providing additional grant funds notwithstanding any payment schedule indicated in this Agreement. GRANTEE shall not perform services or take actions that would require COMMISSION to pay additional grant funds to GRANTEE. GRANTEE shall not spend unused grant funds and such unused funds shall be deemed held in trust for COMMISSION. GRANTEE shall be solely responsible for any expenses associated with cure of its noncompliance or failure to perform.
- C. Termination for Cause. Termination for cause based on GRANTEE's misuse of grant funds shall be effective upon notice of termination. Termination for cause based on failure to comply or perform other obligations shall be effective at the end of the 30-day period unless a written extension of cure period is granted by COMMISSION. GRANTEE shall return all grant funds that had not been expended as of the date of the termination notice. All finished or unfinished documents, data, studies, and reports prepared by GRANTEE under this Agreement shall, at the option of COMMISSION, become the property of COMMISSION; and GRANTEE may be entitled to receive just and equitable compensation for any satisfactory work completed on such documents up until the time of notice of termination, in a sum not to exceed the grant funds already expended.
- D. Penalty for Termination for Cause. If this Agreement is terminated for cause, COMMISSION, at its sole discretion, may seek repayment of any or all grant funds tendered under this Agreement, and decline to approve or award future grant funding requests to GRANTEE.
- E. Termination by Agreement or for Convenience of Commission. COMMISSION and GRANTEE may terminate this Agreement at any time by mutual written agreement. Alternatively, COMMISSION may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion. If the Agreement is terminated as provided in this paragraph, GRANTEE shall return any grant funds that would have been used to provide services after the effective date of termination. Unless the Parties agree otherwise, GRANTEE shall finish any work and services covered by any grant funds already paid and shall not commence any new work or services which would require payment from any unused grant funds.
- F. Changes in Anticipated Services. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, COMMISSION's payment of grant funds may be terminated, suspended or reduced. GRANTEE shall immediately refund to COMMISSION any unexpended grant funds received by GRANTEE.
- G. Amendment. The Grant Manager is authorized to execute amendments to the scope of the services or the terms and conditions of this Agreement, provided the changes do not increase COMMISSION's financial risk. Increases to the grant amount must be approved by the COMMISSION unless the COMMISSION

delegated authority to amend the grant amount authorizing this Agreement. Amendments to this Agreement, including any increase or decrease in the grant amount, must be in writing and executed by the authorized representatives of the Parties and approved to form by the COMMISSION's Attorney.

- H. Non-discrimination; Civil Rights. In carrying out activities under this Agreement, GRANTEE shall not discriminate against any employee or applicant for employment because of race, color, religion, sex, age, handicap, familial status, sexual orientation or national origin. 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, sex, age, handicap, familial status, sexual orientation or national origin. Actions 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 post in conspicuous places, available to employees and applicants for employment, notices, which state that all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, or national origin. GRANTEE shall incorporate the foregoing requirements of this section in all other agreements for work funded under this Agreement, except agreements governed by Section 204 of Executive Order 11246.

- I. Audit. COMMISSION, either directly or through a designated representative, may conduct financial or performance audit of the billings and services under this Agreement or GRANTEE records at any time during this Agreement and during the six (6) year period established above in Article III.B. As applicable, audits will be conducted in accordance with generally accepted auditing standards as promulgated in *Government Auditing Standards* by the Comptroller General of the United States General Accounting Office. If an audit discloses that payments to GRANTEE exceeded the amount to which GRANTEE was entitled, then GRANTEE shall repay the amount of the excess to COMMISSION.

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.

- J. Indemnification. GRANTEE shall hold harmless, defend, and indemnify 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.

- K. Grantee's Contractor; Non-Assignment. If GRANTEE utilizes contractors to complete its work under this Agreement, in whole or in part, GRANTEE shall require any of its contractors to agree, as to the portion contracted, to fulfill all obligations of the Agreement as specified in this Agreement. However, GRANTEE shall remain obligated for full performance hereunder, and COMMISSION shall incur no obligation other than its obligations to GRANTEE hereunder. This Agreement shall not be assigned or transferred in whole or in part or any right or obligation hereunder, without prior written approval of COMMISSION.
- L. Independent Contractor Status. GRANTEE, and its contractors and employees are not employees of COMMISSION and are not eligible for any benefits through COMMISSION, including without limitation, federal social security, health benefits, workers' compensation, unemployment compensation, and retirement benefits. GRANTEE will be responsible for any federal, state, or local taxes and fees applicable to payments hereunder.
- M. Oregon Laws and Forum. This Agreement shall be construed according to the laws of the State of Oregon without regard to its provisions regarding conflicts of law. Any litigation between COMMISSION and GRANTEE arising under this Agreement or out of work performed under this Agreement shall occur in Multnomah County court having jurisdiction thereof, and if in the federal courts, in the United States District Court for the State of Oregon.
- N. Compliance with Law. GRANTEE and all persons performing work under this Agreement shall comply with all applicable federal, state, and local laws and regulations, including reporting to and payment of all applicable federal, state and local taxes and filing of business license. If GRANTEE is a 501(c)(3) organization, GRANTEE shall maintain its nonprofit and tax-exempt status during this Agreement.
- O. 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.
- P. No Other Obligations: 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.
- Q. Merger. This Agreement contains the entire agreement between COMMISSION and GRANTEE and supersedes all prior written or oral discussions or agreements. There are no oral or written understandings that vary or supplement the conditions of this Agreement that are not contained herein.
- R. Third Party Beneficiaries. There are no third-party beneficiaries to this Agreement and may only be enforced by the Parties.

- S. Electronic Transaction; Counterparts. The Parties agree that they may conduct this transaction, including any amendments, by electronic means, including the use of electronic signatures. This Agreement, and any amendment, may be executed in any number of counterparts, each of which shall be deemed an original, but all of which together shall constitute a single instrument.
- T. NOTICE: Notices to Grantee under this Grant Agreement shall be sent to GRANTEE at the following address:

Attn: Moana Newman  
Director of Advancement  
C/o Caldera  
224 NW 13<sup>th</sup> Ave, Suite 304  
Portland, OR 97209  
Email: [grants@calderaArts.org](mailto:grants@calderaArts.org)

NOTICE: Notices to Grantor under this Grant Agreement shall be sent to COMMISSION at the following address:

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)

**SIGNATURES:**

**COMMISSION**

**GRANTEE**

\_\_\_\_\_  
Name: Julia DeGraw  
Title: Chair,  
Mt. Hood Cable  
Regulatory Commission  
(MHCRC)

\_\_\_\_\_  
Name: Moana Newman  
Title: Director of Advancement  
Caldera

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

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

**APPROVED AS TO FORM:**

\_\_\_\_\_  
Commission Attorney,  
Mt. Hood Cable Regulatory  
Commission (MHCRC)

# 25414 - Caldera Youth Media Project

## Application Details

**Funding Opportunity:** 25009-2024 Community Technology Grants  
**Funding Opportunity Due Date:** Jun 30, 2024 8:09 AM  
**Program Area:** Community Technology Grants  
**Status:** Submitted  
**Stage:** Final Application

**Initial Submit Date:** Mar 22, 2024 3:30 PM  
**Initially Submitted By:** Moana Newman  
**Last Submit Date:** Apr 10, 2024 3:29 PM  
**Last Submitted By:** Moana Newman

## Contact Information

### Primary Contact Information

**Active User\*:** Yes  
**Type:** External User  
**Name:** Salutation Moana Middle Name Newman  
First Name Last Name  
**Title:** Director of Advancement  
**Email\*:** [grants@calderaArts.org](mailto:grants@calderaArts.org)  
**Phone\*:** (503) 937-3061 Ext. Phone  
###-###-####  
**Fax:** ###-###-####

### Organization Information

**Status\*:** Approved  
**Organization Name\*:** Caldera  
**Organization Type\*:** Non-Profit Entity  
**Tax Id:**  
**Organization Website:** <https://www.calderaarts.org/>  
**Address\*:** 224 NW 13th Ave, Suite 304  
Portland Oregon 97209-  
City State/Province Postal Code/Zip  
**Phone\*:** (503) 937-3061 Ext. Phone  
###-###-####

Fax: (503) 937-3085  
### ### ####

## FY21-22 Final Application Project Narrative

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### ***Project Narrative***

**Total Grant Funds:** \$41,707.49  
**Total Match Funds:** \$41,707.49  
**Total Funds:** \$83,414.98  
**Proposed Technology:** Video production equipment  
**Public Benefit Area:** Reducing Disparities  
**Select which jurisdiction(s) your project will serve:** Portland  
**Please select the size of your organization's total operating budget:** Greater Than \$2,500,000

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.

#### **Project Purpose:**

##### Mission & History of Programming

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

In 1996, the year arts activists founded Caldera, the majority of urban youth in Portland and the greater metro were undeniably at-risk. Unfortunately, society defined and acknowledged these youth from a place of deficit. Fast forward 28 years to 2024; Caldera still works with these youth, now with an asset-based framing, meaning we define our youth, whom we call learners, by their assets and aspirations before noting the challenges and deficits they face.

Through the Caldera Youth Program, we work year-round with ~350 underserved learners (6th – 12th grade) in Portland and Central Oregon to cultivate a regular creative practice through a variety of artistic mediums, supporting their emotional and mental health needs and building authentic relationships. This program is unique because we continue to mentor the same learners from middle school into early adulthood (~7 years) through a layered support system of artists, mentors, and environmentalists.

##### Project Description

Caldera's youth programming consists of in-school and out-of-school learning. As part of Caldera's formal programming, outlined below, we provide in-school arts- and nature-based mentoring classes at several partner middle schools and high schools in Portland and Central Oregon, which begin in September when the school year begins. In addition, we provide out-of-school programming through workshops, intensives, and camp sessions during weekends and summer break.

Through this Youth Media Project, Caldera plans to serve a cohort of 50 underserved, primarily BIPOC (Black, Indigenous, and People of Color) learners and provide them with 200 hours of multimedia-focused technical training and programming over 12 workshops and 4 summer learning sessions. This project will engage learners in storytelling through still and moving images, exposing them to skill-building in media arts

and providing a platform for them to share their personal narratives and stories.

In the Planning + Test Phase, Caldera will spend June through September 2024 purchasing and inventorying film equipment, running a demo class with Caldera campers, and planning the curriculum for the school year. School year instruction starts in October 2024, at which time Caldera staff will be provided education and training in basic knowledge of all equipment. In the Workshops Implementation Phase, instruction and documentation will continue until March 2025; during this time, learners will participate in several workshops and lessons to become versed in camera basics, during which they will explore their understanding of media literacy through a critical lens. These workshops will coalesce into a group project at the end of our lessons in which work captured through different formats will be compiled into a short film. Post-production of the short documentary film will be completed between April and June 2025. At this point, the project will enter the Public Broadcast Phase; from July through August 2025, the final documentary will be broadcast and showcased publicly.

Professional photographer Julie Keefe, a long-time Caldera Teaching Artist, will lead instruction. Based on the learner-led project direction, Julie will incorporate additional artist collaborators for co-instruction, exposing learners to an increasingly diverse creative network. The final product will be a short documentary containing a compilation of still photographs and film documentation of the project, which we will then showcase in the Caldera gallery space at a Portland First Thursday event and broadcast via the public cable channels of Open Signal. Caldera alum and video producer Eloë Gill Williams will produce the short documentary.

### Population Served & Community Impact

Our youth programming prioritizes those most impacted by systemic inequity and oppression, focusing on historically excluded populations such as BIPOC students and low-income families from urban Portland Metro to rural Central Oregon. Caldera learners are creative and passionate, though they encounter obstacles to success, including persistent opportunity and achievement gaps. They come from consistently underserved communities in Oregon and have limited access to arts and environmental education, experiential learning opportunities, and positive adult role models, all factors shown to support sustainable success.

Through a structured learning process, Caldera engages whole-brain thinking that leads learners to access critical thinking and problem-solving skills they can apply in meaningful ways. The outcome: learners uncover the invisible world of tools and resources that foster creative thinking and growth. One of the surest paths to whole-brain thinking is through regular creative practice (art making), intercultural relationships, and experiencing a safe space for exploration.

Our ecosystem holds a promise for learners of all ages: everyone is creative and needs a place to (re)claim our innate creative voice or to catalyze a new idea or experience. Caldera is an intentional immersion—in a safe community to try something new, fail, and try again – to unlock unlimited possibilities. For young learners, Caldera is a safe space where they find the freedom to fail and enough structured learning and challenges to develop resilience and grit.

### Reducing Disparities

Caldera aims to reduce the disparities in access to technology. Many of the BIPOC learners we serve face financial and systemic barriers to acquiring essential technology equipment and accessing workshops or projects to develop technical skills. This gaping digital divide further perpetuates inequalities, with public schools, especially those in underfunded districts, lagging behind their private counterparts in providing access to technological resources.

The ramifications of this inequity extend far beyond the realm of multimedia programming. Without the opportunity to learn and harness the tools and software of photography, film, and media, these young learners are deprived of supportive pathways to pursue careers in technical fields, perpetuating cycles of socio-economic marginalization. Eloë Gill-Williams, who will be producing the short documentary, is a testament to the transformative power of early access to technology, illustrating how such opportunities can open doors to expanded personal and professional horizons.

In essence, Caldera's project serves not only as a platform for creative expression but also as a catalyst for social change, striving to bridge the digital divide and empower learners to become agents of their own narratives, equipped with the skills and confidence to navigate an increasingly digital world. Through collective efforts, we endeavor to dismantle barriers, foster inclusivity, and cultivate a future where every young person has the opportunity to thrive, regardless of their background or circumstances.

### Diversity, Equity, and Inclusion (DEI) Measures

Caldera is a BIPOC-led and focused organization that serves an intercultural community. Our strength is prioritizing equity standards and those we serve; 70%+ of the students and 90%+ of the artists we serve are from the global majority, and Caldera's staff, board, mentors, and community partners also represent these identities. To create a safe and affirming atmosphere for participants, all program staff and mentors are trained in positive youth development and receive Heart of Facilitation certification. Year-round staff attend the Center for Equity and Inclusion's Reframing Racism training, which builds racial consciousness among staff, supports Caldera's Equity Plan goals, and helps ensure students feel welcome.

Caldera is a truly intercultural community of learners – 72% BIPOC, 60% navigating poverty, 40% urban, 60% rural. And a thriving ecosystem of mentors, volunteers, professional artists, creative thinkers, makers, and doers who inspire and support Caldera learners through direct service, mentorship, and indirect influence.

A key component of Caldera's work is fostering intercultural learning and community-building through regular creative practice, bringing together intercultural worlds where every learner can connect across differences and similarities. By framing the work through this lens, Caldera encourages learners to bridge differences, promote empathy, respect diversity, and support mutual learning, cooperation, and collaboration among diverse cultural backgrounds. Building cultural competence is an essential skill for all young people; over the last 3 years, 74% of learners reported that Caldera challenged them to understand others' experiences.

Overall, we are committed to building on work from the past 28+ years, acknowledging there is always room for growth and additional community engagement.

(This field has a character limit of 11,000)

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.

#### **Measurable Project Outcomes:**

##### Caldera Youth Project Outcomes

1. Develop an understanding of media literacy and increase critical thinking skills among young learners and audiences of various age groups.
2. Produce a short documentary containing a compilation of still photographs and film documentation of the project, broadcast via the public cable channels of Open Signal.
3. Serve 50 underserved primarily BIPOC learners.
4. Provide 200 hours of camera-focused technical training and programming over 12 workshops and 4 summer learning sessions.

## Additional Outcomes

Caldera's programming is designed to close learner achievement gaps, focusing on 1. Building Skills, 2. Strengthening Identity, and 3. Engaging Youth in Their Communities.

Programming focuses on bolstering the following 21st Century Skills:

- Learning Skills: critical thinking, communication, collaboration, and creativity
- Life Skills: flexibility, initiative, productivity, and leadership
- Literacy Skills: information, media, and technology literacy

In addition, we expect the following outcomes for learners engaged in this project:

- Improve technical proficiency with camera equipment
- Cultivate a unique artistic style and voice
- Increase ability to tell stories through multimedia
- Deepen understanding of cultural diversity

(This field has a character limit of 1500)

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.

### **Evaluation Plan:**

#### Collecting Data

Goals and outcomes are tracked through student assessment surveys completed at the end of each activity. Program staff also informally track student outcomes via one-on-one discussions and in-workshop observations. We also track quantitative data, including how many learners are served, how many workshops are hosted, how many hours learners spend in workshops, number of videos created, number of projects completed, and more.

We frequently assess the impact of programming, and the feedback we collect informs program changes and improvements and helps us determine where to focus resources to deepen our impact and ensure funding is utilized efficiently. Additionally, to support future innovation of the work, Caldera is currently developing robust strategies to evaluate organization-wide impact, expand community engagement and partnerships, and manage data to measure impact through a data justice lens.

#### Evaluation Survey Question Examples

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

(This field has a character limit of 2500)

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.

**Project Partners:**

Julie Keefe, Teaching Artist – Confirmed

Contact: [julie@juliekeefe.org](mailto:julie@juliekeefe.org)

Instruction will be led by Caldera Teaching Artist Julie Keefe. Julie has worked with Caldera learners as a Teaching Artist for nearly thirty years and is also a community-based fine artist who utilizes photography and personal narratives to create connections that strengthen communities. In 2012, Julie was named Portland's first Creative Laureate, a position that advocates for the city's creative industries and overall cultural health. For this project, Julie will incorporate additional artist collaborators for co-instruction, exposing learners to an increasingly diverse creative network.

Eloe Gill-Williams, Video Producer – Confirmed

Contact: [eloe.gillwilliams@gmail.com](mailto:eloe.gillwilliams@gmail.com)

The creation of the short documentary will be led by Caldera alum and video producer Eloe Gill-Williams. Eloe participated in Caldera's Youth Program during his youth and went on to work in video production for both Red Bull and Wieden+Kennedy after graduating high school. Eloe returned to Caldera as a Teaching Artist in the summer of 2022 and guided campers through the production of numerous successful films.

Open Signal - Confirmed

Contacts: Tracy Kernell, Community Media Administrator [tracy@opensignalpdx.org](mailto:tracy@opensignalpdx.org) & KatMeow García, Director of Community Media [katmeow@opensignalpdx.org](mailto:katmeow@opensignalpdx.org)

In partnership with Open Signal, Caldera will use their public access channel to broadcast the short documentary. We are currently in conversation with Open Signal to discuss the process and necessary steps.

(This field has a character limit of 3000)

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

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.

### Technical Design:

#### Proposed Technology & Equipment

- (1 unit) Apple 16.2" MacBook Pro w/ M1 Pro Chip
- (20 units) Nikon Z6 II Mirrorless Camera w/ 24-70mm f/4 Lens

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

Caldera recognizes the pressing technology gap within the communities we serve. The strategic goal is to bridge this gap by establishing a foundation for multimedia programming infrastructure by acquiring entry-level camera kits tailored to meet learners' needs at their current skill level. Caldera's approach prioritizes providing students with immediate and hands-on access to camera equipment, ensuring they gain practical experience from the outset.

We have chosen the Nikon Z6 II Mirrorless Camera w/ 24-70mm f/4 Lens as the equipment due to its performance, versatility, and features, including\*:

- 24.5MP FX-Format BSI CMOS Sensor: This sensor is used for all-around shooting. It has impressive low-light quality and fast readout speeds, which benefit continuous shooting, movies, and time-lapse recording. The sensor's back-illuminated design affords noticeably clean, high-sensitivity output.
- Dual EXPEED 6 Processors: The processor affords a wealth of speed throughout the camera system, including the ability to shoot continuously at 14 fps for up to 124 consecutive frames.
- UHD 4K Video Recording: Video recording is possible with a full pixel readout of up to 30p, and Full HD 1080p video recording is also supported at up to 120p for slow-motion playback. Video files can be saved to the in-camera memory cards or as an uncompressed file to an optional external recorder via HDMI out. Focus Peaking can benefit manual focus control, and a Zebra Stripes option is also available to help detect over-exposed areas within the frame.

\*details pulled from the Nikon website.

Additionally, Caldera is committed to empowering learners by amplifying their voices through strategic partnerships with community

organizations and local area artists. By pursuing broadcasting opportunities through public access channels like Open Signal and leveraging our own social media platform with over 8k captive audience, we aim to provide Caldera learners with platforms to showcase their creative work and reach wider audiences.

### Maintaining Technology & Equipment

We currently teach learners using DSLR cameras, however, most of Caldera's equipment is over ten years old. With normal wear-and-tear of the last decade, the original supply of 30 cameras has reduced to less than half. Additionally, we rely on hand-me-down computers from Wieden+Kennedy, an independent global advertising agency headquartered in Portland, Oregon (Caldera's founder, Dan Wieden, co-founded Wieden+Kennedy). This project will allow Caldera to purchase new laptops to pair with new cameras, eliminating the frequent need to troubleshoot on older computers.

This outdated technology limits our ability to effectively teach and engage learners. With the support of this grant, we aim to update the equipment, ensuring we have the necessary tools to inspire and instruct the next generation of media artists. By investing in new technology, we not only address the immediate need for functional equipment but also lay the foundation for future programming and learners projects over the coming years. The purchase of updated equipment enables Caldera to expand the scope and quality of our offerings, providing enhanced learning opportunities and creative outlets for learners from underserved communities.

To ensure the new technology's longevity and optimal performance, Caldera staff will undergo comprehensive training in its proper use, storage, and maintenance. Under the guidance of experienced staff member Edgar Morales, staff will be equipped with the skills and knowledge needed to care for the equipment effectively.

Furthermore, we recognize the importance of instilling principles of equipment maintenance and care in youth programming. Through workshops and discussions integrated into the curriculum, learners will learn about the significance of proper maintenance practices to prolong the lifespan of camera equipment. By incorporating these lessons into programming and providing ongoing oversight from staff members, we are confident that the equipment will remain in excellent condition for years to come, supporting the creative endeavors of countless young artists.

(This field has a character limit of 5000)

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### Proposed Project Start and End Date:

Projects may include timelines of up to 2 years.

**Proposed Start Date (month/year):** 06/2024

**Proposed End Date (month/year):** 08/2025

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

### **Implementation Plan:**

This project will span 15 months, from 6/01/2024 – 8/31/2025. The original project timeline (from the pre-application submitted in Dec 2023) was from 5/01/2024 - 8/31/2025, however, we extended the timeline to accommodate for a later award date and any potential delays in acquiring equipment and using equipment with learners during Caldera's annual summer camp sessions.

### Planning + Test Phase

- June 2024:
  - Inventory of current film equipment and purchase of new items

- Application for nonprofit discounts at preferred equipment merchant
- Shipping and delivery workback and logistics
- Receiving and cataloging all equipment
- Setting up camera kits for deployment
  
- Setting up all laptops with software and peripherals (i.e cameras and operating hardware)
  
- July - August 2024:
  - Running a demo class with Caldera campers before engaging in the full project
  
- September 2024:
  - Curriculum planning for school year
  
- October 2024:
  - School year instruction begins; Caldera High School Apprentice Program (target group for project) launches
  - Educating and training staff in basic knowledge of all equipment

#### Workshops Implementation Phase & Use of Technology in Programming

##### General Overview, Step-By-Step-Guide of Lessons in Order

1. Overview of Camera Operation, Lessons around Media Literacy
2. Content Exploration
3. Creative Production
4. Compilation of Final Pieces
5. Final Presentation

- November 2024 - March 2025:
  - Instruction and documentation continues

- Workshops and filmmaking:
  - First, we will start with a general overview of cameras and content capture
  - Then, we will take our students through each step of the production process, during which they will explore their understanding of media literacy through a critical lens
  - Work will coalesce into a group project at the end of our lessons
  
- Project evaluation surveys implemented with students in Dec & March
  
- April - June 2025:
  - Post-production of the documentary film component

Public Broadcast Phase

- July - August 2025:
  - Finalized short documentary will be publicly:
    - Broadcast via Open Signal's Public Access Cable Channels
    - Showcased in Caldera's gallery space at a Portland First Thursday event
    - Shared on Caldera's social channels
  
  - Project team debrief and project evaluation analysis

(This field has a character limit of 3000)

## Supplemental Material Attachments

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Description	File Name	Type	Size	Upload Date
Caldera board of Directors	<a href="#">Caldera - Board of Directors Nov2023.pdf</a>	pdf	160 KB	03/27/2024 11:07 AM
Letter of Support from Project Lead	<a href="#">Caldera - Julie Keefe Letter of Support.pdf</a>	pdf	65 KB	04/10/2024 03:11 PM

## FY20-21 Application Budget Correct

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**Budget Narrative**

Budget Narrative:

Personnel – Total: \$22,620.90

Karena Salmond, Senior Director of Impact. The Senior Director of Impact will oversee all aspects of the grant program. Responsibilities include: maintaining project deliverables, overseeing other staff working on project, ensuring that budget and timeline targets are met, preparing project and/or evaluation reports, supervising partner/host sites, supervising learners, maintaining regular contact with contractual partners, supervising and maintaining equipment, ensuring the project is completed, etc. The Senior Director of Impact will work 75 hours total towards the project over 15-months (entirety of grant duration). Based on an annual salary of \$150,272/year full-time (annual salary + benefits + payroll taxes) or \$63.91/hour, the cost to the project will be \$5,779.50.

- *Grant Funds: \$0*
- *Matching Funds: \$5,779.50*

Kevin Ball, Program Manager. The Program Manager will manage the overall day to day activities of the grant program. Responsibilities include: making site visits and providing internal reports on project activities, maintaining project deliverables, overseeing other staff working on project, supervising partner/host sites, supervising learners, maintaining regular contact with contractual partners, working with other project personnel as needed, etc. The Program Manager will work 75 hours total towards the project over 15-months (entirety of grant duration). Based on an annual salary of \$97,733/year full-time (annual salary + benefits + payroll taxes) or \$50.12/hour, the cost to the project will be \$3,759.

- *Grant Funds: \$0*
- *Matching Funds: \$3,759.00*

Meg Ball, Programs Coordinator. The Programs Coordinator will help manage the overall day to day activities of the grant program. Responsibilities include: helping the Program Manager, scheduling, recordkeeping, accounting, coordinating and gathering evaluation data, working with other project personnel as needed, etc. The Programs Coordinator will work 40 hours total towards the project over 15-months (entirety of grant duration). Based on an annual salary of \$68,006/year full-time (annual salary + benefits + payroll taxes) or \$34.88/hour, the cost to the project will be \$1,395.20.

- *Grant Funds: \$0*
- *Matching Funds: \$1,395.20*

Edgar Morales, Advancement Creative. The Advancement Creative will liaise with creative industry partners and the lead teaching artist/contractor on procurement of equipment of the grant program. Additionally, they will manage the packaging and publishing of all final content on Caldera's social channels. Responsibilities include: procuring all technology and equipment for the project, working with other project personnel as needed, etc. The Advancement Creative will work 60 hours total towards the project over 15-months (entirety of grant duration). Based on an annual salary of \$97,733/year full-time (annual salary + benefits + payroll taxes) or \$50.12/hour, the cost to the project will be \$3,007.20.

- *Grant Funds: \$0*
- *Matching Funds: \$3,007.20*

Julie Keefe, Teaching Artist. The Teaching Artist will provide artistic and technology instruction to learners during the grant program. Responsibilities include: instructing learners in camera technology and providing artistic / technical guidance, working with other project personnel as needed, etc. The Teaching Artist will work 200 hours total towards the project over 15-months (entirety of grant duration). Based on an hourly wage of \$31/hour, the cost to the project will be \$6,200.

- *Grant Funds: \$0*
- *Matching Funds: \$6,200*

Various Guest Artists. Teaching Artist Julie Keefe will incorporate various guest artists as collaborators to the project, based on different curriculum touchpoints and the inclusion of other disciplines and perspectives. While a concrete list of individuals is still being determined, guest artists may include Mic Crenshaw, Larry Yes, or Caldera alumni artists. Responsibilities include: collaborating with lead Teaching Artist to implement project curriculum and instruction. The various guest artists will work a combined total of 80 hours towards the project over 15-months. Based on an hourly wage of \$31/hour, the cost to the project will be \$2,480.

- *Grant Funds: \$0*
- *Matching Funds: \$2,480*

Travel – Total: \$2,272.90

Site Visits over 15-months (entirety of grant duration) for staff members. The Program Manager will make 3 roundtrips from Central Oregon to Portland, totaling 900 miles traveled, and will require lodging for each visit. The Senior Director of impact will make 3 roundtrips from Portland to Central Oregon, totaling 900 miles traveled. The Advancement Creative will make 1 roundtrip from Portland to Central Oregon, totaling 300 miles traveled. Total miles traveled: 2,100 miles @ 0.67/mile (IRS Standard Mileage Rate as of 1/1/2024 is 67 cents per mile driven for business use), totaling \$1,407. The remaining \$865.90 will cover lodging.

- *Grant Funds: \$0*
- *Matching Funds: \$2,272.90*

Contractual – Total: \$5,000

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

- *Grant Funds: \$0*
- *Matching Funds: \$5,000*

Equipment – Total: \$45,938.00

The following equipment will support the field production and post-production of the project. Costs were obtained through the expertise of Edgar Morales, Caldera's Advancement Creative.

(1 unit) Apple 16.2" MacBook Pro w/ M1 Pro Chip @ \$1,999/unit = \$1,999

- *Grant Funds: \$0*
- *Matching Funds: \$1,999*

(20 units) Nikon Z6 II Mirrorless Camera w/ 24-70mm f/4 Lens @ \$2,196.95/unit = \$43,939

- *Grant Funds: \$39,545.10*
- *Matching Funds: \$4,393.90*

Overhead – Total: \$7,583.18

Overhead includes a portion of the cost to use financial accounting and personnel time tracking systems, utilities, office supplies, and office space rental necessary to support this project. Overhead costs are calculated by using the organization's total overhead costs and allocating a percentage (~10%) of the costs to this project. ~3% of overhead is allocated toward the grant-funded portion of the project budget and ~7% is allocated toward the match-funded portion. Combined, overhead is ~10% of the total project budget.

- *Grant Funds: \$2,162.39*
- *Matching Funds: \$5,420.79*

Further Budget Detail

While the budget has not increased or decreased by any notable amount since the Pre-Application that was submitted in December 2023, since then we have taken time to further evaluate a number of details in the budget, as outlined below.

- *Matching Funds*
  - *Personnel: increased by \$1,534.76 as a combined total across all salaried positions (the first four listed).*
  - *Equipment: Macbook Pro price increased by \$100 online via merchant.*
  - *Overhead: decreased by \$739.21 (still a ~7% allocation of a total of 10% overhead).*

- Grant Funds:
  - Overhead: increased by \$902.39 (still a ~3% allocation of a total of 10% overhead).

The total project budget has increased by \$1,797.94 from the Pre-Application budget to the Final Application budget.

Caldera extends our gratitude to Mt. Hood Cable Regulatory Commission for considering our request. We hope to partner to provide photography media and technology opportunities for underserved BIPOC Portland learners!

**Line Item Budget**

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$22,620.90	\$22,620.90
Education and Training	\$0.00	\$0.00	\$0.00
Travel	\$0.00	\$2,272.90	\$2,272.90
Contractual	\$0.00	\$5,000.00	\$5,000.00
Equipment	\$39,545.10	\$6,392.90	\$45,938.00
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$2,162.39	\$5,420.79	\$7,583.18
<b>Total</b>	<b>\$41,707.49</b>	<b>\$41,707.49</b>	<b>\$83,414.98</b>

**Signature Page**

**Final Application Signature**

**Signature of Duly Authorized Representative\*:** Moana Newman

**Date\*:** 04/09/2024

**Title\*:** Director of Advancement

**Phone\*:** 503-937-3063

**E-mail\*:** [Moana.newman@calderaarts.org](mailto:Moana.newman@calderaarts.org)



## Caldera Board of Directors

Updated November 2023

<b>Bill Davenport, Chair</b> <i>Portland, OR</i>	Retired, prev. Senior Director of Global Integrated Production, Apple Marketing Communications
<b>Priscilla Bernard Wieden, Co-Chair</b> <i>Portland, OR</i>	Arts, Education, & Environmental Advocate
<b>Dave Luhr, Treasurer</b> <i>Sun Valley, ID</i>	Retired, prev. President, Wieden+Kennedy
<b>Mary Normand, Secretary</b> <i>Portland, OR</i>	Executive Assistant, Wieden+Kennedy
<b>Joy Fowler</b> <i>Portland, OR</i>	Chief Diversity & Equity Officer, Multnomah County
<b>Scott Howard</b> <i>Portland, OR</i>	Founding Partner, Kivel & Howard LLP
<b>René Mitchell</b> <i>Bend, OR</i>	Founder, René Mitchell Creative
<b>Michael Navarro</b> <i>Portland, OR</i>	Teacher, Open School
<b>Bryan Wieden</b> <i>West Linn, OR</i>	AI Strategist, MiddleGate Intelligence
<b>Jason White</b> <i>Los Angeles, CA</i>	Chief Marketing Officer, Fanatics Betting and Gaming
<b>Adriana Noesi</b> <i>Portland, OR</i>	Director of Community & Student Leadership, La Salle Catholic College Preparatory
<b>Karrelle Dixon</b> <i>Loughton, Essex, U.K. (prev. Portland, OR)</i>	Educator
<b>Amir Angha</b> <i>Los Angeles, CA</i>	Director of Enterprise Risk Management & Insurance, Portland General Electric
<b>Jennifer Cole</b> <i>Sisters, OR</i>	Ranch Steward, Pole Creek Ranch
<b>John Dempsey</b> <i>Portland, OR</i>	Digital Strategist, Wieden+Kennedy
<b>Michael Kosmala</b> <i>Tigard, OR</i>	Director of Learning and Organizational Effectiveness, Kaiser Permanente
<b>Kerani Mitchel</b> <i>Redmond, OR</i>	Founding Partner, Allyship in Action LLC; Philanthropy Operations Manager
<b>Dan Wieden</b> <i>Portland, OR</i>	Founder of Caldera [Emeritus Member, 1945-2022]

March 20, 2024

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

Mt. Hood Cable Regulatory Commission Review Committee:

I am writing to express my enthusiastic support for Caldera's upcoming Youth Media Project, through which Caldera will engage a cohort of youth learners in storytelling through still and moving images.

I have worked with Caldera as a Teaching Artist since 1997. By joining Caldera's creative team in their second year, I had the pleasure of working closely with the founder and staff to develop a program model that uses the power of creativity to create lifelong connections with underserved youth. Caldera's programs attract a wide variety of professional, working artists, and my exposure to and interactions with those artists changed the course of my personal work and the work I create in collaboration with the communities Caldera serves. For nearly thirty years, I have been dedicated to fostering a supportive and inclusive environment where learners can develop their technical skills and explore their unique artistic perspectives.

As the lead Teaching Artist for this project, I am thrilled to partner with such a meaningful endeavor. The initiative to expose learners to skill-building in media arts and provide them with a platform to express themselves through photography aligns perfectly with Caldera's mission of awakening the creative voice of young people from underserved communities. The final product, a short documentary containing a compilation of still photographs and film documentation of the project, promises to be a powerful testament to the creativity and resilience of the learners involved.

I look forward to working with Caldera on this engaging new project, and I sincerely thank the Mt. Hood Cable Regulatory Commission for its consideration.

Peace,

*Julie Keefe*

Julie Keefe

julie@juliekeefe.org | 503-260-5676

**GRANT AGREEMENT NO.**

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”) and Hand2Mouth Theatre (or “GRANTEE”) in an amount not to exceed \$57,900 to support the “Home/Land: Displacement, Banned Lives and Belonging in Portland” project.

**RECITALS:**

1. GRANTEE submitted a grant application for the FY 2023-24 Community Technology Grants Program competitive grants process and following COMMISSION review, was recommended for funding.
2. The COMMISSION now desires to award a grant to GRANTEE in an amount not to exceed \$57,900.

**THEREFORE**, in consideration of the mutual promises and covenants contained herein, the parties agree as follows:

**ARTICLE I – SCOPE OF WORK/OUTCOME MEASURES**

GRANTEE agrees to implement the “Home/Land: Displacement, Banned Lives and Belonging in Portland” project as described in ATTACHMENT A: Scope of Work/Grant Application, which by this reference are incorporated herein and made a part hereof. GRANTEE shall not use the Grant funds for any purposes other than those set forth in Attachment A.

**ARTICLE II – AGREEMENT PERIOD**

This Agreement becomes effective on June 1, 2024, unless GRANTEE fails to sign and return the Agreement to the COMMISSION within thirty (30) days of COMMISSION action to approve the Agreement, in which event this Agreement shall be null and void. The term of this Agreement is through, and including, December 31, 2025, unless extended or earlier terminated under the terms of this Agreement.

**ARTICLE III – SPECIFIC CONDITIONS OF THE GRANT**

- A. 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.
- B. 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 for six (6) years after COMMISSION makes final grant payment, GRANTEE has made final report, or the termination date of this Agreement, whichever is later. GRANTEE shall provide COMMISSION prompt access to these records upon request and permit copying as COMMISSION may require.

- C. COMMISSION Grant Manager: COMMISSION hereby appoints Rana DeBey to act as its Project Manager with regard to this Agreement. COMMISSION may, from time to time, designate another person to act as the Commission Project Manager and will inform GRANTEE in writing of any change in Project Manager.

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)

- D. GRANTEE Project Manager: GRANTEE hereby appoints Aaron Nigel Smith to act as its Project Manager regarding this Agreement. GRANTEE may, from time to time, designate another person to act as the GRANTEE Project Manager and will inform COMMISSION in writing of any change in Project Manager.

Attn: Jonathan Walters  
International Program Director  
c/o Hand2Mouth Theatre  
3121 S. Moody Ave, Suite 105, Box 11  
Portland, OR 97239  
Email: [jonathan@hand2mouththeatre.org](mailto:jonathan@hand2mouththeatre.org)

- E. Payment: The COMMISSION Project Manager is authorized to approve work, billings, and invoices submitted pursuant to this grant and to carry out all other COMMISSION actions referred to herein in accordance with this Agreement.
- F. Reports: GRANTEE shall submit Interim Status Reports and a Final Status Report (collectively referred to as ‘Report(s)’) to the Project Manager using the COMMISSION’s online grants management system. The Reports shall include both programmatic and financial information as established by the COMMISSION. For a Report to be acceptable to the Project Manager, the GRANTEE shall document and clearly describe the progress of the grant scope in accordance with the reporting schedule defined below.

Interim Status Reporting periods are June 1, 2024 through November 30, 2024;

December 1, 2024 through May 31, 2025. Interim Status Reports are due within thirty (30) days of the end of each reporting period.

GRANTEE shall submit a Final Status Report no later than November 30, 2025.

Interim and Final Status Reports shall include an accurate and complete financial report of Grant fund and Matching fund expenditures. The Report shall include copies of receipts or other evidence of payment for actual grant funded capital costs incurred by GRANTEE related to the Grant. Reported expenses will be charged against the advanced funds and will be made after review and approval of the status reports.

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

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

- G. 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.

#### **ARTICLE IV -- PAYMENTS**

- A. The amount of this grant award is \$57,900. Upon submission of an invoice from GRANTEE, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the \$57,900, as specified in the invoice, within thirty (30) days after receipt of the invoice.
- B. GRANTEE shall submit the invoice online through the COMMISSION's online grants management system using the status report module, and 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.
- C. 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 COMMISSION'S Grant Manager to modify the program or the budget.

- D. If for any reason GRANTEE receives a grant payment under this Grant Agreement and does not use grant funds, provide required services or take any actions required by the Grant Agreement the COMMISSION may, at its option terminate, reduce or suspend any grant funds that have not been paid and may, at its option, require GRANTEE to immediately refund to the COMMISSION the amount improperly expended or received by GRANTEE.
- E. Grant payments under this Agreement may be used only to provide the services or take the actions listed previously in this Grant Agreement and shall not be used for any other purpose.
- F. If, for any reason, GRANTEE'S anticipated services or actions are terminated, discontinued or interrupted, the COMMISSION'S payment of funds under this grant may be terminated, suspended or reduced.
- G. The majority of expenditures (a minimum of 90%) made from Grant funds for Grant project capital costs must be made at least sixty (60) days prior to the expiration of this Agreement.
- H. 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.
- I. GRANTEE will keep vendor receipts and evidence of payment for materials and services and time records and evidence of payment for program wages, salaries, and benefits, and GRANTEE services. All such receipts and evidence of payments will promptly be made available to the Grant Manager or other designated persons, upon request. At a minimum, such records shall be made available and will be reviewed as part of the annual monitoring process.
- J. Prevailing wages. State of Oregon, Bureau of Labor and Industries (BOLI) wage rates are required for certain contracts that total \$50,000 and above. If GRANTEE'S project is subject to the prevailing wage requirements, GRANTEE will comply with the prevailing wage requirements of ORS 279C.800 through 279C.870 and any other applicable prevailing wage requirements contained in ORS 279C, Oregon administrative rules, or Commission code.
- K. Prevailing wage indemnity. GRANTEE AGREES TO INDEMNIFY, DEFEND, AND HOLD HARMLESS COMMISSION, ITS EMPLOYEES, OFFICERS, AND AGENTS, FROM AND AGAINST ANY CLAIM, SUIT, OR ACTION, INCLUDING ADMINISTRATIVE ACTIONS, THAT ARISE OUT OF GRANTEE'S FAILURE TO COMPLY WITH ORS 279C.800 TO 279C.870 AND ANY APPLICABLE ADMINISTRATIVE RULES OR POLICIES.

## **ARTICLE V -- GENERAL GRANT PROVISIONS**

- A. Cause for Termination; Cure. It shall be a material breach and cause for termination of this Agreement if GRANTEE uses grant funds outside of the scope of this Agreement, or if GRANTEE fails to comply with any other term or

condition or to perform any obligations under this Agreement within thirty (30) days after written notice from COMMISSION. If the breach is of such nature that it cannot be completely remedied within the thirty (30) day cure period, GRANTEE shall commence cure within the thirty (30) days, notify COMMISSION of GRANTEE's steps for cure and estimated time table for full correction and compliance, proceed with diligence and good faith to correct any failure or noncompliance, and obtain written consent from COMMISSION for a reasonable extension of the cure period.

- B. No Payment or Further Services Authorized During Cure Period. During the cure period, COMMISSION is under no obligation to continue providing additional grant funds notwithstanding any payment schedule indicated in this Agreement. GRANTEE shall not perform services or take actions that would require COMMISSION to pay additional grant funds to GRANTEE. GRANTEE shall not spend unused grant funds and such unused funds shall be deemed held in trust for COMMISSION. GRANTEE shall be solely responsible for any expenses associated with cure of its noncompliance or failure to perform.
- C. Termination for Cause. Termination for cause based on GRANTEE's misuse of grant funds shall be effective upon notice of termination. Termination for cause based on failure to comply or perform other obligations shall be effective at the end of the 30-day period unless a written extension of cure period is granted by COMMISSION. GRANTEE shall return all grant funds that had not been expended as of the date of the termination notice. All finished or unfinished documents, data, studies, and reports prepared by GRANTEE under this Agreement shall, at the option of COMMISSION, become the property of COMMISSION; and GRANTEE may be entitled to receive just and equitable compensation for any satisfactory work completed on such documents up until the time of notice of termination, in a sum not to exceed the grant funds already expended.
- D. Penalty for Termination for Cause. If this Agreement is terminated for cause, COMMISSION, at its sole discretion, may seek repayment of any or all grant funds tendered under this Agreement, and decline to approve or award future grant funding requests to GRANTEE.
- E. Termination by Agreement or for Convenience of Commission. COMMISSION and GRANTEE may terminate this Agreement at any time by mutual written agreement. Alternatively, COMMISSION may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion. If the Agreement is terminated as provided in this paragraph, GRANTEE shall return any grant funds that would have been used to provide services after the effective date of termination. Unless the Parties agree otherwise, GRANTEE shall finish any work and services covered by any grant funds already paid and shall not commence any new work or services which would require payment from any unused grant funds.
- F. Changes in Anticipated Services. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, COMMISSION's payment of grant funds may be terminated, suspended or reduced. GRANTEE shall immediately refund to COMMISSION any unexpended grant funds received by GRANTEE.

- G. Amendment. The Grant Manager is authorized to execute amendments to the scope of the services or the terms and conditions of this Agreement, provided the changes do not increase COMMISSION's financial risk. Increases to the grant amount must be approved by the COMMISSION unless the COMMISSION delegated authority to amend the grant amount authorizing this Agreement. Amendments to this Agreement, including any increase or decrease in the grant amount, must be in writing and executed by the authorized representatives of the Parties and approved to form by the COMMISSION's Attorney.
- H. Non-discrimination; Civil Rights. In carrying out activities under this Agreement, GRANTEE shall not discriminate against any employee or applicant for employment because of race, color, religion, sex, age, handicap, familial status, sexual orientation or national origin. 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, sex, age, handicap, familial status, sexual orientation or national origin. Actions 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 post in conspicuous places, available to employees and applicants for employment, notices, which state that all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, or national origin. GRANTEE shall incorporate the foregoing requirements of this section in all other agreements for work funded under this Agreement, except agreements governed by Section 204 of Executive Order 11246.

- I. Audit. COMMISSION, either directly or through a designated representative, may conduct financial or performance audit of the billings and services under this Agreement or GRANTEE records at any time during this Agreement and during the six (6) year period established above in Article III.B. As applicable, audits will be conducted in accordance with generally accepted auditing standards as promulgated in *Government Auditing Standards* by the Comptroller General of the United States General Accounting Office. If an audit discloses that payments to GRANTEE exceeded the amount to which GRANTEE was entitled, then GRANTEE shall repay the amount of the excess to COMMISSION.

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.

- J. Indemnification. GRANTEE shall hold harmless, defend, and indemnify 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.
- K. Grantee's Contractor; Non-Assignment. If GRANTEE utilizes contractors to complete its work under this Agreement, in whole or in part, GRANTEE shall require any of its contractors to agree, as to the portion contracted, to fulfill all obligations of the Agreement as specified in this Agreement. However, GRANTEE shall remain obligated for full performance hereunder, and COMMISSION shall incur no obligation other than its obligations to GRANTEE hereunder. This Agreement shall not be assigned or transferred in whole or in part or any right or obligation hereunder, without prior written approval of COMMISSION.
- L. Independent Contractor Status. GRANTEE, and its contractors and employees are not employees of COMMISSION and are not eligible for any benefits through COMMISSION, including without limitation, federal social security, health benefits, workers' compensation, unemployment compensation, and retirement benefits. GRANTEE will be responsible for any federal, state, or local taxes and fees applicable to payments hereunder.
- M. Oregon Laws and Forum. This Agreement shall be construed according to the laws of the State of Oregon without regard to its provisions regarding conflicts of law. Any litigation between COMMISSION and GRANTEE arising under this Agreement or out of work performed under this Agreement shall occur in Multnomah County court having jurisdiction thereof, and if in the federal courts, in the United States District Court for the State of Oregon.
- N. Compliance with Law. GRANTEE and all persons performing work under this Agreement shall comply with all applicable federal, state, and local laws and regulations, including reporting to and payment of all applicable federal, state and local taxes and filing of business license. If GRANTEE is a 501(c)(3) organization, GRANTEE shall maintain its nonprofit and tax-exempt status during this Agreement.
- O. 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.
- P. No Other Obligations: 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.
- Q. Merger. This Agreement contains the entire agreement between COMMISSION and GRANTEE and supersedes all prior written or oral discussions or agreements.

There are no oral or written understandings that vary or supplement the conditions of this Agreement that are not contained herein.

- R. Third Party Beneficiaries. There are no third-party beneficiaries to this Agreement and may only be enforced by the Parties.
- S. Electronic Transaction; Counterparts. The Parties agree that they may conduct this transaction, including any amendments, by electronic means, including the use of electronic signatures. This Agreement, and any amendment, may be executed in any number of counterparts, each of which shall be deemed an original, but all of which together shall constitute a single instrument.
- T. NOTICE: Notices to Grantee under this Grant Agreement shall be sent to GRANTEE at the following address:

Attn: Jonathan Walters  
International Program Director  
c/o Hand2Mouth Theatre  
3121 S. Moody Ave, Suite 105, Box 11  
Portland, OR 97239  
Email: [jonathan@hand2mouththeatre.org](mailto:jonathan@hand2mouththeatre.org)

NOTICE: Notices to Grantor under this Grant Agreement shall be sent to COMMISSION at the following address:

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)

**SIGNATURES:**

**COMMISSION**

**GRANTEE**

\_\_\_\_\_  
Name: Julia DeGraw  
Title: Chair,  
Mt. Hood Cable  
Regulatory Commission  
(MHCRC)

\_\_\_\_\_  
Name: Jonathan Walters  
Title: International Programs Director  
Hand2Mouth Theatre

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

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

**APPROVED AS TO FORM:**

\_\_\_\_\_  
Commission Attorney,  
Mt. Hood Cable Regulatory  
Commission (MHCRC)

# 25438 - Home/Land: Displacement, Banned Lives and Belonging in Portland

## Application Details

**Funding Opportunity:** 25009-2024 Community Technology Grants  
**Funding Opportunity Due Date:** Jun 30, 2024 8:09 AM  
**Program Area:** Community Technology Grants  
**Status:** Submitted  
**Stage:** Final Application

**Initial Submit Date:** Apr 9, 2024 9:23 PM  
**Initially Submitted By:** Jonathan Walters  
**Last Submit Date:** May 1, 2024 6:19 PM  
**Last Submitted By:** Jonathan Walters

## Contact Information

### Primary Contact Information

**Active User\*:** Yes  
**Type:** External User  
**Name:** Mr. Jonathan Walters  
Salutation First Name Middle Name Last Name  
**Title:** International Programs Director  
**Email\*:** [jonathan@hand2mouththeatre.org](mailto:jonathan@hand2mouththeatre.org)  
**Phone\*:** (503) 217-4202 Ext. Phone  
###-###-####  
**Fax:** ###-###-####

### Organization Information

**Status\*:** Approved  
**Organization Name\*:** Hand2Mouth Theatre  
**Organization Type\*:** Non-Profit Entity  
**Tax Id:**  
**Organization Website:** <https://www.hand2mouththeatre.org/>  
**Address\*:** 3121 S. Moody Ave  
Suite 105, Box 11  
PORTLAND Oregon 97239-  
City State/Province Postal Code/Zip  
**Phone\*:** 503-217-4202 Ext. Phone  
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**Fax:** ###-###-####

# FY21-22 Final Application Project Narrative

## *Project Narrative*

<b>Total Grant Funds:</b>	\$57,700.00
<b>Total Match Funds:</b>	\$59,650.00
<b>Total Funds:</b>	\$117,350.00
<b>Proposed Technology:</b>	Video production equipment
<b>Public Benefit Area:</b>	Improving Community Involvement
<b>Select which jurisdiction(s) your project will serve:</b>	Portland
<b>Please select the size of your organization's total operating budget:</b>	\$500,000 to \$1,000,000

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.

### **Project Purpose:**

Portland area youth face pernicious disparities in accessible enrichment programming - this is most damaging on underrepresented and marginalized youth - specifically access to experiential performing arts education. Schools that have been identified by Multnomah County as lacking in equitable resources and access to programming - designated SUN Schools - have demonstrable rates of student 'detachment' from the social and educational connection to schooling - and a distinct lack of training in media, video, audio and professional media literacy and storytelling production. This has worsened dramatically, especially for teenagers in lower-income neighborhoods, post COVID. Youth in these settings lack resources for high quality art-based activities (and do not have means to access this outside school) that elevate their individuality and creativity and focus on their cultural backgrounds as a point of pride.

First started in 2016, Hand2Mouth classroom-based educational programs were formed to tackle this problem by offering free theatre and film-making workshops to over 700 underserved public middle and high school students per school year in the greater Portland Metro area, with a curriculum centered on social justice, storytelling, interviews and mixed media. Currently this program serves students in eleven local public schools located in the Portland Public and David Douglas districts, the majority Mult. Co identified SUN schools, and Catlin Gabel School and The Cottonwood School of Civics & Science.

Alongside our work in classrooms, The Hand2Mouth Youth Devising Residency (YDR) invites youth aged 14-19 to participate in a year-long residency program. YDR ensemble participants represent a variety of diverse backgrounds, and are matched with professional theatre artists, technical designers, and arts administrators to create and produce unique performance pieces and videos and short films based on their perspectives of the world around them.

The main components to the YDR program: 1. Youth participants receive training and professional career development in devised theatre creation; 2. Youth participants create and execute an original, fully-staged theatrical production together; 3. Youth participants mentor younger students throughout the year in our other workshops and summer camps for devised work.

This MHCRC Community Technology Grant proposed project takes advantage of the community goodwill H2M has garnered through 7+ years of authentic connection, accessing marginalized voice in their schools. This new media and film focused project, HOME/LAND Displacement, Banned Lives and Belonging synchs up with H2M's thematic focus for 2023/25; Portland and Oregon's history of policies that displaced and divided communities based on race and background. Art projects will tackle the issue of Banned Books and look at whose lives, experiences and histories have been censored, rewritten and forgotten.

The tech gear purchases does these things; a) allows H2M to buy two identical 'film kits' so that youth, hired artists, and community members can create digital stories, b) purchases an editing suite and digital literacy trainings to craft and edit these projects and c) enables a 'mobile cinema' so filmed media can be shown in schools, and public performances.

Working in coordination with H2M's education efforts and the YDR cohort over the next 18 months this project introduces a new media/film component to H2M's mission of delivering under-told stories in community members own voice and perspective. The program will reach 700 youth directly via workshops, and intensively teach video and film skills to 30 high school YDR program students. H2M is hiring a consultant (head of tech department at Curious Comedy) to oversee the purchase, set up, film editing and cable and online distribution aspects of the project.

First up, the program will work during Summer Camps in 2024; when youth (attending any PPS school) can join the programs via an open call (typically serving 250 PPS middle and high school students at not cost to the students) for two week long, full day camps focused on art-creation and storytelling. Students attending the camp choose to focus on one or more aspects of the film-making as media is mixed in with the theatre curriculum. The core YDR group of high school students are paid as assistant teachers alongside professional teaching artists. Adult and youth teachers will attend specific film skills workshops at Open Signal and/or MetroEast Community Media on use of film gear and basic editing skills. Outcomes will be short videos about the themes of displacement and banned lives told via their own experiences to be shared online and on cable during the run in September 2024 of the performance Home/Land at Zidell Yards.

Next; during the 2024/25 school year there will be either semester-long workshops typically 3 days a week, 1.5 hours a session, with an average of 15-20 students in each class. Youth selection differs by school; SUN schools offer students the choice to pick an after school course, while other schools bring the workshop into pre-selected classrooms. Committed schools include Catlin Gabel, Cottonwood, Jackson MS (SUN), Ron Russell MS (SUN) and Roosevelt HS. However, as is the case each year, additional schools will be contracted with prior to each semester. These 'entry level' students, all workshop participants in these classes, choose to focus on one or more aspects of film creation. Opportunities to join intensive film-skills workshops (at our media partner sites) will be made to interested students. Concurrently the YDR cohort will be creating their own fully produced theatre piece from Fall 2024 till its premiere in Spring 2025; this group will be working with film to document and compliment their theatre work with film and projected content on their shows 'Banned' themes.

The Summer of 2025 will look very similar to 2024 (in scope, scale and focus); with an even greater expectation of longer form and more thought through and fully produced film content created by the teaching youth and 'entry level' summer camp students; both for cable and online distribution. This will also accompany the Home/Land 2025 performance to culminate the project in September 2025.

To go deeper into the actual video content that will be created; HOME/LAND Displacement, Banned Lives and Belonging connects current events and our U.S. history of displacement to lives of current youth and state residents. The hired artists, project leads, youth and their families taking place are purposefully selected for their representation of underserved and marginalized voices; primarily BIPOC, gender diverse and disability inclusive. This project module asks students to question their own histories and the history of Oregon. We hope to shine a light on issues of displacement not only locally in Portland, or in the greater United States, but globally as well. At the same time, we hope to encourage students to think about how to make change through organizing, volunteer work, and creating policy change.

Therefore the films created by the youth will reflect this personal journey of exploring the themes through a lived experience lens; and then reflecting on their own community and family history using a blend of creative 'fiction' and source material, interviews and research 'documentary'. What this will look like - is a series of short films made by small collectives of youth, that when combined form a collage of different perspectives on the themes of Banned Books, Banned Lives, displaced people and what belonging looks like. These films can also document the process of their own art making; the work the YDR youth artists are taking to create their own theatre piece in Spring 2025; and their artistic and personal discoveries along the way.

The cable distribution via our CMC partners is a new chapter in H2M's education and artistic output; our consultant, along with our lead staff, will focus on the process and timeline of achieving this distribution as soon as the project is underway in June; crafting a thorough implementation plan for this final piece of the project puzzle. The films will also feature on H2M - and partner community organizations' - social media platform, as well as on projection screens at 'outtake lobby' component of the live performances.

H2M is uniquely qualified to carry out this program as exemplified by The Oregonian's accolade that H2M's work is "nothing less than the creation of theatre for our time, and of our time, when collaboration trumps authority, multimedia is a fact of life, and a linear storyline is no longer necessary". This project advances and deepens H2M's goal of connecting with underserved and marginalized youth and supports our mission to foster community through performance, engagement events and educational programs.

To address equity, our education programs are shaped around H2M's unique Dialogue and Differences model of collaborative theatre- and film-making. This curriculum of healing-centered, culturally-responsive practices is rooted in the tenets of social/emotional learning, to help youth identify their own strengths, needs, and values in the communities where they live. We offer this program free of charge and specifically identify school partners who lack the resources to offer arts programming and whose students cannot easily access it elsewhere. 62% of past participants identified as BIPOC.

H2M commits to championing policies and practices of cultural equity that empower a just, inclusive, equitable arts experience. H2M's staff, board & company currently include people who've experienced oppression & marginalization due to many factors; students, senior citizens, LGBTQ+ and disability communities, people who identify along the gender spectrum, people who have experienced homelessness, and more. H2M removed the financial obligation from our board of directors to eliminate barriers of entry and include more representative voices. In the last three years H2M welcomed 3 Latinx company members, 2 nonbinary queer artists and a Native American artist to our ensemble. Importantly, H2M welcomed a new Artistic Director, Michael Cavazos, a queer nonbinary Latinx artist (& Oregon Arts Commission Performing Arts Fellow awardee!) a key part of our Leadership team focused on equity efforts in all aspects of youth, adult and artist participation.

(This field has a character limit of 11,000)

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.

#### **Measurable Project Outcomes:**

The project has four major Measurable Project Outcomes

1) Introducing approx. 650 Portland area public school students to 'entry level' film/media skills and opening their perspective to the power and possibility of using film, video and audio as a vehicle to explore their own community, history and personal stories and perspectives. These youth will interact and learn media/film skills either at semester long workshops in their respective schools or at two week summer camp intensives.

2) Working with approx 30 high school students for a year long YDR program; participants will learn at a 'creator level' media and film skills, including - while working in a group process- how to conceive, film, edit and complete and publish video works that combine creative fiction and documentary materials.

3) Creation of 15-18 short films (one per workshop, one per summer class camp, and 3 for the YDR cohort) that are gathered for public distribution via CMC partners and online; with two focused distribution times; September 2024 and September 2025.

4) Advancing YDR participants and H2M staff and lead teaching artists (total of 45 individuals) film and editing literacy and skills and understanding of all aspects of video/film production; via 6 specific intensive workshops specifically contracted from our CMC's and made available free of charge to all the H2M adult and youth participants mentioned above

(This field has a character limit of 1500)

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.

**Evaluation Plan:**

The Project Leaders have extensive experience and in best-practice grant-funded Monitoring and Evaluations and Learning - H2M works extensively with Portland Public Schools and the Department of State Using the SMART goals/objectives of the project proposal, the evaluation will look at our expected specific intended outcomes and impacts.

Strategic objectives for the project include

1. Increasing space and activity for marginalized youth to engage with their own stories and community experiences connected with Oregon history of displacement and belonging via media, stories and interviews.
2. Create a forum for youth to address ways to mitigate problems and possible solutions in and sharing their vision of a better world via media and theatre. Share these art works with greater Oregon public, and the youth's communities.

From this we will create a comprehensive plan to track and evaluate key metrics as we go, adjusting where needed to ensure goals are met, and then summarizing key findings at completion. For example, process evaluation throughout a recent Youth Devising Residency artistic project collected the following quantitative metrics:

- Number of participants expressing themselves through alternative storytelling techniques
- Percentage of participants demonstrating increased appreciation for diversity
- Number of community interviews conducted
- Change in participant feedback on empathy and understanding
- Number of unique storytelling elements created
- Number of participants participating in career mentorship opportunities (sound, set, script writing, cinematography, film editing)

Qualitative measures of success for the same program included cataloging and documenting the following:

- Participant reflections on shared experiences and perspective
- Participant understanding of solving problems collaboratively
- Participant feedback on respect for others' perspectives

-Participant feedback on teaching and mentoring younger peers and vice versa

This data collection, both quantitative and qualitative, is ongoing throughout the process, so that it can be incorporated into discussions as we proceed.

(This field has a character limit of 2500)

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.

**Project Partners:**

Partners include the Portland Public, David Douglas, and Catlin Gabel School and The Cottonwood School of Civics & Science. All Partner sites and population served are in Multnomah County.

We also partner with service organizations and culturally specific groups that are contracted to provide enrichment and academic programs at SUN schools after-school and during summer; these partners include Impact NW, IRCO (Immigrant & Refugee Community Organization), Latino Network, and Portland Parks and Recreation.

Last, our major on-site partner is Zidell Yards who provide subsidized rental space for rehearsals, productions, storage and office space.

Immigrant Refugee Community Organization | SUN Program Manager, George Middle School, Jenni Brown; jenniferb@IRCO.org (971) 386-4045

Impact NorthWest | SUN Program Manager, Robert Grey and Jackson Middle Schools, Anthony Guzman; aguzman@impactnw.com 503-548-8948

Catlin Gable School | Middle School Drama Teacher, Deirdre Atkinson; AtkinsonD@catlin.edu

Portland Public Schools Racial Equity Social Justice Dept. | Program Manager | Lidia Lopez Gamboa; llopez@pps.net 971.501-0114

The Cottonwood School of Civics and Science | Fieldwork and Place-based Education Coordinator, Sarah Anderson; sarahanderson@thecottonwoodschoool.org (503) 244-1697

Zidell Yards | Operations Manager ZRZ Realty Company Alan Park, apark@zidell.com O: 503.937.2245 M: 360.518.1570

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

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.

**Technical Design:**

To develop this plan H2M hired a technical and film expert (and former Company Member); Jon Timm (head of the Technical, Media and Film projects at Curious Comedy). He will be continue on as a consultant in the process of purchasing and training on all the film and tech gear for this project; working closely with the H2M leadership team.

This project was developed via several in depth conversations and planning sessions combining the vision of H2M's International Programs Director, Education Director and Artistic Director to see how we could combine and cross-pollinate all our programs behind one media/film focused activity for youth. H2M staff also had several one-on-one meetings with colleagues who are former MHCRC Community Technology winners to better understand the scope and vision and possibilities of the award.

The project includes funds for H2M to buy two identical 'film kits', mobile sets of gear with high quality filming, sound recording and lighting gear, but light and portable. The project also includes funds to purchases an editing suite and digital literacy trainings to craft and edit these projects at H2M's officers, with an additional laptops for at home editing. Funds also include buying a 'mobile cinema' (projector, sound system and projection screen, all portable and light) so filmed media can be shown in schools and community sites. Funds also cover a series of workshops for artists, youth and staff for specific skill training at Open Signal and/or Metro East. Funds also include 10% of total cost to fund H2M's admin efforts, which will be intensive in support of this project.

H2M has a long history of working with technology and media in a forward thinking adaptive style, particularly for a performing arts company. However this project will represent a major step forward in attaining the gear, hardware, training and expertise to integrate documentation, video creation and live-shows of video or film works into all our professional and youth-focused programming.

The MHCRC Community Grant is a unique opportunity to organize custom workshops for our lead artists and staff at MetroEast on both filming/capturing and editing, to gain that institutional knowledge with our own professional core group. However, we also budget to have our 10 person Youth DR team (high school students) take part in similar MetroEast workshops, and gain the means of production and knowledge for the project, and for the rest of their creative and career journeys. H2M teams will also lead 'simpler' versions of media skill trainings afterwards in all our classroom creative programs for younger students.

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**Proposed Project Start and End Date:**

Projects may include timelines of up to 2 years.

**Proposed Start Date (month/year):** June 2024

**Proposed End Date (month/year):** November 2025

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

**Implementation Plan:**

TIMELINE AND IMPLEMENTATION PLAN:

June 2024 Purchase Gear

Summer 2024 Begin media skills trainings for Summer Youth program students and artists and staff

September 2024 Use projection and first short films during 'outtake' portion of HOME/LAND performances at Zidell Yards. Invite all youth and their families to the show free of charge.

October 2024 - May 2025 Using tech gear in media, film and theatre workshops in rehearsals, artistic production and mainly in in-school and after-school workshops the entire school year

Fall 2024 Continued media workshops and trainings for core YDR youth and artists

Spring 2025 Share videos and films created during school workshops all of 24/25 School year

Summer 2025 Second round of summer camps; with at-large registration for PPS students and hired YDR assistant teachers. Finish media skills trainings for Summer Youth program students and artists - work on longer form film projects culminating all the efforts and discoveries with Summer program youth.

September 2025 Use projection and longer form films during 'outtake' portion of HOME/LAND performances at Zidell Yards. Invite all youth and their families to the show free of charge.

October/November 2025 Archive, compile, combine and post (after final edits) all films online.

(This field has a character limit of 3000)

## Supplemental Material Attachments

Description	File Name	Type	Size	Upload Date
Board of Directors List	<a href="#">Hand2Mouth_BoardList.pdf</a>	pdf	105 KB	05/01/2024 08:28 AM
Full detailed budget narrative, in doc form.	<a href="#">Final Budget Narrative H2MMHCRC May 1.pdf</a>	pdf	108 KB	05/01/2024 06:19 PM
List of recent creative works in multi-media.	<a href="#">Hand2Mouth - Work Samples 2018-2020.pdf</a>	pdf	1 MB	05/01/2024 08:28 AM
Reviews of Recent Artistic Productions and Education / Engagement Programs	<a href="#">H2MReviews 2019-2021.pdf</a>	pdf	707 KB	05/01/2024 08:28 AM
Work samples in film and video from recent years.	<a href="#">H2MFILMAND DOCUMENTARY WORK SAMPLES.pdf</a>	pdf	83 KB	05/01/2024 08:28 AM

## FY20-21 Application Budget Correct

### **Budget Narrative**

### **Budget Narrative:**

NOTE: All items are Grant Funded eligible as per the MHCRC Budget Instructions

PERSONNEL:

Education Director. The Education Director will oversee the majority of the grant project - particularly as regards to working in, with and for youth in school and summer camp settings.

.55 FTE based on \$54,000, plus taxes and benefits.

Grant Funds: 0

Match: \$21,357

Operations Manager. The OM will handle the logistics, paperwork, purchasing, securing and payments for all artists, youth, program partners and equipment realities. Including contracting and tax and accounting paperwork. .3 FTE based on \$42,000, plus taxes and benefits.

Grant Funds: 0

Match: \$13,343

Total Personnel Costs: \$34,700

EDUCATION AND TRAINING

9 specific film skills workshops (contracted just for our participants) for our youth and adult teams at CMC for YDR youth and H2M teaching artists with a focus on: media training, editing, and other film skills; each budgeted at \$750.

Grant Funds: \$6,750

Match: \$ 0

Stipends for teaching artists to take part in workshops / training sessions for film/editing and use of gear. \$50 per artist stipend, per workshop, total of 47 stipends.

Grant Funds: \$0

Match: \$ 2,350

Stipends for youth participants to take part in workshops / training sessions for film/editing and use of gear. \$25 per youth stipend, per workshop, total of 22 stipends.

Grant Funds: \$0

Match: \$ 550

Total Education and Trainings Costs: \$9,650

#### TRAVEL

Flat rate travel reimbursement for teaching artists to travel to school sites for in- and after-school residencies. \$5 per class, per artist, total of 130 classes. \$650.

Grant Funds: \$0

Match: \$650

Total Travel Costs: \$650

#### CONTRACTUAL

Hiring 'Tech Consultant' Jon Timm, our tech consultant for initial 1.5 months to help procure, set up, oversee installation and training of all purchased technical and film gear so H2M's staff and teaching artists can operate the gear safely and effectively. (Consultant is pas MHCRC Community Technology Grant awardee via Curious Comedy)

Grant Funds: \$2,500

Match: \$0

Hiring teaching artists for the project; \$45 per hour (contracted) for a total of 290 hours of instruction.

Grant Funds: \$0

Match: \$13,050

Hiring YDR youth for project; \$17.9 per hour (contracted) for a total of 148 hours of instruction. Grant Funds: \$0

Match:\$2,650

Total Contractual Cost: \$18,200

## EQUIPMENT

Two Mobile Film 'Kits'.

Red Digital Camera \$2,535 each x 2. Attachable Lens \$899 each x 2. Juice Box Camera Battery Pack \$130 x 2. Rack Mounts; \$1000 package for multiple units. Hard drives T7 \$248 x 2. T5 \$90 x 2. High end receivers for sound (and mixing) \$6453 x 2. Lav Mic 2 Pack system \$359 x 2. Lav Mic heads \$19 x 8. Tascam portable mic system \$138 x 8. NanLite Panel System, Portable \$1299 x 2. Area Shotgun Mic \$84 x 2. Nanlite Fs-300 lighting system \$379 x 2. Manfrotto Light Stand \$400 x 1 (shareable). Manfrotto Camera Stand \$439 x 2.

Grant Funds: \$27,544

Match: \$0

Editing Suite and Laptop

Editing Suite, Desktop, Monitor, Mouse (Package) \$3,099. (HP Envy All-in-One 34-c1045t, 34" Price includes editing and software programs: Adobe Creative Cloud, Microsoft Office Professional, Adobe Creative Photography / Video editing Plan. [Cloud Plans priced for two different work licenses; for Desktop and Laptop.]

Dell Laptop with editing software \$1,621. XPS 17 Laptop. 13th Gen Intel® Core™ i7-13700H (24 MB cache, 14 cores, up to 5.00 GHz Turbo)

Grant Funds: \$4,720

Match: \$0

Two Mobile Cinema 'Kits'

Stretch Shapes Collapsible Screen \$2,270 x 2. Panasonic Lazer Projector \$1,864 x 2. Mobile PA system w/ extension cords and power bank \$1,199 x 2.

Grant Funds: \$10,666

Match: \$0

Total Equipment: \$42,930

#### INFRASTRUCTURE / FACILITIES CONSTRUCTION

Installation of High Speed Fiber Internet at H2M offices, and 18 month contract.

Grant Funds: \$0

Match: \$650

Total Infrastructure / Facilities: \$650

#### MISCELLANEOUS

Small support items or costs unanticipated or discovered during project (foam, zip ties, chargers, batteries, printed materials, etc).

Grant Funds: \$20

Match: \$300

Total Miscellaneous: \$320

#### OVERHEAD COSTS

Overhead costs were calculated as a whole; utilities, office supplies, and office space rental, web and tech platform costs, insurance (for public events, gear and working with students), annual fees and expenses for operating youth-oriented projects. These amounts were split as allowable amounts for the Grant funded portion - and remainder as a match.

Grant Funds: \$5,700

Match: \$5,900

Total Overhead: \$11,600

**Line Item Budget**

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$34,700.00	\$34,700.00
Education and Training	\$6,750.00	\$2,900.00	\$9,650.00
Travel	\$0.00	\$650.00	\$650.00
Contractual	\$2,500.00	\$15,700.00	\$18,200.00
Equipment	\$42,930.00	\$0.00	\$42,930.00
Infrastructure/Facilities Construction	\$0.00	\$650.00	\$650.00
Miscellaneous	\$20.00	\$300.00	\$320.00
Overhead	\$5,700.00	\$5,900.00	\$11,600.00
	<b>Total</b>	<b>\$60,800.00</b>	<b>\$118,700.00</b>

**Signature Page**

**Final Application Signature**

**Signature of Duly Authorized Representative\*:**

JBW

**Date\*:**

04/09/2024

**Title\*:**

International Programs Director

**Phone\*:**

503-217-4202

**E-mail\*:**

[mail@hand2mouththeatre.org](mailto:mail@hand2mouththeatre.org)



company members: giovanni alva, jenni green-miller, jonathan walters, michael cavazos

## Hand2Mouth Board of Directors

updated 1/2023

Jonathan Walters, President  
Artistic Director, Hand2Mouth  
Start of Term: 2004  
Email: [jonathan@hand2mouththeatre.org](mailto:jonathan@hand2mouththeatre.org)

Steve Neighorn, Secretary  
Owner/Principal Consultant, SCN Research Inc.  
Start of Term: 2013  
Email: [steve.neighorn@gmail.com](mailto:steve.neighorn@gmail.com)

Stacey Hallal  
Owner/Founder, Curious Comedy  
Start of Term: 2020  
Email: [staceyhallal@gmail.com](mailto:staceyhallal@gmail.com)

Vinisa Brown  
Student, PCC  
Start of Term: 2020  
Email: [vobinobisoba@gmail.com](mailto:vobinobisoba@gmail.com)

Jenni Green Miller  
Playwright, Actor, Professional Speaker  
Start of Term: 2020  
Email: [jennigreenmiller@gmail.com](mailto:jennigreenmiller@gmail.com)

Hand2Mouth is a theatre ensemble committed to creating and touring **bold and accessible new work**.  
501(c)3 nonprofit arts organization, founded in 2003 | EIN 71-0916574

**What is the estimated total project budget? \$117,750.00**

**What is the anticipated grant request? \$57,700.00**

<b>Cost Category</b>	<b>Grant Funds</b>	<b>Match Amount</b>	<b>Project Total</b>
<b>Personnel</b>	<b>\$0.00</b>	<b>\$34,700.00</b>	<b>\$34,700.00</b>
<b>Education and Training</b>	<b>\$6,750.00</b>	<b>\$2,900.00</b>	<b>\$9,650.00</b>
<b>Travel</b>	<b>\$0.00</b>	<b>\$650.00</b>	<b>\$650.00</b>
<b>Contractual</b>	<b>\$2,500.00</b>	<b>\$15,700.00</b>	<b>\$18,200.00</b>
<b>Equipment</b>	<b>\$42,930.00</b>	<b>\$0.00</b>	<b>\$42,930.00</b>
<b>Infrastructure/Facilities Construction</b>	<b>\$0.00</b>	<b>\$650.00</b>	<b>\$650.00</b>
<b>Miscellaneous</b>	<b>\$20.00</b>	<b>\$300.00</b>	<b>\$320.00</b>
<b>Overhead</b>	<b>\$5,700.00</b>	<b>\$5,900.00</b>	<b>\$11,600.00</b>
<b>Total</b>	<b>\$57,900.00</b>	<b>\$60,800.00</b>	<b>\$118,700.00</b>

**NOTE: All items are Grant Funded eligible as per the MHCRC Budget Instructions**

**PERSONNEL:**

**Education Director.** The Education Director will oversee the majority of the grant project - particularly as regards to working in, with and for youth in school and summer camp settings. .55 FTE based on \$54,000, plus taxes and benefits.

Grant Funds: 0

Match: \$21,357

**Operations Manager.** The OM will handle the logistics, paperwork, purchasing, securing and payments for all artists, youth, program partners and equipment realities. Including contracting and tax and accounting paperwork. .3 FTE based on \$42,000, plus taxes and benefits.

Grant Funds: 0

Match: \$13,343

**Total Personnel Costs: \$34,700**

**EDUCATION AND TRAINING**

**9 specific film skills workshops** (contracted just for our participants) for our youth and adult teams at CMC for YDR youth and H2M teaching artists with a focus on: media training, editing, and other film skills; each budgeted at \$750.

Grant Funds: \$6,750

Match: \$ 0

**Stipends for teaching artists** to take part in workshops / training sessions for film/editing and use of gear. \$50 per artist stipend, per workshop, total of 47 stipends.

Grant Funds: \$0

Match: \$ 2,350

**Stipends for youth participants** to take part in workshops / training sessions for film/editing and use of gear. \$25 per youth stipend, per workshop, total of 22 stipends.

Grant Funds: \$0

Match: \$ 550

**Total Education and Trainings Costs: \$9,650**

#### TRAVEL

**Flat rate travel reimbursement** for teaching artists to travel to school sites for in- and after-school residencies. \$5 per class, per artist, total of 130 classes. \$650.

Grant Funds: \$0

Match: \$650

**Total Travel Costs: \$650**

#### CONTRACTUAL

**Hiring 'Tech Consultant'** Jon Timm, our tech consultant for initial 1.5 months to help procure, set up, oversee installation and training of all purchased technical and film gear so H2M's staff and teaching artists can operate the gear safely and effectively. (Consultant is pas MHCRC Community Technology Grant awardee via Curious Comedy)

Grant Funds: \$2,500

Match: \$0

**Hiring teaching artists** for the project; \$45 per hour (contracted) for a total of 290 hours of instruction.

Grant Funds: \$0

Match: \$13,050

**Hiring YDR youth** for project; \$17.9 per hour (contracted) for a total of 148 hours of instruction. Grant Funds: \$0

Match:\$2,650

**Total Contractual Cost: \$18,200**

#### EQUIPMENT

**Two Mobile Film 'Kits'.**

Red Digital Camera \$2,535 each x 2. Attachable Lens \$899 each x 2. Juice Box Camera Battery Pack \$130 x 2. Rack Mounts; \$1000 package for multiple units. Hard drives T7 \$248 x 2. T5 \$90 x 2. High end receivers for sound (and mixing) \$6453 x 2. Lav Mic 2 Pack system \$359 x 2. Lav Mic heads \$19 x 8. Tascam portable mic system \$138 x 8. NanLite Panel System, Portable \$1299 x 2. Area Shotgun Mic \$84 x 2. Nanlite Fs-300 lighting system \$379 x 2. Manfrotto Light Stand \$400 x 1 (shareable). Manfrotto Camera Stand \$439 x 2.

Grant Funds: \$27,544

Match: \$0

### **Editing Suite and Laptop**

Editing Suite, Desktop, Monitor, Mouse (Package) \$3,099. (HP Envy All-in-One 34-c1045t, 34" Price includes editing and software programs: Adobe Creative Cloud, Microsoft Office Professional, Adobe Creative Photography / Video editing Plan. [Cloud Plans priced for two different work licenses; for Desktop and Laptop.]

Dell Laptop with editing software \$1,621. XPS 17 Laptop. 13th Gen Intel® Core™ i7-13700H (24 MB cache, 14 cores, up to 5.00 GHz Turbo)

Grant Funds: \$4,720

Match: \$0

### **Two Mobile Cinema ‘Kits’**

Stretch Shapes Collapsible Screen \$2,270 x 2. Panasonic Lazer Projector \$1,864 x 2. Mobile PA system w/ extension cords and power bank \$1,199 x 2.

Grant Funds: \$10,666

Match: \$0

**Total Equipment: \$42,930**

## INFRASTRUCTURE / FACILITIES CONSTRUCTION

Installation of High Speed Fiber Internet at H2M offices, and 18 month contract.

Grant Funds: \$0

Match: \$650

**Total Infrastructure / Facilities: \$650**

## MISCELLANEOUS

Small support items or costs unanticipated or discovered during project (foam, zip ties, chargers, batteries, printed materials, etc).

Grant Funds: \$20

Match: \$300

**Total Miscellaneous: \$320**

## OVERHEAD COSTS

Overhead costs were calculated as a whole; utilities, office supplies, and office space rental, web and tech platform costs, insurance (for public events, gear and working with students), annual fees and expenses for operating youth-oriented projects. These amounts were split as allowable amounts for the Grant funded portion - and remainder as a match.

Grant Funds: \$5,700

Match: \$5,900

**Total Overhead: \$11,600**

## Object Karaoke (2018)



photo by Jah Justice

Object Karaoke is a new performance inspired by nine objects fabricated by local makers for Artists Rep's 2016-17 season. This winter, our creative ensemble have been getting acquainted with three hats, a drape, three hand-dyed fabrics, a dress, and a piano harp -- learning their swan songs and backstories and finding ways to bring out their fiercest thing-power. In a special one night only performance the results of these explorations will be presented back at Artists Rep. Humans and non-humans alike are invited to gather and witness this experiment in the magic of objects and their creative reuse.

This event is part of [StagelCraft](#), an initiative, funded by the Doris Duke Charitable Foundation and administered by Theatre Communications Group, that aims to bridge the gap between Portland's creative communities by integrating local Makers, their products and their passions into the art and theater community.

[Artists Repertory Theatre](#), in collaboration with [Hand2Mouth](#) and [Disjecta Contemporary Arts Center](#), is a participant in the Audience (R)Evolution Cohort Grants program, funded by the Doris Duke Charitable Foundation and administered by Theatre Communications Group, the national organization for the professional not-for-profit American theatre.

**READ MORE** about this project: <http://www.hand2mouththeatre.org/object-karaoke>

## A Fond Farewell (2018)

<https://vimeo.com/267695802/ecd30b9f41>

Watch from 33:46-38:46



photo by Jacob Wade

The music and influence of famed singer-songwriter Elliott Smith continues to echo long after his death, and to honor and explore the music of this Portland icon, Hand2Mouth partnered with Third Angle New Music to commission 6 leading young American composers to reimagine his music. Hand2Mouth's Artistic Director Jonathan Walters conceived of the project, and working with a team of movement/devisers crafted and staged an evening-length concert performance piece that illustrates and celebrates Smith's musical talents and legacy. Jonathan co-designed the set with Portland designer Sarah Marguier.

Third Angle New Music gathered four local singing talents and four musicians from the Oregon Symphony and commissioned members of Sleeping Giant - a Brooklyn-based Composers collective to write new classical pieces based on Smith's songs.

*Co-created and co-produced with Third Angle New Music, adapting original songs by Elliott Smith.*

*Project was supported by Oregon Community Foundation Creative Heights grant, and the National Endowment for the Arts.*

**READ MORE** about this project: <http://www.hand2mouththeatre.org/fond-farewell>

## ***The Art of Blushing & The Lazarus Complex (2018)***



photo by Ian Reeves

Writer Ben Moorad's grandfather was a psychiatrist in New Britain, Connecticut, who collected 124 stories from 1941 to 1948 of townspeople who tried to end their lives. As his grandfather was dying, Ben discovered these harrowing and deeply human stories in his papers, and Ben has spent the last 11 years researching and writing about them. *The Art of Blushing* and *The Lazarus Complex* is a part of this ongoing study of the will to live and the will to die. These two new standalone shows are a genre-blending, provocative and immersive experience combining vocal performance, a live score and visual projections.

Two special conversations with a panel of experts including representatives from Dougy Center, Ask the Question Project, Returning Veterans Project, & Outside In, were presented, following performances.

Ben Moorad is the Co-Founder of Write Around Portland, a nonprofit that has helped over 5000 adults and youth use the power of community writing to transform their lives, and the Co-Founder of [Pass the Mic](#), a free music camp for immigrant and refugee youth. Ben is a Fellow of The MacDowell Colony and has received support from the Regional Arts & Culture Council, Caldera Arts and the Sitka Center for Art and Ecology for his *Envelope of Suicides* project.

More information about the [Envelope of Suicides](#) project and podcast.

**READ MORE** about this project: <http://www.hand2mouththeatre.org/the-art-of-blushing-the-lazarus-complex>

## Dream | Logic (2018)



photo by Sarah Marguier

Prepare to be transported into a world parallel to our own, the world of Dream | Logic. A world of strange creatures and machines where the rules of our own reality don't apply, where the same door can take you to infinite places. Travel through the dreamscape of the historic Alberta Abbey on a quest to help us fix the dream machine.

"Our theatre company has been exploring and deepening how interactive and live our performances are, with our last several pieces relying on audience live-told stories, or live interviews or interactions to unlock the most emotional and authentic parts of the show. With Dream | Logic the idea was to go all the way down that road and make the audience the real hero in the journey, and their stories and dreams be the final culmination of the show. Our creative team was excited about building an entire world collectively. They are a mix of devising theatre makers and artists/designers who work in installation, fashion, and live music. And they keep saying things like "this is the most collaborative project I've ever worked on." Actors dream up rooms, designers dream up text, the blend and blur is working to a much greater whole than the usual roles." - Creator, Jonathan Walters

Dream/Logic is a fully immersive theatre piece designed for children and adults. Elements of the show have been developed with local teenagers in H2M's Student Voices program.

Original musical compositions by Andy Furgeson of [RED YARN](#).

**READ MORE** about this project: <http://www.hand2mouththeatre.org/dreamlogic>

## Object Karaoke (2019)



photo by Jah Justice

*What if things could speak? What could they tell us? Or are they speaking already and we just don't hear them? - Walter Benjamin*

Join Hand2Mouth and guest performers for the Alder Stage's final performance before demolition. Created using objects from Artists Rep's 2018-19 season, this farewell production listens to the songs and mutterings of objects. By tuning into the language of things, we can hear how the panel drapes communicate with picnic supplies, turn up the siren song of the disco ball, and finally know the secret whisperings of the theatre seats. What might these previously unlistened to things tell us about the 22 year history of the Alder Stage?

*Object Karaoke (2019)* is a continuation of research into "thing power" begun with *Object Karaoke (2018)*, a one-night only performance held at Artists Repertory Theatre on Feb 27, 2018. This new production invites new objects, and several new artists, to create a farewell performance to Artist Rep's Alder Stage.

*Greening the Scene: a community conversation about material use and reuse in the arts*

Join us for a discussion about how to make our city's ever expanding theatre and performance scene more environmentally sustainable.

**READ MORE** about this project: <http://www.hand2mouththeatre.org/object-karaoke-2019>

## UNIVERSO (2019)



photo by Gary Norman

Joaquin Lopez has written and recorded a concept album of 10 original songs inspired by his coming of age and coming out as a gay man. The album is an infectious, unique, and unusual blend of electronic and studio recorded music influenced by 80s and 90s dance and electro-pop sounds and rhythms.

UNIVERSO | | The Universe Inside is a theatrical concert that elevates the album's songs into a bilingual, multimedia moving collage of universal images and video interwoven with soundtrack and soundscape that invites the audience to enter the emotional panorama of a man traveling through the cosmic journey of becoming whole and embracing all parts of himself.

Co-created with performing artist and art director, Michael Cavazos, the audience will enter a magical world that pays tribute to Latino queer identity, emotional survival, and personal transformation to a disco beat!

*"I Want to Feel the Universe Inside of Me" - Joaquin Lopez*

UNIVERSO, The Album is scheduled for release Summer of 2019.  
Listen to the first single here: [Entrego!](#)

**READ MORE** about this project: <http://www.hand2mouththeatre.org/universo>

## Hidden Stories (2019)



photo by Franck Seret

After over 200 performances in Europe, two of Portland's most risk taking companies Boom Arts and Hand2Mouth are teaming up to co-present the West Coast premiere of Hidden Stories by France's Begat Theater from October 10-13th. This performance will kick off both company's 2019-20 seasons of performances in true collaborative style.

Hidden Stories [Histoires Cachées] is an outdoor immersive performance where the city is transformed into a sound stage, the audience's eye is the lens of a camera, and the spectator themselves is the editor, choosing which images to synchronize to the sound track being played in their ears. They are free to follow the story from up close or from far away, to look at each detail, each gesture, each blink of an eye, or to let themselves be carried away by their own imagination and abandon themselves to the urban decor.

Featuring two Portland natives, Karin Holmstrom and Dion Doulis, and an original soundtrack by Peter Holmstrom of the Dandy Warhols; the audience, supplied with headphones, is temporarily endowed with the power to hear the thoughts of certain passers-by and to follow them into the unknown. A single rule of thumb: follow an ordinary object (an orange, a newspaper, a box of matches, or a pen) as it makes its way through the streets of the city.

Artist workshop and talk: Begat company members will present an artist workshop entitled "Theater in the City" for local artists interested in expanding their practice to include outdoor spaces followed immediately after by a FREE Artists talk on the history of Begat's work in the context of street theater in France. Presented with the support of PICA.

**READ MORE** about this project: <http://www.hand2mouththeatre.org/hidden-stories>

## **Fertile Ground Takeover! (2020)**

### **A Slumber Party to Dismantle the Patriarchy - Performance Installation**



You've been invited to attend a slumber party to dismantle the patriarchy. Drop by during the installation and join us for the following activities: nostalgic snacks, guest interviews, music, face masks, prank calls, and a short work-in-progress performance. Bring a sleeping bag and your best patriarchy scary story to share. Help us build a broader perspective to understand how the patriarchy shows up in our lives and how we can respond. All are welcome.

Hand2Mouth is creating a new performance titled Slumber Party To Dismantle The Patriarchy. This performance uses the format of the slumber party to uplift sisterhood and to marshal the collective strength and wisdom of the audience in order to build a practical collection of ways and means to fight individual misogyny and structural patriarchy. Ultimately, we see Slumber Party as both an aesthetic/performed response to the persistence of white supremacy and patriarchy AND a critical reflection and revision of our company's habitual ways of working together. The ensemble will be made entirely of women including designers and outside collaborators. This Fertile Ground workshop will be interactive and performative and will give us experience starting the conversation and sourcing material from the community for us in the full production in May, 2020. (Full production postponed due to COVID-19)

**READ MORE** about this project: <http://www.hand2mouththeatre.org/slumber-party-to-dismantle-the-patriarchy>

## **Danse Macabre: The Testament of Francois Villon - Work in Progress Showing**



Francois Villon was the quintessential and vastly influential figure of late medieval France. He was poet, a rabble-rouser, balladeer, thief, and a sort of prototypical “protest singer.” His poetry and his documented lifestyle became an inspiration for several generations of poets, such as Rimbaud and Verlaine in France; T.S. Elliot Ezra Pound, and Allen Ginsberg in England and America, and he’s become something of a patron saint for countless counter-cultural young artists, and singers all over the world, most notably Bob Dylan and the underground dissident artists and singers in the former Eastern block.

Danse Macabre: The Testament of François Villon is a one-person show with music and puppetry based on the surprisingly modern and relevant autobiographical poem, The Testament by the 15th century French poet, revolutionary rabble-rouser, balladeer, thief, a prototypical “protest singer,” and a something of a medieval “rock star,” François Villon. Villon’s poetry and his wild lifestyle became an inspiration for several generations of poets, and he’s become something of a patron saint for countless counter-cultural young artists and singers all over the world, most notably Bob Dylan and the underground dissident artists and singers in the former Eastern Europe.

The play features the French-American actor, Jean-Luc Boucherot as Villon performing in both English and French. Music for the play is created and performed by “Musica Universalis” a medieval music band, and it will feature an eerily Heavy Metal-sounding mixture of early and modern music performed on medieval instruments. As Villon is facing his own death, he recalls his wild and unruly life, rails against the oppressive society, contemplates the ravages of aging, makes amends, jokes around, performs his ballades, and confronts his own “alter ego” in the form of a mysterious and shadowy puppet-like creature created by Robert Amico and animated by Briana Ratterman.

(Full production postponed due to COVID-19)

**READ MORE** about this project: <http://www.hand2mouththeatre.org/villon>

## ***Rough Riders - Work in Progress Showing***



Roosevelt High School and Hand2Mouth have come together to give the Intermediate Acting students the tools for devising their own show. With Jenni Green-Miller and Geo leading the students and with the help of other local guest artist, these students will devise their own show all while being graded. Will they get and A for effort?! We sure hope so.

Hand2Mouth has launched a year-long residency program at Roosevelt High School for teens to learn devising techniques, culminating in the creation and production of a new work created exclusively by the participants. Youth Residency Program students will work with Hand2Mouth company members, resident and partnering artists, using a variety of devising methods and mediums to create an original performance.

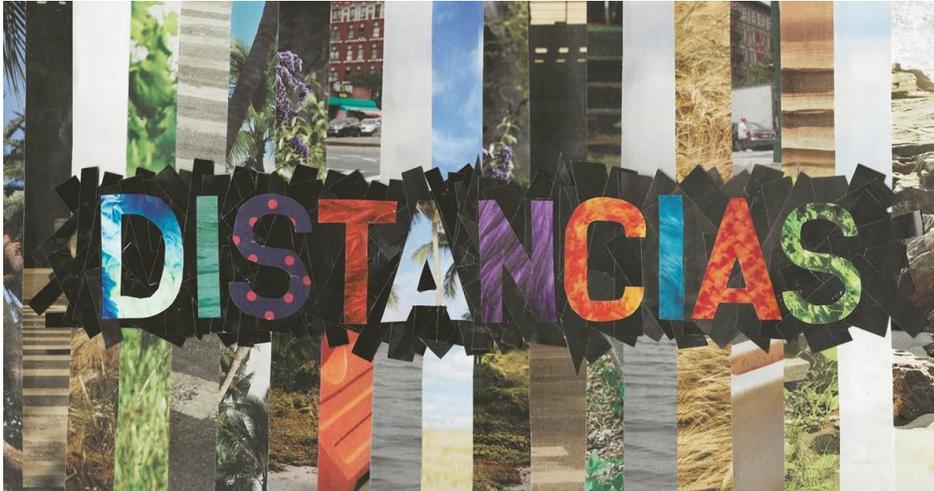
There is something magical that happens when a group of people decide they will make something together. Something that's never been seen before. You're required to take risks, hold each other up, look out for one another; sometimes listen and sometimes speak. In devised theater, you're a creator: your story, your life, your way of seeing the world, your artistry, that's what makes the show.  
(Full production postponed due to COVID-19)

# Loneliness Becomes Liveliness in Hand2Mouth and Morivivi's "Distancias"

If you accept the film as something to be experienced but not fully understood, you will find yourself

lost in one of the most dreamily profound works of art to emerge during the pandemic.

By [Bennett Campbell Ferguson](#) | Published April 6 Updated April 6



There are no Q-tips in Geo Alva, Robi Arce and Michael Cavazos' digital epic *Distancias*, but there is a white supremacist YouTube personality named Q-Tipp. He's played by Arce, who wears a hideous mask that looks like something straight out of Neil

Gaiman's nightmares and repeatedly sings, "Jesus was white/Jesus was white/Just like the Bible says." His slogan is "Do your research!"

Q-Tipp is a clue that Alva, Arce and Cavazos are up to something. *Distancias* may be an experimental film that searches for meaning in the midst of the COVID-19 pandemic, but Q-Tipp is one of many hints that the project is partly a critique of such a search. When a monumentally deluded character tells you to do your research, you know it's time to stop thinking and start feeling.

Some audiences will see *Distancias* as a series of puzzle pieces waiting to be assembled, a mindset that is likely to leave them frustrated and furious. If, however, you accept the film as something to be experienced but not fully understood, you will find yourself lost in one of the most dreamily profound works of art to emerge from a Portland theater company during the past year.

*Distancias* starts with Alva smoking in a Honda. It's a beautifully simple beginning that tricks you into thinking you're about to witness an ordinary tale—an impression that is obliterated by the next scene, which features an army of magazine clippings that come to life and violently attack Cavazos, covering his body like bandages on a mummy.

The vignettes that follow are similarly strange. Arce shows up as a fanatically perky exercise coach who attempts to motivate his students by declaring, "The couch is lava!" The vile Q-Tipp unleashes a racist tirade, claiming that a video of two boys playing by a stream is footage of an illegal border crossing. Alva, Arce and Cavazos interrupt the film with seemingly out-of-place video chats, during which they discuss the pandemic and offer insights into *Distancias*.

While most of the film is designed to eject viewers from their comfort zone, the chats are packed with cozy platitudes. "What a time to reflect, during the pandemic," Arce says. True enough, but the statement is so simplistic you wonder if Arce believes what he's saying or if he's using empty therapy-speak to prove a point.

At its worst, reflection is a hollow act. Revelations come, go and get contradicted on a daily basis—they don't stick to us the way emotions do. When Arce offers his take on life in quarantine ("Oh my God, this is,

like, I'm doing the biggest sacrifice!"), you snicker. When Arce weeps in a bathtub, you weep with him. His outburst hits you harder than a thousand insights.

It isn't an accident that *Distancias* is both didactic and visceral—it's the point. The blandness of the video chats heightens your appreciation of the film's more visceral scenes, like Alva's brutal battle with a skateboard in a parking garage. After watching him execute a series of nifty tricks, then repeatedly tumble onto concrete, you feel both heartened by his persistence and haunted by his pain. The scene is a perfect representation of life during COVID—an endless loop in which each small success is inevitably followed by a blast of anguish.

Despite being steeped in sadness, *Distancias* leaves you feeling anything but melancholy. With each strange new image, Alva, Arce and Cavazos' creation seems to shout, "This is our vision! Take it or leave it!" If they were worried that *Distancias* would leave viewers baffled instead of enthralled, it doesn't show. The production vibrates with the ecstatic faith of three geniuses who are confident that audiences will rise to their level of brilliance.

*Distancias* is a collaboration between Hand2Mouth and Moriviví, a new Latinx theater company whose founders include Alva, Arce and Cavazos, who are also Hand2Mouth company members. It's hard to imagine how the two organizations could top this film, but it is clear that its creators are a formidable artistic force. Their risk is our reward.

SEE IT: *Distancias* streams at [hand2mouththeatre.org/distancias](http://hand2mouththeatre.org/distancias) though April 30. \$1-\$25.

About [Bennett Campbell Ferguson](#)

Bennett Campbell Ferguson is a Portland-based journalist and film critic. When not writing, he enjoys playing the piano, hiking and reading comic books.

THEATER & PERFORMANCE JAN 30, 2020

## The 2020 Fertile Ground Festival Dismantles the Patriarchy, Plans for Death, and Channels Osho

by [Suzette Smith](#)



***Slumber Party to Dismantle the Patriarchy*** JEN MITAS



It's time again for the Portland Area Theatre Alliance's grand annual experiment, the Fertile Ground Festival. This longstanding, citywide festival of new works provides space for a wide variety of performers—from established theater companies working the kinks out of a concept to health care professionals with

something to say! The festival isn't curated so there will be fluctuations in the quality and kinds of work on stage. And the fest raised the price of its pass this year: \$70 gets you into any and every

show (pace yourself, or don't!), but many of the single tickets are still affordable (most are below \$20, and many are free or pay-what-you-can). Sifting through the possibilities, here are a few that stick out as potentially fruitful.

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### ***Slumber Party to Dismantle the Patriarchy***

More of an installation than a play, Hand2Mouth's *Slumber Party to Dismantle the Patriarchy* promises face masks, patriarchal ghost stories, and dances performed in sleeping bags. When we spoke at a pre-festival press event, Liz Hayden, Erin Leddy, Maesie Speer, and Faith Helma all told me to "get in the bed" with them, which didn't feel that special because the whole audience is invited. *Slumber Party* sounds intensely interactive and Hand2Mouth hopes to use the experience to gather material for a longer work which will be staged in May. (*Tues Feb 4 & Wed Feb 5, 6:30 pm, Hand2Mouth/Shout House, pay what you can*)

## **Fertile Ground: the scramble begins**

Portland's eleventh annual festival of new works is a citywide blur of hopeful creativity. Media night gives just a hint of the pandemonium.

**JANUARY 29, 2020 // CULTURE, THEATER // BOB HICKS**

There are a million stories in the naked city, and I figure on a recent Monday evening I heard about 683,427 of 'em. Tall tales, sad tales, hopeful tales, adventure tales. Stories spun by puppets and sexologists and Suffragettes. Roundabout rambles. Elevator speeches. Solos and duets. A surge of stories, a flood of fables. Soft sells, hard sells, stories spun with urgency or jazz-hands pizzazz. It was media night for Portland's eleventh annual **Fertile Ground** festival of new works – what festival director Nicole Lane likes to call "speed-dating the media" – and there I sat at my little assigned corner café table on the mezzanine of The Armory, other little tables splayed out in a semicircle on either side as an invading cast of producers, directors, playwrights, actors, and assorted backstage types pressed forward, slapping press releases and postcards and business cards on the tabletop and launching into their three-minute schpiels before moving on to the next line at the next table to do it all again.



*Festival director Nicole Lane, clanging the bell: time to switch partners and start again. Photo courtesy Fertile Ground*

Fertile Ground – which runs officially January 30-February 9 in spaces scattered across the Portland metro area, although some shows have already begun and some will run longer – has, as Lane noted before unleashing the horde, "seventy-five shows, a hundred-twenty or more acts of creation." That's because some programs have multiple short works: a half-dozen each for the promising **Portland's Mini Musical Festival**, PDX Playwrights' **Crazy Dukes Instant Play Festival**, and the **Groovin' Greenhouse** dance showcase, for instance; eight for **Daisy Dukes Shorts Night**. Linestorm Playwright's **Lunchtime Reading Series** (a couple are actually in the early evening) at the Chapel Theatre in Milwaukie includes free readings of ten new scripts, by the likes of such familiar names as Rich Rubin, Josie Seid, E.M. Lewis, and Sara Jean Accuardi. Like a set of Russian Matryoshka nesting dolls, there are festivals within festivals.

So maybe I exaggerate about the number of stories I heard. Still, the action was so fast and furious at my little café table that I'm sure I must've heard pitches for all 120 acts. Or almost: "We tried to get in your line," one actor/writer messaged me the

following day, “but a puppet and a votes-for-women activist pushed us out of the way.” That’s life in the Fertile Ground fast lane.

Fertile Ground ranges from A to Zed in the theatrical alphabet. Everything’s new, and “new” covers a lot. The festival includes workshops, readings, and full-fledged premieres. It covers solo shows, performance art, dance, multimedia, straight plays, musicals, and pretty much everything in between. It’s a petri dish of creative hopefulness, a chance for solo artists and mainstream companies alike to bring a project before an audience for a trial spin. Some shows will end right here. Some will develop long and robust lives. It’s pretty much wide open, which is both its weakness and its greatest strength, and it’s red-penciled on the city’s annual performance calendar as one of *the* events. So no wonder media night kicks into action with a dash of pandemonium. Here’s a digest of how I survived the evening. I’ve reassembled the experience from notes, handouts, quick-hit conversations, and blurred impressions gathered, it somehow seemed, as if I’d been staring out the window of a train whipping a hundred and twenty miles an hour across the countryside:



*A small slice of the action at The Armory on media night: theater people everywhere, swapping stories and dreaming dreams. Photo courtesy Fertile Ground*

**DID I MENTION POLITICS?** Maybe a political sleeper? *Slumber Party To Dismantle the Patriarchy?* “I’m here with my sleeping bag,” said Maisie Speer, one of four writers of Hand2Mouth’s new show, “because we’re going to use it to take down the

patriarchy.” This being a Hand2Mouth show, it’s no sit-and-watch-the-actors-from-a-safe-distance affair. It’s more of a – well, a slumber party, for which you’re invited to bring your own sleeping bag, tell a scary patriarchy story or two, eat some snacks, make face masks, and generally help create the evening. “It’s being developed by an all-female creative team,” Speer noted. “We’ve all worked together for a very long time.” She paused, then added: “We’re always trying to make plays that we need to make.”

## **PERFORMANCE**

### ***Universo Marries Latin Pop with Sonny & Cher*** Joaquin Lopez’s “electro-pop emotion concert” explores the little stuff—sex, love, queerness, and the phases of the moon.

By [Conner Reed](#) 7/10/2019 at 1:21pm

Joaquin Lopez has lived a lot of different lives: Angeleno, activist, restaurateur, therapist. “Queer pop star in Frida Kahlo drag” is a new one, though.

“As a teenager who came out in 1989 in Aloha, gender roles were very rigid,” says Lopez, now a creative multihyphenate living in Portland. “It was either, ‘You’re a man or you’re not.’” So he quietly shut away the parts of him enchanted by “Vogue,” George Michael, and “the more tender aspects of [his] being.”

[Universo](#), running this weekend at Milagro Theatre, is here to change that. Co-created with Lopez's friend and collaborator Michael Cavazos, **the “electro-pop emotion concert” works through Lopez's long-held feelings of shame to arrive at something joyous, raucous, and... universal.**

The promotional materials (styled by Cavazos and *Project Runway* alum Bryce Black) draw on icons like Kahlo, Grace Jones, and Tom of Finland. The music itself sits somewhere between current Latin pop trends (Maluma, Rosalía) and the thudding New Wave of Lopez's youth (Depeche Mode, New Order). The themes are general (self-acceptance, finding your tribe) and specific—a recurring sun/moon motif nods directly to Latinx storytelling conventions, and the piece is threaded with the pain of coming of age at the peak of AIDS.

**“Being Catholic, sex was horrible, and then on top of that, you're gonna get AIDS when you have sex,”** Lopez says. “Now I'm 43 years old, and at some point, I would love to enjoy sex. It would be nice.”

Pardon the sound of hammer on nail, but *Universo* is a coming out of sorts. Lopez is perhaps best known in Portland as a community activist with the Latino Network and the brains behind *Voz Alta*, a project he's produced every year for a decade that synthesizes interviews with Latinx locals into music, poetry, and theater. Recently, he became a licensed therapist.

His work, in other words, has long been focused on the lives and stories of others. *Universo*, by contrast, is Joaquin on Joaquin: the young, openly gay Latino in Beaverton living in a self-constructed emotional prison.

“We all have that, ‘I wanna be on Oprah and tell my horrible story and have people feel sorry for me and it'll feel good,’” Lopez says. “I felt I wasn't being seen. It wasn't until I realized that it wasn't people not seeing me, it was me not seeing me, that I decided to do this.”

Lopez produced *Universo* as an album first, and when he finished it, he felt his demons had been properly exorcised. “I had a moment where I said, ‘I don't need to do a show anymore, I experienced it. I felt the feelings.’” The day after he finished, local company Hand2Mouth emailed him and asked to produce his next show. “I was like, ‘Fuck, I already let go of this.’”

He accepted anyway, compelled by the opportunity a live show would offer to “tell the emotional landscape of my experience, not just the data of [my life].” He got Cavazos onboard, whom he met at a vigil for the Pulse massacre in 2016, and the pair got to work creating a visual language to complement the music. **Aesthetic inspiration came from telenovelas and variety shows like *Sonny & Cher*.**

“There's this presentational aspect to it and this heightened sense of emotionality, it's almost campy,” Lopez says. “But it's very tender and genuine at the same time.”

**The show goes up at Milagro—the longest-running Latino theater in the Pacific Northwest—this weekend.** If all goes well, Lopez and Cavazos have plans to tour the production next summer during Pride season. They hope that the story, nonlinear and abstract as it may be, resonates beyond the communities it seeks to depict.

“I think that as queer Latinos in a city like Portland, our very specific experience is something new that people haven't seen or heard,” Cavazos says. “And the beauty of it is that you're going to connect to it because it's so personal that you're gonna realize you have such similar experience.”

### **[Universo](#)**

*8 p.m. Thu–Fri, 2 and 8 p.m. Sat, July 11–13, Milagro Theatre, \$25*

## Universo Examines One Person's Experience Coming Out as a Teen 30 Years Ago



First and foremost, *Universo* is a pop concert, and the audience is given plenty of room to stand up and dance. (Gary Norman)

By [Andrew Jankowski](#)

| Published July 2, 2019 Updated July 2, 2019

First and foremost, *Universo* is a pop concert. Performing artist and musician Joaquin Lopez and director Michael Cavazos are no strangers to taking biographical stories from Portland's Latinx community and turning them into musical stage shows. But in this case, it's Lopez's own experience coming out as a 15-year-old in the Portland suburb of Aloha some three

decades ago that gets an original, lively soundtrack—and the audience is given plenty of room to stand up and dance to his narrative.

Before it hits the stage at Milagro Theatre next week, *Universo* was released as an album in June. The songs imagine what Lopez's music would sound like if he had been inspired by popular artists of the '80s and '90s—including everyone from Madonna to Nine Inch Nails—as well as how life might have been if he didn't have to endure that era's homophobia and AIDS crisis.

The bilingual show, beginning with a mood of angsty loneliness before building to a high-energy dance-oriented crescendo, depicts two archetypal queer people taking separate journeys that eventually have them coming together to find harmony. Lopez plays a masculine individual undoing the conditioning that alienated their feminine side, and Cavazos—who describes himself as gender-fluid—portrays a feminine character exploring and embracing their masculine identity.

"It's not 'Let me tell you a story,' it's 'Listen to the music, look at the colors and projections and sounds and video,'" Lopez explains. "It's just really about making a heightened experience and providing some visual eye candy while he sings his songs so the audience, who may not speak Spanish, can follow along." Though it begins in a dark place, two people gradually find their way toward light. It's a broad concept, referencing Latino interpretations of heavenly bodies like the sun and moon. Poetry, mythology and other mediums are also incorporated.

"There really is something for everyone," Cavazos says. "If you don't speak Spanish, you're going to get a visual experience and an aural experience regardless."

When not performing, Lopez is a therapist who's also involved with organizations that work to empower the Latino community. Before coming to Portland, Cavazos was part of an influential experimental New York drag troupe and now takes on projects with Imago Theatre and *Universo* producers Hand2Mouth. They were aware of each other through the theater community, uniting briefly in response to a popular local auditions listserv's overwhelming whiteness, but met again at a vigil held after the 2016 Pulse nightclub shooting in Orlando.

"We realized we had really similar views on the gay Latino experience," Cavazos says. "We're of the same age, so we have the same pop culture references, and we speak a similar language, which is really lovely."

"We also have this common experience where we came of age at that time when AIDS had just become a chronic disease, because before it was a death sentence," Lopez adds. "So we grew up with that mentality, that fear that we were going to die."

*Universo* is Lopez and Cavazos' way of using music and theater to engage in important queer conversations, like freedom of self-expression or the evolution of gender-neutral language. This production is about finding balance and healing wounds inflicted generationally as queer men were conditioned to neglect their femininity.

"Back then, the gender roles were really strict," Lopez says. "Naturally, to work against the AIDS stereotype, men beefed up, so you had to be really tough."

"That's where gym culture came into play; it was a response to what was happening in our community," Cavazos says, "and for someone like me, who is naturally more effeminate, I didn't fit that. So we had to have a lot of discussions about femininity and masculinity for [*Universo*]."

**SEE IT:** *Universo* plays at Milagro Theatre, 525 SE Stark St., [hand2mouththeatre.org](http://hand2mouththeatre.org). 8 pm Thursday-Friday, 2 and 8 pm Saturday, July 11-13. \$5-\$25.

#### About [Andrew Jankowski](#)

Andrew Jankowski is originally from Vancouver, WA. He covers arts & culture, LGBTQ+ and breaking local news.

## Get Lost in the Dream Vortex



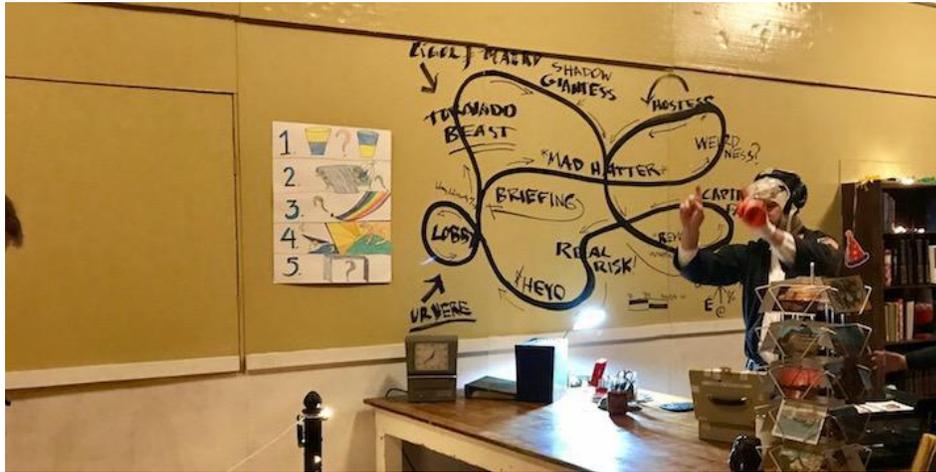
I took my family to the new Hand2Mouth production, [Dream|Logic](#), an hour-long discovery quest full of exciting characters, interactive adventures and beautifully and smartly engineered design.

It's hard to explain what this is other than to say it's an fully immersive and

interactive theater experience. Once everyone arrives in the "lobby", people are separated into two groups (red and blue), and you go out and have very different experiences through a series of rooms that make up the basement floor of the Alberta Abbey. We were put into the blue group and were sent to unclog a pipe that would let dreams escape the dream vortex. There are songs, slow movements in and out of spaces — every room you enter is set, but you don't get to just go explore, you stay part of the group and work together to discover what is happening.

The age recommendation for 10 years and up is probably good. I took my 8- and 10-year-olds. My oldest son was nervous for a while because he didn't know what was going to be happening. He has anxiety,

though, whereas my younger son was game on from the start. I would say, gauge your kids. There were some younger kids, but one who was not happy from the start and ended up leaving early on. There is a lot of waiting for what's going to happen, including expectations of a monster: "quiet or you'll wake the



beasts." If your kid can't handle that kind of tension, then maybe this activity is not a great fit. However, nothing jumps out or aims to frighten. The energy is pretty positive, team work mixed with individual experience.

We went to the first showing, and it did go a bit long and they ran out of time. There was a whole set up at the end that we didn't get

to experience. As a family, we had some unanswered questions about the experience that I think might have felt wrapped up if we'd been able to go through the last module or phase of the event. My son was done, too, by the time we hit one hour and fifteen minutes.

My husband and I really enjoyed the songs and the energy of the music. Songs happen throughout the experience and they sometimes come quite unexpectedly. I think my kids were most thrilled by a room where they got to play with a monster (that my son called a yeti) and by the giant shadow puppet.

There are so many details to this experience. You move through it slowly, at what may be a dreamy kind of alternate time pace. Everyone is a little strange, which is great, and there are surprises, but they aren't scary ones.



I think my favorite thing about the entire show was the level of detail. Everything has a place, it's not overdone, you aren't overwhelmed, but you are pulled slowly into this world. I honestly think I might of had more fun without the kids, but I'm sort of mean that way. Regardless, it's definitely worth the experience. I imagine they 100% have the timing down by now and it's definitely worth stepping into a dream vortex every now and again.

[Dream|Logic](#) runs through March 11

**Performances:** Saturdays: 11:30am & 1:30pm, Sundays: 1:30pm, 3:30pm & 6:00pm

**Venue:** Alberta Abbey, 126 NE Alberta St, Portland, OR 97211

**General Admission:** \$25, 18 & Under: \$10, Arts for All: \$5

# FILM AND DOCUMENTARY WORK SAMPLES

## **African Union Documentary**

<https://vimeo.com/757241313>

Length 5 minutes.

This short film shows a one day cultural diplomacy workshop held at the African Union in Addis Ababa, Ethiopia in July 2022.

Hand2Mouth's joint U.S. and Ethiopian artist team was invited to lead a select group of African Union Youth Volunteer Corps Fellows from 12+ countries across the African continent. The AU-YVC Fellows deepened their relationships among their working cohort, explored their own cultural and personal history and outlooks and articulated their vision for change in their home countries and communities.

At the heart of the training was Hand2Mouth's International programming's curriculum called 'Dialogue And Difference' that has worked across the world to use creativity to build discoveries about self and community. In 2021/22 this program took place in Namibia, Egypt, Ethiopia, Serbia, Armenia, Republic of Georgia, Lebanon, Zimbabwe, Dominican Republic, Colombia, Peru and the United States.

This resource was produced with the generous support of the Public Affairs Section at the U.S. Mission to the African Union.

## **Peru Collaboration Documentary**

<https://vimeo.com/836013196>

Length 10 minutes.

This short documentary tracks a recent cultural diplomacy project between U.S.'s acclaimed Hand2Mouth Theatre's U.S. team (Sarah Cohen, Robi Arce, Geo Alva), Peruvian artists Paola Vilchez Ramirez and Tania Wamani, and community arts partners Chaska Mori (Filmico), Sara Paredes, and Ray Alvarez. In May 2022 the U.S. and Peruvian artists collaborated together with 20+ Lima residents at Casa Yuyachkani arts centre to lead a workshop and creative community storytelling project that resulted in a live performance for the community. The international exchange artist teams then led a workshop for teenagers at Pukllay arts space north of Lima with a resulting community performance.

At the heart of the project is Hand2Mouth's International programming's curriculum called 'Dialogue And Difference' that has worked across the world to use creativity, theatre and community interviews to build discoveries about self and community. In 2021/22 this program took place in Namibia, Egypt, Lebanon, Serbia, Armenia, Republic of Georgia, Lebanon,

Ethiopia, Peru and the United States. The lead artists collaborated to lead a shortened version of this workshop at the African Union at the culmination of the exchange.

This resource was produced with the generous support of the Public Affairs Section at the U.S. Embassy Lima.

## **Ethiopia Collaboration Documentary**

<https://vimeo.com/830073519>

Length 8 minutes.

This short documentary tracks a recent cultural diplomacy project between U.S.'s acclaimed Hand2Mouth Theatre and Addis Ababa University and Ethiopian theatre artists Zerihun Berihanu Sira and Sileshi Wale. In July 2022 the Ethiopian and U.S. artists collaborated together with 25 handpicked AA university students and several Ethiopian theatre artists to lead a workshop and creative community storytelling project that resulted in a live professional performance that premiered in Addis Ababa and toured to Adama. All the ideas and scenes of the performance were created by the young future leaders who took part in the workshop.

At the heart of the project is Hand2Mouth's International programming's curriculum called 'Dialogue And Difference' that has worked across the world to use creativity, theatre and community interviews to build discoveries about self and community. In 2021/22 this program took place in Namibia, Egypt, Lebanon, Serbia, Armenia, Republic of Georgia, Lebanon, Peru and the United States. The lead artists collaborated to lead a shortened version of this workshop at the African Union at the culmination of the exchange.

This resource was produced with the generous support of the Public Affairs Section at the U.S. Embassy Addis Ababa.

## **DISTANCIAS**

<https://vimeo.com/533226268/8b27f7e593>

Length 56 minutes.

During the Covid Pandemic, we find ourselves longing for human connections.

Distancias is a collection of different works based on our experiences during this time. Though much of our world has stopped, we have continued to experience so much. We are all adapting, growing, coping, letting go, and most important, changing with the times. Influenced by this, and using different styles and mediums, Geo Alva, Robi Arce, and Michael Cavazos, explore the distances between each other and the ways we have learned to engage in the world we are in.

Distancias is a collaboration between Hand2Mouth and Moriviví.

Created & Performed by:  
Geo Alva, Robi Arce, & Michael Cavazos

## **Lebanon Collaboration Documentary**

<https://vimeo.com/757225194>

Length 7 minutes.

This short documentary tracks a recent cultural diplomacy project between U.S.'s acclaimed Hand2Mouth Theatre and the American University of Beirut's Theater Initiative and Lebanese artists. In April 2022 Hand2Mouth partnered with the Theatre Initiative AUB and the Anthony Shadid Archives to bring forward a theatre based cultural exchange program in Beirut, working together with Lebanese artists and university students to create a multiple week creative community storytelling project resulting in a live professional performance and series of podcasts.

At the heart of the project is Hand2Mouth's International programming's curriculum called 'Dialogue And Difference' that has worked across the world to use creativity, theatre and community interviews to build discoveries about self and community. In 2021/22 this program took place in Namibia, Egypt, Ethiopia, Serbia, Armenia, Republic of Georgia, Lebanon, Peru and the United States.

This resource was produced with the generous support of the Public Affairs Section at the U.S. Embassy in Beirut.

تم انتاج\الصدار هذا المورد بدعم من قسم الشؤون العامة في السفارة الأميركية في بيروت

## **Egypt Virtual Creative Exchange Documentary**

<https://vimeo.com/594199870>

Length 6 minutes

This short video in Arabic and English, with corresponding subtitles in those respective languages, tracks the first year of Home. Home is a new artistic collaboration between theatre and music artists in the US (Hand2Mouth Theatre) and Egypt (ShakeSphere Cultural Hub) in the creation of a new music and theatre performance, supported by the US Embassy Cairo Public Affairs Section.

In 2019 acclaimed music-theatre and theatre artists from Portland, Oregon toured with US State Department Arts Envoys to the world-renowned CIFICET theatre festival in Egypt. During their time performing, teaching and connecting with artists and young people in Egypt, the US artists made connections with several emerging Cairo-based theatre and music artists, including the theatrical troupe Shake.Sphere and music group Fabrica. The artists from their two very different cultures and countries, found a remarkably common language and interest in creating

new theatre works that combine movement, music, found songs and personal narratives to reach audiences with universal and contemporary stories with impact.

After discussions with and encouragement from the lead organizers of CIFICET these artists decided to embark on an ambitious plan to create a new bi-lingual, Arabic and English, theatre work with music that the two groups would collectively build and rehearse together. Shortly after the US artists returned home, weekly video calls between the two teams began, and the theme and title of HOME was selected for the work.

Hand2Mouth Theatre's Artistic Director Jonathan Walters was invited to take part in a State Department's Educational and Cultural Affairs (ECA) sponsored conference in 'Art, Culture and Transforming Conflict' in December 2019 and was led through the process of how to gather US Embassy Public Affairs Section (PAS) support to underwrite this and other potential international collaborations. After being awarded a PAS Cultural/Public Diplomacy financial award in 2020 from the US Embassy Cairo, the Egyptian and US artists have been meeting remotely, and the first in-person travel to collaborate took place in November 2021. Conversations with all the project supporters, cultural diplomacy leaders and fellow artists unearthed the importance of creating a curriculum for creative learning workshops to be co-taught by the Egyptian and US artists for young Egyptian college age students. This first workshop was successfully first led (remotely) in January 2021. Another in person version was led in Cairo in late 2021.

This resource was produced with the generous support of the Public Affairs Section at the U.S. Embassy in Cairo .

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Learn more about Hand2Mouth's International Programs:  
<http://www.hand2mouththeatre.org/international>

A special thanks to the mentor who made all this possible, Allen Nause, former Artists Rep Artistic Director and longtime Arts Envoy with the US State Department. He adds, "The most important part for me, though, is the sharing; exchanging of ideas and artistic concepts; and breaking down the walls that can separate cultures and countries."

**GRANT AGREEMENT NO.**

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”) and The Other 98% Lab (or “GRANTEE”) in an amount not to exceed \$40,948 to support the “Mosquito Fleet PDX Kayaking + River Education Video Series” project.

**RECITALS:**

1. GRANTEE submitted a grant application for the FY 2023-24 Community Technology Grants Program competitive grants process and following COMMISSION review, was recommended for funding.
2. The COMMISSION now desires to award a grant to GRANTEE in an amount not to exceed \$40,948.

**THEREFORE**, in consideration of the mutual promises and covenants contained herein, the parties agree as follows:

**ARTICLE I – SCOPE OF WORK/OUTCOME MEASURES**

GRANTEE agrees to implement the “Mosquito Fleet PDX Kayaking + River Education Video Series” project as described in ATTACHMENT A: Scope of Work/Grant Application, which by this reference are incorporated herein and made a part hereof. GRANTEE shall not use the Grant funds for any purposes other than those set forth in Attachment A.

**ARTICLE II – AGREEMENT PERIOD**

This Agreement becomes effective on June 1, 2024, unless GRANTEE fails to sign and return the Agreement to the COMMISSION within thirty (30) days of COMMISSION action to approve the Agreement, in which event this Agreement shall be null and void. The term of this Agreement is through, and including, March 31, 2026, unless extended or earlier terminated under the terms of this Agreement.

**ARTICLE III – SPECIFIC CONDITIONS OF THE GRANT**

- A. **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.

- B. **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 for six (6) years after COMMISSION makes final grant payment, GRANTEE has made final report, or the termination date of this Agreement, whichever is later. GRANTEE shall provide COMMISSION prompt access to these records upon request and permit copying as COMMISSION may require.

- C. COMMISSION Grant Manager: COMMISSION hereby appoints Rana DeBey to act as its Project Manager with regard to this Agreement. COMMISSION may, from time to time, designate another person to act as the Commission Project Manager and will inform GRANTEE in writing of any change in Project Manager.

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)

- D. GRANTEE Project Manager: GRANTEE hereby appoints Kelsey Baker to act as its Project Manager regarding this Agreement. GRANTEE may, from time to time, designate another person to act as the GRANTEE Project Manager and will inform COMMISSION in writing of any change in Project Manager.

Attn: Kelsey Baker  
Project Director  
C/o Mosquito Fleet PDX  
8940 N. Bradford St  
Portland, OR 97203  
Email: [kelsey@mosquitofleet.us](mailto:kelsey@mosquitofleet.us)

- E. Payment: The COMMISSION Project Manager is authorized to approve work, billings, and invoices submitted pursuant to this grant and to carry out all other COMMISSION actions referred to herein in accordance with this Agreement.
- F. Reports: GRANTEE shall submit Interim Status Reports and a Final Status Report (collectively referred to as 'Report(s)') to the Project Manager using the COMMISSION's online grants management system. The Reports shall include both programmatic and financial information as established by the COMMISSION. For a Report to be acceptable to the Project Manager, the GRANTEE shall document and clearly describe the progress of the grant scope in accordance with the reporting schedule defined below.

Interim Status Reporting periods are June 1, 2024 through November 30, 2024; December 1, 2024 through April 30, 2025; May 1, 2025 through November 30,

2025. Interim Status Reports are due within thirty (30) days of the end of each reporting period.

GRANTEE shall submit a Final Status Report no later than February 28, 2026.

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.

- G. 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.

#### **ARTICLE IV -- PAYMENTS**

- A. The amount of this grant award is \$40,948. Upon submission of an invoice from GRANTEE, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the \$40,948, as specified in the invoice, within thirty (30) days after receipt of the invoice.
- B. GRANTEE shall submit the invoice online through the COMMISSION's online grants management system using the status report module, and 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.
- C. 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 COMMISSION'S Grant Manager to modify the program or the budget.

- D. If for any reason GRANTEE receives a grant payment under this Grant Agreement and does not use grant funds, provide required services or take any actions required by the Grant Agreement the COMMISSION may, at its option terminate, reduce or suspend any grant funds that have not been paid and may, at its option, require GRANTEE to immediately refund to the COMMISSION the amount improperly expended or received by GRANTEE.
- E. Grant payments under this Agreement may be used only to provide the services or take the actions listed previously in this Grant Agreement and shall not be used for any other purpose.
- F. If, for any reason, GRANTEE'S anticipated services or actions are terminated, discontinued or interrupted, the COMMISSION'S payment of funds under this grant may be terminated, suspended or reduced.
- G. The majority of expenditures (a minimum of 90%) made from Grant funds for Grant project capital costs must be made at least sixty (60) days prior to the expiration of this Agreement.
- H. 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.
- I. GRANTEE will keep vendor receipts and evidence of payment for materials and services and time records and evidence of payment for program wages, salaries, and benefits, and GRANTEE services. All such receipts and evidence of payments will promptly be made available to the Grant Manager or other designated persons, upon request. At a minimum, such records shall be made available and will be reviewed as part of the annual monitoring process.
- J. Prevailing wages. State of Oregon, Bureau of Labor and Industries (BOLI) wage rates are required for certain contracts that total \$50,000 and above. If GRANTEE'S project is subject to the prevailing wage requirements, GRANTEE will comply with the prevailing wage requirements of ORS 279C.800 through 279C.870 and any other applicable prevailing wage requirements contained in ORS 279C, Oregon administrative rules, or Commission code.
- K. Prevailing wage indemnity. GRANTEE AGREES TO INDEMNIFY, DEFEND, AND HOLD HARMLESS COMMISSION, ITS EMPLOYEES, OFFICERS, AND AGENTS, FROM AND AGAINST ANY CLAIM, SUIT, OR ACTION, INCLUDING ADMINISTRATIVE ACTIONS, THAT ARISE OUT OF GRANTEE'S FAILURE TO COMPLY WITH ORS 279C.800 TO 279C.870 AND ANY APPLICABLE ADMINISTRATIVE RULES OR POLICIES.

## **ARTICLE V -- GENERAL GRANT PROVISIONS**

- A. Cause for Termination; Cure. It shall be a material breach and cause for termination of this Agreement if GRANTEE uses grant funds outside of the scope of this Agreement, or if GRANTEE fails to comply with any other term or

condition or to perform any obligations under this Agreement within thirty (30) days after written notice from COMMISSION. If the breach is of such nature that it cannot be completely remedied within the thirty (30) day cure period, GRANTEE shall commence cure within the thirty (30) days, notify COMMISSION of GRANTEE's steps for cure and estimated time table for full correction and compliance, proceed with diligence and good faith to correct any failure or noncompliance, and obtain written consent from COMMISSION for a reasonable extension of the cure period.

- B. No Payment or Further Services Authorized During Cure Period. During the cure period, COMMISSION is under no obligation to continue providing additional grant funds notwithstanding any payment schedule indicated in this Agreement. GRANTEE shall not perform services or take actions that would require COMMISSION to pay additional grant funds to GRANTEE. GRANTEE shall not spend unused grant funds and such unused funds shall be deemed held in trust for COMMISSION. GRANTEE shall be solely responsible for any expenses associated with cure of its noncompliance or failure to perform.
- C. Termination for Cause. Termination for cause based on GRANTEE's misuse of grant funds shall be effective upon notice of termination. Termination for cause based on failure to comply or perform other obligations shall be effective at the end of the 30-day period unless a written extension of cure period is granted by COMMISSION. GRANTEE shall return all grant funds that had not been expended as of the date of the termination notice. All finished or unfinished documents, data, studies, and reports prepared by GRANTEE under this Agreement shall, at the option of COMMISSION, become the property of COMMISSION; and GRANTEE may be entitled to receive just and equitable compensation for any satisfactory work completed on such documents up until the time of notice of termination, in a sum not to exceed the grant funds already expended.
- D. Penalty for Termination for Cause. If this Agreement is terminated for cause, COMMISSION, at its sole discretion, may seek repayment of any or all grant funds tendered under this Agreement, and decline to approve or award future grant funding requests to GRANTEE.
- E. Termination by Agreement or for Convenience of Commission. COMMISSION and GRANTEE may terminate this Agreement at any time by mutual written agreement. Alternatively, COMMISSION may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion. If the Agreement is terminated as provided in this paragraph, GRANTEE shall return any grant funds that would have been used to provide services after the effective date of termination. Unless the Parties agree otherwise, GRANTEE shall finish any work and services covered by any grant funds already paid and shall not commence any new work or services which would require payment from any unused grant funds.
- F. Changes in Anticipated Services. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, COMMISSION's payment of grant funds may be terminated, suspended or reduced. GRANTEE shall immediately refund to COMMISSION any unexpended grant funds received by GRANTEE.

- G. Amendment. The Grant Manager is authorized to execute amendments to the scope of the services or the terms and conditions of this Agreement, provided the changes do not increase COMMISSION's financial risk. Increases to the grant amount must be approved by the COMMISSION unless the COMMISSION delegated authority to amend the grant amount authorizing this Agreement. Amendments to this Agreement, including any increase or decrease in the grant amount, must be in writing and executed by the authorized representatives of the Parties and approved to form by the COMMISSION's Attorney.
- H. Non-discrimination; Civil Rights. In carrying out activities under this Agreement, GRANTEE shall not discriminate against any employee or applicant for employment because of race, color, religion, sex, age, handicap, familial status, sexual orientation or national origin. 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, sex, age, handicap, familial status, sexual orientation or national origin. Actions 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 post in conspicuous places, available to employees and applicants for employment, notices, which state that all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, or national origin. GRANTEE shall incorporate the foregoing requirements of this section in all other agreements for work funded under this Agreement, except agreements governed by Section 204 of Executive Order 11246.

- I. Audit. COMMISSION, either directly or through a designated representative, may conduct financial or performance audit of the billings and services under this Agreement or GRANTEE records at any time during this Agreement and during the six (6) year period established above in Article III.B. As applicable, audits will be conducted in accordance with generally accepted auditing standards as promulgated in *Government Auditing Standards* by the Comptroller General of the United States General Accounting Office. If an audit discloses that payments to GRANTEE exceeded the amount to which GRANTEE was entitled, then GRANTEE shall repay the amount of the excess to COMMISSION.

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.

- J. Indemnification. GRANTEE shall hold harmless, defend, and indemnify 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.
- K. Grantee's Contractor; Non-Assignment. If GRANTEE utilizes contractors to complete its work under this Agreement, in whole or in part, GRANTEE shall require any of its contractors to agree, as to the portion contracted, to fulfill all obligations of the Agreement as specified in this Agreement. However, GRANTEE shall remain obligated for full performance hereunder, and COMMISSION shall incur no obligation other than its obligations to GRANTEE hereunder. This Agreement shall not be assigned or transferred in whole or in part or any right or obligation hereunder, without prior written approval of COMMISSION.
- L. Independent Contractor Status. GRANTEE, and its contractors and employees are not employees of COMMISSION and are not eligible for any benefits through COMMISSION, including without limitation, federal social security, health benefits, workers' compensation, unemployment compensation, and retirement benefits. GRANTEE will be responsible for any federal, state, or local taxes and fees applicable to payments hereunder.
- M. Oregon Laws and Forum. This Agreement shall be construed according to the laws of the State of Oregon without regard to its provisions regarding conflicts of law. Any litigation between COMMISSION and GRANTEE arising under this Agreement or out of work performed under this Agreement shall occur in Multnomah County court having jurisdiction thereof, and if in the federal courts, in the United States District Court for the State of Oregon.
- N. Compliance with Law. GRANTEE and all persons performing work under this Agreement shall comply with all applicable federal, state, and local laws and regulations, including reporting to and payment of all applicable federal, state and local taxes and filing of business license. If GRANTEE is a 501(c)(3) organization, GRANTEE shall maintain its nonprofit and tax-exempt status during this Agreement.
- O. 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.
- P. No Other Obligations: 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.
- Q. Merger. This Agreement contains the entire agreement between COMMISSION and GRANTEE and supersedes all prior written or oral discussions or agreements.

There are no oral or written understandings that vary or supplement the conditions of this Agreement that are not contained herein.

- R. Third Party Beneficiaries. There are no third-party beneficiaries to this Agreement and may only be enforced by the Parties.
- S. Electronic Transaction; Counterparts. The Parties agree that they may conduct this transaction, including any amendments, by electronic means, including the use of electronic signatures. This Agreement, and any amendment, may be executed in any number of counterparts, each of which shall be deemed an original, but all of which together shall constitute a single instrument.
- T. NOTICE: Notices to Grantee under this Grant Agreement shall be sent to GRANTEE at the following address:

Attn: John Sellers  
Executive Director  
The Other 98% Lab  
8940 N. Bradford St.  
Portland, OR 97203  
Email: [ruckusgoat@gmail.com](mailto:ruckusgoat@gmail.com)

with a copy to:

Attn: Kelsey Baker  
Project Director  
C/o Mosquito Fleet PDX  
8940 N. Bradford St  
Portland, OR 97203  
Email: [kelsey@mosquitofleet.us](mailto:kelsey@mosquitofleet.us)

NOTICE: Notices to Grantor under this Grant Agreement shall be sent to COMMISSION at the following address:

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)

**SIGNATURES:**

**COMMISSION**

**GRANTEE**

\_\_\_\_\_  
Name: Julia DeGraw  
Title: Chair,  
Mt. Hood Cable  
Regulatory Commission  
(MHCRC)

\_\_\_\_\_  
Name: John Sellers  
Title: Executive Director  
The Other 98% Lab

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

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

**APPROVED AS TO FORM:**

\_\_\_\_\_  
Commission Attorney,  
Mt. Hood Cable Regulatory  
Commission (MHCRC)

# 25421 - Support for Mosquito Fleet PDX's Kayaking + River Education Video Series

## Application Details

**Funding Opportunity:** 25009-2024 Community Technology Grants  
**Funding Opportunity Due Date:** Jun 30, 2024 8:09 AM  
**Program Area:** Community Technology Grants  
**Status:** Submitted  
**Stage:** Final Application

**Initial Submit Date:** Apr 8, 2024 2:03 PM  
**Initially Submitted By:** Kelsey Baker  
**Last Submit Date:** Apr 15, 2024 11:11 AM  
**Last Submitted By:** Kelsey Baker

## Contact Information

### Primary Contact Information

**Active User\*:** Yes  
**Type:** External User  
**Name:** Salutation **Kelsey** Middle Name **Baker**  
First Name Last Name  
**Title:** Project Director  
**Email\*:** [kelsey@mosquitofleet.us](mailto:kelsey@mosquitofleet.us)  
**Phone\*:** 415-599-6672 Ext.  
Phone  
###-###-####  
**Fax:** ###-###-####

### Organization Information

**Status\*:** Approved  
**Organization Name\*:** Mosquito Fleet PDX  
**Organization Type\*:** Non-Profit Entity  
**Tax Id:**  
**Organization Website:**  
**Address\*:** 1752 NW Market St  
#4811  
Seattle Washington 98107-  
City State/Province Postal Code/Zip

**Phone\*:** 971-229-4645 Ext. ### ##-####  
**Fax:** ### ##-####

## FY21-22 Final Application Project Narrative

### **Project Narrative**

**Total Grant Funds:** \$40,948.00  
**Total Match Funds:** \$74,840.00  
**Total Funds:** \$115,788.00  
**Proposed Technology:** Video production equipment  
**Public Benefit Area:** Improving Community Involvement  
**Select which jurisdiction(s) your project will serve:** Portland  
**Please select the size of your organization's total operating budget:** Less Than \$500,000

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.

### **Project Purpose:**

Mosquito Fleet is a small grassroots organization based in the St. Johns neighborhood of Portland. Our office is located on the eastern banks of the Willamette River, right across from the Critical Energy Infrastructure (CEI) Hub in the middle of the Portland Harbor Superfund site. While we have a beautiful view of the Cathedral bridge and have the privilege of seeing beautiful nature and wildlife every day, we also see the ongoing harms that industrialization has had on this waterway and our community. One of those harms is decreased access to the water; much of the waterfront has been privately developed and dominated by industry, including fossil fuel and chemical companies. These companies' operations have an ongoing negative impact on the river and surrounding communities in the form of pollution in the air and water, causing negative impacts to public health and safety, especially in frontline communities who already experience other systemic injustices.

Mosquito Fleet has been in the St Johns community for three years now, working to increase community access to waterways in order to foster a deep, organic connection to nature and encourage more people to get involved in efforts to protect our ecosystems from negative impacts of climate change and industrialization. We center waterways as key sites of resistance and resilience to climate chaos: water is sacred, and increasing public access to waterways like the Willamette River is a powerful way to grow community support for efforts to protect them. A key part of our work is our free kayak training program and free Kayak Lending Library in St. Johns. The training program allows community members to build the skills and knowledge to take to the water safely and confidently. The Kayak Lending Library allows the public to rent kayaks and gear for free. Through the Library, we also offer events like social paddles and river clean-ups with partners like [Columbia Slough Watershed Council](#) and [Human Access Project \(HAP\)](#).

To increase accessibility to our kayaking trainings, we plan to produce a series of engaging and informative training videos on basic skills required to get in a kayak and get on the water. Topics will include kayak anatomy, gear overview, how to prepare for a paddle, anatomy of a paddle and paddling techniques and on-water safety. We also plan to produce videos about how to take action on the water, including raising banners via kayaks. Lastly, we will produce a longer video (10-20 minutes) to provide context about kayaking on the Willamette River, including the historical and current harms impacting the river and surrounding communities from industrialization, specifically the Critical Energy Infrastructure Hub (CEI). This video will highlight the importance of facilitating connection and relationship to the water in order to build community power to address ongoing harm to the river.

One of our content creators has experience filming and editing grassroots media. For folks on staff without existing expertise, we will consult a media professional on the project technical design, equipment purchasing and set-up, training, and trouble-shooting support for project personnel. We will share the completed videos on our website, social media and our organizational Vimeo account, as well as work with local

community media center, Open Signal, to distribute to a wider network. We anticipate the videos being a useful tool for folks who cannot attend in-person trainings, folks who need a refresher on skills they've learned before, and folks interested in building skills to get on the water but not sure where to start.

Our project will primarily serve our neighbors in North Portland, especially in our immediate vicinity of St. Johns (a historically working-class neighborhood and one of Portland's most racially diverse), to whom we prioritize outreach around our Kayak Lending Library, and in the neighborhood of Linnton, which shares river access with St. Johns (we have a working relationship with the Linnton Neighborhood Association). This roughly maps onto the 97203 zip code, which has a population of about 33,763 people. We also hope to reach audiences beyond our immediate neighborhood, and will produce content that is applicable to all populations that live in river adjacent communities, and populations who regularly engage with the river and waterfront. We will leverage our existing relationships with the St. Johns Neighborhood Association and the Linnton Neighborhood Association to find folks who are interested in learning how to kayak safely on a primarily commercialized waterway. The vast majority of our team live in North Portland, which reflects our focus on making our team truly representative of the communities served by our work.

The Mosquito Fleet is deeply committed to DEI principles at an organizational level. Our 9-person team is racially diverse (about 50% BIPOC), majority working-class, and majority local; we consider our work to be "by frontline communities, for frontline communities." We know climate change disproportionately impacts communities that are already underserved: Black, Indigenous, and other people of color (BIPOC), people with low/no income, people without housing, and people with disabilities all face increased risk from upticks in catastrophic weather events, higher rates of illness caused by pollution, vulnerability to fluctuations in our food system, etc. We also recognize BIPOC and working-class people have historically faced barriers to participating in advocacy around these issues. That recognition inspired our Kayak Lending Library; it aims to disrupt negative feedback loops that make spaces dedicated to environmentalism and outdoor activities feel unwelcoming to these communities.

(This field has a character limit of 11,000)

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.

#### **Measurable Project Outcomes:**

- Content creators from Mosquito Fleet and partner orgs will be trained in how to use the equipment purchased, including:
  - Filming with camera and audio equipment in outdoor environments
  - Conducting interviews with cameras and audio equipment
  - Become proficient in video editing software
  - How to incorporate accessibility into video production (ie. Closed captioning, ASL and Spanish translation, audio/video descriptions, etc)
- 8-12 kayak training videos of roughly 5-10 minutes in length distributed via Open Signal community media channels. Viewers will learn:
  - Different types of kayaks and boat anatomy
  - Paddling and safety gear/proper gear fitting
  - Paddle anatomy and paddling techniques
  - How to read the river, on-water risk assessment, safe trip planning

- &nb

(This field has a character limit of 1500)

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.

**Evaluation Plan:**

We will use the following strategies and questions to guide our evaluation of this project:

- Shared project planning and regular meetings to ensure the team is on the same page
- Collect feedback from content creators on media trainings
  - Was the training helpful? What worked well? What could be improved? Do you feel prepared to use media tools to create content for this project?
- Timely completion of proposed videos
  - Regular team meetings to maintain shared project planning and timeline
- Video engagement - views, shares on social media, etc.
  - How many views did the videos get? How many shares on social media?
- Increased engagement / attendance at Mosquito Fleet and partner organizations
  - How many people signed up for Fleet/RAPP/IP3 newsletter/training/KLL/etc via the videos?
- Surveys to community to gather feedback
  - Were these videos helpful? Did you learn anything about the Willamette River / CEI Hub? Are you interested in getting on the water?

(This field has a character limit of 2500)

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.

**Project Partners:**

**River Access Paddle Program (RAPP)**

Lee, RiverAccessPaddleProgram@gmail.com

<https://www.riveraccesspaddleprogram.org/>

River Access Paddle Program (RAPP) is a paddle program on the Duwamish River for and with the community. RAPP facilitates safe access to the Duwamish River, shares accurate historic and current information about the cleanup and restoration, and provides an easy way to get involved in water stewardship. RAPP will collaborate with Mosquito Fleet on this project by supporting the content coordination and creation, as well as help with promotion of the videos once they are produced.

**Indigenous People's Power Project (IP3)**

Nic, nic@ip3action.org

<https://www.ip3action.org/>

Indigenous People's Power Project's (IP3) mission is to provide nonviolent direct action training (NVDA), campaign strategy and community organizing tools to support Indigenous communities taking action in defense of their homelands. IP3 uses an Indigenous-centered curriculum approach, which is what sets them apart from other organizations that train NVDA: they are Indigenous practitioners training Indigenous Communities for the benefit of Indigenous Communities. IP3 will collaborate with Mosquito Fleet on this project by supporting the content coordination and creation, as well as help with promotion of the videos once they are produced.

(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)**

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.

**Technical Design:**

We don't currently have technology equipment of our own, and historically have relied on external support to create digital content that we share. However, we do have members of our kayak training team that have experience using photo/video equipment and editing software, as well as colleagues at partner organizations that we can lean on for support and guidance for technology we don't have experience using. Staff will also seek out online training resources from other groups with expertise in creating video content with a justice framework, such as The Ruckus Society or San Francisco Film School's Social Justice Filmmakers program.

We plan to utilize the following technical equipment to execute this project:

- Computers/laptops: We will have two laptops (Intel razer blade 16) available for use by our primary content creators. Laptops allow for greater mobility than desktop computers, which will especially be useful as we record video content in different locations. The

laptops will be loaded with Adobe Creative Suite for video production. Our organization currently does not have laptops to provide to staff; historically we have asked contractors and staff to use their personal devices, but these do not have the processing power to adequately produce the content we envision.

- **Software:** Content creators will use Adobe Creative Suite, which requires an annual subscription. Adobe Premiere Pro is considered the industry standard for video production and is included in the Creative Suite, the other apps on the suite will allow us to explore other tools and effects to take our video production to a higher level.
- **Data storage:** We will need external storage devices to store the video content we will be creating. Two 5 terabyte hard drives will accompany each of the laptops, and allow content creators to have the projects they are working on easily accessible. We will have four HD memory cards, two for each camera, a primary one and a back up one should we have a shoot that requires shooting a large amount of footage.
- **Cameras and accessories:** We plan to use several different cameras to capture the on-water footage including GoPros, drones and a Blackmagic Pocket Cinema Camera 4K. To enhance the quality of our productions we will use a GoPro for close-up action shots and a cinema drone for aerial shots and landscapes. The cameras and associated accessories such as the lenses, waterproof carrying cases and batteries will help us capture professional level video in outdoor environments. For audio, we plan to use compact and portable mics that are conducive to filming outdoors and in the elements.

(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):** 06/2024

**Proposed End Date (month/year):** 02/2026

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

#### Implementation Plan:

##### Summer 2024 (July-September)

- Research equipment and make purchases
- Identify and recruit contractors/consultants
- Initiate monthly project team meetings
- Budget and administrative planning

##### Fall 2024 (October-December)

- Staff training sessions on equipment
- Staff training on accessibility in media production
- Consultation with media strategist on overall promotional and distribution strategy

**Winter 2025 (January-March)**

- Write script for 10-20 min long contextual video
- Identify interviewees for contextual video
- Write scripts for training videos
- Content creators take FAA Drone Study Course

**Spring 2025 (April-June)**

- Pre-production and filming for contextual video
- Pre-production and filming for 4-6 training videos

**Summer 2025 (July-September)**

- Pre-production and filming for 4-6 training videos
- Produce and distribute contextual video
- Produce and distribute 4-6 training videos

**Fall 2025 (October-December)**

- Produce and distribute 4-6 training videos

### Winter 2026 (January - March)

- Produce and distribute final 2-4 training videos
- Review all grant sponsored content
- Conduct Final Grant Evaluations

(This field has a character limit of 3000)

## Supplemental Material Attachments

Description	File Name	Type	Size	Upload Date
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No files attached.

## FY20-21 Application Budget Correct

### *Budget Narrative*

Budget Narrative:

# PERSONNEL

**Project Coordinator:** Kelsey Baker, Project Director at Mosquito Fleet, will oversee all aspects of the grant project including coordinating the development, implementation and reporting. They will be responsible for hiring contractors and consultants, supervising the project staff, facilitating regular team meetings and ensuring that timeline and budget targets are met. The Project Director will dedicate 10 hours per week to this project for 18 months. At \$25 / hour for 78 weeks, the cost to the project will be \$19,500.

Grant Funds: \$0

Match: \$19,500

**Content Coordinator:** The Content Coordinator, Eloise Navarro (a Portland-based artist and organizer who serves as Organizing Director at Mosquito Fleet) will lead the production of photo and video content for the project, working closely with the Project Director and the Content Creators. They will be responsible for facilitating the media training for the content creators, and overseeing the production of photo and video content. They will also lead the outreach and promotional efforts to distribute content to the community. The Coordinator will work 10 hours a week on this project for 18 months. At \$25 / hour for 78 weeks, the cost to the project will be \$19,500.

Grant Funds: \$0

Match: \$19,500

**Content Creators:** The Content Creators (2 positions, one of which will be filled by Juan Carlos Vildosola Covarrubias, a content creator who works as a kayak trainer with the Fleet) will be trained on photo and video equipment and software. They will assist in the creation of

the photo and video content. The Content Creators will work 5 hours a week for 18 months. At \$25 / hour for 78 weeks, the cost to the project will be \$9,750 for each position.

Grant Funds: \$0

Match: \$19,500

**Total Personnel Costs: \$58,500**

## EDUCATION AND TRAINING

**Media Consultation:** We will contract a media professional to consult the project team on final equipment purchases, project technical design, and to support the content creators in setting up and using the equipment. We estimate approximately 30 hours at \$100/hr. We will rely on this knowledge throughout the project to provide trouble-shooting support as we execute the project deliverables.

Grant Funds: \$3,000

Match: \$0

**FAA Drone License Training:** We will enroll Content Creators in the PDX Drone Academy certification class (\$650 per person) to receive training on how to fly a drone and capture content via a drone.

Grant Funds: \$1,300

Match: \$0

**Total Education and Training Costs: \$4300**

## TRAVEL

**Mileage:** Reimbursement for project staff and consultants to travel to filming locations and transportation of equipment to and from the office. Filming locations will almost entirely be in Multnomah County, on the Willamette River and riverfront. Travel costs are assessed at \$0.56 per mile traveled for 2000 total miles traveled during the 78 week project.

Grant Funds: \$0

Match: \$1,960

**Total Travel Cost: \$1,960**

## CONTRACTUAL

**Video Subjects (Kayak Trainers):** The Mosquito Fleet kayak trainers will be the primary subjects of the video content, providing the teaching and trainings on a variety of topics related to kayaking and on-water activism. The training team consists of 6 trainers, who will each receive a \$500 stipend for their expert contributions.

Grant Funds: \$0

Match: \$3,000

**Media Strategist:** The Media Strategist will consult the team on media strategy for the project including pre-production, filming, editing, promotion and distribution.

Grant Funds: \$0

Match: \$2,000

**Total Contractual Cost: \$5,000**

## INFRASTRUCTURE / FACILITIES

**Kayaks and safety gear:** We will purchase used kayaks and safety gear to use as teaching tools for the training videos. Specifically, we need to invest in two sea kayaks (approximately \$1500 each) and cold weather gear including dry suits (approximately \$500 each), neoprene hoods (approximately \$50 each), and neoprene gloves (approximately \$30 each). Kayak trainers will be the main subjects of the videos, responsible for teaching skills necessary to properly use kayaks and gear, as well as how to get on local waterways safely. We need to ensure the kayaks and gear we use in our videos are in good shape, and capable of handling the wear and tear of unpredictable river environments; our current fleet of donated kayaks have issues (brittle plastic, torn seat covers) that make them less than ideal candidates for showing on camera: we want to ensure that viewers get a clear understanding of what a safe and well-functioning kayak looks like, as well as ensure the absolute safety of our trainers and camera operators. Kayaks and safety gear purchased with grant funds will be added to our Kayak Lending Library, where they will benefit the community for years to come; our hope is that some viewers will be inspired to connect with the library by seeing the videos, and having additional kayaks and gear will have the additional benefit of allowing us to meet any increase in demand.

Grant Funds: \$8,000

Match: \$0

**Office / media room construction:** We are currently building out a shipping container to use as an office where we can conduct project meetings and content creators can edit content. A local contractor quoted us \$2,000 for materials and labor to finish the build out.

Grant Funds: \$2,000

Match: \$0

**Total Infrastructure and Facilities Cost: \$10,000**

## EQUIPMENT

The following equipment will support the field production and postproduction activities. Costs were obtained through online research and consultation with partners.

- 3 5TB portable hard drives for storing footage @ \$99 = \$297
- 6 128GB Memory cards for the cameras @ \$26 = \$156
- 5 Go Pro Hero 12 Black + Accessories Bundle for kayak trainers @ \$399 = \$1995
- 2 Razer Blade 16 laptops for editing content @ \$2999 = \$5,998
- 2 Adobe creative suite, 2 years @ \$600/year = \$2400
- 1 DJI Mavic 3 Pro for aerial footage = \$2199
- 1 DJI Avata Pro-View Combo for aerial footage with bumpers for safer flight = \$1428
- 2 DiCAPac WP-S10 Pro DSLR Camera Series Waterproof Case @ \$150 = \$300
- 2 Blackmagic Pocket Cinema Camera 4K @ \$1300 = \$2600
- 2 Sigma 18-35mm f/1.8 DC HSM Art Lens for Canon EF @ \$700 = \$1400
- 1 Sigma 50-100mm f/1.8 DC HSM Art Lens for Canon EF = \$1099
- 2 Waterproof drone carrying case @ \$300 = \$600
- 2 Computer monitors for office @ \$200 = \$400
- 1 CAME-TV Power Station with Dual V-Mount Battery Charger = \$398
- 2 CAME-TV Mini 99 V-mount Battery Lightweight Samsung 18650 with 2 D-TAP & 1 USB 5V Outlets @ \$160 = \$320
- 2 Wireless PRO Compact Wireless Microphone System @ \$400 = \$800
- 2 Manfrotto fluid video head tripod @ \$440 = \$880

- 2 Shotgun camera mounted mic @ \$249 = \$498

Grant Funds: \$23,768

Match: \$0

**Total Equipment Costs: \$23,768**

## OVERHEAD

For this 18 month project, overhead costs include office space rental, administrative and project management tools, office supplies and website.

Grant Funds: \$1,260

Match: \$11,340

**Total Overhead Costs: \$12,600**

### *Line Item Budget*

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$58,500.00	\$58,500.00
Education and Training	\$4,800.00	\$0.00	\$4,800.00
Travel	\$1,120.00	\$0.00	\$1,120.00
Contractual	\$0.00	\$5,000.00	\$5,000.00
Equipment	\$23,768.00	\$0.00	\$23,768.00
Infrastructure/Facilities Construction	\$10,000.00	\$0.00	\$10,000.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$1,260.00	\$11,340.00	\$12,600.00
<b>Total</b>	<b>\$40,948.00</b>	<b>\$74,840.00</b>	<b>\$115,788.00</b>

## Signature Page

### *Final Application Signature*

**Signature of Duly Authorized Representative\*:**

Kelsey Baker

**Date\*:** 04/12/2024  
**Title\*:** Project Director  
**Phone\*:** 415-599-6672  
**E-mail\*:** [kelsey@mosquitofleet.us](mailto:kelsey@mosquitofleet.us)

**GRANT AGREEMENT NO.**

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”) and Portland Community College (or “GRANTEE”) in an amount not to exceed \$81,227 for the “Technology to Support Career-Readiness for PCC Multimedia Students” project.

**RECITALS:**

1. GRANTEE submitted a grant application for the FY 2023-24 Community Technology Grants Program competitive grants process and following COMMISSION review, was recommended for funding.
2. The COMMISSION now desires to award a grant to GRANTEE in an amount not to exceed \$81,227.

**THEREFORE**, in consideration of the mutual promises and covenants contained herein, the parties agree as follows:

**ARTICLE I – SCOPE OF WORK/OUTCOME MEASURES**

GRANTEE agrees to implement the “Technology to Support Career-Readiness for PCC Multimedia Students” as described in ATTACHMENT A: Scope of Work/Grant Application, which by this reference are incorporated herein and made a part hereof. GRANTEE shall not use the Grant funds for any purposes other than those set forth in Attachment A.

**ARTICLE II – AGREEMENT PERIOD**

This Agreement becomes effective on June 1, 2024, 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, 2026, unless extended or earlier terminated under the terms of this Agreement.

**ARTICLE III – SPECIFIC CONDITIONS OF THE GRANT**

- A. 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.

- B. 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. for six (6) years after COMMISSION makes final grant payment, GRANTEE has made final report, or the termination date of this Agreement, whichever is later. GRANTEE shall provide COMMISSION prompt access to these records upon request and permit copying as COMMISSION may require.

- C. COMMISSION Grant Manager: COMMISSION hereby appoints Rana DeBey to act as its Project Manager with regard to this Agreement. COMMISSION may, from time to time, designate another person to act as the Commission Project Manager and will inform GRANTEE in writing of any change in Project Manager.

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)

- D. GRANTEE Project Manager: GRANTEE hereby appoints Erik Fauske to act as its Project Manager regarding this Agreement. GRANTEE may, from time to time, designate another person to act as the GRANTEE Project Manager and will inform COMMISSION in writing of any change in Project Manager.

Erik Fauske, Multimedia Department Chair  
Portland Community College  
705 N. Killingsworth St., Portland, OR 97227  
(971) 722-5540  
[erik.fauske@pcc.edu](mailto:erik.fauske@pcc.edu)

- E. Payment: The COMMISSION Project Manager is authorized to approve work, billings, and invoices submitted pursuant to this grant and to carry out all other COMMISSION actions referred to herein in accordance with this Agreement.
- F. Reports: GRANTEE shall submit Interim Status Reports and a Final Status Report (collectively referred to as 'Report(s)') to the Project Manager using the COMMISSION's online grants management system. The Reports shall include both programmatic and financial information as established by the COMMISSION. For a Report to be acceptable to the Project Manager, the GRANTEE shall document and clearly describe the progress of the grant scope in accordance with the reporting schedule defined below.

Interim Status Reporting periods are June 1, 2024 through November 30, 2024; December 1, 2024 through May 31, 2025; June 1, 2025 through November 30, 2025. Interim Status Reports are due within thirty (30) days of the end of each

reporting period.

GRANTEE shall submit a Final Status Report no later than June 30, 2026.

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.

- G. 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.

#### **ARTICLE IV -- PAYMENTS**

- A. The amount of this grant award is \$81,227. This is a cost reimbursable grant, meaning GRANTEE will only be reimbursed for eligible expenses incurred. The COMMISSION will pay GRANTEE the amount of the invoice within thirty (30) days of the approval date.
- B. 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:
1. 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.
  2. 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.
3. Alternative invoicing schedules are allowed in agreement with the COMMISSION's Grant Manager and Grantee.
- C. GRANTEE shall submit the invoice online through the COMMISSION's online grants management system using the status report module for actual capital costs incurred by GRANTEE related to the approved Grant budget. The invoice, uploaded as an attachment to the grants management system status report 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.
  - D. 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 COMMISSION'S Grant Manager to modify the program or the budget.
  - E. If for any reason GRANTEE receives a grant payment under this Grant Agreement and does not use grant funds, provide required services or take any actions required by the Grant Agreement the COMMISSION may, at its option terminate, reduce or suspend any grant funds that have not been paid and may, at its option, require GRANTEE to immediately refund to the COMMISSION the amount improperly expended or received by GRANTEE.
  - F. Grant payments under this Agreement may be used only to provide the services or take the actions listed previously in this Grant Agreement and shall not be used for any other purpose.
  - G. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, the COMMISSION's payment of funds under this grant may be terminated, suspended or reduced.
  - H. The majority of expenditures (a minimum of 90%) made from Grant funds for Grant project capital costs must be made at least sixty (60) days prior to the expiration of this Agreement.
  - I. 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.
  - J. GRANTEE will keep vendor receipts and evidence of payment for materials and services and time records and evidence of payment for program wages, salaries, and benefits, and GRANTEE services. All such receipts and evidence of payments will promptly be made available to the Grant Manager or other designated persons, upon request. At a minimum, such records shall be made available and will be reviewed as part of the annual monitoring process.
  - K. Prevailing wages. State of Oregon, Bureau of Labor and Industries (BOLI) wage rates are required for certain contracts that total \$50,000 and above. If GRANTEE's project is subject to the prevailing wage requirements, GRANTEE

will comply with the prevailing wage requirements of ORS 279C.800 through 279C.870 and any other applicable prevailing wage requirements contained in ORS 279C, Oregon administrative rules, or Commission code.

- L. Prevailing wage indemnity. GRANTEE AGREES TO INDEMNIFY, DEFEND, AND HOLD HARMLESS COMMISSION, ITS EMPLOYEES, OFFICERS, AND AGENTS, FROM AND AGAINST ANY CLAIM, SUIT, OR ACTION, INCLUDING ADMINISTRATIVE ACTIONS, THAT ARISE OUT OF GRANTEE'S FAILURE TO COMPLY WITH ORS 279C.800 TO 279C.870 AND ANY APPLICABLE ADMINISTRATIVE RULES OR POLICIES.

#### **ARTICLE V -- GENERAL GRANT PROVISIONS**

- A. Cause for Termination; Cure. It shall be a material breach and cause for termination of this Agreement if GRANTEE uses grant funds outside of the scope of this Agreement, or if GRANTEE fails to comply with any other term or condition or to perform any obligations under this Agreement within thirty (30) days after written notice from COMMISSION. If the breach is of such nature that it cannot be completely remedied within the thirty (30) day cure period, GRANTEE shall commence cure within the thirty (30) days, notify COMMISSION of GRANTEE's steps for cure and estimated time table for full correction and compliance, proceed with diligence and good faith to correct any failure or noncompliance, and obtain written consent from COMMISSION for a reasonable extension of the cure period.
- B. No Payment or Further Services Authorized During Cure Period. During the cure period, COMMISSION is under no obligation to continue providing additional grant funds notwithstanding any payment schedule indicated in this Agreement. GRANTEE shall not perform services or take actions that would require COMMISSION to pay additional grant funds to GRANTEE. GRANTEE shall not spend unused grant funds and such unused funds shall be deemed held in trust for COMMISSION. GRANTEE shall be solely responsible for any expenses associated with cure of its noncompliance or failure to perform.
- C. Termination for Cause. Termination for cause based on GRANTEE's misuse of grant funds shall be effective upon notice of termination. Termination for cause based on failure to comply or perform other obligations shall be effective at the end of the 30-day period unless a written extension of cure period is granted by COMMISSION. GRANTEE shall return all grant funds that had not been expended as of the date of the termination notice. All finished or unfinished documents, data, studies, and reports prepared by GRANTEE under this Agreement shall, at the option of COMMISSION, become the property of COMMISSION; and GRANTEE may be entitled to receive just and equitable compensation for any satisfactory work completed on such documents up until the time of notice of termination, in a sum not to exceed the grant funds already expended.
- D. Penalty for Termination for Cause. If this Agreement is terminated for cause, COMMISSION, at its sole discretion, may seek repayment of any or all grant funds tendered under this Agreement, and decline to approve or award future grant funding requests to GRANTEE.
- E. Termination by Agreement or for Convenience of Commission. COMMISSION and GRANTEE may terminate this Agreement at any time by mutual written

agreement. Alternatively, COMMISSION may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion. If the Agreement is terminated as provided in this paragraph, GRANTEE shall return any grant funds that would have been used to provide services after the effective date of termination. Unless the Parties agree otherwise, GRANTEE shall finish any work and services covered by any grant funds already paid and shall not commence any new work or services which would require payment from any unused grant funds.

- F. Changes in Anticipated Services. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, COMMISSION's payment of grant funds may be terminated, suspended or reduced. GRANTEE shall immediately refund to COMMISSION any unexpended grant funds received by GRANTEE.
  
- G. Amendment. The Grant Manager is authorized to execute amendments to the scope of the services or the terms and conditions of this Agreement, provided the changes do not increase COMMISSION's financial risk. Increases to the grant amount must be approved by the COMMISSION unless the COMMISSION delegated authority to amend the grant amount authorizing this Agreement. Amendments to this Agreement, including any increase or decrease in the grant amount, must be in writing and executed by the authorized representatives of the Parties and approved to form by the COMMISSION's Attorney.
  
- H. Non-discrimination; Civil Rights. In carrying out activities under this Agreement, GRANTEE shall not discriminate against any employee or applicant for employment because of race, color, religion, sex, age, handicap, familial status, sexual orientation or national origin. 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, sex, age, handicap, familial status, sexual orientation or national origin. Actions 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 post in conspicuous places, available to employees and applicants for employment, notices, which state that all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, or national origin. GRANTEE shall incorporate the foregoing requirements of this section in all other agreements for work funded under this Agreement, except agreements governed by Section 204 of Executive Order 11246.

- I. Audit. COMMISSION, either directly or through a designated representative, may conduct financial or performance audit of the billings and services under this Agreement or GRANTEE records at any time during this Agreement and during the six (6) year period established above in Article III.B. As applicable, audits will be conducted in accordance with generally accepted auditing standards as promulgated in *Government Auditing Standards* by the Comptroller General of the United States General Accounting Office. If an audit discloses that payments to GRANTEE exceeded the amount to which GRANTEE was entitled, then GRANTEE shall repay the amount of the excess to COMMISSION.

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.

- J. Indemnification. GRANTEE shall hold harmless, defend, and indemnify 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.
- K. Grantee's Contractor; Non-Assignment. If GRANTEE utilizes contractors to complete its work under this Agreement, in whole or in part, GRANTEE shall require any of its contractors to agree, as to the portion contracted, to fulfill all obligations of the Agreement as specified in this Agreement. However, GRANTEE shall remain obligated for full performance hereunder, and COMMISSION shall incur no obligation other than its obligations to GRANTEE hereunder. This Agreement shall not be assigned or transferred in whole or in part or any right or obligation hereunder, without prior written approval of COMMISSION.
- L. Independent Contractor Status. GRANTEE, and its contractors and employees are not employees of COMMISSION and are not eligible for any benefits through COMMISSION, including without limitation, federal social security, health benefits, workers' compensation, unemployment compensation, and retirement benefits. GRANTEE will be responsible for any federal, state, or local taxes and fees applicable to payments hereunder.
- M. Oregon Laws and Forum. This Agreement shall be construed according to the laws of the State of Oregon without regard to its provisions regarding conflicts of law. Any litigation between COMMISSION and GRANTEE arising under this Agreement or out of work performed under this Agreement shall occur in Multnomah County court having jurisdiction thereof, and if in the federal courts, in the United States District Court for the State of Oregon.
- N. Compliance with Law. GRANTEE and all persons performing work under this Agreement shall comply with all applicable federal, state, and local laws and regulations, including reporting to and payment of all applicable federal, state and local taxes and filing of business license. If GRANTEE is a 501(c)(3) organization, GRANTEE shall maintain its nonprofit and tax-exempt status during this Agreement.

- O. 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.
- P. No Other Obligations: 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.
- Q. Merger. This Agreement contains the entire agreement between COMMISSION and GRANTEE and supersedes all prior written or oral discussions or agreements. There are no oral or written understandings that vary or supplement the conditions of this Agreement that are not contained herein.
- R. Third Party Beneficiaries. There are no third-party beneficiaries to this Agreement and may only be enforced by the Parties.
- S. Electronic Transaction; Counterparts. The Parties agree that they may conduct this transaction, including any amendments, by electronic means, including the use of electronic signatures. This Agreement, and any amendment, may be executed in any number of counterparts, each of which shall be deemed an original, but all of which together shall constitute a single instrument.
- T. NOTICE: Notices to Grantee under this Grant Agreement shall be sent to GRANTEE at the following address:

Erik Fauske, Multimedia Department Chair  
Portland Community College  
705 N. Killingsworth St., Portland, OR 97227  
(971) 722-5540  
[erik.fauske@pcc.edu](mailto:erik.fauske@pcc.edu)

NOTICE: Notices to Grantor under this Grant Agreement shall be sent to COMMISSION at the following address:

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)

**SIGNATURES:**

**COMMISSION**

**GRANTEE**

\_\_\_\_\_  
Name: Julia DeGraw  
Title: Chair,  
  
Mt. Hood Cable  
Regulatory Commission  
(MHCRC)

\_\_\_\_\_  
Name: Michael Mathews  
Title: Director – Procurement &  
Contracting  
Portland Community College

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

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

**APPROVED AS TO FORM:**

\_\_\_\_\_  
Commission Attorney,  
Mt. Hood Cable Regulatory  
Commission (MHCRC)

# 25400 - Technology to Support Career-Readiness for PCC Multimedia Students

## Application Details

**Funding Opportunity:** 25009-2024 Community Technology Grants  
**Funding Opportunity Due Date:** Jun 30, 2024 8:09 AM  
**Program Area:** Community Technology Grants  
**Status:** Submitted  
**Stage:** Final Application

**Initial Submit Date:** Mar 4, 2024 11:02 AM  
**Initially Submitted By:** Lori Gates  
**Last Submit Date:** Apr 15, 2024 12:03 PM  
**Last Submitted By:** Lori Gates

## Contact Information

### Primary Contact Information

**Active User\*:** Yes  
**Type:** External User  
**Name:** Salutation **Lori** Middle Name **Gates**  
First Name Last Name  
**Title:** Grants Officer  
**Email\*:** [lgates@pcc.edu](mailto:lgates@pcc.edu)  
**Phone\*:** (971) 722-8518 Ext.  
Phone  
### ### ####  
**Fax:** ### ### ####

### Organization Information

**Status\*:** Approved  
**Organization Name\*:** Portland Community College  
**Organization Type\*:** Community College or University  
**Tax Id:**  
**Organization Website:** <http://www.pcc.edu>  
**Address\*:** P.O. BOX 19000

Portland Oregon 97280  
City State/Province Postal Code/Zip

**Phone\*:** (971) 722-4365 Ext. ### ##-####  
**Fax:** ### ##-####

## FY21-22 Final Application Project Narrative

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### **Project Narrative**

**Total Grant Funds:** \$81,227.00  
**Total Match Funds:** \$148,514.00  
**Total Funds:** \$229,741.00  
**Proposed Technology:** Video production equipment  
**Public Benefit Area:** Reducing Disparities  
**Select which jurisdiction(s) your project will serve:** Portland  
**Please select the size of your organization's total operating budget:** Greater Than \$2,500,000

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.

### **Project Purpose:**

#### Need or Problem

The Portland Community College (PCC) Multimedia (MM) Department is located at PCC's Cascade Campus (705 N. Killingsworth St., Portland, OR 97217) and provides students with skills needed in multimedia and video production careers. Students develop skills in the fundamentals of design, video production, animation and project management through real-world assignments that stimulate collaboration. PCC offers Two-Year Degrees and One-Year Certificates in Multimedia and Video Production. The proposed project will focus on 12 courses which together will enroll more than 350 students during the grant period. Courses include:

- MM 215 Introduction to Stop Motion Animation
- MM 222 Client Video and Producing
- MM 232 3D Modeling and Animation
- MM 233 3D Character Modeling and Animation
- MM 253 Intermediate Modeling and Texturing
- MM 254 Character Rigging and Animation
- MM 260 Video Foundations
- MM 261 Narrative Production
- MM 262 Documentary Production
- MM 263 Cinematography/Lighting

- MM 267 Visual Effects Lab
- MM 275 Music Video Production

PCC students, alumni, faculty, and industry stakeholders contributed to the development of the proposed project by identifying the most pressing equipment needs, which fall into three broad categories: Video Cameras, Lighting, and Animation.

- Video Cameras: PCC's Video Production students are currently utilizing outdated technology that limits their workforce readiness. Students and alumni have identified concerns about outdated equipment in existing classes. For example, the video cameras are having issues with audio inputs, malfunctioning buttons, and memory card slots, and as a result they frequently need to be taken out of commission. This is frustrating for students who are trying to complete projects and experiencing multiple setbacks due to having to change cameras in the middle of a shoot or re-record interviews.
- Lighting: PCC multimedia currently utilizes tungsten/fluorescent lighting, which is no longer industry standard. Students have experienced bulbs breaking and damage to wiring in the middle of shoots, resulting in delays and added expense as the bulbs need to be ordered from specialty lighting stores. Tungsten lighting produces excessive heat and causes safety concerns. Fluorescent bulbs are being phased out of the industry and are no longer available. LED technology is industry standard, flexible for student use and more cost effective.
- Animation: Students currently use Wacom animation tablets that are not industry standard. The tablets are so old that the software cannot be updated, and they are not responsive to digital pens. The department does not have enough of the tablets to go around so students sometimes bring their own in, which results in discrepancies and compatibility issues.

The beneficiaries of this project will be PCC students seeking skills, careers, and personal enrichment in video production, animation and 3d modeling. In fall 2023, MM students were 52% male, 46% students of color, 69% under age 30, and 47% first generation college students. This project will serve approximately 350 students from Winter 2025 through Spring 2026.

#### Proposed Solution

If awarded, grant funds from MHCRC will enable PCC to purchase new, industry standard equipment. These include 1) video cameras for studio classes; 2) lighting for studio classes; and 3) technology to expand 3D modeling and animation production.

This project will benefit Video Production students by allowing them to learn on the same equipment that is used in professional broadcasting, and animation studios providing them with skills they can put on resumes when applying for jobs and internships.

The Multimedia Subject Area Committee (SAC) is charged with addressing instructional and curriculum concerns of the department. It includes all full-time and part-time faculty including the department chair. Once per year, the Multimedia SAC invites industry partners to share information with the committee to inform the curriculum. Additionally, the Multimedia department includes several part-time faculty who work in multimedia as their primary careers.

The technology chosen for this grant was based on feedback from industry partners including Picture This, Open Signal, Tualatin Valley TV, Laika animation, Nike 3D modeling, Hinge and DeepSky Animation. Industry partners shared that students who train with LED lighting and updated 6K Blackmagic cameras would be more competitive for internships and entry point jobs. The Blackmagic Cameras utilize a flexible DSLR/ Video camera workflow which are helpful for skills training and moving into entry level productions for both field projects (Client videos) and live events (Ted-X, live panel, streaming, etc.) Similarly, industry partners recommended PCC purchase updated 3D Modeling and animation monitors and tools that emulate the workplace.

PCC students will be the primary beneficiaries of this project. PCC is by far the most affordable option in the region for obtaining the training

needed to work in multimedia. To find comparable programs, students would have to travel to Washington State University, San Francisco Academy of Art University, or Vancouver BC film school—options that are out of reach for most low-income students.

The project will also benefit the wider community, as Multimedia students create documentary and narrative projects that support diverse organizations, causes, and stories. Students are encouraged to follow their interests and passions when choosing a topic. Recent examples screened at PCC include projects exploring the Indigenous Marketplace, PCC's Queer Resource Centers, City of Vanport history and neighborhood displacement, Rose City Rollers, and Women in Welding. These projects often lead to conversations and connections forged in the classroom, across students' diverse experiences.

PCC maintains producer agreements with Open Signal PDX, located near the PCC Cascade Campus, for distribution of student projects. Programming is also submitted to PCC's Channel 327, which focuses on PCC's educational mission; however, partnering with Open Signal provides a larger and broader audience for student programming and expands linkages with local communities. In this way, the entire community stands to benefit from this project.

## DEI

PCC is the most diverse institution of higher learning in Oregon. PCC's open access admissions policy makes it the primary route to a college education for the low-income students of color in the region. Since 2017, PCC has embraced a one-college equitable student success approach to eliminate disparities and improve student outcomes. This includes improving success rates and elimination of gaps based on race/ethnicity, socio economic status, gender, and other identity-based factors. The PCC Strategic Plan focuses PCC's goals on Belonging, Delivery, Workforce, and Enterprise areas with equitable student success as PCC's North Star. Identity-based resource centers for Women, LGBTQIA+, students of color, and veterans on each campus support students from marginalized backgrounds, including connecting students with resources and support in the community.

(This field has a character limit of 11,000)

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.

### **Measurable Project Outcomes:**

- Outcome 1: Credits Earned and Credential Completion: Students will increase their employment prospects as evidenced by: 1a) 150 students will earn credit toward Multimedia, Video Production, and Animation certificates and degrees; and 1b) 40 of these students will earn a certificate or degree in Multimedia and/or Video Production during the grant period.
- Outcome 2: Student Skills Mastery: Students will gain new knowledge, skills, and abilities in multimedia, video production, and animation and increase their employment prospects as evidenced by: 2a) 90% of students surveyed will report increased knowledge, skills, and abilities with new technology.
- Outcome 3: Video Production Projects: Students will gain experiences, skills, and abilities and increase their workforce readiness as evidenced by: 3a) a total of 35 student projects completed; and 3b) a total of eight hours of student productions, including documentary, music video, narrative, client videos, and animation such as stop-motion and 3D modeling, aired on community access through OpenSignal.
- Outcome 4: Improved Teaching Experience: PCC Instructors will experience improvements in their ability to teach students. This will be measured by a survey with instructors to be conducted by the Multimedia Department Chair in Spring 2026. A summary of the survey results will be included in the final report to MHCRC.

(This field has a character limit of 1500)

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.

**Evaluation Plan:**

Outcome 1: Credits Earned and Credential Completion

The MM Department Chair will utilize quarterly reports via PCC's student information system and input from academic advisors to monitor student progress toward degree and credential completion. Advisors and faculty will reach out to individual students on an as needed basis, including those who are close to completing their degree or certificate to be sure they have the support they need.

If reports indicate the project is falling short of its goals, the MM Department Chair will consult with the SAC to identify strategies to increase credits achieved and progress toward degree completion. This could include adjusting class schedules and offering more sections to be responsive to demand.

Outcome 2: Student Skills Mastery

The MM Department Chair will assess student cumulative grades in December and June during the project period. Additionally, the project team will conduct a survey to assess student learning. Surveys will be conducted via a Google Form integrated into the course shell. It will include sections on cameras, lighting, and animation tools. Students will rate their proficiency on a scale from not proficient to highly proficient.

Outcome 3: Video Production Projects

The Multimedia Department chair will curate a list of projects completed and aired through Open Signal at the conclusion of each academic term. Content relevant to this project will be aired between June 2025 - June 2026.

Projects will go through a series of rough-cut and final-cut review, after which they will be collected on hard drives, and screened at PCC. After end-of-term screening, projects will be compiled and prepped for Open Signal. The MM Department Chair will utilize the series schedule to provide a list of projects that utilize the new equipment.

Outcome 4: Improved Teaching Experience.

The MM Department Chair will conduct a self-assessment survey via Google Forms with all faculty teaching the courses involved in the project. The survey will measure faculty perception of their effectiveness and student progression in knowledge and skills in multimedia, video production, and animation skills. It will also include an open-ended question to collect feedback on the new equipment. These statements will be included in the final report.

(This field has a character limit of 2500)

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.

**Project Partners:**

This project will involve several internal and external collaborators, but none meeting MHCRC’s formal definition of “project partner.”

(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)**

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.

**Technical Design:**

All of the technology for this project was selected based on feedback from industry partners, who recommended equipment and technology that was current, high quality, and affordable. Students who train on the equipment purchased with this grant will gain skills that will be easily translated into industry environments, even when higher-end equipment is used. All of the equipment will be used to produce content for the community media center channels.

Specifically, this project will provide updated 6K portable field cameras to assist with mobile production scenarios, replacing first generation HD cameras. Lighting upgrades will replace older Tungsten style lights that draw a lot of power and need replacement bulbs with newer environmentally-friendly LED style lighting that the film/video industry has moved to. These cameras and lights will provide industry standard tools to support student education and improve projects and instruction.

3D Modeling and Animation classes and Multimedia focused students will benefit from utilizing industry standard animation drawing tablets and digital pens. These will replace outdated Wacom tablets that are not compatible with current software and operating systems. These tools will emulate the workflow of 3D modeling and animators.

Equipment will be maintained through ongoing contingency budgeting to be used for mechanical repairs and replacement of failed equipment that cannot be repaired. The maintenance involved requires staff time, but only minimal cost. The department employs a studio technician who supports the students in training as well as monitoring and maintaining equipment.

(This field has a character limit of 5000)



**Proposed Project Start and End Date:**

Projects may include timelines of up to 2 years.

**Proposed Start Date (month/year):** July 2024

**Proposed End Date (month/year):** Junw 2026

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

**Implementation Plan:**

**Timeline**

**Milestone**

	Purchase equipment
	Install/Set up equipment
<b>July 2024 - December 2024</b>	Faculty training
	Develop handouts and training videos
	Implement new equipment in Class
	Interim Status Report
	Winter 2025 Classes: MM233, 260, 262, 215
<b>January 2025 - June 2025</b>	Spring 2025 Classes: MM232, 253, 260, 267, 275
	Collect Data (Videos, Grades, Student Survey)
	Interim Status Report
	Air content on Open Signal and PCC Channel 327
	Summer 2025 Classes: MM215, 222, 254, 261, 263
<b>July 2025 - December 2025</b>	Fall 2025 Classes: MM232, 260, 261, 263
	Collect Data (Videos, Grades, Student Survey)
	Interim Status Report

Air content on Open Signal and PCC Channel 327

Winter 2026 Classes: MM215, 233,260, 262

**January 2026 - June 2026** Spring 2026 Classes: MM232, 253, 260, 267, 275

Collect Data (Videos, Grades, Student Survey, Faculty Survey, Award and Certificate Data)

Final Report

(This field has a character limit of 3000)

## Supplemental Material Attachments

Description	File Name	Type	Size	Upload Date
No files attached.				

## FY20-21 Application Budget Correct

### **Budget Narrative**

#### **Budget Narrative:**

#### PERSONNEL

- Multimedia Department Chair Erik Fauske will will coordinate all aspects of the grant project. Responsibilities will include ensuring that budget and timeline targets are met, coordinating installment of equipment, project evaluation, and preparing project reports. He will teach MM 261 and MM 262. Total salary/benefits: \$56,338
- Instructor Jules Bianchi will teach MM 215. Total salary/benefits: \$8,058
- Instructor Myra Day will teach MM 215. Total salary/benefits: \$23,204
- Instructor Kate McMahon will teach MM 215. Total salary/benefits: \$8,058
- Instructor Mark Nerys will teach MM 215. Total salary/benefits: \$7,509
- Instructor Jack Perez will teach MM 215. Total salary/benefits: \$12,086
- Instructor Nathan Wilson will teach MM 215. Total salary/benefits: \$33,261

**Total Personnel Costs: \$148,514 (Grant Funds \$0 / Match \$148,514)**

## EQUIPMENT

The following equipment will dramatically improve the classroom experience for multimedia students at PCC. College Policy does not require competitive bids for equipment costing less than \$5,000. Equipment under that threshold is priced by single source pricing from a vendor with a track record of competitive pricing for educational institutions.

### Camera and Accessories

- Blackmagic 6K pro Pocket Cam (5 x \$2,535/ea)
- Canon EF Lens 24-70mm (5 x \$1,699/ea)
- Sigma 18-35mm f/1.8 Lens (2 x \$799/ea)
- Sigma 50-100mm f/1.8 lens (2 x \$1,099/ea)
- Smallrig handle/cage for camera (5 x \$180/ea)
- Smallrig SSD Holder (5 x \$40/ea)
- DJI RS 2 Gimbal Stabilizer (1 x \$558/ea)
- Portabrace Cases (5 x \$170/ea)
- Sachtler Ace Tripod (2 x \$1,197)
- Blackmagic Batts (10 x \$55/ea)
- Samsung 2TB T7 SSD (5 x \$99/ea)

### Lighting and Accessories

- LED Diva Kit (3 x \$5,015/ea)
- Arri L5-C LED Fresnel (1 x \$2,990)
- Barn Doors (1 x \$100)
- Aputure 1200d (1 x \$3,390)
- Aputure LS 600x Gold Mount (2 x \$1,691/ea)
- Aputure Nova 600c (1 x \$2,550)
- Aputure Travel Kit (1 x \$499)
- Aputure 60x (4 x \$356/ea)
- Aputure Fresnel Lens (2 x \$219/ea)
- Aputure Light Dome 3 (2 x \$219/ea)

- Aputure F-10 Barn Doors (2 x 139/ea)

3d Modeling/ Animation Drawing Pads and Accessories

- xp-pen 24 artist pro drawing pads - 20 x \$899/ea
- Logitech MX anywhere mouse - 20 x 60/ea
- corsair mousepad - 20 x 30/ea

**Total Equipment Costs: \$81,227 (Grant funds \$81,227 / Match \$0)**

***Line Item Budget***

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$148,514.00	\$148,514.00
Education and Training	\$0.00	\$0.00	\$0.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$0.00	\$0.00
Equipment	\$81,227.00	\$0.00	\$81,227.00
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$0.00	\$0.00	\$0.00
<b>Total</b>	<b>\$81,227.00</b>	<b>\$148,514.00</b>	<b>\$229,741.00</b>

**Signature Page**

***Final Application Signature***

**Signature of Duly Authorized Representative\*:** Kurt Simonds

**Date\*:** 03/31/2024

**Title\*:** Vice President, Strategy, Policy, and Integrated P

**Phone\*:** 971-722-5573

**E-mail\*:** [kurt.simonds@pcc.edu](mailto:kurt.simonds@pcc.edu)

**GRANT AGREEMENT NO.**

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”) and Swingin’ Sounds (or “GRANTEE”) in an amount not to exceed \$16,345 to support the “Swingin’ Sounds Recording and Video” project.

**RECITALS:**

1. GRANTEE submitted a grant application for the FY 2023-24 Community Technology Grants Program competitive grants process and following COMMISSION review, was recommended for funding.
2. The COMMISSION now desires to award a grant to GRANTEE in an amount not to exceed \$16,345.

**THEREFORE**, in consideration of the mutual promises and covenants contained herein, the parties agree as follows:

**ARTICLE I – SCOPE OF WORK/OUTCOME MEASURES**

GRANTEE agrees to implement the “Swingin’ Sounds Recording and Video” project as described in ATTACHMENT A: Scope of Work/Grant Application, which by this reference are incorporated herein and made a part hereof. GRANTEE shall not use the Grant funds for any purposes other than those set forth in Attachment A.

**ARTICLE II – AGREEMENT PERIOD**

This Agreement becomes effective on July 1, 2024, 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, 2025, unless extended or earlier terminated under the terms of this Agreement.

**ARTICLE III – SPECIFIC CONDITIONS OF THE GRANT**

- A. **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.

- B. **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 for six (6) years after COMMISSION makes final grant payment, GRANTEE has made final report, or the termination date of this Agreement, whichever is later. GRANTEE shall provide COMMISSION prompt access to these records upon request and permit copying as COMMISSION may require.

- C. COMMISSION Grant Manager: COMMISSION hereby appoints Rana DeBey to act as its Project Manager with regard to this Agreement. COMMISSION may, from time to time, designate another person to act as the Commission Project Manager and will inform GRANTEE in writing of any change in Project Manager.

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)

- D. GRANTEE Project Manager: GRANTEE hereby appoints Neil Teller to act as its Project Manager regarding this Agreement. GRANTEE may, from time to time, designate another person to act as the GRANTEE Project Manager and will inform COMMISSION in writing of any change in Project Manager.

Attn: Neil Teller  
Program Director  
C/o Swingin' Sounds  
9626 N. Berkeley Ave, #2  
Portland, OR 97203  
Email: [swinginsoundsportland@gmail.com](mailto:swinginsoundsportland@gmail.com)

- E. Payment: The COMMISSION Project Manager is authorized to approve work, billings, and invoices submitted pursuant to this grant and to carry out all other COMMISSION actions referred to herein in accordance with this Agreement.
- F. Reports: GRANTEE shall submit Interim Status Reports and a Final Status Report (collectively referred to as 'Report(s)') to the Project Manager using the COMMISSION's online grants management system. The Reports shall include both programmatic and financial information as established by the COMMISSION. For a Report to be acceptable to the Project Manager, the GRANTEE shall document and clearly describe the progress of the grant scope in accordance with the reporting schedule defined below.

Interim Status Reporting periods are July 1, 2024 through December 31, 2024. Interim Status Reports are due within thirty (30) days of the end of each reporting period.

GRANTEE shall submit a Final Status Report no later than June 30, 2025.

Interim and Final Status Reports shall include an accurate and complete financial report of Grant fund and Matching fund expenditures. The Report shall include copies of receipts or other evidence of payment for actual grant funded capital costs incurred by GRANTEE related to the Grant. Reported expenses will be charged against the advanced funds and will be made after review and approval of the status reports.

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

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

- G. 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.

#### **ARTICLE IV -- PAYMENTS**

- A. The amount of this grant award is \$16,345. Upon submission of an invoice from GRANTEE, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the \$16,345, as specified in the invoice, within thirty (30) days after receipt of the invoice.
- B. GRANTEE shall submit the invoice online through the COMMISSION's online grants management system using the status report module, and 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.
- C. 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 COMMISSION'S Grant Manager to modify the program or the budget.

- D. If for any reason GRANTEE receives a grant payment under this Grant Agreement and does not use grant funds, provide required services or take any actions required by the Grant Agreement the COMMISSION may, at its option terminate, reduce or suspend any grant funds that have not been paid and may, at its option, require GRANTEE to immediately refund to the COMMISSION the amount improperly expended or received by GRANTEE.
- E. Grant payments under this Agreement may be used only to provide the services or take the actions listed previously in this Grant Agreement and shall not be used for any other purpose.
- F. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, the COMMISSION's payment of funds under this grant may be terminated, suspended or reduced.
- G. The majority of expenditures (a minimum of 90%) made from Grant funds for Grant project capital costs must be made at least sixty (60) days prior to the expiration of this Agreement.
- H. 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.
- I. GRANTEE will keep vendor receipts and evidence of payment for materials and services and time records and evidence of payment for program wages, salaries, and benefits, and GRANTEE services. All such receipts and evidence of payments will promptly be made available to the Grant Manager or other designated persons, upon request. At a minimum, such records shall be made available and will be reviewed as part of the annual monitoring process.
- J. Prevailing wages. State of Oregon, Bureau of Labor and Industries (BOLI) wage rates are required for certain contracts that total \$50,000 and above. If GRANTEE's project is subject to the prevailing wage requirements, GRANTEE will comply with the prevailing wage requirements of ORS 279C.800 through 279C.870 and any other applicable prevailing wage requirements contained in ORS 279C, Oregon administrative rules, or Commission code.
- K. Prevailing wage indemnity. GRANTEE AGREES TO INDEMNIFY, DEFEND, AND HOLD HARMLESS COMMISSION, ITS EMPLOYEES, OFFICERS, AND AGENTS, FROM AND AGAINST ANY CLAIM, SUIT, OR ACTION, INCLUDING ADMINISTRATIVE ACTIONS, THAT ARISE OUT OF GRANTEE'S FAILURE TO COMPLY WITH ORS 279C.800 TO 279C.870 AND ANY APPLICABLE ADMINISTRATIVE RULES OR POLICIES.

## **ARTICLE V -- GENERAL GRANT PROVISIONS**

- A. Cause for Termination; Cure. It shall be a material breach and cause for termination of this Agreement if GRANTEE uses grant funds outside of the scope of this Agreement, or if GRANTEE fails to comply with any other term or condition or to perform any obligations under this Agreement within thirty (30) days after written notice from COMMISSION. If the breach is of such nature that it cannot be completely remedied within the thirty (30) day cure period,

GRANTEE shall commence cure within the thirty (30) days, notify COMMISSION of GRANTEE's steps for cure and estimated time table for full correction and compliance, proceed with diligence and good faith to correct any failure or noncompliance, and obtain written consent from COMMISSION for a reasonable extension of the cure period.

- B. No Payment or Further Services Authorized During Cure Period. During the cure period, COMMISSION is under no obligation to continue providing additional grant funds notwithstanding any payment schedule indicated in this Agreement. GRANTEE shall not perform services or take actions that would require COMMISSION to pay additional grant funds to GRANTEE. GRANTEE shall not spend unused grant funds and such unused funds shall be deemed held in trust for COMMISSION. GRANTEE shall be solely responsible for any expenses associated with cure of its noncompliance or failure to perform.
- C. Termination for Cause. Termination for cause based on GRANTEE's misuse of grant funds shall be effective upon notice of termination. Termination for cause based on failure to comply or perform other obligations shall be effective at the end of the 30-day period unless a written extension of cure period is granted by COMMISSION. GRANTEE shall return all grant funds that had not been expended as of the date of the termination notice. All finished or unfinished documents, data, studies, and reports prepared by GRANTEE under this Agreement shall, at the option of COMMISSION, become the property of COMMISSION; and GRANTEE may be entitled to receive just and equitable compensation for any satisfactory work completed on such documents up until the time of notice of termination, in a sum not to exceed the grant funds already expended.
- D. Penalty for Termination for Cause. If this Agreement is terminated for cause, COMMISSION, at its sole discretion, may seek repayment of any or all grant funds tendered under this Agreement, and decline to approve or award future grant funding requests to GRANTEE.
- E. Termination by Agreement or for Convenience of Commission. COMMISSION and GRANTEE may terminate this Agreement at any time by mutual written agreement. Alternatively, COMMISSION may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion. If the Agreement is terminated as provided in this paragraph, GRANTEE shall return any grant funds that would have been used to provide services after the effective date of termination. Unless the Parties agree otherwise, GRANTEE shall finish any work and services covered by any grant funds already paid and shall not commence any new work or services which would require payment from any unused grant funds.
- F. Changes in Anticipated Services. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, COMMISSION's payment of grant funds may be terminated, suspended or reduced. GRANTEE shall immediately refund to COMMISSION any unexpended grant funds received by GRANTEE.
- G. Amendment. The Grant Manager is authorized to execute amendments to the scope of the services or the terms and conditions of this Agreement, provided the changes do not increase COMMISSION's financial risk. Increases to the grant amount must be approved by the COMMISSION unless the COMMISSION

delegated authority to amend the grant amount authorizing this Agreement. Amendments to this Agreement, including any increase or decrease in the grant amount, must be in writing and executed by the authorized representatives of the Parties and approved to form by the COMMISSION's Attorney.

- H. Non-discrimination; Civil Rights. In carrying out activities under this Agreement, GRANTEE shall not discriminate against any employee or applicant for employment because of race, color, religion, sex, age, handicap, familial status, sexual orientation or national origin. 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, sex, age, handicap, familial status, sexual orientation or national origin. Actions 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 post in conspicuous places, available to employees and applicants for employment, notices, which state that all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, or national origin. GRANTEE shall incorporate the foregoing requirements of this section in all other agreements for work funded under this Agreement, except agreements governed by Section 204 of Executive Order 11246.

- I. Audit. COMMISSION, either directly or through a designated representative, may conduct financial or performance audit of the billings and services under this Agreement or GRANTEE records at any time during this Agreement and during the six (6) year period established above in Article III.B. As applicable, audits will be conducted in accordance with generally accepted auditing standards as promulgated in *Government Auditing Standards* by the Comptroller General of the United States General Accounting Office. If an audit discloses that payments to GRANTEE exceeded the amount to which GRANTEE was entitled, then GRANTEE shall repay the amount of the excess to COMMISSION.

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.

- J. Indemnification. GRANTEE shall hold harmless, defend, and indemnify 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.

- K. Grantee's Contractor; Non-Assignment. If GRANTEE utilizes contractors to complete its work under this Agreement, in whole or in part, GRANTEE shall require any of its contractors to agree, as to the portion contracted, to fulfill all obligations of the Agreement as specified in this Agreement. However, GRANTEE shall remain obligated for full performance hereunder, and COMMISSION shall incur no obligation other than its obligations to GRANTEE hereunder. This Agreement shall not be assigned or transferred in whole or in part or any right or obligation hereunder, without prior written approval of COMMISSION.
- L. Independent Contractor Status. GRANTEE, and its contractors and employees are not employees of COMMISSION and are not eligible for any benefits through COMMISSION, including without limitation, federal social security, health benefits, workers' compensation, unemployment compensation, and retirement benefits. GRANTEE will be responsible for any federal, state, or local taxes and fees applicable to payments hereunder.
- M. Oregon Laws and Forum. This Agreement shall be construed according to the laws of the State of Oregon without regard to its provisions regarding conflicts of law. Any litigation between COMMISSION and GRANTEE arising under this Agreement or out of work performed under this Agreement shall occur in Multnomah County court having jurisdiction thereof, and if in the federal courts, in the United States District Court for the State of Oregon.
- N. Compliance with Law. GRANTEE and all persons performing work under this Agreement shall comply with all applicable federal, state, and local laws and regulations, including reporting to and payment of all applicable federal, state and local taxes and filing of business license. If GRANTEE is a 501(c)(3) organization, GRANTEE shall maintain its nonprofit and tax-exempt status during this Agreement.
- O. 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.
- P. No Other Obligations: 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.
- Q. Merger. This Agreement contains the entire agreement between COMMISSION and GRANTEE and supersedes all prior written or oral discussions or agreements. There are no oral or written understandings that vary or supplement the conditions of this Agreement that are not contained herein.
- R. Third Party Beneficiaries. There are no third-party beneficiaries to this Agreement and may only be enforced by the Parties.

- S. Electronic Transaction; Counterparts. The Parties agree that they may conduct this transaction, including any amendments, by electronic means, including the use of electronic signatures. This Agreement, and any amendment, may be executed in any number of counterparts, each of which shall be deemed an original, but all of which together shall constitute a single instrument.
- T. NOTICE: Notices to Grantee under this Grant Agreement shall be sent to GRANTEE at the following address:

Attn: Neil Teller  
Program Director  
C/o Swingin' Sounds  
9626 N. Berkeley Ave, #2  
Portland, OR 97203  
Email: [swinginsoundsportland@gmail.com](mailto:swinginsoundsportland@gmail.com)

NOTICE: Notices to Grantor under this Grant Agreement shall be sent to COMMISSION at the following address:

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)

**SIGNATURES:**

**COMMISSION**

**GRANTEE**

\_\_\_\_\_  
Name: Julia DeGraw  
Title: Chair,  
Mt. Hood Cable  
Regulatory Commission  
(MHCRC)

\_\_\_\_\_  
Name: Neil Teller  
Title: Program Director  
Swingin' Sounds

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

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

**APPROVED AS TO FORM:**

\_\_\_\_\_  
Commission Attorney,  
Mt. Hood Cable Regulatory  
Commission (MHCRC)

# 25386 - Grant Application for Swingin' Sounds

## Application Details

**Funding Opportunity:** 25009-2024 Community Technology Grants  
**Funding Opportunity Due Date:** Jun 30, 2024 8:09 AM  
**Program Area:** Community Technology Grants  
**Status:** Submitted  
**Stage:** Final Application

**Initial Submit Date:** Mar 27, 2024 10:39 AM  
**Initially Submitted By:** Neil Teller  
**Last Submit Date:** Apr 16, 2024 9:27 AM  
**Last Submitted By:** Neil Teller

## Contact Information

### Primary Contact Information

**Active User\*:** Yes  
**Type:** External User  
**Name:** Mr. Neil Robert Irving Teller  
Salutation First Name Middle Name Last Name  
**Title:**  
**Email\*:** [swinginsoundsportland@gmail.com](mailto:swinginsoundsportland@gmail.com)  
**Phone\*:** (352) 682-3464 Ext.  
Phone  
###-###-####  
**Fax:** ###-###-####

### Organization Information

**Status\*:** Approved  
**Organization Name\*:** Swingin' Sounds  
**Organization Type\*:** Non-Profit Entity  
**Tax Id:**  
**Organization Website:**  
**Address\*:** 9626 N Berkeley ave #2  
  
Portland Oregon 97203-  
City State/Province Postal Code/Zip  
**Phone\*:** 352-682-3464 Ext.  
###-###-####  
**Fax:** ###-###-####

# FY21-22 Final Application Project Narrative

## Project Narrative

<b>Total Grant Funds:</b>	\$16,345.00
<b>Total Match Funds:</b>	\$115,345.00
<b>Total Funds:</b>	\$131,690.00
<b>Proposed Technology:</b>	Video production equipment
<b>Public Benefit Area:</b>	Improving Service Delivery
<b>Select which jurisdiction(s) your project will serve:</b>	Portland
<b>Please select the size of your organization's total operating budget:</b>	Less Than \$500,000

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.

### Project Purpose:

There is a thriving Jazz and Arts community in the city of Portland, OR, but there is a limited amount of access for young musicians to the community at large. Many schools in the district have jazz programs but they are not connected as a community and only a handful of them can afford additional instructors and equipment to provide programs for their students.

Our overall project goal is to provide specialized instructors during school hours at five schools within the Portland area to support the instruction of music theory, large and small ensemble rehearsals, the history of jazz, and approaches to improvisation. This program will be provided at no-cost and will target Title 1 schools and existing public school band programs to provide services to an estimated 350 students between the ages of 11-18. We will host one community engagement event a month, open to all middle and high school musicians in the area, at different schools in the PPS district where students can come to play music and hear members of the musical community speak and perform. We will also provide other performance and recording opportunities to our students that are interested in extracurricular activities.

The mission objective supported by the MHCRC grant funding is to provide quality video and audio recordings to document our program and events to be shared with local media centers and the general public. The use of this technology will allow our staff to produce quality photos, videos, and audio recordings shortly after rehearsals, events, and performances at no additional cost. This will allow us to provide a valuable rehearsal tool for students and band directors as well as potential portfolio materials to be used for future academic or professional applications. Having recorded audio and video content is a key portfolio component in any music related job, academic, or festival entry application. By providing our students and participating band directors with this video and audio content, we are providing participants with application materials for future employment or educational opportunities.

Selected recordings from student performances, program instructor presentations, community performances, and community presentations will be edited by our staff and submitted to community media centers, Open Signal & MetroEast Community Media, for broadcast. Over our 11 month season we will produce at least 20 different video recordings from our program events including student performances, community member performances, community member presentations on various musical subjects, and participating school band program performances. Our ability to produce recorded video content with this technology will also allow us to provide digital access to our music education program for those that cannot attend in-person as well as a mobile video and audio recording service that our participants can utilize to create portfolio materials for their future academic and professional applications.

The distribution of our video content with the broader community via cable distribution will support our overall project by informing a larger audience of our program services, attracting additional support and participation to our programs and events, and by providing a highly visible platform for the work of our students and participating community members to be seen. This video production project supports our overall goal

by documenting our progress, providing no-cost video and audio recordings to our participants and their families after performances, providing a practice tool to students and band directors through rehearsal recordings, providing video and audio recording services to participating community members, and by providing a source of advertisement through the video content submitted to local media centers.

One of our organization's goals is to provide equitable access to music education and community events to students that would normally face barriers of cost, transportation, and unavailability. Seeking additional music instruction and purchasing equipment can be expensive. When we remove the barriers of cost and unavailability, we open access to students from historically marginalized and underserved communities and those from low-income households to participate in music. We'll have our students, parents, band directors, participating community members, and event participants fill out performance review forms to see how our efforts are being received and what we could do better. These results will be shared and discussed with our board members and a diverse group of music community members to have the maximum amount of inclusion and input from the community and those we are intending to serve.

(This field has a character limit of 11,000)

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.

#### **Measurable Project Outcomes:**

1.  
**Record audio and video content from one weekly rehearsal at each participating school throughout the year, during all community member presentations and performances at our monthly community events, and all student performances.**
  
2.  
**Provide video and audio performance recording services at no-cost to 5 students to help build their professional music portfolios for future academic or professional music applications.**
  
3.  
**Record, edit, and submit 20 different videos of student, community member, and program instructor presentations and performances to local media centers.**

(This field has a character limit of 1500)

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.

#### **Evaluation Plan:**

1. We will evaluate progress for our first anticipated outcome by the accessibility and quality of recordings produced from of our weekly in school program and our monthly community engagement events.

-We will study the analytic information from our video platform where these videos are posted to see how many people are accessing our content and we will have students, band directors, parents, and event participants fill out performance review forms to see how our services are being received and what we could do better.

-We will ask questions like: how useful is this tool in its current form? Are students accessing our recordings and if not why? What can we do to improve this tool? Is this tool accessible? Are parents accessing these recordings? Are more students able to access our community engagement presentations through the recorded online format or in-person meetings?

2. We will evaluate the progress of our second anticipated outcome by our ability to interest and schedule 5 different video and audio recording sessions with accompanying venues for participating students wanting to build their professional portfolios.

-We will offer this service at no-charge to students participating in our in-school and community events as well as other young musicians in the area.

-We will attend established all ages jazz jam sessions in town to offer our services to the young players that are already pursuing extracurricular musical opportunities.

-We will ask questions like: Do you have recordings of yourself performing to submit for a job, school, or festival application? Is the service we are providing helpful for your future plans in music? Is this service accessible to our intended audience?

3. We will evaluate the progress of our third objective by our ability to adhere to our recording, editing and submission schedule that we create to provide 1-3 recorded videos to local media centers over an 11 month period.

-We will create our recording and editing schedule based around our scheduled monthly events and the submission deadlines created by the two local media channels we will be submitting content to.

-We will evaluate this progress with questions like: Are we producing the type of video content that fits with planned content the two local media channels have scheduled to broadcast? Are we providing equitable exposure for our program and it's participants? Are we maintaining our established schedule?

(This field has a character limit of 2500)

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.

**Project Partners:**

Confirmed Partner- Keys,Beats,Bars: KBB is a youth audiovisual music program that will collaborate with Swingin' Sounds by providing an events venue, professional audio recording services and assistance, and performance opportunities for participating young musicians and music community members.

Adam Carpinelli 503.477.4792, keysbeatsbars@gmail.com

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

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.

**Technical Design:**

**Audio Recording Equipment**

- 1 Mackie DL16S 16 channel wireless digital mixer
- 1 Ipad Pro 11"
- 1 Focal Listen Professional Studio Headphones
- 1 Zoom H4n pro 4 track portable recorder
- 2 Neumann KM 184 Stereo Set Small-diaphragm Cardioid Microphone Pair (2) - Nickel
- 4 Overhead Stands- On Stage MS9701TB Plus HD Tele Boom Mic Stand
- 3 Shure SM57 Dynamic Instrument Microphone
- 1 Shure SM58-LC Cardioid Dynamic Vocal Microphone
- 4 Hercules Stands MS533B with 2 Inches 1 Hideaway Boom

- 8 Monoprice 25ft Premier Series XLR Male to XLR Female 16AWG Cable

All of the technology listed above was selected because it is portable, multi-use, user friendly equipment that will give us the capability of recording, mixing, and producing live audio from our program with ease.

### **Video Recording Equipment and Production Lights**

- 1 Black Magic Pocket Cinema Camera 6k Pro
- 1 18-35MM F1.8 DC HSM Sigma Camera Lens
- 1 SMALLRIG Camera Cage Accessory Kit for BMPCC 6K Pro
- 1 Sony A7 DSLR
- 1 SanDisk 1TB Extreme PRO UHS-I SDXC Memory Card
- 1 Sigma 24-70mm f/2.8 DG DN Art Lens for Sony E
- 2 Samsung 2TB Solid State Drives
- 1 Lowepro ProTactic BP 450 AW II camera backpack
- 2 Vanguard ALTA PRO 2+ 263AB100 | ALUMINUM TRIPOD WITH BALL HEAD
- 1 Amaran T4c Tube Light
-

1 Amaran P60c 3-light Kit, 3 LED Panels

- 
- 4 Amaran 9.1ft/2.8m Heavy-Duty Air-Cushioned Light Stands
- 
- 1 Amaran 100d S studio light
- 
- 1 amaran Light Dome Mini SE

All of the camera equipment and production lights listed above will allow us to document our program and produce better quality video content from our in-school instruction program, performances, presentations, and for our marketing materials. We will use this recording equipment and production lights at each of our monthly community engagement events to elevate the space and produce better recorded content.

#### **Extension Cable & Cable Protectors**

- 
- 2 8-Outlet 6 ft. Metal Heavy-Duty Power Block with 2.4 Amp USB-Port
- 
- 2 VividFlex 25 ft. 12/3 Heavy Duty Indoor/Outdoor Extension Cord with Lighted End, Yellow
- 
- 1 Cable Protector Ramp 2-Channels Modular Speed Bump Hump Rubber 11000 lbs. Load for Wire Cord Driveway Traffic (4-Pack)

We will use these extension cords to power all of our equipment and the cable protector ramps to safely cover loose cables in foot traffic areas during our presentations and performances.

This request will allow us to document the progress of our in-school music education program and community engagement events. It will also empower us to provide a mobile recording service to participating students and community members. All public video and audio content will be available to be uploaded and viewed on the community media center channels.

This equipment will be managed, maintained, transported, and operated by the Program Director and will most likely not need any maintenance in the near future. We will most likely purchase more microphones, XLR cables, speakers, and lighting equipment to upgrade our recording setup in the future.

(This field has a character limit of 5000)

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Proposed Project Start and End Date:

Projects may include timelines of up to 2 years.

**Proposed Start Date (month/year):** 07/2024

**Proposed End Date (month/year):** 07/2025

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

**Implementation Plan:**

1.  
**Purchase all equipment**
  - **Download all necessary software to new equipment**
  
2.  
**Attain written permission to start recording video and still images of participating students.**
  
3.  
**Set up online platform for students and band directors to access non-public recordings of their in-school rehearsals**
  
4.  
**Start recording student rehearsals and taking still images**
  - **Record one student rehearsal during school hours once a week at each participating school program**
  - **Post that recorded rehearsal on our private online platform**
  - **Post images from the program on our website**
  - **Submit selected video content to Open Signal Media and MetroEast Media**
  
5.  
**Make marketing content from recorded program materials**

- **Make video and still image content for our social media and website.**
- 6.
- Set up lights and recording equipment for our Community Engagement events**
- **Record community presentations and performances**
  - **Record student participation in community programs**
  - **Edit and post selected material from presentations and performances on our website for public viewing**
  - **Submit selected event recordings to Open Signal Media and MetroEast Media**
- 7.
- Record participating school program concerts**
- 8.
- Provide video and audio performance recording services at no-cost for students and young musicians in the area**
- 9.
- Provide video and audio recording services to participating community members**

(This field has a character limit of 3000)

## Supplemental Material Attachments

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Description	File Name	Type	Size	Upload Date
Biography for Gary Langford- Board Member	<a href="#">Biography For Gary Langford- Committee Member .pdf</a>	pdf	63 KB	04/15/2024 03:36 PM
Biography Ryan Meagher- Board Member	<a href="#">Biography Ryan Meagher- Committee Member .pdf</a>	pdf	42 KB	04/15/2024 03:36 PM
CV for Instructor Owen Evans	<a href="#">Owen CV.pdf</a>	pdf	78 KB	04/15/2024 03:36 PM
CV for Program Director Neil Teller	<a href="#">Neil Teller CV.pdf</a>	pdf	82 KB	04/15/2024 03:36 PM
Letter of collaboration from non-profit organization Keys,Beats,Bars	<a href="#">KBB Letter of Collaboration .pdf</a>	pdf	2 MB	04/15/2024 03:36 PM
Resume for Karina Foster- Board President	<a href="#">President Karina Foster Resume .pdf</a>	pdf	74 KB	04/15/2024 03:36 PM

## FY20-21 Application Budget Correct

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### ***Budget Narrative***

#### **Budget Narrative:**

**Personnel:** All personnel costs will be funded by matching resources.

Owen Evans- Instructor: As 1 of 2 program instructors, Owen will be expected to work 20-30 hours per week for 11 months. Owen will have a salary of \$38,000 for the period of employment and will be responsible for instructing music theory, jazz history, approaches to improvisation, and assisting during small and large ensemble rehearsals at our five participating middle schools five days a week during school hours. He will also assist in the planning, set up, operation, and breakdown of our monthly community engagement events at different PPS schools as well as during other events in Portland Parks and Recreation spaces. Owen will also participate in weekly instructor meetings and assist in all audio and video recordings for students and community members.

Neil Teller- Instructor, Program Director, Secretary: As 1 of 2 instructors Neil will be expected to work 20-30 hours per week for 11 months. As an Instructor and Program Director Neil will have the salary of \$51,650. As an instructor, Neil will be responsible for responsible for instructing music theory, jazz history, approaches to improvisation, and assisting during small and large ensemble rehearsals at our five participating middle schools five days a week during school hours. He will also lead the planning, set up, operation, and breakdown of our monthly community engagement events at different PPS schools as well as during other events in Portland Parks and Recreation spaces. Neil will also participate in weekly instructor meetings and lead all audio and video recording sessions for students and community members. As the Program Director Neil will be responsible for event booking, grant writing, fundraising, community outreach, marketing strategies, editing all audio and video recordings, and posting all audio and video recordings.

Workers Compensation will also be offered as a fringe benefit.

**Education and Training:** No funds will be spent in this category.

**Travel:** No funds will be spent in this category.

**Contractual:** \$4,775 of matching funds will be used to pay for General Liability Insurance, Directors/ Officer's Insurance, Worker's Compensation Coverage, and Accounting Services for the term of our 2024-2025 season.

**Equipment:** \$16344.46 of MHCRC grant funds will be spent on audio visual recording equipment to produce video and audio content to support our project. \$9,000 of matching funds will be used to purchase instruments and musical equipment for our instrument loan program.

**MHCRC Grant Funded Equipment Summary:** 1 Mackie DL16s Digital Mixer, 1 IpadPro 11", 1 Focal Listen Professional Studio Headphones, 1 Zoom H4n pro 4 track portable recorder, 2 Neumann KM 184 Stereo Set Small-diaphragm Cardioid Microphone Pair (2) - Nickel, 4 Overhead Stands- On Stage MS9701TB Plus HD Tele Boom Mic Stand, 3 Shure SM57 Dynamic Instrument Microphone, 1 Shure SM58-LC Cardioid Dynamic Vocal Microphone, 4 Hercules Stands MS533B with 2 Inches 1 Hideaway Boom, 8 Monoprice 25ft

Premier Series XLR Male to XLR Female 16AWG Cable (Gold Plated), 1 Black Magic Pocket Cinema Camera 6k Pro, 1 18-35MM F1.8 DC HSM Sigma Camera Lens, 1 SMALLRIG Camera Cage Accessory Kit for BMPCC 6K Pro, 1 Sony A7 DSLR, 1 SanDisk 1TB Extreme PRO UHS-I SDXC Memory Card, 1 Sigma 24-70mm f/2.8 DG DN Art Lens for Sony E, 2 Samsung 2TB Solid State Drives, 1 Lowepro ProTactic BP 450 AW II camera backpack, 2 Vanguard ALTA PRO 2+ 263AB100 | ALUMINUM TRIPOD WITH BALL HEAD, 1 Amaran T4c Tube Light, 1 Amaran P60c 3-light Kit, 4 Amaran 9.1ft/2.8m Heavy-Duty Air-Cushioned Light Stands, 1 Amaran 100d S studio light, 1 amaran Light Dome Mini SE, 2 8-Outlet 6 ft. Metal Heavy-Duty Power Block with 2.4 Amp USB-Port, 2 VividFlex 25 ft. 12/3 Heavy Duty Indoor/Outdoor Extension Cord with Lighted End, Yellow, 1 Cable Protector Ramp 2-Channels Modular Speed Bump Hump Rubber

▪

**1 Mackie DL16S 16 channel wireless digital mixer \$899.99-** This portable sound mixer is a powerful tool that will allow us to record and mix audio from up to 16 different sources from a very user-friendly app interface that can be operated wirelessly from an Ipad. We will use this digital mixer to record audio during our student rehearsals, performances, and community engagement events.

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**1 Ipad Pro 11"- \$799-** This Ipad will be used in conjunction with the Mackie DL16S to record and mix live audio from our events and student rehearsals. It will also be used to adjust our lights during live performances and edit recorded audio and video content.

▪

**1 Focal Listen Professional Studio Headphones- \$299-** These headphones will be used in conjunction with the Mackie DL16S and Ipad to mix and record audio content recorded during our program.

▪

**1 Zoom H4n pro 4 track portable recorder- \$199.99-** This portable recorder will be used at our outdoor events and in school programs when there is limited time and space to set up more elaborate recording equipment. One example of this would be when we host a music event in a Portland Parks and Recreation space.

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**2 Neumann KM 184 Stereo Set Small-diaphragm Cardioid Microphone Pair (2) - Nickel \$1,449.99 -** This set of 4 small-diaphragm condenser microphones will be used in conjunction with the Mackie DL 16S and Ipad to record student rehearsals during school hours, community presentations and performances, and student performances.

▪

**4 Overhead Stands- On Stage MS9701TB Plus HD Tele Boom Mic Stand- \$54.99 each -** These adjustable overhead stands will be used to mount the Neumann KM 184 Condenser Microphones during the recording of rehearsals, events, and performances.

▪

**3 Shure SM57 Dynamic Instrument Microphone- \$99 each-** These 3 microphones will be used in conjunction with the Mackie DL 16S and Ipad to record student rehearsals during school hours, community presentations and performances, and student performances.

▪

**1 Shure SM58-LC Cardioid Dynamic Vocal Microphone \$99-** This microphone will be used in conjunction with the Mackie DL 16S and Ipad to record student rehearsals during school hours, community presentations and performances, and student performances.

▪

**4 Hercules Stands MS533B with 2 Inches 1 Hideaway Boom \$94.51 each-** These 4 adjustable boom stands will be used to mount the 3 Shure SM57 Instrument microphones and the 1 Shure SM58-LC Vocal Microphone during the recording of rehearsals, events, and performances.

- **8 Monoprice 25ft Premier Series XLR Male to XLR Female 16AWG Cable (Gold Plated) \$24-** These 8 XLR cables will transmit sound from all of our microphones to the Mackie DL16S be mixed and recorded.

- **1 Black Magic Pocket Cinema Camera 6k Pro- \$2,535-** This camera will be used to capture video and audio recordings from student performances and selected instructor and community member presentations. We will also use this camera to make recordings for students to be used for future academic or professional applications and to record marketing materials and videos documenting our organizations progress. This camera will also be used to create marketing materials for our program.

- **1 18-35MM F1.8 DC HSM Sigma Camera Lens- \$699-** This lens will be attached to the Black Magic Cinema Camera 6k Pro to enable recording of video content from our student and community performances and presentations.

- **1 SMALLRIG Camera Cage Accessory Kit for BMPCC 6K Pro , with Top Handle Wooden Side Handle Cable Clamp for HDMI SSD Clamp Sunhood NATO Rail Screen Protector for BMPCC 6K Pro / 6K G2-3299- \$179.50-** This camera cage accessory kit will be mounted on the Black Magic Cinema Camera 6K Pro during use to allow different attachments and recording options to the camera. One of these attachments is an external memory core, like the Samsung 2TB Solid State Drive which will be utilized in conjunction with this camera cage, or an additional microphone or production light. The use of this camera cage will also allow us to record handheld video content with more control due to the additional handles.

- **1 Sony A7 DSLR- \$2,499.99-** This camera will be used to capture still images from our program that will help to document our progress. We will take pictures during our school instruction, community engagement events, and performances that will be available to students and parents at no cost and be used as marketing materials for our program.

- **1 SanDisk 1TB Extreme PRO UHS-I SDXC Memory Card- \$149.99-** This memory card will be used in the Sony A7 DSLR to store our still images when they are taken.

- **1 Sigma 24-70mm f/2.8 DG DN Art Lens for Sony E- \$1,039.00-** This lens will be attached to the Sony A7 DSLR to capture still images during our school instruction, community engagement events, and performances.

- **2 Samsung 2TB Solid State Drives- \$249.99 each-** These solid state drives are extremely portable and can hold a lot of digital information. We will use these external memory drives to store our recorded audio and video content recorded from our Black Magic Pocket Cinema Camera and our still images from the Sony A7 DSLR.

- **1 Lowepro ProTactic BP 450 AW II camera backpack- \$370.95-** This camera backpack can comfortably fit both of our cameras and lenses with additional room to store microphones and other recording equipment. It will allow us to safely transport and store all of our camera equipment while it is not in use.

- **2 Vanguard ALTA PRO 2+ 263AB100 | ALUMINUM TRIPOD WITH BALL HEAD - \$259.99 each-** This professional tripod has a lightweight aluminum frame that can hold up to 15.5 lbs and features a multi-angle center column that can be adjusted to shoot at any angle allowing unlimited freedom in camera positioning. Both of these tripods will be used in support of our Black magic and Sony cameras.

- **1 Amaran T4c Tube Light - \$329.00**
  
- **1 Amaran P60c 3-light Kit, 3 LED Panels- \$990**
  
- **4 Amaran 9.1ft/2.8m Heavy-Duty Air-Cushioned Light Stands \$49.00 each**
  
- **1 Amaran 100d S studio light- \$199**
  
- **1 amaran Light Dome Mini SE \$69.99**

The use of these 5 production lights will allow us to produce better quality video content for our marketing materials, performances, and presentations. We will use these lights at each of our monthly Community Engagement Events to elevate the space and produce better recorded content.

- **2 8-Outlet 6 ft. Metal Heavy-Duty Power Block with 2.4 Amp USB-Port- \$37**
  
- **2 VividFlex 25 ft. 12/3 Heavy Duty Indoor/Outdoor Extension Cord with Lighted End, Yellow- \$32.97**

We will use these extension cords to power all of our cameras and recording equipment.

- **1 Cable Protector Ramp 2-Channels Modular Speed Bump Hump Rubber 11000 lbs. Load for Wire Cord Driveway Traffic (4-Pack) (home depot)- \$60.27**

These Cable Protector Ramps will be used to safely cover loose cables in foot traffic areas during our presentations and performances.

**Miscellaneous:** \$2,500 of matching funds will be used for our 2025 summer camp.

**Overhead-** \$9,420 of matching funds will be used to pay for our event rental costs and our advertising campaign.

**Line Item Budget**

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$89,650.00	\$89,650.00
Education and Training	\$0.00	\$0.00	\$0.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$4,775.00	\$4,775.00
Equipment	\$16,345.00	\$9,000.00	\$25,345.00
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$2,500.00	\$2,500.00
Overhead	\$0.00	\$9,420.00	\$9,420.00
<i>Total</i>	<b>\$16,345.00</b>	<b>\$115,345.00</b>	<b>\$131,690.00</b>

Signature Page

**Final Application Signature**

**Signature of Duly Authorized Representative\*:**

Neil Teller

**Date\*:**

04/16/2024

**Title\*:**

Program Director

**Phone\*:**

352-682-3464

**E-mail\*:**

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

## Biography For Gary Langford- Committee Member

R. Gary Langford is Professor of Music Emeritus at the University of Florida in Gainesville. He came to the University in 1971 as Assistant Director of Bands and Professor of Trumpet. He received the Bachelor of Science Degree in Music Education from Bucknell University in Lewisburg, Pa., and the Master of Music degree in Trumpet Performance from the University of North Texas where he was a member and soloist with the famed One O'Clock (Jazz) Lab Band. He also was principal trumpet in the UNT Orchestra and performed extensively with the UNT Brass Quintet. His responsibilities at the University of Florida have included Concert Band, Jazz Band, Marching Band, teaching in the areas of Music History and Music Theory, and also served as the Assistant Director of the School of Music until his retirement in 2007. In 1996, having completed 25 years with the UF Marching Band, the "Pride of the Sunshine", the last 10 as its director, he "retired" from that position to devote more time to administration and the jazz program. Mr. Langford is an accomplished arranger with over 400 arrangements for marching band tailored for the "Pride of the Sunshine" and the Swamp at Florida Field. His published compositions have appeared in the catalogs of Hansen Music, C. L. Barnhouse, Carl Fischer and Columbia Pictures.

He has held offices in the International Association of Jazz Educators, Florida Unit, and was selected by that organization as the 1982-1983 Outstanding Jazz Educator. He has been honored three times by the University of Florida as the Teacher of the Year from the College of Fine Arts, is a recipient of a TIP award for excellence in teaching and has twice been a finalist for the prestigious UF Alumni Association Distinguished Professor Award. In 1997 he was honored as the Musician of the Year by the Foundation For The Promotion of Music and was selected as the 1998 College Music Educator of the Year for the state of Florida by the Florida Music Educators Association. He has been recognized as an "Outstanding Educator of America", been selected for "Who's Who in the South" and in 1999 was awarded the prestigious "Distinguished Service to Music Medal" by Kappa Kappa Psi, the national band fraternity and in 2006 was selected as the Co- Teacher of the Year for the University of Florida. In 2012 he was named a "Jazz Hero" by the Jazz Journalists Association as someone who is an "activist, advocate, altruist, aider, and abettor of jazz who has had a significant impact on his or her local community". Most recently he was inducted into the Florida Bandmasters Association Roll of Distinction, the most prestigious award from that association.

He is an active adjudicator/clinician and has directed numerous county, district and all state bands including the Florida All-State Jazz Band, the Florida All-State Jr. HS Concert Band and the Florida All-State Community College Jazz Band. Mr. Langford is also the Music Director and Conductor of the Alachua County Youth Orchestra, a position he has held for over 25 years. The orchestra has been a featured performer at the Florida Music Educators Convention and at the 2002 national convention of the Music Educators National Conference held in Nashville, Tennessee.

He is a member of Kappa Kappa Psi, Tau Beta Sigma, Pi Kappa Lambda, the Jazz Educators Network, the Florida Bandmasters Association, and the Florida Music Educators Association. He is currently an Adjunct Professor at Santa Fe College teaching the brass studio and Music Appreciation.

## Biography: Ryan Meagher- Committee Member

Ryan Meagher (pronounced Marr) is a jazz guitarist and composer who grew up in San Jose, California. Perhaps best-known for his compositional acumen, he is also well-known for his flexibility and range. He is truly in his own space when exploring his thought-provoking original material with exciting and sensitive sidemen, but he has also accompanied a pool of incredibly diverse artists. He can lay down traditional harmonic and rhythmic framework for artists like Terrell Stafford and Randy Brecker, and John Clayton. But he can also stretch and provide color like he has alongside very adventurous artists like trumpeters Cuong Vu and Taylor Ho Bynum, bassist David Friesen, and the poll-winning ensemble Mostly Other People Do the Killing.

It was during the period that he lived in New York City when launched his debut album *Sun Resounding* announcing his arrival on the modern jazz scene. Shortly after the success of his second album entitled *Atroefy* on Fresh Sound New Talent Records he attended the University of Nevada, Reno (UNR) to attain his master of music degree in pursuit of a career in jazz education. His third album *Tone* was recorded in NYC in between his studies at UNR and it received international critical acclaim. After the completion of his master of music degree Meagher relocated to Portland, Oregon where he quickly became a recognizable force in the creative music community there. Along with releasing his fourth record *Tango In the City of Roses* on PJCE Records he has been instrumental in expanding the scene. He has been working closely with the Portland Jazz Composers Ensemble since 2013 and is now the organization's Artistic Director. He is also a co-founder of the Montavilla Jazz Festival. He was previously Editor of the *Jazzscene* Magazine, and currently teaches at Mt Hood Community College, Willamette University, University of Portland and directs the jazz program at Lower Columbia College in Longview, WA. He has a total of nine albums as a leader, and has been a sideman on many more. His most recent release, *AftEarth*, is a multidisciplinary work that was featured in the October 2023 issue of *Downbeat* magazine.

# Curriculum Vitae

Owen Evans

Musician, educator, composer/arranger

701 NE 28th Ave Unit 35 Portland OR 97232, (425)518-6836

## Education

Master of Arts, Jazz Studies, Projected Graduation Spring 2024. Portland State University. Portland, Oregon

Bachelor of Music, Music Education, 2018. Central Washington University. Ellensburg, Washington

## Teaching Experience

Graduate Teaching Assistant, Portland State University, 2024. Portland, Oregon.

Jazz Band 3 director, West Linn-Wilsonville School District, 2023-24. West Linn, Oregon

7-8 Band director, Snohomish School District, 2019-22. Snohomish, Washington.

Jazz Band director, Ellensburg School District, 2016-2018. Ellensburg, Washington.

## Masterclasses, Clinics, and Adjudication

Union High School, Camas WA, October-December 2022. Improvisation Instructor.

Edmonds Community College, March 2022. Concert Band Clinician.

Northlake Regional Solo & Ensemble, February 2022. Single Reeds Adjudicator.

Eastshore Regional Solo & Ensemble, January 2022. Single Reeds Adjudicator.

Snohomish High School Improvisation Workshop, November 2021. Faculty.

## Scholarly Research

Melissa Aldana: L'Imperatrice of the Tenor Saxophone. 2023

The Impostor Phenomenon and Improvising Musicians. 2023.

Harmo(what?!): A Cultural and Musical Examination of Ornette Coleman's Theory of Harmolodies. 2023.

Gatekeepers, Patriarchs, the Cats, Oh My!: A Multidimensional Look at Sexism in Jazz. 2022.

## Recorded Performances

### As a Sideman

*Live at the Skylark*, Battlestar Kalakala, Battlestar Music, recorded in 2022, released in 2023.

*Tomorrow Brings Another*, Tinkham Road, Self Published, recorded in 2022, released in 2022.

## Professional Society Membership

National Association for Music Educators

Jazz Educators Network

## **Curriculum Vitae**

Neil Teller

Musician, Educator

9626 N Berkeley Ave #D2, Portland, OR, 97203, (352)-682-3464

### **Education**

Master of Arts, Jazz Studies, 2023. Portland State University, Portland, OR.

Bachelor of Music, Music Performance, 2017. University of West Florida, Pensacola, FL.

Bachelor of Arts, Communication Arts/ Telecommunications and Film, 2017. University of West Florida, Pensacola, FL.

### **Teaching Experience**

Self Employed, Private Music Instructor 2016- Present. Portland, OR & Pensacola, FL.

Volunteer instructor at Mt. Tabor Middle School, Portland, OR 9/18- 1/19.

Woodwinds Instructor at the Lamont School of Music Community Program, Pensacola, FL 8/16-5/17.

Volunteer instructor at the Westwood Middle School summer band camps, Gainesville, FL 2012-2015.

Assistant instructor at the Gainesville Dojo, Gainesville, FL 2009-2013

### **Scholarly Research**

Music as a Platform for Change: Independent Study on Community Engagement, 2023.

Nomads and Nazis: The story of Django Reinhardt and Romani Jazz, 2023.

John Coltrane: Universality and Freedom, 2017.

Jazz Goes To College: The Evolution of Academic Jazz Education, 2017.



MEMORANDUM:

TO: Grant Review Committee  
FROM: Mr. Adam Carpinelli, Program Coordinator  
DATE: Tuesday, April 2nd 2024  
SUBJECT: Letter of Collaboration- Swingin' Sounds: Music Program

Dear Grant Review Committee,  
This letter is to confirm our collaboration with our community partner Swingin' Sounds: Music Program.

I am the program coordinator for our youth audiovisual music program Keys, Beats, Bars and we acknowledge that we are listed as a collaborating organization for this exciting grant project.

We are excited to share resources and participate by providing various resources such as an events venue, recording services, and performance opportunities for participating young musicians and music community members.

Please let me know if you have any questions or concerns. Thank you for your attention.

Sincerely yours,

Adam Carpinelli

# Karina Foster

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## Karina E. Foster

12228 NW Barnes Rd.  
#94  
Portland, OR 97229

(702) 290-7628  
[karinaefoster@gmail.com](mailto:karinaefoster@gmail.com)

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## Summary

I am a hard-working, determined individual looking to launch my career in public policy and non-profit management. I have a broad range of skills and interests, as well as an extensive background in helping serve vulnerable populations. I have an MPP from Portland State University, and a research background in various policy areas including: social gerontology, and long term care; affordable housing; and public sector labor relations.

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## Work History

### St. Anthony Village

#### *Resident Services Director*

November 2023 - Current/ Portland, OR

- Serving as the direct supervisor for all caregivers
- Building and maintaining all service plans for residents
- Working with county case managers to facilitate and coordinate care
- Ensuring all ongoing resident needs are met in a timely manner

### St. Anthony Village

#### *Assistant to the Administrator*

March 2023 - November 2023/ Portland, OR

- Managing facility admissions and coordinating all new move-ins
- Ensuring facility compliance to Medicaid and Medicare guidelines
- Managing all tenant income recertifications

### Marquis Wilsonville Post Acute Rehab Center

#### *Director of Social Services*

October 2022 - January 2023 / Wilsonville, OR

- Maintaining a working knowledge of state and federal Medicare and Medicaid guidelines
- Meeting the psychosocial and cognitive needs of all residents
- Coordinating discharge planning, and serving as the main point of contact for any resident or family questions
- Serving as the facility grievance officer
- Assisting residents and their families in finding permanent housing/senior care facility placement

## **Bonaventure Senior Living: Memory Care**

### ***Activity Director***

January 2022 - October 2022 / Tigard, OR

- Leading group activities and ensuring resident participation
- Managing the department budget
- Adapting activities to accommodate for various cognitive abilities
- Performing various tasks due to staffing shortages- (performing initial assessments and pre-move in evaluations; care coordination; care plans; medication administration; documenting changes in conditions; providing assistance with ADLs; filing incident reports; assisting A.P.S. with investigations when necessary)

## **Transition Projects Inc.**

### ***Residential Advocate and Shift Supervisor***

September 2019 - April 2021 / Portland, OR

- Ensuring staff are following company procedures and are in compliance with state, county, and HUD mandates
- Supervising overnight shelter operations
- Overseeing resident safety and providing crisis interventions

## **Macy's Watch Repair: Lloyd Center**

### ***Assistant Manager***

February 2019 - September 2019 / Portland, OR

- Helping oversee day-to-day operations
- Providing customer service support
- Creating and verifying employee schedules
- Working on the floor during staffing shortages

## **Visiting Angels**

### ***Memory Care Caregiver***

September 2015 - December 2018 / Portland, OR

- Providing skilled care for clients with various forms of dementia
- Medication administration and proper documentation
- Communicating with family members on a regular basis
- Hospice and palliative care

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## Education

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### **Portland State University / Master of Public Policy**

October 2019 - June 2021

I received my MPP from Portland State University in 2021. My policy areas of specialization are in affordable housing and homeless services; public sector labor relations; and social gerontology. My thesis focused on the rapidly growing problem of homelessness and housing insecurity among older adults, and the need for stronger eviction protection policies.

### **Portland State University / Bachelor of Arts in Political Science; Minor in Aging Services**

September 2015 - June 2018

### **Las Vegas Academy of the Arts / High School Diploma**

August 2010 - June 2014

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## Volunteer Work and Projects

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### **Swingin' Sounds: Music Education Nonprofit**

#### ***President of the Board***

November 2023 - Current

- Presiding over the advisory board
- Exercising guidance and superintendence of all other board members
- Coordinating all fundraising efforts with the Program Director

### **Portland State University**

#### ***Graduate Assistant Employee and Editor***

September 2022 - Present

- Conducting research and compiling findings into reports
- Transcribing handwritten notes into word documents
- Editing text to be incorporated into book projects

### **Alzheimer's Association**

#### ***Ambassador for the Alzheimer's Impact Movement***

June 2014 - Present

- Meeting with elected officials
- Advocating for Alzheimer's Association-sponsored policies
- Lobbying for increased funding for Alzheimer's research

### **Hatfield Graduate Journal of Public Affairs**

#### ***Associate Editor***

Fall 2019 - June 2020

- Editing and proof-reading academic journal submissions
- Peer-reviewing journal entries

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## **Certifications**

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### **First Aid and CPR Certification:**

*Valid through September 2024*

### **Dementia Care Training:**

*Valid through December 2024*

### **Diversity, Equity, and Inclusion Certification:**

*Valid through June 2025*

**GRANT AGREEMENT NO.**

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”) and The Arc Metro Portland (or “GRANTEE”) in an amount not to exceed \$12,364 to support the “Hello World! Untold Stories for the Portland Metro IDD Community” project.

**RECITALS:**

1. GRANTEE submitted a grant application for the FY 2023-24 Community Technology Grants Program competitive grants process and following COMMISSION review, was recommended for funding.
2. The COMMISSION now desires to award a grant to GRANTEE in an amount not to exceed \$12,364.

**THEREFORE**, in consideration of the mutual promises and covenants contained herein, the parties agree as follows:

**ARTICLE I – SCOPE OF WORK/OUTCOME MEASURES**

GRANTEE agrees to implement the “Hello World! Untold Stories for the Portland Metro IDD Community” project as described in ATTACHMENT A: Scope of Work/Grant Application, which by this reference are incorporated herein and made a part hereof. GRANTEE shall not use the Grant funds for any purposes other than those set forth in Attachment A.

**ARTICLE II – AGREEMENT PERIOD**

This Agreement becomes effective on June 1, 2024, 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, September 30, 2025, unless extended or earlier terminated under the terms of this Agreement.

**ARTICLE III – SPECIFIC CONDITIONS OF THE GRANT**

- A. 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.

- B. 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 for six (6) years after COMMISSION makes final grant payment, GRANTEE has made final report, or the termination date of this Agreement, whichever is later. GRANTEE shall provide COMMISSION prompt access to these records upon request and permit copying as COMMISSION may require.

- C. COMMISSION Grant Manager: COMMISSION hereby appoints Rana DeBey to act as its Project Manager with regard to this Agreement. COMMISSION may, from time to time, designate another person to act as the Commission Project Manager and will inform GRANTEE in writing of any change in Project Manager.

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)

- D. GRANTEE Project Manager: GRANTEE hereby appoints Tabitha Donaghue to act as its Project Manager regarding this Agreement. GRANTEE may, from time to time, designate another person to act as the GRANTEE Project Manager and will inform COMMISSION in writing of any change in Project Manager.

Attn: Tabitha Donaghue  
Executive Director  
c/o The Arc Portland Metro  
6929 NE Halsey  
Portland, OR 97213  
Email: [tdonaghue@thearcpx.org](mailto:tdonaghue@thearcpx.org)

- E. Payment: The COMMISSION Project Manager is authorized to approve work, billings, and invoices submitted pursuant to this grant and to carry out all other COMMISSION actions referred to herein in accordance with this Agreement.
- F. Reports: GRANTEE shall submit Interim Status Reports and a Final Status Report (collectively referred to as 'Report(s)') to the Project Manager using the COMMISSION's online grants management system. The Reports shall include both programmatic and financial information as established by the COMMISSION. For a Report to be acceptable to the Project Manager, the GRANTEE shall document and clearly describe the progress of the grant scope in accordance with the reporting schedule defined below.

Interim Status Reporting periods are June 1, 2024 through November 30, 2024;

December 1, 2024 through April 30, 2025. Interim Status Reports are due within thirty (30) days of the end of each reporting period.

GRANTEE shall submit a Final Status Report no later than August 30, 2025.

Interim and Final Status Reports shall include an accurate and complete financial report of Grant fund and Matching fund expenditures. The Report shall include copies of receipts or other evidence of payment for actual grant funded capital costs incurred by GRANTEE related to the Grant. Reported expenses will be charged against the advanced funds and will be made after review and approval of the status reports.

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

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

- G. 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.

#### **ARTICLE IV -- PAYMENTS**

- A. The amount of this grant award is \$12,364. Upon submission of an invoice from GRANTEE, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the \$12,364, as specified in the invoice, within thirty (30) days after receipt of the invoice.
- B. GRANTEE shall submit the invoice online through the COMMISSION's online grants management system using the status report module, and 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.
- C. 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 COMMISSION'S Grant Manager to modify the program or the budget.

- D. If for any reason GRANTEE receives a grant payment under this Grant Agreement and does not use grant funds, provide required services or take any actions required by the Grant Agreement the COMMISSION may, at its option terminate, reduce or suspend any grant funds that have not been paid and may, at its option, require GRANTEE to immediately refund to the COMMISSION the amount improperly expended or received by GRANTEE.
- E. Grant payments under this Agreement may be used only to provide the services or take the actions listed previously in this Grant Agreement and shall not be used for any other purpose.
- F. If, for any reason, GRANTEE'S anticipated services or actions are terminated, discontinued or interrupted, the COMMISSION'S payment of funds under this grant may be terminated, suspended or reduced.
- G. The majority of expenditures (a minimum of 90%) made from Grant funds for Grant project capital costs must be made at least sixty (60) days prior to the expiration of this Agreement.
- H. 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.
- I. GRANTEE will keep vendor receipts and evidence of payment for materials and services and time records and evidence of payment for program wages, salaries, and benefits, and GRANTEE services. All such receipts and evidence of payments will promptly be made available to the Grant Manager or other designated persons, upon request. At a minimum, such records shall be made available and will be reviewed as part of the annual monitoring process.
- J. Prevailing wages. State of Oregon, Bureau of Labor and Industries (BOLI) wage rates are required for certain contracts that total \$50,000 and above. If GRANTEE'S project is subject to the prevailing wage requirements, GRANTEE will comply with the prevailing wage requirements of ORS 279C.800 through 279C.870 and any other applicable prevailing wage requirements contained in ORS 279C, Oregon administrative rules, or Commission code.
- K. Prevailing wage indemnity. GRANTEE AGREES TO INDEMNIFY, DEFEND, AND HOLD HARMLESS COMMISSION, ITS EMPLOYEES, OFFICERS, AND AGENTS, FROM AND AGAINST ANY CLAIM, SUIT, OR ACTION, INCLUDING ADMINISTRATIVE ACTIONS, THAT ARISE OUT OF GRANTEE'S FAILURE TO COMPLY WITH ORS 279C.800 TO 279C.870 AND ANY APPLICABLE ADMINISTRATIVE RULES OR POLICIES.

## **ARTICLE V -- GENERAL GRANT PROVISIONS**

- A. Cause for Termination; Cure. It shall be a material breach and cause for termination of this Agreement if GRANTEE uses grant funds outside of the scope of this Agreement, or if GRANTEE fails to comply with any other term or

condition or to perform any obligations under this Agreement within thirty (30) days after written notice from COMMISSION. If the breach is of such nature that it cannot be completely remedied within the thirty (30) day cure period, GRANTEE shall commence cure within the thirty (30) days, notify COMMISSION of GRANTEE's steps for cure and estimated time table for full correction and compliance, proceed with diligence and good faith to correct any failure or noncompliance, and obtain written consent from COMMISSION for a reasonable extension of the cure period.

- B. No Payment or Further Services Authorized During Cure Period. During the cure period, COMMISSION is under no obligation to continue providing additional grant funds notwithstanding any payment schedule indicated in this Agreement. GRANTEE shall not perform services or take actions that would require COMMISSION to pay additional grant funds to GRANTEE. GRANTEE shall not spend unused grant funds and such unused funds shall be deemed held in trust for COMMISSION. GRANTEE shall be solely responsible for any expenses associated with cure of its noncompliance or failure to perform.
- C. Termination for Cause. Termination for cause based on GRANTEE's misuse of grant funds shall be effective upon notice of termination. Termination for cause based on failure to comply or perform other obligations shall be effective at the end of the 30-day period unless a written extension of cure period is granted by COMMISSION. GRANTEE shall return all grant funds that had not been expended as of the date of the termination notice. All finished or unfinished documents, data, studies, and reports prepared by GRANTEE under this Agreement shall, at the option of COMMISSION, become the property of COMMISSION; and GRANTEE may be entitled to receive just and equitable compensation for any satisfactory work completed on such documents up until the time of notice of termination, in a sum not to exceed the grant funds already expended.
- D. Penalty for Termination for Cause. If this Agreement is terminated for cause, COMMISSION, at its sole discretion, may seek repayment of any or all grant funds tendered under this Agreement, and decline to approve or award future grant funding requests to GRANTEE.
- E. Termination by Agreement or for Convenience of Commission. COMMISSION and GRANTEE may terminate this Agreement at any time by mutual written agreement. Alternatively, COMMISSION may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion. If the Agreement is terminated as provided in this paragraph, GRANTEE shall return any grant funds that would have been used to provide services after the effective date of termination. Unless the Parties agree otherwise, GRANTEE shall finish any work and services covered by any grant funds already paid and shall not commence any new work or services which would require payment from any unused grant funds.
- F. Changes in Anticipated Services. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, COMMISSION's payment of grant funds may be terminated, suspended or reduced. GRANTEE shall immediately refund to COMMISSION any unexpended grant funds received by GRANTEE.

- G. Amendment. The Grant Manager is authorized to execute amendments to the scope of the services or the terms and conditions of this Agreement, provided the changes do not increase COMMISSION's financial risk. Increases to the grant amount must be approved by the COMMISSION unless the COMMISSION delegated authority to amend the grant amount authorizing this Agreement. Amendments to this Agreement, including any increase or decrease in the grant amount, must be in writing and executed by the authorized representatives of the Parties and approved to form by the COMMISSION's Attorney.
- H. Non-discrimination; Civil Rights. In carrying out activities under this Agreement, GRANTEE shall not discriminate against any employee or applicant for employment because of race, color, religion, sex, age, handicap, familial status, sexual orientation or national origin. 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, sex, age, handicap, familial status, sexual orientation or national origin. Actions 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 post in conspicuous places, available to employees and applicants for employment, notices, which state that all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, or national origin. GRANTEE shall incorporate the foregoing requirements of this section in all other agreements for work funded under this Agreement, except agreements governed by Section 204 of Executive Order 11246.

- I. Audit. COMMISSION, either directly or through a designated representative, may conduct financial or performance audit of the billings and services under this Agreement or GRANTEE records at any time during this Agreement and during the six (6) year period established above in Article III.B. As applicable, audits will be conducted in accordance with generally accepted auditing standards as promulgated in *Government Auditing Standards* by the Comptroller General of the United States General Accounting Office. If an audit discloses that payments to GRANTEE exceeded the amount to which GRANTEE was entitled, then GRANTEE shall repay the amount of the excess to COMMISSION.

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.

- J. Indemnification. GRANTEE shall hold harmless, defend, and indemnify 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.
- K. Grantee's Contractor; Non-Assignment. If GRANTEE utilizes contractors to complete its work under this Agreement, in whole or in part, GRANTEE shall require any of its contractors to agree, as to the portion contracted, to fulfill all obligations of the Agreement as specified in this Agreement. However, GRANTEE shall remain obligated for full performance hereunder, and COMMISSION shall incur no obligation other than its obligations to GRANTEE hereunder. This Agreement shall not be assigned or transferred in whole or in part or any right or obligation hereunder, without prior written approval of COMMISSION.
- L. Independent Contractor Status. GRANTEE, and its contractors and employees are not employees of COMMISSION and are not eligible for any benefits through COMMISSION, including without limitation, federal social security, health benefits, workers' compensation, unemployment compensation, and retirement benefits. GRANTEE will be responsible for any federal, state, or local taxes and fees applicable to payments hereunder.
- M. Oregon Laws and Forum. This Agreement shall be construed according to the laws of the State of Oregon without regard to its provisions regarding conflicts of law. Any litigation between COMMISSION and GRANTEE arising under this Agreement or out of work performed under this Agreement shall occur in Multnomah County court having jurisdiction thereof, and if in the federal courts, in the United States District Court for the State of Oregon.
- N. Compliance with Law. GRANTEE and all persons performing work under this Agreement shall comply with all applicable federal, state, and local laws and regulations, including reporting to and payment of all applicable federal, state and local taxes and filing of business license. If GRANTEE is a 501(c)(3) organization, GRANTEE shall maintain its nonprofit and tax-exempt status during this Agreement.
- O. 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.
- P. No Other Obligations: 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.
- Q. Merger. This Agreement contains the entire agreement between COMMISSION and GRANTEE and supersedes all prior written or oral discussions or agreements.

There are no oral or written understandings that vary or supplement the conditions of this Agreement that are not contained herein.

- R. Third Party Beneficiaries. There are no third-party beneficiaries to this Agreement and may only be enforced by the Parties.
- S. Electronic Transaction; Counterparts. The Parties agree that they may conduct this transaction, including any amendments, by electronic means, including the use of electronic signatures. This Agreement, and any amendment, may be executed in any number of counterparts, each of which shall be deemed an original, but all of which together shall constitute a single instrument.
- T. NOTICE: Notices to Grantee under this Grant Agreement shall be sent to GRANTEE at the following address:

Attn: Tabitha Donaghue  
Executive Director  
c/o The Arc Portland Metro  
6929 NE Halsey  
Portland, OR 97213  
Email: [tdonaghue@thearcpx.org](mailto:tdonaghue@thearcpx.org)

NOTICE: Notices to Grantor under this Grant Agreement shall be sent to COMMISSION at the following address:

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)

**SIGNATURES:**

**COMMISSION**

**GRANTEE**

\_\_\_\_\_  
Name: Julia DeGraw  
Title: Chair,  
Mt. Hood Cable  
Regulatory Commission  
(MHCRC)

\_\_\_\_\_  
Name: Tabitha Donaghue  
Title: Executive Director  
The Arc Portland Metro

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

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

**APPROVED AS TO FORM:**

\_\_\_\_\_  
Commission Attorney,  
Mt. Hood Cable Regulatory  
Commission (MHCRC)

# 25412 - Hello, World! Untold Stories from the Portland Metro IDD Community

## Application Details

**Funding Opportunity:** 25009-2024 Community Technology Grants  
**Funding Opportunity Due Date:** Jun 30, 2024 8:09 AM  
**Program Area:** Community Technology Grants  
**Status:** Submitted  
**Stage:** Final Application

**Initial Submit Date:** Apr 3, 2024 11:44 AM  
**Initially Submitted By:** Tabitha Donaghue  
**Last Submit Date:** Apr 24, 2024 1:22 PM  
**Last Submitted By:** Tabitha Donaghue

## Contact Information

### Primary Contact Information

**Active User\*:** Yes  
**Type:** External User  
**Name:** Ms. Tabitha Donaghue  
Salutation First Name Middle Name Last Name  
**Title:** Executive Director  
**Email\*:** [tdonaghue@thearcpx.org](mailto:tdonaghue@thearcpx.org)  
**Phone\*:** (503) 816-9550 Ext. #####  
Phone  
**Fax:** #####

### Organization Information

**Status\*:** Approved  
**Organization Name\*:** The Arc Portland Metro  
**Organization Type\*:** Non-Profit Entity  
**Tax Id:**  
**Organization Website:** <https://thearcpxd.org/>  
**Address\*:** 6929 NE Halsey

**Phone\*:** (503) 223-7279 Ext. #####  
City State/Province Postal Code/Zip  
**Fax:** #####

# FY21-22 Final Application Project Narrative

## **Project Narrative**

<b>Total Grant Funds:</b>	\$12,364.00
<b>Total Match Funds:</b>	\$29,914.00
<b>Total Funds:</b>	\$42,278.00
<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
<b>Please select the size of your organization's total operating budget:</b>	\$500,000 to \$1,000,000

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.

### **Project Purpose:**

The Hello World project will bring a much needed and specifically requested platform to the community we serve: people in Multnomah county who experience intellectual and/or developmental disabilities. Our programming currently has a membership of ~200 unique individuals who experience IDD. Our program members are adults 18 and older who experience IDD. We do not require program participants to share their racial or cultural backgrounds with us to participate in programming, so the numbers we have to represent them are not precise. Our diverse membership speaks many languages, but the most commonly represented are English, Spanish, and American Sign Language. 15% of them are actively experiencing homelessness, and 75% of them report experiencing significant and sustained food insecurity.\* All of our members face ongoing barriers to consistent, meaningful, engaged participation in community life in the places they call home.

\*Please note that to maintain the comfort and dignity of our members we do not require any kind of demographic data to participate in programming. All data represented here has been gathered from self disclosures by members and may not fully capture the experiences of our entire membership.

Social isolation and marginalization are significant detriments to the wellbeing of community members who experience intellectual / developmental disabilities, compounded by the unique challenges each individual faces in finding a voice, sharing with others, and making cultural contributions to their community. Despite significant efforts, our members report that they consistently experience difficulties making their voices heard within the lack of attention and respect from the general public. People with disabilities are often perceived as their disability and nothing more. Even when they're included in larger discussions, it is often as a representative of their disability. Our members report that this is just a sad fact of their lives. This ongoing injustice denies their human need to be seen and heard, known and valued. Their perspectives and stories are engaging, groundbreaking, important, and true. The goal of Hello World is to empower them to tell the stories of their human experiences, not just in spite of or as part of their disability, but in addition to it – because there is so much more to tell. Our community members are fun and funny, intelligent, kind, and humorous. They bring a wealth of unique experiences and perspectives to share, and they are eager to do so! This openhearted community welcomes the attention and understanding of the wider communities they're part of.

Video storytelling is a powerful medium for people to externalize their inner world and share it with others. The Hello World project intends to support storytellers to communicate their experiences, identities, and perspectives to people who might not otherwise have opportunities to know them. The ultimate goal of putting these stories out there into the world is to build widespread familiarity, comfort, and comradeship with the perspectives, stories, experiences, and voices of people in our community who experience disabilities. In addition to meeting the needs of our service community, we believe that the stories they share will bring many benefits to the wider community, offering insight into different experiences, raising awareness, and creating connections. Our plan is to spend the first part of the grant period teaching program participants and staff to use the filming and editing equipment, developing content, and beginning to shoot and edit videos. When we have most of the videos produced, we'll apply to submit a series through Metro East. This will most likely be the Spring or Summer Season in 2025. We intend to

broadcast the series on cable television, and add it into their online streaming schedule. We have already reached out to Metro East about submitting a series (although we are quite a ways out from being ready) and are planning to have several staff members attend an upcoming Metro East orientation. We would also like to broadcast through Open Signal, but have not solidified a partnership with them yet.

We are fortunate to have the constant guidance of the community members we serve, through our consistent, open dialogue with our program members. As both program participants and guiding members of our organization, members are asked for their input at every opportunity, and they always have feedback to share! The Hello World project, was specifically requested by members, and is being actively championed by several of our most engaged self advocates. Our community members will inform the design process, star in the videos, and help with filming and editing. With their input we've designed a program where they will not only learn, they will have opportunities to teach, and where they will not just produce representations of the self, but will also be represented within and connected to the wider community. There is widespread interest in this program from our community, but we currently have a group of 5 program participants committed to the project. We anticipate quite a few more participants, but are not recruiting for the program until we have secured the funding to obtain equipment and training.

Program participants will join our team in a series of learning sessions with our professional video trainer(s). We are planning for at least 12 of these training sessions. Our team will lead and facilitate participant engagement during the individually responsive / trauma informed sessions, but the professional trainer(s) will teach both staff best practices for equipment use and video creation. Participants and our staff members will get familiar with the equipment, learn what each element is for and how it works together with the other elements, and learn how to use each piece of equipment. Training will also include using the editing software to edit sound and video clips. Best practices in filming for ease of editing will be covered, as well as what it takes to make an engaging, visually pleasing video. Between training sessions, our staff will continue program activities with the participants. These activities will include reinforcement of topics learned, practice filming / editing sessions without the guidance of the professional trainer(s), and group workshops to develop and refine video content.

We'll produce videos on topics chosen by our community to educate, inform, and delight the wider community they belong to. Some examples of topics suggested so far:

- What people should know about living with a disability (it's not scary!)
- What does accessibility really mean
- The gift I have to share with the world
- A day in my life
- Diversity = beauty, even if the difference is a disability

Videos will address the disparities our community members experience in the following categories:

- Equity & Opportunity
- Identity & Authentic Self Expression
- Places of Belonging

The Arc Portland Metro is an equity justice organization focused on creating community and opportunity, and providing services and supports for people experiencing intellectual and/or developmental disabilities. Our vision is an equitable and inclusive place to call home for all Oregonians, and our mission is to overcome the barriers to optimal living created by ableist societal structures and to create individually responsive fulfillment and belonging in all aspects of life. Our organization is guided by a multiracial board, which crucially includes several self advocates who experience IDD.

(This field has a character limit of 11,000)

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.

**Measurable Project Outcomes:**

Our goal for this project is to create a series of twelve 10-30 minute videos to submit for cable distribution.

Specific learning goals of the program include:

- Learning about the technology
- Cameras, microphones, editing software, etc.
- Developing familiarity and expertise when using the equipment
- Learning about production elements and methods that create compelling videos
- Ability to independently film and edit an impactful video without direct guidance / support

Measurable outcomes include:

- Number of participants engaged in the program
- Number of videos broadcast
- Participants' knowledge increased by 50% or more:
  - How the camera works
  - How the microphones work
  - How to produce content for ease of editing
  - How to produce story centered videos
  - How to produce accessible media
- Participants' skills increased by 50% or more:
  - How to use the camera
  - How to use the microphones
  - How to edit video sound

- How to edit video footage
- How to combine footage and sound to create a high-quality video
- How to include accessibility features (subtitles, etc.)

(This field has a character limit of 1500)

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.

#### **Evaluation Plan:**

##### Evaluation Questions

- How can taking ownership of video technology empower people with IDD?
- How can exposure to / engagement with the perspectives of people with IDD enrich the general community?
- What filming and editing equipment / practices are most accessible?
  - What equipment / practices include barriers to be overcome?
  - What are best practices to overcome challenges and support optimal independent use of equipment / technology?
- What are the universal stories our participants want to tell?
- What media outlets generate the best community response?
- What kinds of stories facilitate meaningful cultural exchange?
- Are videos more impactful as standalone stories or as part of a series?
- How can we sustain ongoing involvement after community members first engage with the videos?

##### Data Collection Strategies / Methodologies

- Program participation rates
- Quantity and length of videos produced
- Quality of video content and production elements
- Baseline level of familiarity with equipment vs ongoing and exit levels
- Baseline level of engagement with video media vs ongoing and exit levels
- Reports of participant efficacy and empowerment

- Number of platforms videos are posted on
- Number of times videos are broadcast / streamed
- Numbers of viewers reached / public engaged

Documentation / Evaluation Methods

- Participant registration / attendance
- Videos produced
- Videos broadcast / streamed
- Participant efficacy with equipment / technology
  - Self reports
  - Consultant reports
  - Observation
- Participant empowerment through film
  - Self reports
  - Consultant reports
  - Observation
- Community members engaged
- Video viewers
- Engagement source tracking

We measure tangible outcomes through data and stories. Key indicators of success will be measured in terms of program participation rates, baseline level of media production and use of equipment measured against ongoing reports, completion of videos, quality of content and production elements, and participant reports of self efficacy. Additional measurable outcomes will be numbers of viewers reached, and numbers of the public engaged. We will add 'I saw a video on Metro East / Open Signal' to our 'how did you hear about this opportunity?' questionnaire for newly engaged community members.

(This field has a character limit of 2500)

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.

**Project Partners:**

We plan to work with expert trainers who have produced videos with similar elements and goals for community partner nonprofits including Feed The Mass, Outside The Frame, Metro East, and Open Signal. These consultants have been selected for their experience with both the technical and human sides of this niche work focused on elevating traditionally marginalized voices through compelling and engaging content. These professionals will work to train our program team members and program participants.

- Metro East: unconfirmed, but contacted and initial orientation planned
- Open Signal: unconfirmed - contacted, but no response to date
- Ivan Valdez - Filmmaker / Video Editor (consultant, experience with Feed The Mass): confirmed
- Film Production Consultant, experience with Outside The Frame: unconfirmed

(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)**

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.

**Technical Design:**

Technology & Equipment

- Macbook Air
  - Apple M3 chip with 8-core CPU, 10-core GPU, 16-core Neural Engine
  - 16GB unified memory
  - 512GB SSD storage
  - 13.6-inch Liquid Retina display with True Tone
  - 1080p FaceTime HD camera
  - MagSafe 3 charging port
  - Two Thunderbolt / USB 4 ports
  - 35W Dual USB-C Port Compact Power Adapter
  - Backlit Magic Keyboard

- Sony ZV-E10 Mirrorless Camera with 18-105mm Lens and Accessories Kit
  - Mirrorless camera
  - E PZ 18-105mm f/4 G OSS ultra-wide-angle zoom
  - Protective camera bag
  - Memory card
  
- DaVinci Resolve Studio
  - Edit and finish up to 60 fps in resolutions as high as Ultra HD 3840 x 2160
  - Color grading tools
  - Luma
  - HSL and 3D keyers
  - Color warper and HDR tools
  - Video collage
  - Elastic wave audio retiming
  - Collaboration capability allows multiple people to work on the same project

Because our program participants experience a variety of cognitively and physically presenting disabilities, all equipment has been selected with accessibility in the forefront. We have carefully researched and obtained expert advice on the most beginner friendly equipment on the market. This equipment will be accessible to our program participants, but will still create videos with a production quality high enough for broadcasting on television.

#### Media Center Channels

We plan to work with Metro East to broadcast our videos as a series on tv, and also stream them on their online platform. We are also hoping to work with Open Signal, but this has not yet been confirmed.

#### Ongoing Upkeep

We will be using simple equipment that should not require much maintenance, and will not need to be upgraded for quite awhile. If maintenance or upgrades are required, we will find a way to pay for them, most likely through fundraising campaigns.

(This field has a character limit of 5000)



## Proposed Project Start and End Date:

Projects may include timelines of up to 2 years.

**Proposed Start Date (month/year):** 07/01/2024

**Proposed End Date (month/year):** 09/30/2025

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

### Implementation Plan:

July 2024 – October 2024

- Hire professionals (consultants / trainers)
- Onboard initial participant cohort
- Video series design consultation
- Training program consultation / planning
- Schedule training sessions
- Begin training sessions
- Begin filming and editing videos
- Produce first videos

October 2024 – December 2024

- Continue filming and editing collaborations
- Produce additional videos
- Refine video series concept

January 2025 – June 2025

- Continue filming and editing collaborations
- Produce additional video(s)
- Schedule series release with Metro East (and possibly Open Signal)

July 2025 – September 2025

- Continue filming and editing collaborations

- Produce final video(s)
- Broadcast and stream video series

(This field has a character limit of 3000)

## Supplemental Material Attachments

Description	File Name	Type	Size	Upload Date
Arc Programs Overview	<a href="#">arc brochure.pdf</a>	pdf	1 MB	04/23/2024 01:26 PM
Board of Directors & Key Staff	<a href="#">BOD.pdf</a>	pdf	39 KB	04/23/2024 01:26 PM

## FY20-21 Application Budget Correct

### **Budget Narrative**

**Budget Narrative:**

#### **LINE ITEM BUDGET**

#### **EQUIPMENT – \$3,740**

- Macbook Air
- Sony ZV-E10 Mirrorless Camera with 18-105mm Lens and Accessories Kit
- DaVinci Resolve Studio

*MHCRC Grant: \$3,740*

#### **PERSONNEL – \$28,414**

This budget item covers the cost of program personnel to recruit, support, and guide the program participants who will create and star in the videos.

*Arc PDX Metro matching funds: \$28,414*

#### **EDUCATION & TRAINING – \$7,500**

This budget item will cover the costs of video production professionals to initially train our program personnel and program participants to use the filming and sound recording equipment, learn how to produce and edit quality videos, use the editing tools, and edit film and sound.

MHCRC Grant: \$7,500

**PARTICIPANT STIPENDS – \$1,500**

This budget item compensates program participants for their valuable time and perspectives.

Arc PDX Metro matching funds: \$1,500

**OVERHEAD (10%)**

\$1,124

MHCRC Grant: \$1,094

**TOTAL MHCRC GRANT BUDGET**

\$12,364

**TOTAL ARC PDX METRO MATCHING FUNDS BUDGET**

\$29,914

**TOTAL PROGRAM BUDGET**

\$42,278

**Line Item Budget**

<b>Cost Category</b>	<b>Grant Funds</b>	<b>Match Amount</b>	<b>Project Total</b>
Personnel	\$0.00	\$28,414.00	\$28,414.00
Education and Training	\$7,500.00	\$0.00	\$7,500.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$0.00	\$0.00
Equipment	\$3,740.00	\$0.00	\$3,740.00
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$1,500.00	\$1,500.00
Overhead	\$1,124.00	\$0.00	\$1,124.00
<b>Total</b>	<b>\$12,364.00</b>	<b>\$29,914.00</b>	<b>\$42,278.00</b>

Signature Page

***Final Application Signature***

**Signature of Duly Authorized Representative\*:**

Tabitha Ellen Donaghue

**Date\*:**

04/24/2024

**Title\*:**

Executive Director

**Phone\*:**

503-816-9550

**E-mail\*:**

[tdonaghue@thearcpx.org](mailto:tdonaghue@thearcpx.org)



# The Arc PDX Metro

COMMUNITY & OPPORTUNITY  
FOR PEOPLE OF ALL ABILITIES



thearcpdx.org <sup>308</sup>

## Our Mission

The Arc Portland Metro is an equity advocacy organization providing services and supports for people experiencing intellectual /developmental disabilities.

We work throughout the Portland Metro area to eliminate systemic inequities that lead to disparate outcomes in belonging and community, health and wellness, educational opportunities, and economic security.

We provide culturally and individually responsive services designed to improve all aspects of life for people experiencing IDD. We currently offer a variety of initiatives to respond to the priorities outlined by the community members we serve, including lifestyle enrichment programming, direct support services, and connection to resources.

Our vision is an equitable and inclusive place to call home for all Oregonians, and our mission is to overcome the barriers to optimal living created by ableist societal structures by creating individually responsive fulfillment and belonging in all aspects of life.

6929 NE Halsey  
Portland OR 97213

503-223-7279



# Club Impact

## NICE PEOPLE, GOOD TIMES

Club Impact provides a reliable, supportive, and inclusive community where people can connect, engage in meaningful activities, build friendships, find resources, and discover opportunities.

Club events are carefully curated to resonate with the needs and passions of members, and offer a wide variety of options that cater to diverse interests and abilities.

Club members have good times, make lasting relationships, and learn together how to be their best selves.

These opportunities to actively participate, contribute, be empowered, and uplift others are building a more vibrant and connected community for people experiencing IDD.



# Club Mosaic

## ART EMPOWERMENT

Club Mosaic is a multidisciplinary art program delivered in support of personal expression, individual empowerment, and economic opportunity. Participants explore their identities free from stigma, connect to opportunities to share their story with the wider community, and generate income from their art.

This program was specifically requested by the community it serves. Their perspectives and stories are engaging, groundbreaking, important, and true. Their artwork tells the stories of their human experiences.

Club Mosaic exists to build widespread familiarity, comfort, and comradeship with the perspectives, stories, experiences, and voices of local artists who experience disabilities.

CLUB



MOSAIC



# Sustainability Hub

## NEW LIFE FOR OLD STUFF

We run a sustainability hub that accepts secondhand items, materials for recycling/e-cycling, and a large quantity of miscellaneous whatnot that was previously headed for the landfill. People bring us stuff they don't want to throw in the garbage, but they don't know where else to take it. There are mountains of items that can't be resold and there's no simple recycling solution for - so then what?

To provide a comprehensive answer, we are collaborating with dozens of local organizations to move product away from the landfill or other waste scenarios, and redirect it into efficient, sustainable purpose and reuse. Our vibrant and always growing local network of community partners work with us to divert items from the landfill into streams of reuse, recycling, or repair.

Our integrated sustainability team with diverse abilities focuses on:

- Widening the sustainable end-of-life options for our community members' discarded items
- Solutions for hard-to-recycle items
- Redirecting items into local reuse
- Innovative repurposing



**The Arc Portland Metro  
Board Members & Principal Staff**

**Board of Directors**

Christina Dillon, President

Jennie Heidrick, Vice President

John Garrow, Treasurer

Julia Killen, Secretary

John Griffiths, Member At Large

Lamar Wright, Member At Large

**Principal Staff**

Tabitha Donaghue, Executive Director

Casey Faubion, Community Programs Manager

**GRANT AGREEMENT NO.**

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”) and The North Northeast Business Association dba Soul District Business Association (or “GRANTEE”) in an amount not to exceed \$104,177 to support the “PDX Black Rose Community Centered Media Project: Bridging Economic Disparities for Black-Owned Businesses and Youth Entrepreneurs of Color” project.

**RECITALS:**

1. GRANTEE submitted a grant application for the FY 2023-24 Community Technology Grants Program competitive grants process and following COMMISSION review, was recommended for funding.
2. The COMMISSION now desires to award a grant to GRANTEE in an amount not to exceed \$104,177.

**THEREFORE**, in consideration of the mutual promises and covenants contained herein, the parties agree as follows:

**ARTICLE I – SCOPE OF WORK/OUTCOME MEASURES**

GRANTEE agrees to implement the “PDX Black Rose Community Centered Media Project: Bridging Economic Disparities for Black-Owned Businesses and Youth Entrepreneurs of Color” project as described in ATTACHMENT A: Scope of Work/Grant Application, which by this reference are incorporated herein and made a part hereof. GRANTEE shall not use the Grant funds for any purposes other than those set forth in Attachment A.

**ARTICLE II – AGREEMENT PERIOD**

This Agreement becomes effective on June 1, 2024, unless GRANTEE fails to sign and return the Agreement to the COMMISSION within thirty (30) days of COMMISSION action to approve the Agreement, in which event this Agreement shall be null and void. The term of this Agreement is through, and including, November 30, 2026, unless extended or earlier terminated under the terms of this Agreement.

**ARTICLE III – SPECIFIC CONDITIONS OF THE GRANT**

- A. **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.

- B. 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 for six (6) years after COMMISSION makes final grant payment, GRANTEE has made final report, or the termination date of this Agreement, whichever is later. GRANTEE shall provide COMMISSION prompt access to these records upon request and permit copying as COMMISSION may require.

- C. COMMISSION Grant Manager: COMMISSION hereby appoints Rana DeBey to act as its Project Manager with regard to this Agreement. COMMISSION may, from time to time, designate another person to act as the Commission Project Manager and will inform GRANTEE in writing of any change in Project Manager.

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)

- D. GRANTEE Project Manager: GRANTEE hereby appoints Fawn Aberson to act as its Project Manager regarding this Agreement. GRANTEE may, from time to time, designate another person to act as the GRANTEE Project Manager and will inform COMMISSION in writing of any change in Project Manager.

Attn: Fawn Aberson  
Program Director  
C/o The North Northeast Business Association dba Soul District Business Association  
6607 NE MLK Jr Blvd  
Portland, OR 97211  
Email: [chair@nnebaportland.org](mailto:chair@nnebaportland.org)

- E. Payment: The COMMISSION Project Manager is authorized to approve work, billings, and invoices submitted pursuant to this grant and to carry out all other COMMISSION actions referred to herein in accordance with this Agreement.
- F. Reports: GRANTEE shall submit Interim Status Reports and a Final Status Report (collectively referred to as ‘Report(s)’) to the Project Manager using the COMMISSION’s online grants management system. The Reports shall include both programmatic and financial information as established by the COMMISSION. For a Report to be acceptable to the Project Manager, the

GRANTEE shall document and clearly describe the progress of the grant scope in accordance with the reporting schedule defined below.

Interim Status Reporting periods are June 1, 2024 through November 30, 2024; December 1, 2024 through April 30, 2025; May 1, 2025 through November 30, 2025; December 1, 2025 through April 30, 2026. Interim Status Reports are due within thirty (30) days of the end of each reporting period.

GRANTEE shall submit a Final Status Report no later than October 15, 2026.

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.

- G. 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.

#### **ARTICLE IV -- PAYMENTS**

- A. The amount of this grant award is \$104,177. Upon submission of an invoice from GRANTEE, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the \$104,177, as specified in the invoice, within thirty (30) days after receipt of the invoice.
- B. GRANTEE shall submit the invoice online through the COMMISSION's online grants management system using the status report module, and 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.

- C. 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 COMMISSION'S Grant Manager to modify the program or the budget.
- D. If for any reason GRANTEE receives a grant payment under this Grant Agreement and does not use grant funds, provide required services or take any actions required by the Grant Agreement the COMMISSION may, at its option terminate, reduce or suspend any grant funds that have not been paid and may, at its option, require GRANTEE to immediately refund to the COMMISSION the amount improperly expended or received by GRANTEE.
- E. Grant payments under this Agreement may be used only to provide the services or take the actions listed previously in this Grant Agreement and shall not be used for any other purpose.
- F. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, the COMMISSION's payment of funds under this grant may be terminated, suspended or reduced.
- G. The majority of expenditures (a minimum of 90%) made from Grant funds for Grant project capital costs must be made at least sixty (60) days prior to the expiration of this Agreement.
- H. 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.
- I. GRANTEE will keep vendor receipts and evidence of payment for materials and services and time records and evidence of payment for program wages, salaries, and benefits, and GRANTEE services. All such receipts and evidence of payments will promptly be made available to the Grant Manager or other designated persons, upon request. At a minimum, such records shall be made available and will be reviewed as part of the annual monitoring process.
- J. Prevailing wages. State of Oregon, Bureau of Labor and Industries (BOLI) wage rates are required for certain contracts that total \$50,000 and above. If GRANTEE's project is subject to the prevailing wage requirements, GRANTEE will comply with the prevailing wage requirements of ORS 279C.800 through 279C.870 and any other applicable prevailing wage requirements contained in ORS 279C, Oregon administrative rules, or Commission code.
- K. Prevailing wage indemnity. GRANTEE AGREES TO INDEMNIFY, DEFEND, AND HOLD HARMLESS COMMISSION, ITS EMPLOYEES, OFFICERS, AND AGENTS, FROM AND AGAINST ANY CLAIM, SUIT, OR ACTION, INCLUDING ADMINISTRATIVE ACTIONS, THAT ARISE OUT OF GRANTEE'S FAILURE TO COMPLY WITH ORS 279C.800 TO 279C.870 AND ANY APPLICABLE ADMINISTRATIVE RULES OR POLICIES.

## **ARTICLE V -- GENERAL GRANT PROVISIONS**

- A. Cause for Termination; Cure. It shall be a material breach and cause for termination of this Agreement if GRANTEE uses grant funds outside of the scope of this Agreement, or if GRANTEE fails to comply with any other term or condition or to perform any obligations under this Agreement within thirty (30) days after written notice from COMMISSION. If the breach is of such nature that it cannot be completely remedied within the thirty (30) day cure period, GRANTEE shall commence cure within the thirty (30) days, notify COMMISSION of GRANTEE's steps for cure and estimated time table for full correction and compliance, proceed with diligence and good faith to correct any failure or noncompliance, and obtain written consent from COMMISSION for a reasonable extension of the cure period.
- B. No Payment or Further Services Authorized During Cure Period. During the cure period, COMMISSION is under no obligation to continue providing additional grant funds notwithstanding any payment schedule indicated in this Agreement. GRANTEE shall not perform services or take actions that would require COMMISSION to pay additional grant funds to GRANTEE. GRANTEE shall not spend unused grant funds and such unused funds shall be deemed held in trust for COMMISSION. GRANTEE shall be solely responsible for any expenses associated with cure of its noncompliance or failure to perform.
- C. Termination for Cause. Termination for cause based on GRANTEE's misuse of grant funds shall be effective upon notice of termination. Termination for cause based on failure to comply or perform other obligations shall be effective at the end of the 30-day period unless a written extension of cure period is granted by COMMISSION. GRANTEE shall return all grant funds that had not been expended as of the date of the termination notice. All finished or unfinished documents, data, studies, and reports prepared by GRANTEE under this Agreement shall, at the option of COMMISSION, become the property of COMMISSION; and GRANTEE may be entitled to receive just and equitable compensation for any satisfactory work completed on such documents up until the time of notice of termination, in a sum not to exceed the grant funds already expended.
- D. Penalty for Termination for Cause. If this Agreement is terminated for cause, COMMISSION, at its sole discretion, may seek repayment of any or all grant funds tendered under this Agreement, and decline to approve or award future grant funding requests to GRANTEE.
- E. Termination by Agreement or for Convenience of Commission. COMMISSION and GRANTEE may terminate this Agreement at any time by mutual written agreement. Alternatively, COMMISSION may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion. If the Agreement is terminated as provided in this paragraph, GRANTEE shall return any grant funds that would have been used to provide services after the effective date of termination. Unless the Parties agree otherwise, GRANTEE shall finish any work and services covered by any grant funds already paid and shall not commence any new work or services which would require payment from any unused grant funds.
- F. Changes in Anticipated Services. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, COMMISSION's

payment of grant funds may be terminated, suspended or reduced. GRANTEE shall immediately refund to COMMISSION any unexpended grant funds received by GRANTEE.

- G. Amendment. The Grant Manager is authorized to execute amendments to the scope of the services or the terms and conditions of this Agreement, provided the changes do not increase COMMISSION's financial risk. Increases to the grant amount must be approved by the COMMISSION unless the COMMISSION delegated authority to amend the grant amount authorizing this Agreement. Amendments to this Agreement, including any increase or decrease in the grant amount, must be in writing and executed by the authorized representatives of the Parties and approved to form by the COMMISSION's Attorney.
- H. Non-discrimination; Civil Rights. In carrying out activities under this Agreement, GRANTEE shall not discriminate against any employee or applicant for employment because of race, color, religion, sex, age, handicap, familial status, sexual orientation or national origin. 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, sex, age, handicap, familial status, sexual orientation or national origin. Actions 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 post in conspicuous places, available to employees and applicants for employment, notices, which state that all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, or national origin. GRANTEE shall incorporate the foregoing requirements of this section in all other agreements for work funded under this Agreement, except agreements governed by Section 204 of Executive Order 11246.

- I. Audit. COMMISSION, either directly or through a designated representative, may conduct financial or performance audit of the billings and services under this Agreement or GRANTEE records at any time during this Agreement and during the six (6) year period established above in Article III.B. As applicable, audits will be conducted in accordance with generally accepted auditing standards as promulgated in *Government Auditing Standards* by the Comptroller General of the United States General Accounting Office. If an audit discloses that payments to GRANTEE exceeded the amount to which GRANTEE was entitled, then GRANTEE shall repay the amount of the excess to COMMISSION.

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.

- J. Indemnification. GRANTEE shall hold harmless, defend, and indemnify 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.
- K. Grantee's Contractor; Non-Assignment. If GRANTEE utilizes contractors to complete its work under this Agreement, in whole or in part, GRANTEE shall require any of its contractors to agree, as to the portion contracted, to fulfill all obligations of the Agreement as specified in this Agreement. However, GRANTEE shall remain obligated for full performance hereunder, and COMMISSION shall incur no obligation other than its obligations to GRANTEE hereunder. This Agreement shall not be assigned or transferred in whole or in part or any right or obligation hereunder, without prior written approval of COMMISSION.
- L. Independent Contractor Status. GRANTEE, and its contractors and employees are not employees of COMMISSION and are not eligible for any benefits through COMMISSION, including without limitation, federal social security, health benefits, workers' compensation, unemployment compensation, and retirement benefits. GRANTEE will be responsible for any federal, state, or local taxes and fees applicable to payments hereunder.
- M. Oregon Laws and Forum. This Agreement shall be construed according to the laws of the State of Oregon without regard to its provisions regarding conflicts of law. Any litigation between COMMISSION and GRANTEE arising under this Agreement or out of work performed under this Agreement shall occur in Multnomah County court having jurisdiction thereof, and if in the federal courts, in the United States District Court for the State of Oregon.
- N. Compliance with Law. GRANTEE and all persons performing work under this Agreement shall comply with all applicable federal, state, and local laws and regulations, including reporting to and payment of all applicable federal, state and local taxes and filing of business license. If GRANTEE is a 501(c)(3) organization, GRANTEE shall maintain its nonprofit and tax-exempt status during this Agreement.
- O. 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.
- P. No Other Obligations: 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.

- Q. Merger. This Agreement contains the entire agreement between COMMISSION and GRANTEE and supersedes all prior written or oral discussions or agreements. There are no oral or written understandings that vary or supplement the conditions of this Agreement that are not contained herein.
- R. Third Party Beneficiaries. There are no third-party beneficiaries to this Agreement and may only be enforced by the Parties.
- S. Electronic Transaction; Counterparts. The Parties agree that they may conduct this transaction, including any amendments, by electronic means, including the use of electronic signatures. This Agreement, and any amendment, may be executed in any number of counterparts, each of which shall be deemed an original, but all of which together shall constitute a single instrument.
- T. NOTICE: Notices to Grantee under this Grant Agreement shall be sent to GRANTEE at the following address:

Attn: Fawn Aberson  
Program Director  
C/o The North Northeast Business Association dba Soul District Business  
Association  
6607 NE MLK Jr Blvd  
Portland, OR 97211  
Email: [chair@nebaportland.org](mailto:chair@nebaportland.org)

NOTICE: Notices to Grantor under this Grant Agreement shall be sent to COMMISSION at the following address:

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)

**SIGNATURES:**

**COMMISSION**

**GRANTEE**

\_\_\_\_\_  
Name: Julia DeGraw  
Title: Chair,  
Mt. Hood Cable  
Regulatory Commission  
(MHCRC)

\_\_\_\_\_  
Name: Fawn Aberson  
Title: Program Director  
The North Northeast Business  
Association dba Soul District  
Business Association

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

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

**APPROVED AS TO FORM:**

\_\_\_\_\_  
Commission Attorney,  
Mt. Hood Cable Regulatory  
Commission (MHCRC)

# 25413 - Title: PDX Black Rose Community Centered Media Project: Bridging Economic Disparities for Black-Owned Businesses and Youth Entrepreneurs of Color

## Application Details

**Funding Opportunity:** 25009-2024 Community Technology Grants  
**Funding Opportunity Due Date:** Jun 30, 2024 8:09 AM  
**Program Area:** Community Technology Grants  
**Status:** Submitted  
**Stage:** Final Application

**Initial Submit Date:** Apr 2, 2024 3:03 PM  
**Initially Submitted By:** Fawn Aberson  
**Last Submit Date:** Apr 8, 2024 3:29 PM  
**Last Submitted By:** Fawn Aberson

## Contact Information

### Primary Contact Information

**Active User\*:** Yes  
**Type:** External User  
**Name:** Ms. Fawn R Aberson  
Salutation First Name Middle Name Last Name  
**Title:** Program Director  
**Email\*:** [chair@nebaportland.org](mailto:chair@nebaportland.org)  
**Phone\*:** (971) 388-3117 Ext. Phone  
### ### ####  
**Fax:** (503) 841-5082  
### ### ####

### Organization Information

**Status\*:** Approved  
**Organization Name\*:** The North Northeast Business Association DBA Soul District Business Association  
**Organization Type\*:** Non-Profit Entity  
**Tax Id:**  
**Organization Website:** <http://www.Souldistrictbiz.org>  
**Address\*:** 6607 NE MLK Jr Blvd

Portland Oregon 97211-  
City State/Province Postal Code/Zip

**Phone\*:** (503) 841-5032 Ext.  
### ### #####

**Fax:** (503) 841-8082  
### ### #####

## FY21-22 Final Application Project Narrative

### **Project Narrative**

**Total Grant Funds:** \$104,177.00  
**Total Match Funds:** \$120,600.00  
**Total Funds:** \$224,777.00  
**Proposed Technology:** Video production equipment  
**Public Benefit Area:** Reducing Disparities  
**Select which jurisdiction(s) your project will serve:** Portland, Unincorporated Multnomah County  
**Please select the size of your organization's total operating budget:** \$500,000 to \$1,000,000

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.

#### **Project Purpose:**

The Problem

The City of Roses is home to 36,000 Black Portlanders who make up thousands of Black owned small businesses and aspiring youth entrepreneurs. The Soul District Business Association, headquartered in Portland, is one of the oldest and Black community engaging districts in the city. Each year, we provide thousands of hours of technical support to hundreds Black entrepreneurs ages 16 and up. Through this work, surveys and state led studies, SDBA has learned that each of them come with a unique story to share, looking to connect to viable, affordable opportunities for economic advancement. But they face significant economic disparities.

The critical need for our grant project arose, in part, as a result of two studies that SDBA has been collaborating in and tracking for the past two years. First in a survey SDBA conducted in collaboration with Mercy Corp NW, we sampled the fiscal data of 50 small Black owned businesses located in NE Portland and found that 75% had gross sales of less than 25,000 a year with 50-100% of their annual income generated from their business revenue. 95% had no emergency savings and were actively seeking innovative ways to tell their stories of entrepreneurship in a quality manner that didn't stress their already stressed incomes.

Second, we tracked the study conducted by the State of Oregon's Department of Administrative Services (DAS) regarding Minority, Women, Small Disadvantaged Business owners ( MWSDB). In 2022, DAS commissioned BBC Research & Consulting (BBC) to conduct a disparity study to assess whether businesses owned by persons of color, women, and service-disabled veterans (SDVs) face any barriers as part of the state's contract and procurement processes. The study examined 1067 executive state agencies who, over the study period, spent 3.2 Billion dollars on MWSDB firms. In November of 2023 it published those findings and among a myriad of disparaging discoveries it revealed that a paltry 0.1% of those funds were awarded Black owned companies.

The Solution

The PDX Black Rose Community Centered Media project, led by SDBA, is strategically designed to tackle the economic disparities faced by Black/IPOC entrepreneurs. Recognizing that access to critical information and resources is vital for economic growth, we aim to bridge the gap by using state of the art film and video technology to leverage the power of community centered media to bring this information to the public.

Through this innovative approach, we seek to empower individuals to connect to an inclusive and equitable economy by creating engaging video content over a 30 month period for over 600,000 viewers, highlighting the ingenuity of 20 BIPOC youth/ adult film trainees, 75 small Black owned businesses, 25 executive leaders from governance/procurement agencies, chambers and CBOs

We've established both in-house and mobile video production studios equipped with the basics to create professional grade films. Technology procured from MHCRC funds will be used to upgrade/expand much needed camera, lighting, software, storage, computers and set props to equip these studios and create culturally welcoming spaces where filmmakers can capture challenging and charged conversations in safe environments. It will also ensure delivery of high quality films that give our subjects more credibility and visibility.

Content will be generated from our filmmakers, including 14 Black youth and 6 adult trainees, 2 Black professional filmmakers and 5 SDBA staff member and project partners, will create 100 at 15-45 minutes in length finished films to air on our already established OpenSignal public broadcasting show-PDX Black Rose & Black Beat. Expected outcomes from our project include: Provide 170 hours of training for 20 Black/IPOC individuals in film-making & storytelling. Create 100 short films featuring ranging from 15-45 minutes to be aired on Public Broadcasting. Increase the number of Black owned businesses/ youth entrepreneurs connected to information, training and mentors that will allow them to access and receive economically viable contracts, help to amplify their voices, create inclusive spaces & foster healthy dialogue connections & partnerships.

Each episode will be Black/IPOC centric and look to challenge existing narratives, dispel stereotypes, and promote the economic potential of Black-owned businesses and youth entrepreneurs of color. Furthermore, our project will also actively address the lack of access to information and resources that hinder the economic growth for our Black community. These short films will highlight workshops, mentorship programs, and networking opportunities that focus on enhancing business skills, financial literacy, and access to influential leaders. This content will not only inspire and empower our participants, but the viewing community at large, serving as a valuable resource for guidance and mentorship. The PDX Black Rose Community Centered Media Project represents a vital step towards bridging the economic disparities faced by small black-owned businesses and youth entrepreneurs of color in our community. By providing a platform for their stories and experiences, coupled with the stories of economic opportunities, we will shift existing narratives, and foster a more inclusive and equitable economy.

## DEI

The PDX Black Rose Community Centered Media Project is deeply committed to integrating diversity, equity, and inclusion (DEI) measures at every stage of its implementation. The project's filmmaking team comprises Black youth and adult trainees, professional filmmakers, and SDBA staff members, ensuring diverse representation and perspectives in content creation. By amplifying the voices and experiences of marginalized communities, the project challenges systemic inequities and promotes greater understanding and empathy.

Furthermore, the project actively collaborates with project partners immersed in equity work and the State of Oregon's Department of Administrative Services to leverage existing DEI-focused initiatives and ensure alignment with broader equity objectives. Through its emphasis on storytelling, mentorship, and community engagement, the project creates inclusive spaces where participants can share their experiences, access resources, and forge meaningful connections. By prioritizing DEI principles, the PDX Black Rose Community Centered Media Project contributes to building a more just, equitable, and inclusive society where all individuals have the opportunity to thrive.

(This field has a character limit of 11,000)

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.

#### **Measurable Project Outcomes:**

**Enhanced Film-making Skills and Capacity Building:** By leveraging state-of-the-art film and video technology, we will train 20 BIPOC individuals in film-making techniques and production processes. Through hands-on experience with upgraded equipment and software, participants will develop proficiency in filming, editing, and storytelling, expanding the pool of skilled filmmakers in the community.

**Creation of 100 High-Quality Films:** Upgraded technology will enable the production of 100 at 15-45 minute short films showcasing the stories of 120 Black businesses, youth entrepreneurs, and executive leaders. These films will be broadcast on Public Broadcasting, amplifying visibility and credibility while challenging stereotypes.

**Increased Access to Information and Resources:** We will capture and disseminate valuable information to BIPOC adult & youth entrepreneurs and the general population by airing and tracking impressions of the 100 shows on Open Signal public broadcast network.

**Empowerment and Economic Growth:** Through these 100 high-quality films and targeted content, the project seeks to track the number of Black-owned businesses and youth entrepreneurs connected to additional training and mentorship programs, their connections to economically viable grants, contracts and economic opportunities, contributing to community prosperity.

(This field has a character limit of 1500)

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.

#### **Evaluation Plan:**

**Evaluation Questions:** a. To what extent has the project increased access to information and resources for Black-owned businesses and youth entrepreneurs? b. How effective has the project been in empowering participants and fostering economic growth within the Black community? c. What is the quality and impact of the 100 high-quality films produced through the project? d. How has the project contributed to challenging existing narratives and promoting the economic potential of Black-owned businesses and youth entrepreneurs of color? e. What are the lessons learned from implementing the project, and how can they inform future initiatives aimed at addressing economic disparities. **Strategies/Methodologies:** a. Surveys and Interviews: Conduct surveys and interviews with project participants to assess their perceptions of the project's impact on access to information, empowerment, and economic growth. b. Content Analysis: Analyze the content and viewership data of the 100 high-quality films produced by the project to evaluate their quality, relevance, and impact in challenging narratives and promoting economic opportunities. c. Tracking Impressions and Engagement: Utilize metrics provided by Open Signal public broadcast network to track the number of impressions and viewer engagement with the aired shows, providing insights into the reach and effectiveness of the project in disseminating information. d. Participant Tracking: Track the participation of Black-owned businesses and youth entrepreneurs in additional training, mentorship programs, and economic opportunities facilitated by the project, documenting their connections to grants, contracts, and other resources. e. Focus Groups: Organize focus groups with project stakeholders, including participants, partners, and community members, to gather qualitative feedback on the project's successes, challenges, and lessons learned. **Steps to Document Findings and Lessons Learned:** a. Data Collection and Analysis: Compile survey responses, interview transcripts, content analysis results, viewership metrics, and participant tracking data for analysis. b. Data Interpretation: Interpret findings to assess progress toward and achievement of the project's anticipated outcomes, identifying patterns, trends, and areas for improvement. c. Report Writing: Prepare a comprehensive evaluation report documenting the findings, lessons learned, and recommendations for future initiatives. This report should include quantitative data, qualitative insights, and visual representations of key findings. d. Dissemination: Share the evaluation report with project stakeholders to communicate the project's impact and facilitate learning and knowledge sharing. e. Continuous Improvement: Use the evaluation findings to inform ongoing project management and implementation, making adjustments as needed to maximize effectiveness and achieve desired outcomes.

(This field has a character limit of 2500)

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.

### Project Partners:

**Ontiveros and Associates, LLC**, Amber Ontiveros [amber@aoassociates.biz](mailto:amber@aoassociates.biz) Ontiveros and Associates LLC, led by licensed facilitator and author Amber Ontiveros, will play a pivotal role in our program by spearheading DEI training and healing methodologies for our participants. With a focus on addressing systemic trauma and delving into the root causes of personal and professional performance challenges, Amber brings a unique blend of expertise grounded in the neuroscience of unconscious bias. Drawing from her own transformative journey detailed in her book "Heal the Four Woundings," Amber has developed tools to dismantle biased beliefs and negative thought patterns, fostering resilience and cultivating positive workplace and community cultures. Through direct program support, Ontiveros and Associates LLC will work with our participants through small group workshops and on air interviews to empower our participants to navigate and overcome barriers, ultimately enhancing their training effectiveness and program commitment. Ms Ontiveros will also assist in the interview and selection process. She will also be working to develop programming for on-air content training as an adult video jockey host facilitating dialogue with youth and other on-air talent discussing BIPOC-centric subject matter. The organization will provide 80 hrs valued at \$10,000 of in-kind program support. **Elevate Oregon**, Donell Morgan, [donell@elevateoregon.org](mailto:donell@elevateoregon.org) -Elevate Oregon, led by Executive Director Donell Morgan will support our program assisting with recruitment, mentorship, team building, promotional and program support. This includes dedicating 2 staff members at 20 hours each to help recruit Black/minority youth ages 16-24 to enroll in the training program over the course of 30 months this equates to a total of 60 staff hours. Dedicate 1 staff member over the course of the training program sessions to help promote the program this will be 16 total staff hrs over 30 months. Donell Morgan will also be working to develop programming for on-air content training as an adult Video Jockey host facilitating dialogue with youth and other on-air talent discussing BIPOC-centric subject matter. The organization will provide 106 hours valued at \$15,000 of in-kind program support. **Flossin Media** [johnflossin@gmail.com](mailto:johnflossin@gmail.com) Our partnership with Flossin Media, under the leadership of CEO John Washington, promises to be transformative for our project. Mr Washington brings a wealth of expertise in cultivating on-camera confidence and facilitating critical culturally responsive dialogue from the Black filmmaker perspective. Through 80 hrs of one-on-one & small group training sessions to empower our participants to find their voices, fostering a sense of capability, significance, and influence. Mr Washington will also lead the final participant interview and selection process. Value \$10,000.

(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)

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.

#### Technical Design:

Rationale for Equipment Selection: **Cameras and Lenses:** The Sony A7S3 and associated lenses offer exceptional image quality, low-light performance, and versatility for interviews, narrative productions, and live events. The Black Magic Pocket Cine 6k Pro provides cinematic depth and resolution for creative projects. Multiple cameras ensure comprehensive coverage and flexibility in shooting setups.

**Camera Accessories:** Atomos Ninja V bundles enhance recording capabilities, while DJI RS3 Pro gimbals enable smooth and stable shots during live events and mobile recordings. Additionally, SmallRig camera cages and tripods ensure secure mounting and efficient operation in various environments.

**Lighting:** Aputure LED lights and reflector kits offer adjustable lighting setups, crucial for achieving professional aesthetics and eliminating shadows. The inclusion of podcast logo LED signs enhances branding and visual appeal, contributing to a polished production.

**Audio Equipment:** High-quality microphones, wireless lav systems, and audio interfaces ensure clear and professional sound capture, essential for engaging content and meeting broadcasting standards. Acoustic panels and noise-canceling rugs enhance sound quality and

minimize distractions during recordings.

**Storage and Power:** Samsung SSDs and ANDYCINE cases provide ample storage for footage while maintaining portability and reliability. Power solutions, including rechargeable batteries and power strips, ensure uninterrupted operation during extended recording sessions.

**Computers and Software:** Macbook Pro and ASUS Rog Strix G18 offer powerful editing capabilities, enabling seamless post-production workflows, including 8K editing and 3D rendering. Subscriptions to Adobe After Effects and Photoshop facilitate advanced graphics and visual effects integration.

**Green Screen and Studio Set Furniture:** Wrap-around green screens and portable setups offer flexibility in creating virtual backgrounds and set designs. Mobile podcast studio furniture enhances comfort and functionality for guests, contributing to a professional on-screen appearance.

**Supporting the Project's Use of Community Media Center Channels:** Our technical design not only serves the immediate needs of film and video production but also actively contributes to the community media center's overarching objectives:

**Accessibility and Inclusivity:** Our equipment selection promotes accessibility and inclusivity by catering to individuals of varying skill levels and backgrounds. Through user-friendly tools and comprehensive training programs, we empower all members to engage with media production and storytelling.

**Diverse Programming:** The versatility of our equipment enables the creation of diverse content across multiple channels, including documentaries, podcasts, live events coverage, and educational videos. This breadth of programming enriches offerings, catering to a wide audience and reflecting diverse interests and voices within the community.

**Youth Engagement and Skill Development:** Hands-on training initiatives and mentorship programs foster essential media production skills among youth and community members. Access to professional-grade equipment and guidance from industry experts nurtures the next generation of filmmakers, podcasters, and content creators, fostering a culture of creativity and innovation.

**Community Engagement and Expression:** Our equipment provides platforms for individuals and groups to share their stories, perspectives, and experiences. Whether through podcast interviews, live event coverage, or documentary filmmaking, we facilitate meaningful dialogue, connections, and amplification of diverse voices within the community.

Ensuring the longevity and effectiveness of our equipment is paramount to sustaining the community media center's impact and relevance. Our maintenance and upgrade plan includes:

**Regular Inspections and Maintenance:** Implementing routine equipment checks to promptly address any issues, minimizing downtime and extending asset lifespan.

**Timely Repairs and Support:** Partnering with reliable vendors and technicians for swift resolutions to equipment malfunctions, minimizing disruptions to projects.

**Staff Training and Development:** Investing in ongoing training to ensure proficiency in equipment operation, troubleshooting, and maintenance, enhancing our ability to support the community.

**Periodic Upgrades:** Conducting assessments to prioritize investments in new technologies that enhance functionality, efficiency, and creative

capabilities.

(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):** June/2024

**Proposed End Date (month/year):** Nov/2026

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

### Implementation Plan:

**June- August 2024 Project Initiation:** Task: Hold a kickoff meeting with project team members to discuss goals, roles, and responsibilities. Milestone: Completion of the kickoff meeting within the first week of the project start date. **Equipment Procurement:** Task: Verify the identified pricing and vendors for all equipment. Task: Finalize purchase orders and procurement contracts. Milestone: Completion of equipment procurement within 10 weeks of project start date.

**June-August 2024 Studio Setup and Preparation:** Task: Set up physical infrastructure including studio space, lighting rigs, and equipment installation. Task: Install necessary software and configure computers for video editing and production. Task: Decorate and furnish the studios to create culturally welcoming spaces. Milestone: Completion of studio setup and preparation within 10 weeks of project start date.

The next tasks will be repeated through the program timeline into three training sessions

**June-July 2024, April-May 2025, April-May 2026 Training Program Development:** Task: Review training curriculum for filmmaking and with trainers and subject matter experts leading our program. Task: Finalize training materials and resources for participants. Task: Schedule training sessions and coordinate logistics. Milestone: Completion of training program development within eight weeks of each session start date.

**June-August 2024 & April-June 2025 & April- June 2026-Participant Recruitment:** Task: Develop outreach materials to attract Black/IPOC individuals interested in filmmaking. Task: Promote the training program through community organizations, social media, and local networks. Task: Video interview and select participants based on eligibility criteria and program requirements. Task: Conduct orientation sessions to onboard selected participants. Milestone: Completion of participant recruitment within 8 weeks of each training session project start date.

**August-2024-March, 2025 (session #1) June 2025- March 2026 (session #2), and June 2026-Nov 2026 ( session #3) Filmmaking and Production:** Task: Provide hands-on training in camera operation, lighting techniques, and video editing. Task: Assign filmmaking projects to participants. Task: Supervise and mentor participants throughout the production process. Task: Edit and finalize films for broadcasting on OpenSignal public broadcasting. Milestone: Production and completion of 100 high-quality films within 30 months as per project timeline. 40 in session #1, 40 in Session #2 and 20 in session #3

**Aug-2024-Nov 2026 Broadcasting and Distribution:** Task: Coordinate with OpenSignal for scheduling and airing of films. Task: Monitor viewership metrics and engagement with aired shows. Task: Promote films through social media, community events, and outreach efforts. Task: Collect feedback from viewers and stakeholders to evaluate impact and effectiveness. Milestone: Broadcasting of films and tracking of viewership metrics throughout the project duration.

These final tasks will be ongoing throughout the submitted in accordance with MHCRC reporting timeline

June 2024- Nov 2026 Continuous Monitoring and Evaluation:Task: Implement monitoring mechanisms to track progress against anticipated outcomes.Task: Collect and analyze data on participant engagement, viewership, and economic impact.Task: Conduct regular reviews and assessments to identify challenges and opportunities for improvement.Task: Adapt strategies and approaches based on evaluation findings and lessons learned. Milestone: Ongoing monitoring and evaluation throughout the project lifecycle.

June 2024-Nov 2026 Project Documentation and Reporting:Task: Maintain comprehensive records of project activities, expenditures, and outcomes.Task: Prepare progress reports for stakeholders, documenting achievements and challenges.Task: Compile a final project report summarizing key findings, lessons learned, and recommendations for future initiatives.Milestone: Submission of regular progress reports and a final project report at the conclusion of the grant period.

May 2025- Nov 2026 Sustainability Planning: Task: Develop a sustainability plan to ensure the long-term impact and viability of project outcomes.Task: Identify opportunities for ongoing partnerships, funding sources, and program continuation beyond the grant period.Task: Engage stakeholders and community members in discussions about sustaining project efforts beyond initial implementation. Milestone: Completion of a sustainability plan outlining strategies for continued impact and support beyond the grant period.

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## Supplemental Material Attachments

Description	File Name	Type	Size	Upload Date
Equipment Budget and Narrative Description	<a href="#">Gear_MHCRC_Grant - MHCRC Equipment list SDBA.pdf</a>	pdf	89 KB	04/08/2024 08:25 AM
Letter of Support Elevate Oregon	<a href="#">Donell Letter of Support for Soul District Business Association.pdf</a>	pdf	71 KB	04/08/2024 08:25 AM
Letter of Support Ontiveros & Associates	<a href="#">LOS OA_SDBA.pdf</a>	pdf	152 KB	04/08/2024 08:25 AM
LOS Flossin Media	<a href="#">LOS FM_PDXBlack Rose.pdf</a>	pdf	58 KB	04/08/2024 08:25 AM

## FY20-21 Application Budget Correct

### Budget Narrative

Budget Narrative:

Budget Narrative: PDX Black Rose Podcast and Video Series

### Personnelle

Program Managing Director- John Washington, SDBA Executive Director (Founder of Flossin Media), will oversee overall project planning, participant/ consultant/volunteer development, program orientation and training manual development. He will also provide direct training service as a culturally responsive trainer and video jockey trainer/host. Estimated number of hours for the 30 month program is 180 hours @ discounted rate of \$90 dollars an hour

Grant Funds: \$0 Match: \$16,200

Program Coordinator- Fawn Aberson, SDBA Outreach Coordinator, will oversee scheduling, communication, timeline management and coordination of the training blocks for program partners, trainers and participants. She will also work directly with SDBA administrative personnel to help corral the data needed for reporting to grant funders and submit quarterly reports. Estimated

number of hours for the 30 month period will be 200 @ discounted rate of \$75 an hour

Grant Funds: \$0 Match: \$15,000

Program Administrative Assistant- Samuel Graves, will support Program Director and Coordinator and marketing and outreach team by assisting with taking and distributing team meeting minutes, newsletter and social media outreach, set prompts and material set up. approximately 80 hours for the duration of 30 months. Estimated cost of \$30 per hour

Grant Funds: \$0 Match: \$2,400

Digital Media Marketing Specialist- Jurell Scott, will work with the team to assist with crafting the messaging for marketing and outreach materials to recruit participants. He will also support the capturing of photos throughout the duration of the program, and post ongoing updates on social media and through newsletters to engage the community and showcase participants and partners. Estimated number of hours for the duration of the 30 month period is 200 @ a discounted rate of \$30 dollars an hour

Grant Funds: \$0 Match: \$6,000

AV Technical Trainer #1– Thomas Lavoie will be the primary technology coach, responsible for training our participants on all the functional aspects and use of the audio and visual equipment. He will provide instruction on all pre and post productions aspects of interview set up, capturing, editing and final file format. He will work closely with Program Director & Coordinator to devise training curriculum and meet regularly to evaluate the program success. He will provide a total of 200 hours over the course of 30 months at the rate of \$75 dollars to help 20 participants create final finished audio recorded and video edited podcast films.

Grant Funds: \$0 Match: \$15,000

AV Technical Trainer #2- Jacob Rouso- will support trainer #1 in training and mentoring our participants on all the functional aspects and use of the audio, visual and lighting equipment. He will provide instruction on all pre and post productions aspects of interview set up, capturing, editing and final file format. He will provide a total of 200 hours over the course of 30 months at the rate of \$75 dollars to help 20 participants create final finished audio recorded and video edited podcast films.

Grant Funds: \$0 Match: \$15,000

#### Contractual

Graphic Designer- Jamaal Hale, Owner of Good Green Assist the marketing team designing marketing, promotion and reporting materials. .He committed approximately 60 hours for the duration of 30 months. Estimated cost of \$50 per hour.

Grant Funds-\$0 Match : \$3,000

Administrative Support- Sheila Randall, owner of Office Administrative Services will provide 1 hour each month at \$100 dollars and hour for a total of 30 months to reconcile the program revenue and expenses for the PDX Podcast and Video Series. She will work

closely with Program Director and Coordinator to organize and categorize expenditures and generate accurate reporting for both SDBA Board, Grant funders and partners.

Grant Funds: \$0 Match: \$3,000

#### Infrastructure/ facilities construction or improvements

Thomas Lavoie will consult and lead his team of 3 to implement for a one-time installation of new software, routers and booster, speakers and light rigging and design features. We currently have a dedicated technology room where we hold our film and video training programs and film some of our interviews with community members. We want to install better sound, lighting and backdrop rigging systems on the ceilings and walls so that these interviews and films represent the quality of the content being shared. This will require some light facility construction and installation. We are asking for Grant funding to cover this estimated cost of \$3000

(G) 7,000 Match 5,000

#### Program Partners

Elevate Oregon – recruitment, mentorship, team building and promotional support. Elevate Oregon, led by Executive Director Donell Morgan will support our program assisting with recruitment, mentorship, team building, promotional and program support. This includes:

- Dedicating 2 staff members at 20 hours each to help recruit Black/minority youth ages 16-24 to enroll in the training program over the course of 30 months this equates to a total of 60 staff hours.
- Dedicate 1 staff member over the course of the training program sessions to help promote the program this will be 16 total staff hrs over 30 months.
- Donell Morgan will also be working to develop programming for on-air content training as an adult Video Jockey host facilitating dialogue with youth and other on-air talent discussing BIPOC centric subject matter. He will contribute 50 hours over the course of 30 month
- Elevate Oregon's total staff hours committed to supporting the PDX Black Rose Podcast and Video Series is 106 hrs.

Grant Funds: \$0 Match: \$15,000

Ontiveros and Associates LLC-team building, program and evaluation support.

Ontiveros and Associates LLC, led by licensed facilitator and author Amber Ontiveros, will play a pivotal role in our program by spearheading culturally responsive training and healing methodologies for our participants and staff. With a focus on addressing systemic trauma and delving into the root causes of personal and professional performance challenges, Amber brings a unique blend of expertise grounded in the neuroscience of unconscious bias. Drawing from her own transformative journey detailed in her book "Heal the Four Woundings," Amber has developed tools to dismantle biased beliefs and negative thought patterns, fostering resilience and cultivating positive workplace and community cultures. Through direct program support, Ontiveros and Associates LLC will contribute the following

- work with our participants & staff through small group workshops and on air interviews to empower our participants to navigate and overcome barriers, ultimately enhancing their training effectiveness and program commitment. She will dedicate approximately 15 hours for this.
  
- Ms Ontiveros will also assist in the interview and selection process of youth participants and will dedicate approximately 15 hours for this
  
- Amber Ontiveros will also be working to develop programming for on-air content training as an adult video jockey host facilitating dialogue with youth and other on-air talent discussing BIPOC-centric subject matter. She will contribute 50 hours over the course of 30 month
  
- Ontiveros and Associates total staff hours committed to supporting the The PDX Black Rose Community Centered Media Project is 80 hrs.

**Grant Funds: \$0 Match: \$10,000**

Flossin Media Our partnership with Flossin Media, under the leadership of CEO John Washington, promises to be transformative for our project. Mr Washington brings a wealth of expertise in cultivating on-camera confidence and facilitating critical culturally responsive dialogue from the Black filmmaker perspective. Through 80 hrs of one-on-one and small group training sessions, Mr. Washington will empower our participants to find their voices, fostering a sense of capability, significance, and influence. This partnership not only enriches our project with specialized training but also ensures that our participants receive personalized support in developing essential skills for effective communication and self-expression. Mr Washington will also lead the final participant interview and selection process. The organization will provide \$10,000 of in-kind technical support.

**Grant Funds: \$0 Match: \$10,000**

See Equipment Description and narrative in separate uploaded Excell pdf.

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$74,600.00	\$74,600.00
Education and Training	\$0.00	\$0.00	\$0.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$41,000.00	\$41,000.00
Equipment	\$97,177.00	\$0.00	\$97,177.00
Infrastructure/Facilities Construction	\$7,000.00	\$5,000.00	\$12,000.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$0.00	\$0.00	\$0.00
<b>Total</b>	<b>\$104,177.00</b>	<b>\$120,600.00</b>	<b>\$224,777.00</b>

## Signature Page

### *Final Application Signature*

**Signature of Duly Authorized Representative\*:**

John Washington

**Date\*:**

04/08/2024

**Title\*:**

Executive Director

**Phone\*:**

503-841-5032

**E-mail\*:**

[chair@nebaportland.org](mailto:chair@nebaportland.org)

Gear (category)	Gear (Item)	Price	URL	Quantity	Total	Description
<b>Cameras/Lenses</b>						
	Sony A7S3	\$ 3,500.00	<a href="https://rb.gw/85c9ky">https://rb.gw/85c9ky</a>	3	\$ 10,500.00	Cameras for filming podcasts and live events. Multiple cameras allow enough coverage for professional output.
	Sony 35mm 1.4 lens (For Interviews)	\$ 1,298.00	<a href="https://rb.gw/ft1f82">https://rb.gw/ft1f82</a>	2	\$ 2,596.00	interview lens for podcasts, events, and client videos
	Sony 50mm 1.4 Lens (For Interviews)	\$ 1,298.00	<a href="https://rb.gw/58qdox">https://rb.gw/58qdox</a>	2	\$ 2,596.00	interview lens for podcasts, events, and client videos
	Sony FE 16-35mm F2.8 GM II	\$ 2,298.00	<a href="https://rb.gw/f367rg">https://rb.gw/f367rg</a>	2	\$ 4,596.00	interview lens for podcasts, events, and client videos
	Sony FE 24-70 2.8 GM	\$ 2,300.00	<a href="https://rb.gw/loqoqe">https://rb.gw/loqoqe</a>	2	\$ 4,600.00	interview lens for podcasts, events, and client videos
	Sony NPZF100 Batteries and charger	\$ 60.00	<a href="https://t.ly/FNa-5">https://t.ly/FNa-5</a>	3	\$ 180.00	batteries and a charger for the camera to allow extended filming sessions
	6 Sony A6400	\$ 900.00	<a href="https://t.ly/sl-fml">https://t.ly/sl-fml</a>	4	\$ 3,600.00	used for training youth and community members
	Black Magic Pocket Cine 6k Pro	\$ 2,500.00	<a href="https://tinyurl.com/4aevev74">https://tinyurl.com/4aevev74</a>	1	\$ 2,500.00	one high end camera to allow for narrative creative production at streaming quality levels
	Pocket 6k Batteries	\$ 40.00	<a href="https://shorturl.at/oFGV2">https://shorturl.at/oFGV2</a>	1	\$ 40.00	batteries to allow for extended shooting times with the Pocket 6k
	GoPro Hero 11	\$ 350.00	<a href="https://tinyurl.com/mix6u2e3">https://tinyurl.com/mix6u2e3</a>	2	\$ 350.00	allows for quick, easy, mounted camera solutions, unique event shots, and teaching opportunities for youth
<b>Camera Accessories</b>						
<b>x3</b>	Atomos Ninja V bundle	\$ 500.00	<a href="https://t.ly/OE8tH">https://t.ly/OE8tH</a>	3	\$ 1,500.00	Allows the A7S3s to shoot in Progress RAW quality
<b>x1</b>	AtomosX Cast	\$ 150.00	<a href="https://t.ly/Roj5Z">https://t.ly/Roj5Z</a>	1	\$ 150.00	Allows the Atomos recorder to stream the signal wirelessly. Will allow wireless streaming of the podcast shoot to be shown on TV's throughout the office Also allows multiple Camera angles to be monitored via a single display
<b>x2</b>	DJI RS3 pro	\$ 1,100.00	<a href="https://shorturl.at/hnvH5">https://shorturl.at/hnvH5</a>	2	\$ 2,200.00	gimbal and focus motor for stable, professional moving shots during live events, mobile podcast recordings, and interviews.
	Handgrip for DJI RS3	\$ 60.00	<a href="https://shorturl.at/BEJK3">https://shorturl.at/BEJK3</a>	2	\$ 120.00	allows easier manipulation of the gimbal, allowing all staff, and students to use it for smooth professional video capture
	Magnus REX VT-5000 Tripod with Fluid Head	\$ 249.00	<a href="https://shorturl.at/iAE4E">https://shorturl.at/iAE4E</a>	4	\$ 996.00	solid, quick release tripod for efficient setup and breakdown of podcast recordings, live event capture, and interviews.
	PolarPro I167mm! Peter McKinnon VND 0.6 to 1.5	\$ 200.00	<a href="https://shorturl.at/IBV39">https://shorturl.at/IBV39</a>	2	\$ 249.00	enables dynamic interview shots in bright daylight conditions, required for outdoor podcast shoots and interviews.
	PolarPro I182mm! Peter McKinnon VND 0.6 to 1.5	\$ 200.00	<a href="https://www.amazon.com/PolarPro">https://www.amazon.com/PolarPro</a>	2	\$ 249.00	enables dynamic interview shots in bright daylight conditions, required for outdoor podcast shoots and interviews.
	SmallRig Camera Cage for A7s3	\$ 45.00	<a href="https://shorturl.at/etwzV">https://shorturl.at/etwzV</a>	3	\$ 135.00	
	CAMITREE Campod Section Mount Stabilizer for DSLR (BOAT TRIPOD)	\$ 175.00	<a href="https://shorturl.at/hvY47">https://shorturl.at/hvY47</a>	3	\$ 525.00	
<b>Lighting</b>						
<b>x1</b>	Reflector kit 42"	\$ 30.00	<a href="https://www.amazon.com/Reflec">https://www.amazon.com/Reflec</a>	1	\$ 30.00	allows for quick lighting setups in mobile filming situations, and precise lighting fixes on set.
	Sandbags	Free				
<b>x3</b>	Amaran 200x by Aputure LED	\$ 300.00	<a href="https://shorturl.at/BJLMY">https://shorturl.at/BJLMY</a>	3	\$ 900.00	set lighting for the podcast room, and interviews
<b>x2</b>	Aputure Light Dome 2 (cmpr to what we have)	\$ 186.00	<a href="https://www.amazon.com/Aputure">https://www.amazon.com/Aputure</a>	3	\$ 558.00	
<b>x4</b>	Podcast logo LED signs	Spencer has quotes		4		Backdrop for the podcast trailer to allow the brand to shine on screen. Makes guests feel welcome, and elevates the platform.
	Set Lighting lamp	\$ 70.00	<a href="https://a.co/d/9pi6wvR">https://a.co/d/9pi6wvR</a>	2	\$ 120.00	Aesthetic backdrop lighting for the podcast room to add depth to the scene
<b>Trailer Lighting</b>						
	Stick Lighting Kit	\$ 90.00	<a href="https://a.co/d/cm12mAM">https://a.co/d/cm12mAM</a>	1		Space efficient lights for lighting the podcast trailer set for potential night time mobile podcast shoots
	Govee Strip Light (TV/Back Wall Back Light)	\$ 15.00	<a href="https://shorturl.at/dizT6">https://shorturl.at/dizT6</a>	1	\$ 15.00	design aesthetic for the podcast room that's some visual depth to the set, elevating the production quality of the podcast
<b>Audio</b>						
	MKE 600 Video Microphone	\$ 329.00		6	\$ 1,974.00	On Camera Microphones for Studio cameras and student cameras
	Sennheiser EW 512P G4 Wireless Lav	\$ 700.00	<a href="https://shorturl.at/gcxzF">https://shorturl.at/gcxzF</a>	2	\$ 1,400.00	Wireless microphone for boat podcasts, and podcast recordings out of the studio
	Nady Mpf-6 pop filter	\$ 25.00	<a href="https://shorturl.at/hvBGR">https://shorturl.at/hvBGR</a>	8	\$ 200.00	"Podcast Audio for clear, professional audio recording to meet open signal standards"
<b>Trailer Audio</b>						
	Sure Sm7B	\$ 399.00		4	\$ 1,596.00	**
	Sure Deluxe Mic Boom Stand	\$ 99.00		4	\$ 396.00	**
	Zoom H6	\$ 229.00		1	\$ 558.00	Allows up to 4 mics in the trailer to be recorded simultaneously for post production needs
	Podcast Headphones Beyer DT770 pro	\$ 150.00	<a href="https://shorturl.at/jkMR1">https://shorturl.at/jkMR1</a>	4	\$ 600.00	Allows guests to immerse themselves in the conversation, leading to more engaging conversation on the podcast
	Yamaha G10 Stereo Mixer		<a href="https://shorturl.at/ADJ12">https://shorturl.at/ADJ12</a>			For mixing and recording audio in the trailer
	Acoustic Panels Podcast room & Trailer	\$ 1,599.00	<a href="https://shorturl.at/bCMS9">https://shorturl.at/bCMS9</a>	1	\$ 1,599.00	For improved Sound quality in podcast room
<b>Storage</b>						
<b>x6</b>	Samsung 870 EVO 2TB SSD	\$ 120.00	<a href="https://shorturl.at/mrDGN">https://shorturl.at/mrDGN</a>	6	\$ 720.00	Storage for Sony Cameras
<b>x6</b>	ANDY/CINE Lunchbox 3 SSD Case for Ninja V	\$ 25.00	<a href="https://shorturl.at/aiINTX">https://shorturl.at/aiINTX</a>	6	\$ 150.00	Required for Samsung SSD's to be used with the Ninja V
	ANDY/CINE USB-C to SATA Adapter	\$ 25.00	<a href="https://shorturl.at/cpslM">https://shorturl.at/cpslM</a>	4	\$ 100.00	Allows Hard drives to be connected to the Macbook in the field for quick file transfers
	Google Cloud Storage 5TB	\$ 249.00		1	\$ 249.00	Annual Subscription
<b>C Stands</b>						
	Impact Turtle Base C-Stand Kit (10.75", Black)	\$ 170.00	<a href="https://www.bhphotovideo.com/c">https://www.bhphotovideo.com/c</a>	4	\$ 680.00	for holding lighting equipment at required angles to eliminate risk to staff and podcast guests, and allow for professional lighting setups
<b>Drones</b>						
	DJI Mavic 3 Pro	\$ 3,000.00	<a href="https://www.amazon.com/DJI-co">https://www.amazon.com/DJI-co</a>	2	\$ 6,000.00	allows for aerial coverage of events, mobile Podcasts, and unique client video intros
<b>Computers</b>						
	Macbook Pro M3 Max - editing specs	\$ 4,000.00		2	\$ 8,000.00	In the field editing and live streaming capable
	BK Editing/3D Render Capable Video PC, and monitor	\$ 10,541.00	<a href="https://secure.newegg.com/wish">https://secure.newegg.com/wish</a>	2	\$ 21,082.00	3D Animation/CGI Capable PC parts for creating Podcast intros, and animated storytelling content
	ASUS Rog Strix G 18	\$ 1,752.00		1	\$ 1,752.00	dedicated sound editing and special affects
						brings the interior quality of the podcast trailer up to spec to allow for a professional podcast set
<b>Power</b>						
	Recharge Batteries w/ Charger, POWEROWL 8 Pack	\$ 32.00	<a href="https://shorturl.at/djuzS">https://shorturl.at/djuzS</a>	3	\$ 96.00	Allows equipment to stay powered through long, multi podcast recording days
	ART PDSBU 8 Outlet Power Strip	\$ 115.00	<a href="https://www.amazon.com/Audio">https://www.amazon.com/Audio</a>	4	\$ 460.00	Power strips for all lights and cameras in both the Podcast Studio and Mobile podcast Trailer
<b>Green Screen</b>						
	Wrap Around Green Screen	\$ 98.00	<a href="https://shorturl.at/nJOUX">https://shorturl.at/nJOUX</a>	1	\$ 98.00	photo backdrop for podcast guest photos, events, and interviews
	Portable Green Screen	\$ 159.00	<a href="https://shorturl.at/zDKV3">https://shorturl.at/zDKV3</a>	1	\$ 159.00	For Creating animated backdrops for Mobile Podcasts, Photo ops with guests at events, and
<b>Subscriptions</b>						





April 1, 2024

Attention: Mt Hood Cable Regulatory Commission

Dear Commissioners:

It is with great enthusiasm that Elevate Oregon offers our full support and commitment to The PDX Black Rose Community Centered Media Project. Led by Executive Director Donell Morgan, Elevate Oregon is honored to partner with the Soul District Business Association to assist in recruitment, mentorship, team building, and promotional support for this important initiative.

As outlined in our proposal, Elevate Oregon is dedicated to providing significant resources to ensure the success of The PDX Black Rose Community Centered Media Project. Our contributions include:

Assist with the recruitment of Black/minority youth ages 16-24 to enroll in the training program. We will dedicate two staff members, each committing 20 hours over the course of 30 months, totaling 60 staff hours.

Assist with the promotion of the program to raise awareness and encourage participation. One staff member will be dedicated to this task, committing 16 hours over the course of the training program sessions.

Development of programming for on-air content training, with a focus on BIPOC-centric subject matter. Donell Morgan will serve as an adult Video Jockey host, facilitating dialogue with youth and other on-air talent. He will contribute 50 hours over the course of 30 months to this endeavor.

In total, Elevate Oregon is committing 106 hours of in-kind support, valued at \$15,000, to The PDX Black Rose Podcast and Video Series. We are confident that our expertise in recruitment, mentorship, and promotional support will significantly contribute to the success of this innovative project.

We are deeply committed to empowering marginalized communities and fostering positive change through media representation and dialogue. The PDX Black Rose Community Centered Media Project aligns perfectly with our mission and values, and we are honored to be a part of this transformative initiative.

Should you require any further information or assistance from Elevate Oregon, please do not hesitate to contact us.

Thank you for considering our partnership and contribution to this important endeavor.

Sincerely,

A handwritten signature in black ink, appearing to read 'Donell Morgan', followed by a long horizontal line extending to the right.

Donell Morgan

Executive Director

Elevate Oregon



Ontiveros and Associates, LLC  
811 SW Sixth Avenue, Suite 1000,  
Portland, OR 97204  
e: amber@aoassociates.biz  
p: 360.726.5147

March 29, 2024  
Attention: Mt Hood Cable Regulatory Commission

Dear Grant Selection Committee:

We are pleased to participate as a community partner with the Soul District Business Association as they seek to improve connection and access for BIPOC youth and entrepreneurs in our community through the PDX Black Rose Community Centered Media Project.

As a partner in the work, Ontiveros and Associates will collaborate with the Soul District Business Association to facilitate and support participant trainees and staff with an amazing DEI training to address systemic trauma and the root causes of professional challenges that lie within all of us; false conditioning resulting in feelings of imposter syndrome, unworthiness, and psychological distress.

Ontiveros Associates will assist the SDBA by providing coaching and training from Amber's book, "Heal the Four Woundings," based on the neuroscience of unconscious bias. Our approach includes tools to dismantle biased beliefs and negative thought patterns, fostering resilience and cultivating positive workplace and community cultures.

PAGE 1 OF 2

**Ontiveros and Associates, LLC** | 811 SW SIXTH AVENUE, SUITE 1000, PORTLAND, OR 97204  
| amber@aoassociates.biz | 360.726.5147

Ontiveros will also assist SDBA with participant intake, interviews, small group workshops and on-air interviews to empower the participants to navigate and overcome their barriers.

We appreciate your consideration. If you have any questions about the work of Ontiveros and Associates, please feel free to email me at [amber@aoassociates.biz](mailto:amber@aoassociates.biz) or call me at 240-462-5407. Thank you in advance for your consideration of this request!

Sincerely,

*Amber Ontiveros*

Amber Ontiveros, President



Flossin Media  
PO Box 12185,  
Portland, Oregon, 97211  
866-571-1969  
[www.flossinmedia.com](http://www.flossinmedia.com)

April 2, 202

Attention: Mt Hood Cable Regulatory Commission

Dear Commissioners,

I am writing to share our support for the PDX Black Rose Community Centered Media Project, which is seeking funding from the Mt Hood Cable Regulatory Commission. As a committed partner in this endeavor, Flossin Media is fully dedicated to contributing our resources and expertise to ensure the success of this important initiative.

At Flossin Media, under the leadership of CEO John Washington, we are deeply committed to empowering individuals within marginalized communities to find their voices and tell their stories through media. We believe that representation and diversity in media are essential for fostering understanding, empathy, and social change. Therefore, we are excited about the opportunity to collaborate with the Soul District Business Association and the PDX Black Rose Community Centered Media Project to achieve these goals.

Our team brings a wealth of expertise in cultivating on-camera confidence and facilitating critical culturally responsive dialogue from the Black filmmaker perspective. Through 80 hours of one-on-one and small group training sessions, our team, led by Mr John Washington, will empower participants to find their voices, fostering a sense of capability, significance, and influence. This partnership not only enriches the project with specialized training but also ensures that participants receive personalized support in developing essential skills for effective communication and self-expression.

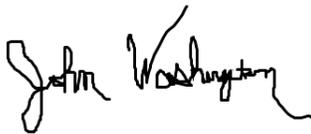
Furthermore, Flossin Media is proud to commit \$10,000 of in-kind technical support to the project. This contribution will help to ensure that participants have access to the necessary equipment and resources to bring their creative visions to life.

In addition to providing training and technical support, Mr. Washington will also lead the final participant interview and selection process. His expertise in this area will ensure that the project attracts and engages individuals who are passionate about using media as a tool for social change.

In conclusion, Flossin Media is honored to support the PDX Black Rose Community Centered Media Project and we commend the Commissioners for their commitment to funding initiatives that promote diversity, equity, and inclusion in media. We believe that this project has the potential to make a meaningful impact on our community and we look forward to seeing its success.

Thank you for considering our letter of support.

Sincerely,

A handwritten signature in black ink that reads "John Washington". The signature is written in a cursive style with a large initial "J" and a long, sweeping underline.

John Washington,  
CEO, Flossin Media

**GRANT AGREEMENT NO.**

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”) and Underscore (or “GRANTEE”) in an amount not to exceed \$83,995 to support the “Amplifying Indigenous Stories & Voices” project.

**RECITALS:**

1. GRANTEE submitted a grant application for the FY 2023-24 Community Technology Grants Program competitive grants process and following COMMISSION review, was recommended for funding.
2. The COMMISSION now desires to award a grant to GRANTEE in an amount not to exceed \$83,995.

**THEREFORE**, in consideration of the mutual promises and covenants contained herein, the parties agree as follows:

**ARTICLE I – SCOPE OF WORK/OUTCOME MEASURES**

GRANTEE agrees to implement the “Amplifying Indigenous Stories & Voices” project as described in ATTACHMENT A: Scope of Work/Grant Application, which by this reference are incorporated herein and made a part hereof. GRANTEE shall not use the Grant funds for any purposes other than those set forth in Attachment A.

**ARTICLE II – AGREEMENT PERIOD**

This Agreement becomes effective on June 1, 2024, unless GRANTEE fails to sign and return the Agreement to the COMMISSION within thirty (30) days of COMMISSION action to approve the Agreement, in which event this Agreement shall be null and void. The term of this Agreement is through, and including, March 31, 2026, unless extended or earlier terminated under the terms of this Agreement.

**ARTICLE III – SPECIFIC CONDITIONS OF THE GRANT**

- A. **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.

- B. **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 for six (6) years after COMMISSION makes final grant payment, GRANTEE has made final report, or the termination date of this Agreement, whichever is later. GRANTEE shall provide COMMISSION prompt access to these records upon request and permit copying as COMMISSION may require.

- C. COMMISSION Grant Manager: COMMISSION hereby appoints Rana DeBey to act as its Project Manager with regard to this Agreement. COMMISSION may, from time to time, designate another person to act as the Commission Project Manager and will inform GRANTEE in writing of any change in Project Manager.

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)

- D. GRANTEE Project Manager: GRANTEE hereby appoints Myers Reece to act as its Project Manager regarding this Agreement. GRANTEE may, from time to time, designate another person to act as the GRANTEE Project Manager and will inform COMMISSION in writing of any change in Project Manager.

Attn: Myers Reece, Executive Director  
c/o Underscore News  
1200 NW Naito Parkway, Ste. 490  
Portland, OR 97209  
Email: [mreece@underscore.news](mailto:mreece@underscore.news)

- E. Payment: The COMMISSION Project Manager is authorized to approve work, billings, and invoices submitted pursuant to this grant and to carry out all other COMMISSION actions referred to herein in accordance with this Agreement.
- F. Reports: GRANTEE shall submit Interim Status Reports and a Final Status Report (collectively referred to as 'Report(s)') to the Project Manager using the COMMISSION's online grants management system. The Reports shall include both programmatic and financial information as established by the COMMISSION. For a Report to be acceptable to the Project Manager, the GRANTEE shall document and clearly describe the progress of the grant scope in accordance with the reporting schedule defined below.

Interim Status Reporting periods are June 1, 2024 through November 30, 2024; December 1, 2024 through April 30, 2025; May 1, 2025 through November 30, 2025. Interim Status Reports are due within thirty (30) days of the end of each reporting period.

GRANTEE shall submit a Final Status Report no later than February 28, 2026

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.

- G. 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.

#### **ARTICLE IV -- PAYMENTS**

- A. The amount of this grant award is \$83,995. Upon submission of an invoice from GRANTEE, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the \$83,995, as specified in the invoice, will be paid within thirty (30) days after receipt of the invoice.
- B. GRANTEE shall submit the invoice online through the COMMISSION's online grants management system using the status report module, and 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.
- C. 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 COMMISSION'S Grant Manager to modify the program or the budget.
- D. If for any reason GRANTEE receives a grant payment under this Grant Agreement and does not use grant funds, provide required services or take any

actions required by the Grant Agreement the COMMISSION may, at its option terminate, reduce or suspend any grant funds that have not been paid and may, at its option, require GRANTEE to immediately refund to the COMMISSION the amount improperly expended or received by GRANTEE.

- E. Grant payments under this Agreement may be used only to provide the services or take the actions listed previously in this Grant Agreement and shall not be used for any other purpose.
- F. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, the COMMISSION's payment of funds under this grant may be terminated, suspended or reduced.
- G. The majority of expenditures (a minimum of 90%) made from Grant funds for Grant project capital costs must be made at least sixty (60) days prior to the expiration of this Agreement.
- H. 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.
- I. GRANTEE will keep vendor receipts and evidence of payment for materials and services and time records and evidence of payment for program wages, salaries, and benefits, and GRANTEE services. All such receipts and evidence of payments will promptly be made available to the Grant Manager or other designated persons, upon request. At a minimum, such records shall be made available and will be reviewed as part of the annual monitoring process.
- J. Prevailing wages. State of Oregon, Bureau of Labor and Industries (BOLI) wage rates are required for certain contracts that total \$50,000 and above. If GRANTEE's project is subject to the prevailing wage requirements, GRANTEE will comply with the prevailing wage requirements of ORS 279C.800 through 279C.870 and any other applicable prevailing wage requirements contained in ORS 279C, Oregon administrative rules, or Commission code.
- K. Prevailing wage indemnity. GRANTEE AGREES TO INDEMNIFY, DEFEND, AND HOLD HARMLESS COMMISSION, ITS EMPLOYEES, OFFICERS, AND AGENTS, FROM AND AGAINST ANY CLAIM, SUIT, OR ACTION, INCLUDING ADMINISTRATIVE ACTIONS, THAT ARISE OUT OF GRANTEE'S FAILURE TO COMPLY WITH ORS 279C.800 TO 279C.870 AND ANY APPLICABLE ADMINISTRATIVE RULES OR POLICIES.

## **ARTICLE V -- GENERAL GRANT PROVISIONS**

- A. Cause for Termination; Cure. It shall be a material breach and cause for termination of this Agreement if GRANTEE uses grant funds outside of the scope of this Agreement, or if GRANTEE fails to comply with any other term or condition or to perform any obligations under this Agreement within thirty (30) days after written notice from COMMISSION. If the breach is of such nature that it cannot be completely remedied within the thirty (30) day cure period, GRANTEE shall commence cure within the thirty (30) days, notify COMMISSION of GRANTEE's steps for cure and estimated time table for full

correction and compliance, proceed with diligence and good faith to correct any failure or noncompliance, and obtain written consent from COMMISSION for a reasonable extension of the cure period.

- B. No Payment or Further Services Authorized During Cure Period. During the cure period, COMMISSION is under no obligation to continue providing additional grant funds notwithstanding any payment schedule indicated in this Agreement. GRANTEE shall not perform services or take actions that would require COMMISSION to pay additional grant funds to GRANTEE. GRANTEE shall not spend unused grant funds and such unused funds shall be deemed held in trust for COMMISSION. GRANTEE shall be solely responsible for any expenses associated with cure of its noncompliance or failure to perform.
- C. Termination for Cause. Termination for cause based on GRANTEE's misuse of grant funds shall be effective upon notice of termination. Termination for cause based on failure to comply or perform other obligations shall be effective at the end of the 30-day period unless a written extension of cure period is granted by COMMISSION. GRANTEE shall return all grant funds that had not been expended as of the date of the termination notice. All finished or unfinished documents, data, studies, and reports prepared by GRANTEE under this Agreement shall, at the option of COMMISSION, become the property of COMMISSION; and GRANTEE may be entitled to receive just and equitable compensation for any satisfactory work completed on such documents up until the time of notice of termination, in a sum not to exceed the grant funds already expended.
- D. Penalty for Termination for Cause. If this Agreement is terminated for cause, COMMISSION, at its sole discretion, may seek repayment of any or all grant funds tendered under this Agreement, and decline to approve or award future grant funding requests to GRANTEE.
- E. Termination by Agreement or for Convenience of Commission. COMMISSION and GRANTEE may terminate this Agreement at any time by mutual written agreement. Alternatively, COMMISSION may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion. If the Agreement is terminated as provided in this paragraph, GRANTEE shall return any grant funds that would have been used to provide services after the effective date of termination. Unless the Parties agree otherwise, GRANTEE shall finish any work and services covered by any grant funds already paid and shall not commence any new work or services which would require payment from any unused grant funds.
- F. Changes in Anticipated Services. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, COMMISSION's payment of grant funds may be terminated, suspended or reduced. GRANTEE shall immediately refund to COMMISSION any unexpended grant funds received by GRANTEE.
- G. Amendment. The Grant Manager is authorized to execute amendments to the scope of the services or the terms and conditions of this Agreement, provided the changes do not increase COMMISSION's financial risk. Increases to the grant amount must be approved by the COMMISSION unless the COMMISSION delegated authority to amend the grant amount authorizing this Agreement. Amendments to this Agreement, including any increase or decrease in the grant

amount, must be in writing and executed by the authorized representatives of the Parties and approved to form by the COMMISSION's Attorney.

- H. Non-discrimination; Civil Rights. In carrying out activities under this Agreement, GRANTEE shall not discriminate against any employee or applicant for employment because of race, color, religion, sex, age, handicap, familial status, sexual orientation or national origin. 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, sex, age, handicap, familial status, sexual orientation or national origin. Actions 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 post in conspicuous places, available to employees and applicants for employment, notices, which state that all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, or national origin. GRANTEE shall incorporate the foregoing requirements of this section in all other agreements for work funded under this Agreement, except agreements governed by Section 204 of Executive Order 11246.

- I. Audit. COMMISSION, either directly or through a designated representative, may conduct financial or performance audit of the billings and services under this Agreement or GRANTEE records at any time during this Agreement and during the six (6) year period established above in Article III.B. As applicable, audits will be conducted in accordance with generally accepted auditing standards as promulgated in *Government Auditing Standards* by the Comptroller General of the United States General Accounting Office. If an audit discloses that payments to GRANTEE exceeded the amount to which GRANTEE was entitled, then GRANTEE shall repay the amount of the excess to COMMISSION.

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.

- J. Indemnification. GRANTEE shall hold harmless, defend, and indemnify 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.

- K. Grantee's Contractor; Non-Assignment. If GRANTEE utilizes contractors to complete its work under this Agreement, in whole or in part, GRANTEE shall require any of its contractors to agree, as to the portion contracted, to fulfill all obligations of the Agreement as specified in this Agreement. However, GRANTEE shall remain obligated for full performance hereunder, and COMMISSION shall incur no obligation other than its obligations to GRANTEE hereunder. This Agreement shall not be assigned or transferred in whole or in part or any right or obligation hereunder, without prior written approval of COMMISSION.
- L. Independent Contractor Status. GRANTEE, and its contractors and employees are not employees of COMMISSION and are not eligible for any benefits through COMMISSION, including without limitation, federal social security, health benefits, workers' compensation, unemployment compensation, and retirement benefits. GRANTEE will be responsible for any federal, state, or local taxes and fees applicable to payments hereunder.
- M. Oregon Laws and Forum. This Agreement shall be construed according to the laws of the State of Oregon without regard to its provisions regarding conflicts of law. Any litigation between COMMISSION and GRANTEE arising under this Agreement or out of work performed under this Agreement shall occur in Multnomah County court having jurisdiction thereof, and if in the federal courts, in the United States District Court for the State of Oregon.
- N. Compliance with Law. GRANTEE and all persons performing work under this Agreement shall comply with all applicable federal, state, and local laws and regulations, including reporting to and payment of all applicable federal, state and local taxes and filing of business license. If GRANTEE is a 501(c)(3) organization, GRANTEE shall maintain its nonprofit and tax-exempt status during this Agreement.
- O. 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.
- P. No Other Obligations: 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.
- Q. Merger. This Agreement contains the entire agreement between COMMISSION and GRANTEE and supersedes all prior written or oral discussions or agreements. There are no oral or written understandings that vary or supplement the conditions of this Agreement that are not contained herein.
- R. Third Party Beneficiaries. There are no third-party beneficiaries to this Agreement and may only be enforced by the Parties.
- S. Electronic Transaction; Counterparts. The Parties agree that they may conduct this transaction, including any amendments, by electronic means, including the

use of electronic signatures. This Agreement, and any amendment, may be executed in any number of counterparts, each of which shall be deemed an original, but all of which together shall constitute a single instrument.

- T. NOTICE: Notices to Grantee under this Grant Agreement shall be sent to GRANTEE at the following address:

Attn: Myers Reece, Executive Director  
c/o Underscore News  
1200 NW Naito Parkway, Ste. 490  
Portland, OR 97209  
Email: [mreece@underscore.news](mailto:mreece@underscore.news)

NOTICE: Notices to Grantor under this Grant Agreement shall be sent to COMMISSION at the following address:

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)

**SIGNATURES:**

**COMMISSION**

**GRANTEE**

\_\_\_\_\_  
Name: Julia DeGraw  
Title: Chair,  
Mt. Hood Cable  
Regulatory Commission  
(MHCRC)

\_\_\_\_\_  
Name: Myers Reece  
Title: Executive Director  
Underscore

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

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

**APPROVED AS TO FORM:**

\_\_\_\_\_  
Commission Attorney,  
Mt. Hood Cable Regulatory  
Commission (MHCRC)

# 25382 - Amplifying Indigenous Stories & Voices

## Application Details

**Funding Opportunity:** 25009-2024 Community Technology Grants  
**Funding Opportunity Due Date:** Jun 30, 2024 8:09 AM  
**Program Area:** Community Technology Grants  
**Status:** Submitted  
**Stage:** Final Application

**Initial Submit Date:** Mar 21, 2024 4:02 PM  
**Initially Submitted By:** Timothy Wilson  
**Last Submit Date:** Apr 5, 2024 10:09 AM  
**Last Submitted By:** Timothy Wilson

## Contact Information

### Primary Contact Information

**Active User\*:** Yes  
**Type:** External User  
**Name:** Mr. Timothy Wilson  
Salutation First Name Middle Name Last Name  
**Title:** Development Consultant  
**Email\*:** [tim.starletfarm@gmail.com](mailto:tim.starletfarm@gmail.com)  
**Phone\*:** 503-679-4570 Ext.   
Phone  
###-###-####  
**Fax:** ###-###-####

### Organization Information

**Status\*:** Approved  
**Organization Name\*:** Underscore  
**Organization Type\*:** Non-Profit Entity  
**Tax Id:**  
**Organization Website:** <https://underscore.news>  
**Address\*:** 1200 NW Naito Parkway, Ste. 490  
  
Portland Oregon 97209-  
City State/Province Postal Code/Zip  
**Phone\*:** 406-223-0052 Ext.   
###-###-####  
**Fax:** ###-###-####

# FY21-22 Final Application Project Narrative

## Project Narrative

<b>Total Grant Funds:</b>	\$85,975.00
<b>Total Match Funds:</b>	\$89,725.00
<b>Total Funds:</b>	\$175,700.00
<b>Proposed Technology:</b>	Video production equipment
<b>Public Benefit Area:</b>	Reducing Disparities
<b>Select which jurisdiction(s) your project will serve:</b>	Fairview, Gresham, Portland, Troutdale, Unincorporated Multnomah County, Wood Village
<b>Please select the size of your organization's total operating budget:</b>	\$500,000 to \$1,000,000

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.

### Project Purpose:

Indigenous communities have historically been underrepresented — and often misrepresented— in media coverage. This pervasive underrepresentation has extended to the staff of media organizations themselves, with Native Americans accounting for less than .5% of newsroom employees. This “erasure” impacts both the visibility of the 55,650 Native people in the Portland Metro region and non-Native perceptions of Indigenous people in the community. Here are the key issues we aim to address with this project.

### The Need for Authentic, Trusted, and Accurate Media Rooted in Community

**Lack of Representation:** There is a significant underrepresentation of Native people and stories in local television, radio, print, and online platforms. Native journalists and media producers are virtually non-existent.

**Stereotyping and Misrepresentation:** When Native Americans are depicted in media, it is often through the lens of outdated, inaccurate stereotypes that fail to reflect the diversity and modern realities of Indigenous peoples.

**Misappropriation:** Media coverage often involves the misappropriation of Native cultures, where sacred symbols and traditions are used without understanding or respect, leaving behind a bitter mistrust in the community.

**Marginalization:** News coverage of Native American issues is often limited, superficial, or biased, failing to cover the depth and breadth of issues facing Indigenous communities.

Underscore News’ team of Native media professionals is uniquely positioned to address the issues of underrepresentation and misrepresentation of Native Americans in the Portland Metro region. With the support of the MHCRC, Underscore will utilize the following strategies to effect change.

1. **Amplify Native Voices:** Prioritize stories that amplify Native voices, perspectives, and experiences. This includes not only coverage of challenges faced by Native communities but also stories highlighting resilience, achievements, and cultural richness.
2. **Native Youth Training Program:** In partnership with Portland's Native American Youth and Family Center (NAYA), Underscore will develop training programs for Native youth. By investing in the next generation, Underscore News will encourage Indigenous teens to pursue careers in journalism and media production and help increase the representation of Native Americans.
3. **Use of Digital Platforms for Storytelling:** Leverage digital platforms to tell stories in innovative ways that resonate with younger audiences. This could include multimedia storytelling, interactive articles, and social media campaigns that engage users and spread awareness.
4. **Community Building:** Create or join networks of Indigenous organizations to share resources, collaborate on stories, and support each other's work. This can amplify the impact of our journalism and create a more unified voice for Indigenous issues in the media landscape.

By implementing these strategies, Underscore News can contribute significantly to addressing the underrepresentation and misrepresentation of Native Americans in the media while setting a standard for ethical, respectful, and community-centered storytelling.

### **Technology as a Catalyst for Change**

Our project leverages the transformative power of video and digital media technology to serve Portland's Native community. It focuses on two key areas to reduce disparities in the region's media landscape.

1. **Community Engagement and Representation:** Our project extends beyond training to include the production of video content that reflects the diversity, challenges, and achievements of the Native community in Portland. We will ensure these stories reach a broad audience through partnerships with local media outlets and digital platforms, increasing visibility and fostering a deeper understanding among the wider public.
2. **Youth Empowerment through Digital Storytelling:** Central to our initiative is a comprehensive 8-week curriculum designed to introduce Native American high school students to the art and craft of video storytelling and journalism. This curriculum includes hands-on training in narrative development, video production, interviewing techniques, and ethical journalism, culminating in creating and presenting their video projects. By providing these technological tools and skills, we aim to empower Native youth to tell their stories, highlight their cultures, and address issues relevant to their communities.

### **Public Benefit Area Focus**

This project directly addresses the public benefit area of "Disparities" outlined by the MHCRC, focusing on reducing barriers Native communities face in accessing media platforms and professional representation. By empowering Native youth with digital storytelling skills and creating pathways for their voices to be heard, we are addressing technological, geographic, economic, and cultural barriers that have historically marginalized these communities.

### **Empowering Native American Youth**

Of the estimated 9.7 million Indigenous people in the United States, 42% are 24 years old or younger. American Indian and Alaska Native youth are smart, diverse, creative, passionate, and engaged. But young Native Americans are disproportionately affected by high rates of poverty, unemployment, healthcare disparities, substance abuse, school dropout, family violence, and crime. Portland's Native community, especially our youth, needs culturally tailored programs and engagement that promote positive self-image, connectedness, empowerment, and opportunity.

The Underscore News curriculum, specially crafted for Native American high school students, spans eight weeks and focuses on harnessing

video storytelling and reporting skills to empower students to share their narratives. The course begins with an introduction to journalism's role and the profound storytelling tradition within Native American cultures. As the program progresses, it encompasses lessons on crafting narratives, fundamental video production, conducting impactful interviews, and mastering basic editing techniques. Moving forward, students explore more sophisticated storytelling and visual methods, applying these lessons to their own work.

The curriculum is designed for active, hands-on learning, encouraging students to engage individually and collaboratively to produce storyboards, shoot and edit video, and conduct interviews. The culmination of these efforts is the presentation of their final video projects on MetroEast and Open Signal. Feedback sessions to stimulate peer review and subsequent revisions promote a supportive and cooperative educational environment. Guest speakers, including professionals from journalism and filmmaking, further enrich the students' experience by offering valuable insights.

Concluding with reflections on their storytelling journey, personal development, and the potential impact of their new skills within their communities, the course emphasizes cultural sensitivity, creativity, critical thinking, and empowerment. This approach is not only responsive to the unique challenges faced by young Native Americans, but it also leverages their strengths, diversity, and creativity, aiming to foster a positive self-image, a sense of connectedness, and broader opportunities.

### **Engaging and Serving Portland's Native Community**

Underscore News serves Multnomah County's Indigenous communities as part of our wider audience of 300,000 Native Americans in Oregon and Washington. In Multnomah County, our team of Native journalists offers Indigenous residents vital news and insights via the website, social media, and local outlets like The Oregonian and OPB. With the support of the MHCRC, we can broaden our audience, engagement, and service in partnership with NAYA, MetroEast, and Open Signal. Underscore will significantly expand its video storytelling production and digital distribution with this project to better serve the younger Native audience.

The project aims to capture a broad spectrum of narratives reflecting the community's rich heritage and contemporary realities by broadening the scope beyond youth to adults and elders. Here's how this inclusive approach would work in practice.

### **Scenario: Bridging Generations and Amplifying Community Voices**

Envision a comprehensive strategy where Underscore News offers workshops on video storytelling to youth, expands reporting within the Native American community, and nurtures connections with Indigenous-centered social media. Elders share historical narratives and cultural teachings, adults discuss current challenges and achievements, and youth express their hopes and dreams for the future.

As we develop these stories, Underscore News collaborates with local media outlets and digital platforms to ensure wide dissemination. A series on traditional cultural practices shared by elders is broadcast on community access channels and online, reaching Native and non-Native audiences alike, fostering a deeper appreciation for the community's heritage, and promoting cultural preservation.

Videos highlighting the community's contemporary challenges, such as economic development, healthcare access, and environmental stewardship, are shared widely, sparking public discourse and bringing attention to critical issues. This broad visibility leads to community forums and panels, where we invite diverse voices from the Native community to speak, promoting understanding and dialogue.

By harnessing technology to produce and disseminate programming that reflects the diverse experiences of Portland's Native American community, Underscore News supports the goal of engaging and serving the community as a whole. This inclusive approach empowers individuals across all age groups and is crucial in building a more inclusive, informed, and connected society.

(This field has a character limit of 11,000)

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.

**Measurable Project Outcomes:**

The following outcomes aim to quantify the impact of Underscore's project.

1. Increased Representation & Visibility: 24 Video Stories Published: The Underscore team will produce and distribute 24 professionally produced pieces that amplify Native voices, perspectives, and experiences.

Audience Reach: Utilizing metrics from our digital platforms and those of our partners, Underscore will measure our audience during the year. These metrics will include website visits, social media interactions, and video views, especially for Native audiences.

2. Youth Empowerment & Participation: We'll measure the number of Native youth participating in training programs. We expect at least 24 participants. Completion Rate: We'll use attendance records, completion rates, and student-produced videos to assess student engagement and success. With participants working in three or four teams, we anticipate at least seven fully produced and aired student videos.

3. Technological Engagement & Content Production New Native Content: Working with our media partners, especially Metro East, Open Signal, OPB, and The Oregonian, we'll measure the change in Indigenous content before and after the grant period. Technology Access: Using data from our platforms, Metro East and Open Signal, we'll track the number of Native individuals accessing the program's production equipment and resources.

(This field has a character limit of 1500)

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.

**Evaluation Plan:**

**Evaluation Questions:**

Increased Representation & Visibility: How has the representation and visibility of Native Americans in Portland's media changed due to the project? What impact do the produced video stories have on the audience's understanding and perceptions of Native communities?

Youth Empowerment & Participation: To what degree did the initiative succeed in engaging Native youth in digital storytelling training? What are the perceived benefits of the program from the perspective of participating youth?

Technological Engagement & Content Production: How has the access to and use of production technology changed for Portland's Native people? What is the qualitative impact of new Native content on the community?

**Methodologies:**

Surveys & Questionnaires: Pre- and post-initiative surveys among Native communities and audiences to gauge shifts in perceptions. Feedback forms to gauge the experiences of, and benefits to, Native youth participating in the programs.

**Data Analytics:**

Utilize web and social media analytics to measure audience reach, engagement (length of views, likes, shares, comments), and video views.

Track participation rates, completion rates, and the number of student-produced videos in youth programs.

**Interviews & Focus Groups:**

Conduct interviews with program participants, community leaders, and media partners to gather qualitative insights into the program's impact. Organize focus groups with Native American community members to discuss changes in media representation and the impact of new content.

**Documentation & Reporting:**

Progress Reports: Twice-yearly reports detailing quantitative data (engagement metrics, participation rates) and qualitative feedback (interviews, focus group insights).

Case Studies: Develop case studies of successful youth projects and stories that significantly impact community visibility and perceptions.

Lessons Learned: Compile a lessons-learned document, including effective strategies, challenges faced, and recommendations for future initiatives.

Public Sharing: Distribute findings through Underscore News platforms, community meetings, and partner channels to share successes and learnings with a broader audience.

(This field has a character limit of 2500)

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.

**Project Partners:**

Underscore three partners on the project are the Native American Youth and Family Center (NAYA), MetroEast, and Open Signal. Here are their respective roles, contributions, and contacts.

**1. Native American Youth and Family Center (NAYA)**

Status: Confirmed

Role in the Project: NAYA will play a crucial role in engaging Native American youth within the project, providing cultural relevance and

inclusivity. They will host Underscore's Media Residency and lead the effort to recruit the youth participants.

Specific Contribution: NAYA will contribute in-kind resources through the provision of training facilities, personnel for conducting workshops, and access to their network within the Native American community for outreach.

Contact: Oscar Arana, Interim Executive Director

T: 503-288-8177 | E: OscarA@nayapdx.org

## 2. MetroEast Community Media (MetroEast)

Status: Confirmed

Role in the Project: MetroEast will be instrumental in providing technical expertise and access to state-of-the-art media production equipment. Their role will encompass both training participants in media production and assisting in the production of content that will amplify the voices within the communities served by Underscore News.

Specific Contribution: MetroEast will provide technical support for equipment purchases and offer in-kind contributions, including access to their media production facilities. MetroEast will serve as the lead training partner, providing equipment and video production training for the project team. MetroEast will also serve as one of the primary distribution centers through its public access programming.

Contact: Seth Ring, Director of Education & Volunteers

T: 971-266-3250 | E: seth@metroeast.org

## 3. Open Signal

Status: Confirmed

Role in the Project: Open Signal is anticipated to contribute by offering additional training resources and broadcasting opportunities for content produced through the project. Their involvement would enhance the distribution and visibility of the project's outputs.

Specific Contribution: Open Signal would offer in-kind support through access to their broadcasting platform, training workshops (if needed), and possibly equipment loans (if needed).

Contact: KatMeow García (They/Them), Director of Community Media

T: (503)288-1515 x 411 | E: katmeow@opensignalpdx.org

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## Project Budget (see Final Application Budget form)

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.

### Technical Design:

Underscore has carefully considered the selection and use of the proposed technology to maximize the project's impact, ensure interoperability, training, and support with our partners, and promote the program's long-term sustainability.

### Proposed Technology and Equipment

**Computer Hardware:** The selection includes high-performance Apple Mac Studios with M2 Max and M2 Ultra processors, complemented by ample storage options like the Samsung T7 SSD and SanDisk G-DRIVE. These choices reflect a commitment to robust computing power and fast, reliable storage, which are essential for video editing and content production.

**Camera Gear:** The Panasonic S5 II Camera Kit and additional lenses provide a versatile setup capable of capturing high-quality video content across a range of settings. This equipment supports the project's goal of producing professional-grade stories that amplify Native voices and perspectives.

**Audio Equipment:** Zoom H4n Pro recorders and Sennheiser wireless microphones ensure high-quality audio recording, catering to the project's need for clear, crisp sound in interviews and on-location reporting. The equipment also positions Underscore to utilize podcasting to tell Native stories in the future.

**Cases/Tripods and Lighting:** We selected durable cases, professional tripods, and lighting kits, including Dracast LED panels and Westcott studio kits, to facilitate mobile and studio setups, create professional content, and protect the equipment from the region's often damp conditions.

**iPad Video Setup:** We did not include the kit of seven iPads and accessories in our initial plans. But, after consulting with Metro East, we realized this equipment was essential to the project's NAYA residency. The iPads' user-friendly technology will allow youth to explore digital storytelling without wrestling with the complexities of professional hardware and software.

**Systems:** The Promax system (hardware and software) allows Underscore to produce and edit video content remotely from anywhere. With a central storage and file management platform in the office, staff can record in the field, edit from home, and sync files for backup. Underscore will use WISTIA's video content management system to catalog, manage, and distribute video (with detailed analytics).

### Rationale for Technology Selection

The choice of technology prioritizes ease of use, reliability, and quality. Apple products offer an intuitive ecosystem that simplifies training and collaboration. High-quality camera and audio equipment ensure that we uplift the stories of the Native American community with the dignity and depth they deserve. The portable and robust nature of the selected gear supports fieldwork and community-based storytelling, which is crucial for authentic representation. The equipment is well-known to Metro East and Open Signal. Plus, Metro East has prior experience training on the selected hardware.

### Support for Community Media Center Channels

The technical design enhances the project's use of Metro East and Open Signal channels by ensuring that the content produced is of broadcast quality, fostering a professional presentation of Native stories. The equipment's flexibility and mobility allow for the coverage of community events and stories outside traditional studio settings, expanding the reach of these narratives. Furthermore, the iPad video setup empowers Native youth to create stories suitable for air on Metro East and Open Signal.

## Maintenance and Future Upgrading Plans

The project includes Apple Care for critical hardware, ensuring prompt repairs and servicing. Regular training sessions for the team on equipment care and minor repairs will minimize downtime. Adopting industry-standard hardware and software ensures compatibility with new technology as it becomes available. Annual reviews of equipment performance and technological advancements will guide the upgrading process, with a focus on enhancing capabilities without disrupting ongoing projects.

Underscore's team will oversee the maintenance and upgrading of equipment, ensuring the project remains at the forefront of digital media production technology. Partnerships with Metro East and Open Signal offer direct support for training and technical support, ensuring the project's technical infrastructure remains robust and cutting-edge.

With this technology, the project is well-positioned to achieve its goals of amplifying Native voices, enhancing community engagement, and empowering youth with digital storytelling skills. Finally, the technology ensures that Underscore can sustain and grow our digital production over time, contributing to a more inclusive and accurately represented media landscape for Portland's Native American community.

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## Proposed Project Start and End Date:

Projects may include timelines of up to 2 years.

**Proposed Start Date (month/year):** July 2024

**Proposed End Date (month/year):** March 2026

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

### Implementation Plan:

JUL-AUG 2024

Task 1: Project Kickoff: Convene key project stakeholders to set goals, timelines, and responsibilities. Issue a news release announcing the MHCRC grant and the new initiative.

Task 2: Finalize Project Plan: Review and confirm the equipment/software procurement plan. Develop a detailed plan confirming the timelines, resources, and budget. Recruit qualified project contractors.

SEP-OCT 2024

Milestone 1: Complete Purchase of Equipment & Technology

Task 1: Order all equipment and software.

Task 2: Setup & Staff Training: Set up and test equipment; configure network, servers, and systems. Conduct training for staff and volunteers on the new equipment.

Task 3: Establish Partnerships with Community Media Centers: Formalize partnerships with Metro East and Open Signal. Program Orientation for NAYA, CMCs, and Underscore. Agree on roles, responsibilities, and procedures.

OCT-NOV 2024

Milestone 2: Develop Community Partnerships

Task 1: Engage with Native Communities: Host community listening sessions to understand their stories, needs, and perspectives. Outreach

with the PSU Native American Student and Community Center, Native Arts & Cultures Foundation, and other tribal groups.

Task 2: Underscore produces 4 professional video news stories amplifying Native issues and perspectives.

DEC 2024-FEB 2025

Milestone 3: Finalize Training Curriculum

Task 1: Curriculum Development & Training: Develop an 8-week curriculum on video storytelling and journalism for Native youth. Train the trainers who will be delivering the curriculum to ensure consistency and quality of instruction.

Task 2: Underscore produces 4 professional video news stories.

MAR-MAY 2025

Milestone 4: Launch and Complete NAYA Residency

Task 1: Confirm participants for the training program.

Task 2: Execute the 8-week residency, including hands-on sessions, guest lectures, and project work.

Task 3: Underscore produces 4 professional video news stories.

JUN-AUG 2025

Milestone 5: Production of Native-Centered Youth Content  
Task 1: Work with NAYA participants and community members to identify and develop stories for production (up to 7).

Task 2: Content Production & Distribution: Produce video content with training program participants and the project team. Distribute content through project partners, CMCs, and digital platforms.

Task 3: Underscore produces 4 professional video news stories.

SEP-DEC 2025

Milestone 6: Project Evaluation & Reporting

Task 1: Gather feedback from participants, audience, and partners to assess the project's impact.

Task 2: Evaluation & Reporting: Measure project outcomes against the initial objectives and goals. Prepare and distribute a report on the project's outcomes, challenges, and learnings.

Task 3: Underscore produces 4 video news stories.

JAN- MAR 2026

Milestone 7: Project Wrap

Task 1: Underscore produces 4 video news stories.  
Task 2: Conduct a final meeting with stakeholders to review project outcomes and feedback.

Task 3: Develop plans to sustain the program and maintain the technology and equipment.

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## Supplemental Material Attachments

Description	File Name	Type	Size	Upload Date
Draft syllabus for the Underscore/NAYA residency	<a href="#">Underscore_NAYA Residency - DRAFT - Google Docs.pdf</a>	pdf	302 KB	04/04/2024 03:37 PM
Formatted budget detail, v5, revised April 5, 2024	<a href="#">Underscore Budget Final v5 MHCRC.pdf</a>	pdf	306 KB	04/05/2024 10:08 AM
Underscore Budget Narrative v5, formatted, revised 04/05/24	<a href="#">Underscore Budget Narrative v5 .pdf</a>	pdf	110 KB	04/05/2024 10:08 AM
Underscore News Board List	<a href="#">UN Board List.pdf</a>	pdf	132 KB	04/04/2024 03:37 PM
Underscore News Staff Bios	<a href="#">UN Staff Bios - Google Docs.pdf</a>	pdf	142 KB	04/04/2024 03:37 PM

## FY20-21 Application Budget Correct

### *Budget Narrative*

Budget Narrative:

# Personnel

### **Project Director - Managing Director, Karina Brown**

The Project Director is responsible for the initiative's day-to-day management. Duties include coordinating with partners, supervising the technology acquisition and setup, overseeing the training program development and execution, guiding content production, and ensuring the successful distribution of stories. They'll liaise with the community media centers, ensuring the project's integration and visibility within these platforms. Additionally, they'll monitor progress, address challenges, and evaluate the project's impact. The Project Manager will work 10% of the time for 21 months. Based on an annual salary with fringe benefits of \$85,000, the cost to the project will be \$14,875. Grant Funds: -0-

### **Operations Director, Sabrina Smith**

Sabrina will oversee the development of the project's capital components, hardware/software procurement and implementation, the video server, and the video content management system. In the first quarter of the project, the Operations Director will spend 50% of their time on the project, and for the remaining 17 months, they will work 10%. Based on a salary of \$85,000, the cost to the project will be \$14,000. Grant Funds: \$4,685. Match: \$9,315.

### **Video Producer – Jarrette Werk**

The Video Producer oversees the production of high-quality video content that accurately and respectfully represents Native voices and narratives. Their work involves planning shoots, coordinating with community members for story development, working as Underscore's Lead instructor for the

NAYA Residency, directing on-site filming, managing post-production editing, and ensuring the final products align with the project's objectives and community standards. The Video Producer works closely with the project team, participants of the training programs, and community members, acting as a creative and technical lead to bring compelling stories to life for distribution on various platforms, including community media centers like Metro East and Open Signal. The Video Producer will work 20% of the time for 21 months. Based on an annual salary with fringe benefits of \$65,000, the cost to the project will be \$22,750. Grant Funds: -0-

### **Community Outreach & Communications Manager - Jes Abeita**

The Community Outreach and Communications Manager is responsible for engaging community members, facilitating listening sessions, and ensuring the project's visibility and impact through targeted communication efforts. They coordinate with local organizations, community leaders, and media partners. The Community Outreach and Communications Manager will work 15% of the time for 21 months. Based on an annual salary with fringe benefits of \$70,000, the cost to the project will be \$18,375. Grant Funds: -0-

**Personnel Total: Grant Funds: \$4,685, Match: \$65,315. Total Wages: \$70,000**

## **Education and Training**

Metro East will serve as Underscore's training partner, providing training on the hardware, editing software (Final Cut Pro), and video production (camera operation, lighting, sound, editing, and other integral film concepts, 14 hours). The Underscore staff and the NAYA instructional team will jointly receive basic video production training (4 hours) and training on the iPad kits (6 hours). 30 hours total @ \$125/hour.

**Grant Funds: \$3,750**

Promax Onboarding and Training includes 4 hours of setup and basic training on how to use your system. The training will cover production workflow, project structure, file management, user permissions, backup, and security. Flat rate @ \$1,950

**Education and Training: Grant Funds: \$1,950 Total Cost: \$5,700.**

## **Contractual**

**IT Support**

Underscore will engage Procomp Group for IT support (networking, remote access, and security) to help with planning, configuration, and installation. 30 hours @ \$180/hour. The cost to grant is \$5,400.

### **Metro East's consultation/support on Equipment**

Metro East will guide us on what equipment to purchase and how to manage our fleet of iPads and laptops through fleet management software. In addition, they will provide technical support as needed throughout our project. 15 hours @ \$125), \$1,875, charged to the grant.

### **Videographer/Video Producer**

To support the project, Underscore will contract with a Native videographer/producer for hours a month x 21 months @ \$50/hour. Underscore matching funds will cover this cost, \$15,700.

**Contracting Grant funds: \$8,500 Matching funds: \$16,250 Contracting total: \$22,950**

## **Equipment**

### **Computer Hardware**

The computers and hardware include three Apple computers: Mac Studio (and Display) for video editing, an Apple M2 laptop for fieldwork, and an iMac for general file management and support. We've also included two 2 TB SSD drives for recording/file transfer in the field and the office. To protect the investment, we've included Apple Care for all three computers, a network switch, a security appliance (with five-year licenses), a backup system, and a locking electronic equipment storage cabinet. Since Underscore uses Google Workspace, there is no local or onsite server that requires backup at present. The project requires a backup system to protect our content.

COMPUTER HARDWARE

Samsung 2TB T7 Portable SSD	B&H	2	\$210	\$420
SanDisk Professional 5TB G-DRIVE ArmorATD USB-C 3.2 External Hard Drive	B&H	1	\$170	\$170
Apple Mac Studio with M2 Max	Apple	1	\$2,100	\$2,100
Apple 27" Studio Display (Standard Glass, Tilt Adjustable Stand)	Apple	1	\$1,700	\$1,700
Apple M2 Ultra with 24-core CPU, 60-core GPU, 32-core Neural Engine				
64GB unified memory	Apple	1	\$4,000	\$4,000
1TB SSD storage				
iMac (all in one)	Apple	1	\$1,300	\$1,300
Apple Care, 1 @ \$400, 2 @ \$170, 1 @ 150	Apple	3	Varies	\$890
Cisco Meraki MX67W Wireless Security Appliance with 5-Year License	TechSoup	1	\$645	\$645
Cisco Meraki MS120 Series 8-Port Gigabit Ethernet Switch with 5-Year License	TechSoup	1	\$185	\$185
Cloud Backup, BackBlaze B2, 28 TB @ \$ 1944/year	Backblaze	2	\$1,944	\$3,888
Uline Electronic Equipment Storage Locker, 36 x 24 x 78" (+ Shipping)	Uline	1	\$730	\$730
				\$16,028

The section includes the Underscore team's equipment to shoot broadcast-quality video: a Panasonic S5 II camera, lenses, filters, SD cards, batteries, and a charger.

**CAMERA GEAR**

Panasonic S5 II Camera Kit (includes 20-60mm)	B&H	1	\$2,300	\$2,300
50 mm lens	B&H	1	\$500	\$500
70- 300 mm lens	B&H	1	\$1,000	\$1,000
67 mm UV Filter	B&H	4	\$27.00	\$108.00
SD Cards	B&H	2	\$40	\$80
Batteries for Cameras	B&H	2	\$70.00	\$140.00
Battery Charger	B&H	1	\$90.00	\$90.00
				\$4,218

**Audio**

The audio equipment will support both studio and fieldwork. It includes a digital audio recorder for audio-only sound, headphones, wire receivers, two Lavalier mics, one handheld, and accessories (windscreens, cable cases, chargers, etc). The kit will support video production and podcasting.

## AUDIO

Zoom H4n Pro 4-Input / 4-Track Portable Handy Recorder with Onboard X/Y Mic Capsule (Black)	B&H	1	\$250	\$250
Headphones Audio-Technica ATH-M20x Closed-Back Monitor (Black)	B&H	1	\$50	\$50
<a href="#">Wireless Mic Setup</a>	B&H	1	\$500	\$500
Sennheiser EW 112P G4 Wireless Omni Lavalier Mic (2)	B&H	2	\$700	\$1,400
Sennheiser EW 135P G4 Wireless Cardioid Handheld Mic	B&H	1	\$650	\$650
Audio Accessories	B&H	1	\$500	\$500
<a href="#">Sensei DOC-CK Deluxe Optics Care and Cleaning Kit</a>	B&H	1	\$25	\$25
				\$3,375

## Cases/Tripods

The equipment category includes equipment cases, tripods, and a gimbal to protect the equipment and support stable, professional shoots.

## CASES/TRIPOD

Pelican 1510SC Protector Studio Case	B&H	1	\$352	\$352
Manfrotto MB MA2-M-M Advanced <sup>2</sup> Camera Soft Case	B&H	1	\$125	\$125
Backpack	B&H	1	\$230	\$230
Manfrotto Tripod legs and head	B&H	1	\$560	\$560
Tripod Bags	B&H	1	\$35	\$35
Think Tank Photo Emergency Rain Cover	B&H	1	\$73	\$73
DJI RSC 2 Gimbal Stabilizer Pro Combo	B&H	1	\$490	\$490
				\$1,865

## Lighting

The lighting category includes a Westcott studio kit, the Dracast X Series three-light kit for field work, batteries, reflective discs, and a portable green screen.

## LIGHTING

Dracast X Series LED500 RGB LED Light Panel (Interview 3-Light Kit)	B&H	1	\$1,000	\$1,000
Westcott Peter Hurley Flex Cine Bi-Color 3-Light Kit (1 x 2') Professional Studio Kit	B&H	1	\$5,000	\$5,000
Batteries for Lights	B&H	6	\$80	\$480
Reflective Discs	B&H	2	\$100	\$200
Portable Green Screen	B&H	1	\$200	\$200
				\$6,880

## iPad Kits

This group includes the equipment needed to support the NAYA residency. The kit includes seven iPads, cases, bags, covers, lights, mics, tripods, and accessories to support youth and community-based production.

**iPad Video Setup**

iPad Pro (11 inch, 256 GB)	Apple	7	\$1,000.00	\$7,000.00
AppleCare	Apple	7	\$129.00	\$903.00
iPad Pro Case	MelaMount	7	\$60.00	\$420.00
iPad Pro Bag	Amazon	7	\$30.00	\$210.00
iPad Pro Screen Cover	Amazon	7	\$11.00	\$77.00
Ulanzi Rechargeable RGB Light	B&H	10	\$30.00	\$300.00
USB C Mic	B&H	10	\$60.00	\$600.00
Wireless Mic Setup	B&H	1	\$500.00	\$500.00
Wireless Mic Mount for Ipad	B&H	1	\$15.00	\$15.00
Joby Compact Action Tripod	Amazon	7	\$100.00	\$700.00
Extra Release Plates	Amazon	4	\$25.00	\$100.00
				\$10,825

The total Equipment cost is 43,190, and all expenses are charged to grant funds.

# Infrastructure/Facilities Construction

This budget category includes the Promax Server, the media-management suite (software), and an array of hard drives. The Promax system will enable a remote production workflow, including production and postproduction. With the Promax system, the Underscore team can produce, edit, review, and revise video from anywhere. The Promax system includes a two-year license for Promax Cloud Connect to facilitate cloud-based backup (on Google Cloud). The cost is \$11,760, charged to the grant.

Underscore will use Wistia to manage and distribute content to our media partners and community outlets. Wistia will allow Underscore's small team to efficiently deliver and promote content specific to our partners' format specifications and/or subject interests. Wistia will also generate valuable analytics, giving Underscore a far better understanding of our reach, views, and engagement than ever before. \$1920 for a two-year license, charged to the grant.

Finally, the category includes the services of an electrical contractor to wire the Underscore office/studio for the server (power and networking) and lighting. We estimate 8 hours for electrical installation and 8 hours for networking/ethernet. While we have not selected vendors, we based the budget on a rate of \$150/hour x 16, for \$2,400 Charged to the grant.

**Total Infrastructure/Facilities, Grant Funds: \$16,080 (no match)**

# Overhead

Overhead costs cover a broad range of expenses necessary to support the project. These expenses include administrative costs, telephone and internet, maintenance, office supplies and equipment, insurance, rent, and depreciation.

**Grant Funds: \$7,640. Match: \$8,160. Total Overhead: \$15,800.**

# Total Costs

**Grant Funds: \$83,995**

**Matching Funds: \$89,725**

**Total Cost: \$173,720**

***Line Item Budget***

<b>Cost Category</b>	<b>Grant Funds</b>	<b>Match Amount</b>	<b>Project Total</b>
Personnel	\$4,685.00	\$65,315.00	\$70,000.00
Education and Training	\$5,700.00	\$0.00	\$5,700.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$6,700.00	\$16,250.00	\$22,950.00
Equipment	\$43,190.00	\$0.00	\$43,190.00
Infrastructure/Facilities Construction	\$16,080.00	\$0.00	\$16,080.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$7,640.00	\$8,160.00	\$15,800.00
<b>Total</b>	<b>\$83,995.00</b>	<b>\$89,725.00</b>	<b>\$173,720.00</b>

**Signature Page**

***Final Application Signature***

**Signature of Duly Authorized Representative\*:**

Tim Wilson

**Date\*:**

03/21/2024

**Title\*:**

Development Consultant

**Phone\*:**

503-679-4570

**E-mail\*:**

[tim.starletfam@gmail.com](mailto:tim.starletfam@gmail.com)

## **Underscore News/NAYA Residency**

The Mount Hood Cable Regulatory Commission (MHCRC) has invited Underscore News to submit a Community Technology Grant. One of the components of our proposal is a residency at NAYA to teach video storytelling/reporting to Native youth.

Our purpose is to create a comprehensive, engaging, and inherently Indigenous approach to video storytelling. This curriculum is tailored for one-hour classes over 8 weeks, with a focus on practical, hands-on learning complemented by independent work and assignments. The goal is to empower Native students with the skills needed to tell their stories and the stories of their communities through video, fostering a deeper understanding of journalistic integrity, storytelling techniques, and technical skills in video production.

### **Week 1: Introduction to Video Storytelling and Journalism**

- Objective: Introduce students to the fundamentals of journalism and the power of video storytelling.
- Class Activities:
  - Discussion on the importance of storytelling in Native American cultures and its evolution into video storytelling.
  - Overview of journalistic ethics and the role of journalism in society.
- Independent Assignment: Watch a selection of Indigenous-focused stories by Native creators and reflect on their impact.

### **Week 2: Storytelling Techniques and Narrative Development**

- Objective: Teach students how to develop compelling narratives for video reporting.
- Class Activities:
  - Introduction to narrative structures and storytelling techniques.
  - Analyzing successful video stories for narrative and technical elements.
- Independent Assignment: Students draft a storyboard for a short video story about their community or a topic of their choice.

### **Week 3: Basics of Video Production**

- Objective: Cover the essentials of video production, including camera operation, lighting, and sound.
- Class Activities:
  - Hands-on demonstration of camera equipment and shooting techniques.
  - Basics of lighting and sound recording for quality video production.
- Independent Assignment: In small teams, students practice shooting basic video shots outlined in their storyboards.

#### **Week 4: Interview Techniques and Ethics**

- Objective: Equip students with skills for conducting effective and ethical interviews.
- Class Activities:
  - Techniques for preparing and conducting interviews.
  - Role-playing exercises to practice interview skills.
- Independent Assignment: Students conduct a practice interview with a classmate, focusing on their storyboard's subject.

#### **Week 5: Editing and Post-Production Basics**

- Objective: Introduce basic video editing techniques and tools.
- Class Activities:
  - Overview of editing software and basic editing techniques.
  - Demonstration of editing practices, including cutting, transitions, and adding music.
- Independent Assignment: Begin editing the footage shot for their storyboards, focusing on creating a rough cut.

#### **Week 6: Advanced Storytelling and Visual Techniques**

- Objective: Explore advanced storytelling techniques and visual storytelling elements.
- Class Activities:
  - Techniques for enhancing stories visually, including the use of B-roll, graphics, and effects.
  - Analyzing examples of advanced visual storytelling.
- Independent Assignment: Students incorporate advanced storytelling techniques into their video projects.

#### **Week 7: Feedback and Revisions**

- Objective: Provide constructive feedback to students on their video projects and guide them through the revision process.
- Class Activities:
  - Peer review sessions where students present their rough cuts and receive feedback.
  - Discussion on how to incorporate feedback and make effective revisions.
- Independent Assignment: Revise video projects based on feedback, focusing on narrative clarity, visual appeal, and technical quality.

#### **Week 8: Final Presentations and Reflection**

- Objective: Showcase final video projects and reflect on the learning process and the power of storytelling.
- Class Activities:

- Final presentation of video projects to the class and invited guests from Underscore News and the Native American Youth and Family Center.
- Group discussion on the storytelling process, challenges faced, and lessons learned.
- Independent Assignment: Write a reflection on the project, focusing on personal growth, skills acquired, and how these skills can be used to tell important stories within their communities.

**Additional Elements:**

- Guest Speakers: Invite Native American journalists and filmmakers to share their experiences and advice.
- Cultural Sensitivity: Ensure the curriculum is culturally responsive, incorporating Native American perspectives and emphasizing stories that resonate with the community's values and experiences.

This curriculum is designed to be flexible and adaptable to the specific needs and interests of the students, encouraging creativity, critical thinking, empowerment, and a deep appreciation for the power of storytelling.

	<b>Grant funds</b>	<b>Match</b>	<b>Total</b>
Personnel	\$4,685	\$65,315	\$70,000
Education and Training	\$5,700		\$5,700
Travel			\$0
Contractual	\$6,700	\$16,250	\$22,950
Equipment	\$43,190		\$43,190
Infrastructure/Facilities Construction	\$16,080		\$16,080
Subtotal	\$76,355	\$81,565	\$157,920
Overhead	\$7,640	\$8,160	\$15,800
<b>Total</b>	<b>\$83,995</b>	<b>\$89,725</b>	<b>\$173,720</b>

Description	Vendor	Quantity	Unit	Cost		
<b>COMPUTER HARDWARE</b>						
Samsung 2TB T7 Portable SSD	B&H	2	\$210	\$420		
SanDisk Professional 5TB G-DRIVE ArmorATD USB-C 3.2 External Hard Drive	B&H	1	\$170	\$170		
Apple Mac Studio with M2 Max	Apple	1	\$2,100	\$2,100		
Apple 27" Studio Display (Standard Glass, Tilt Adjustable Stand)	Apple	1	\$1,700	\$1,700		
Apple M2 Ultra with 24-core CPU, 60-core GPU, 32-core Neural Engine 64GB unified memory 1TB SSD storage	Apple	1	\$4,000	\$4,000		
iMac (all in one)	Apple	1	\$1,300	\$1,300		
Apple Care, 1 @ \$400, 2 @ \$170, 1 @ 150	Apple	3	Varies	\$890		
<a href="#">Cisco Meraki MX67W Wireless Security Appliance with 5-Year License</a>	TechSoup	1	\$645	\$645		
<a href="#">Cisco Meraki MS120 Series 8-Port Gigabit Ethernet Switch with 5-Year License</a>	TechSoup	1	\$185	\$185		
<a href="#">Cloud Backup, BackBlaze B2, 28 TB @ \$ 1944/year</a>	BackBlaze	2	\$1,944	\$3,888		
<a href="#">Uline Electronic Equipment Storage Locker, 36 x 24 x 78" (+ Shipping)</a>	Uline	1	\$730	\$730		
				\$16,028		
<b>CAMERA GEAR</b>						
<a href="#">Panasonic S5 II Camera Kit (includes 20-60mm)</a>	B&H	1	\$2,300	\$2,300		
<a href="#">50 mm lens</a>	B&H	1	\$500	\$500		
<a href="#">70- 300 mm lens</a>	B&H	1	\$1,000	\$1,000		
<a href="#">67 mm UV Filter</a>	B&H	4	\$27.00	\$108.00		
<a href="#">SD Cards</a>	B&H	2	\$40	\$80		
<a href="#">Batteries for Cameras</a>	B&H	2	\$70.00	\$140.00		
<a href="#">Battery Charger</a>	B&H	1	\$90.00	\$90.00		
				\$4,218		
<b>AUDIO</b>						
Zoom H4n Pro 4-Input / 4-Track Portable Handy Recorder with Onboard X/Y Mic Capsule (Black)	B&H	1	<a href="#">\$250</a>	\$250		
Headphones Audio-Technica ATH-M20x Closed-Back Monitor (Black)	B&H	1	<a href="#">\$50</a>	\$50		

<a href="#">Wireless Mic Setup</a>	B&H	1	\$500	\$500		
Sennheiser EW 112P G4 Wireless Omni Lavalier Mic (2)	B&H	2	\$700	\$1,400		
Sennheiser EW 135P G4 Wireless Cardioid Handheld Mic	B&H	1	\$650	\$650		
Audio Assecories	B&H	1	\$500	\$500		
<a href="#">Sensei DOC-CK Deluxe Optics Care and Cleaning Kit</a>	B&H	1	\$25	\$25		
				\$3,375		
<b>CASES/TRIPOD</b>						
Pelican 1510SC Protector Studio Case	B&H	1	\$352	\$352		
Manfrotto MB MA2-M-M Advanced <sup>2</sup> Camera Soft Case	B&H	1	\$125	\$125		
<a href="#">Backpack</a>	B&H	1	\$230	\$230		
<a href="#">Manfrotto Tripod legs , and head</a>	B&H	1	\$560	\$560		
<a href="#">Tripod Bags</a>	B&H	1	\$35	\$35		
<a href="#">Think Tank Photo Emergency Rain Cover</a>	B&H	1	\$73	\$73		
<a href="#">DJI RSC 2 Gimbal Stabilizer Pro Combo</a>	B&H	1	\$490	\$490		
				\$1,865		
<b>LIGHTING</b>						
<a href="#">Dracast X Series LED500 RGB LED Light Panel (Interview 3-Light Kit)</a>	B&H	1	\$1,000	\$1,000		
<a href="#">WesWestcott Peter Hurley Flex Cine Bi-Color 3-Light Kit (1 x 2')tcott Professional Studio Kit</a>	B&H	1	\$5,000	\$5,000		
<a href="#">Batteries for Lights</a>	B&H	6	\$80	\$480		
<a href="#">Reflective Discs</a>	B&H	2	\$100	\$200		
<a href="#">Portable Green Screen</a>	B&H	1	\$200	\$200		
				\$6,880		
<b>iPad Video Setup</b>						
<a href="#">iPad Pro (11 inch, 256 GB)</a>	Apple	7	\$1,000.00	\$7,000.00		
<a href="#">AppleCare</a>	Apple	7	\$129.00	\$903.00		
<a href="#">iPad Pro Case</a>	MelaMount	7	\$60.00	\$420.00		
<a href="#">iPad Pro Bag</a>	Amazon	7	\$30.00	\$210.00		
<a href="#">iPad Pro Screen Cover</a>	Amazon	7	\$11.00	\$77.00		
<a href="#">Ulanzi Rechargeable RGB Light</a>	B&H	10	\$30.00	\$300.00		
<a href="#">USB C Mic</a>	B&H	10	\$60.00	\$600.00		

<a href="#">Wireless Mic Setup</a>	B&H	1	\$500.00	\$500.00		
<a href="#">Wireless Mic Mount for Ipad</a>	B&H	1	\$15.00	\$15.00		
<a href="#">Joby Compact Action Tripod</a>	Amazon	7	\$100.00	\$700.00		
<a href="#">Extra Release Plates</a>	Amazon	4	\$25.00	\$100.00		
				\$10,825		
				\$43,190		

PROMAX	Units	Cost	Extended
<a href="#">Platform Studio - 2023 Edition</a>			\$7,000
ProMAX 4TB SSD, Solid State Drivem Array of 8	8	\$595	\$4,760
<a href="#">Promax Cloud Connect (Annual License)</a>	2	\$1,000	\$2,000
			\$11,760
<a href="#">WISTIA Pro Plan -VCMS</a>			\$1,920
Systems			\$13,680
Electrical/Ethernet, 16 hours @ \$150			\$2,400
			\$16,080
	<b>hours</b>	<b>Rate</b>	<b>Extended</b>
Electrical Contrator/Wiiring/Service Upgrades/Ethernet (Vendors TBD)	16	150	\$2,400

Role	Name	Title	Salary	% on Project	Months	Match Calc	Hourly Rate	Cap Hours	Sub	Training Hours	Sub	Matching Wages	Grant Wages	Total Wages
Project Manager	Karina Brown	Managing Director	\$85,000	0.1	21	\$14,875	\$40.80	0	\$0	0	\$0	\$14,875	\$0	\$14,875
Operations Director	Sabrina Smith	Operations Director	\$80,000	0.1	21	\$14,000	\$38.40	122	\$4,685	0	\$0	\$9,315	\$4,685	\$14,000
Video Producer	Jarrette Werk	Reporter	\$65,000	0.2	21	\$22,750	\$31.25			0	\$0	\$22,750	\$0	\$22,750
Community Outreach & Communications	Jes Abeita	Community Outreach	\$70,000	0.15	21	\$18,375	\$33.65			0	\$0	\$18,375	\$0	\$18,375
						\$70,000								
									\$4,685		\$0	\$65,315	\$4,685	\$70,000
														\$65,315
<b>Training</b>	Hours													
Metro East, Custom Training, equipment, systems, production	30	125	\$3,750											
Promax Onboarding & Training Package (8 hours)			\$1,950											
			<b>\$5,700</b>											
<b>Contracting</b>														
Equipment Consulting & Support (Metro East)	10	125	\$1,250											
IT, Network, Security Consultation/Support	30	180	\$5,400											
Promax Support (year 2), flat rate			\$0											
Videographer (contractor), 325 hours, approx 15 hours/month x 21	325	50	\$16,250											
			\$22,900											
Grant Funds			\$6,700											
Match			\$16,200											

## Personnel

### **Project Director - Managing Director, Karina Brown**

The Project Director is responsible for the initiative's day-to-day management. Duties include coordinating with partners, supervising the technology acquisition and setup, overseeing the training program development and execution, guiding content production, and ensuring the successful distribution of stories. They'll liaise with the community media centers, ensuring the project's integration and visibility within these platforms. Additionally, they'll monitor progress, address challenges, and evaluate the project's impact. The Project Manager will work 10% of the time for 21 months. Based on an annual salary with fringe benefits of \$85,000, the cost to the project will be \$14,875. Grant Funds: -0-

### **Operations Director, Sabrina Smith**

Sabrina will oversee the development of the project's capital components, hardware/software procurement and implementation, the video server, and the video content management system. In the first quarter of the project, the Operations Director will spend 50% of their time on the project, and for the remaining 17 months, they will work 10%. Based on a salary of \$85,000, the cost to the project will be \$14,000. Grant Funds: \$4,685. Match: \$9,315.

### **Video Producer – Jarrette Werk**

The Video Producer oversees the production of high-quality video content that accurately and respectfully represents Native voices and narratives. Their work involves planning shoots, coordinating with community members for story development, working as Underscore's Lead instructor for the NAYA Residency, directing on-site filming, managing post-production editing, and ensuring the final products align with the project's objectives and community standards. The Video Producer works closely with the project team, participants of the training programs, and community members, acting as a creative and technical lead to bring compelling stories to life for distribution on various platforms, including community media centers like Metro East and Open Signal. The Video Producer will work 20% of the time for 21 months. Based on an annual salary with fringe benefits of \$65,000, the cost to the project will be \$22,750. Grant Funds: -0-

### **Community Outreach & Communications Manager - Jes Abeita**

The Community Outreach and Communications Manager is responsible for engaging community members, facilitating listening sessions, and ensuring the project's visibility and impact through targeted communication efforts. They coordinate with local organizations, community leaders, and media partners. The Community Outreach and Communications Manager will work 15% of the time for 21 months. Based on an annual salary with fringe benefits of \$70,000, the cost to the project will be \$18,375. Grant Funds: -0-.

**Personnel Total: Grant Funds: \$4,685, Match: \$65,315. Total Wages: \$70,000**

## Education and Training

Metro East will serve as Underscore's training partner, providing training on the hardware, editing software (Final Cut Pro), and video production (camera operation, lighting, sound, editing, and other integral film concepts, 14 hours). The Underscore staff and the NAYA instructional team will jointly receive basic video production training (4 hours) and training on the iPad kits (6 hours). 30 hours total @ \$125/hour.

**Grant Funds: \$3,750**

Promax Onboarding and Training includes 4 hours of setup and basic training on how to use your system. The training will cover production workflow, project structure, file management, user permissions, backup, and security. Flat rate @ \$1,950

**Education and Training: Grant Funds: \$1,950 Total Cost: \$5,700.**

## Contractual

### IT Support

Underscore will engage Procomp Group for IT support (networking, remote access, and security) to help with planning, configuration, and installation. 30 hours @ \$180/hour. **The cost to grant is \$5,400.**

### Metro East's consultation/support on Equipment

Metro East will guide us on what equipment to purchase and how to manage our fleet of iPads and laptops through fleet management software. In addition, they will provide technical support as needed throughout our project. **15 hours @ \$125), \$1,875, charged to the grant.**

### Videographer/Video Producer

To support the project, Underscore will contract with a Native videographer/producer for hours a month x 21 months @ \$50/hour. Underscore matching funds will cover this cost, \$15,700.

**Contracting Grant funds: \$8,500 Matching funds: \$16,250 Contracting total: \$22,950**

## Equipment

### Computer Hardware

The computers and hardware include three Apple computers: Mac Studio (and Display) for video editing, an Apple M2 laptop for fieldwork, and an iMac for general file management and support. We've also included two 2 TB SSD drives for recording/file transfer in the field and the office. To protect the investment, we've included Apple Care for all three computers, a network switch, a security appliance (with five-year licenses), a backup system, and a locking electronic equipment storage cabinet. Since Underscore uses Google Workspace, there is no local or

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onsite server that requires backup at present. The project requires a backup system to protect our content.

COMPUTER HARDWARE				
Samsung 2TB T7 Portable SSD	B&H	2	\$210	\$420
SanDisk Professional 5TB G-DRIVE ArmorATD USB-C 3.2 External Hard Drive	B&H	1	\$170	\$170
Apple Mac Studio with M2 Max	Apple	1	\$2,100	\$2,100
Apple 27" Studio Display (Standard Glass, Tilt Adjustable Stand)	Apple	1	\$1,700	\$1,700
Apple M2 Ultra with 24-core CPU, 60-core GPU, 32-core Neural Engine 64GB unified memory 1TB SSD storage	Apple	1	\$4,000	\$4,000
iMac (all in one)	Apple	1	\$1,300	\$1,300
Apple Care, 1 @ \$400, 2 @ \$170, 1 @ 150	Apple	3	Varies	\$890
<a href="#">Cisco Meraki MX67W Wireless Security Appliance with 5-Year License</a>	TechSoup	1	\$645	\$645
<a href="#">Cisco Meraki MS120 Series 8-Port Gigabit Ethernet Switch with 5-Year License</a>	TechSoup	1	\$185	\$185
<a href="#">Cloud Backup. BackBlaze B2. 28 TB @ \$ 1944/year</a>	Backblaze	2	\$1,944	\$3,888
<a href="#">Uline Electronic Equipment Storage Locker, 36 x 24 x 78" (+ Shipping)</a>	Uline	1	\$730	\$730
				\$16,028

**Camera Gear**

The section includes the Underscore team's equipment to shoot broadcast-quality video: a Panasonic S5 II camera, lenses, filters, SD cards, batteries, and a charger.

CAMERA GEAR				
<a href="#">Panasonic S5 II Camera Kit (includes 20-60mm)</a>	B&H	1	\$2,300	\$2,300
<a href="#">50 mm lens</a>	B&H	1	\$500	\$500
<a href="#">70- 300 mm lens</a>	B&H	1	\$1,000	\$1,000
<a href="#">67 mm UV Filter</a>	B&H	4	\$27.00	\$108.00
<a href="#">SD Cards</a>	B&H	2	\$40	\$80
<a href="#">Batteries for Cameras</a>	B&H	2	\$70.00	\$140.00
<a href="#">Battery Charger</a>	B&H	1	\$90.00	\$90.00

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				\$4,218
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**Audio**

The audio equipment will support both studio and fieldwork. It includes a digital audio recorder for audio-only sound, headphones, wire receivers, two Lavalier mics, one handheld, and accessories (windscreens, cable cases, chargers, etc). The kit will support video production and podcasting.

<b>AUDIO</b>				
Zoom H4n Pro 4-Input / 4-Track Portable Handy Recorder with Onboard X/Y Mic Capsule (Black)	B&H	1	<a href="#">\$250</a>	\$250
Headphones Audio-Technica ATH-M20x Closed-Back Monitor (Black)	B&H	1	<a href="#">\$50</a>	\$50
<a href="#">Wireless Mic Setup</a>	B&H	1	\$500	\$500
Sennheiser EW 112P G4 Wireless Omni Lavalier Mic (2)	B&H	2	\$700	\$1,400
Sennheiser EW 135P G4 Wireless Cardioid Handheld Mic	B&H	1	\$650	\$650
Audio Accessories	B&H	1	\$500	\$500
<a href="#">Sensei DOC-CK Deluxe Optics Care and Cleaning Kit</a>	B&H	1	\$25	\$25
				\$3,375

**Cases/Tripods**

The equipment category includes equipment cases, tripods, and a gimbal to protect the equipment and support stable, professional shoots.

<b>CASES/TRIPOD</b>				
Pelican 1510SC Protector Studio Case	B&H	1	\$352	\$352
Manfrotto MB MA2-M-M Advanced <sup>2</sup> Camera Soft Case	B&H	1	\$125	\$125
<a href="#">Backpack</a>	B&H	1	\$230	\$230
<a href="#">Manfrotto Tripod legs and head</a>	B&H	1	\$560	\$560
<a href="#">Tripod Bags</a>	B&H	1	\$35	\$35
<a href="#">Think Tank Photo Emergency Rain Cover</a>	<a href="#">B&amp;H</a>	1	\$73	\$73
<a href="#">DJI RSC 2 Gimbal Stabilizer Pro Combo</a>	B&H	1	\$490	\$490
				\$1,865

**Lighting**

The lighting category includes a Westcott studio kit, the Dracast X Series three-light kit for field work, batteries, reflective discs, and a portable green screen.

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<b>LIGHTING</b>				
<a href="#">Dracast X Series LED500 RGB LED Light Panel (Interview 3-Light Kit)</a>	B&H	1	\$1,000	\$1,000
<a href="#">WesWestcott Peter Hurley Flex Cine Bi-Color 3-Light Kit (1 x 2')tcott Professional Studio Kit</a>	B&H	1	\$5,000	\$5,000
<a href="#">Batteries for Lights</a>	B&H	6	\$80	\$480
<a href="#">Reflective Discs</a>	B&H	2	\$100	\$200
<a href="#">Portable Green Screen</a>	B&H	1	\$200	\$200
				\$6,880

**iPad Kits**

This group includes the equipment needed to support the NAYA residency. The kit includes seven iPads, cases, bags, covers, lights, mics, tripods, and accessories to support youth and community-based production.

<b>iPad Video Setup</b>				
<a href="#">iPad Pro (11 inch, 256 GB)</a>	Apple	7	\$1,000.00	\$7,000.00
<a href="#">AppleCare</a>	Apple	7	\$129.00	\$903.00
<a href="#">iPad Pro Case</a>	MelaMount	7	\$60.00	\$420.00
<a href="#">iPad Pro Bag</a>	Amazon	7	\$30.00	\$210.00
<a href="#">iPad Pro Screen Cover</a>	Amazon	7	\$11.00	\$77.00
<a href="#">Ulanzi Rechargeable RGB Light</a>	B&H	10	\$30.00	\$300.00
<a href="#">USB C Mic</a>	B&H	10	\$60.00	\$600.00
<a href="#">Wireless Mic Setup</a>	B&H	1	\$500.00	\$500.00
<a href="#">Wireless Mic Mount for Ipad</a>	B&H	1	\$15.00	\$15.00
<a href="#">Joby Compact Action Tripod</a>	Amazon	7	\$100.00	\$700.00
<a href="#">Extra Release Plates</a>	Amazon	4	\$25.00	\$100.00
				\$10,825

**The total Equipment cost is 43,190, and all expenses are charged to grant funds.**

## Infrastructure/Facilities Construction

This budget category includes the Promax Server, the media-management suite (software), and an array of hard drives. The Promax system will enable a remote production workflow, including production and postproduction. With the Promax system, the Underscore team can produce, edit, review, and revise video from anywhere. The Promax system includes a two-year license for Promax Cloud Connect to facilitate cloud-based backup (on Google Cloud). **The cost is \$11,760, charged to the grant.**

Underscore will use Wistia to manage and distribute content to our media partners and community outlets. Wistia will allow Underscore's small team to efficiently deliver and promote content specific to our partners' format specifications and/or subject interests. Wista will also generate valuable analytics, giving Underscore a far better understanding of our reach, views, and engagement than ever before. **\$1920 for a two-year license, charged to the grant.**

Finally, the category includes the services of an electrical contractor to wire the Underscore office/studio for the server (power and networking) and lighting. We estimate 8 hours for electrical installation and 8 hours for networking/ethernet. While we have not selected vendors, we based the budget on a rate of **\$150/hour x 16, for \$2,400 Charged to the grant.**

**Total Infrastructure/Facilities, Grant Funds: \$16,080 (no match)**

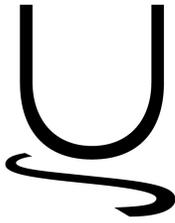
## Overhead

Overhead costs cover a broad range of expenses necessary to support the project. These expenses include administrative costs, telephone and internet, maintenance, office supplies and equipment, insurance, rent, and depreciation.

**Grant Funds: \$7,640. Match: \$8,160. Total Overhead: \$15,800.**

## Total Costs

<b>Grant Funds:</b>	<b>\$83,995</b>
<b>Matching Funds:</b>	<b>\$89,725</b>
<b>Total Cost:</b>	<b>\$173,720</b>



## UNDERScore

### Board of Directors

#### **Stone Hudson, Board Chair**

An enrolled citizen of the Three Affiliated Tribes, Stone is a lifelong resident of the Pacific Northwest. In the past, he has overseen government relations to tribes on behalf of U.S. Congressman Earl Blumenauer and the City of Portland, where he worked for two years in the Tribal Relations Program. A recent graduate with his Master of Social Work from Portland State University, Stone currently serves as Program Officer to tribal communities for Meyer Memorial Trust, where he plans to use his experience in government to better inform public-private funding partnerships.

#### **Marcella Miller, Board Vice Chair**

Marcella is an organizational culture and equity analyst with the Oregon Department of Human Services. Her well-rounded experience in nonprofit management, community direct service, and organizational development has spanned dozens of organizations and communities across Nebraska, Oregon, and national projects.

#### **Casey Pearlman, Board Treasurer**

Casey Pearlman (Iñupiaq descendant) is the Business Development Specialist for the Affiliated Tribes of Northwest Indians Economic Development Corporation. She has a decade of experience in Portland's startup scene, working with founders and funders in emerging industries. She joined the Underscore board of directors in 2022 and serves as board treasurer.

#### **Mago Torres, Board Member**

Mago Torres is an investigative journalist who specializes in research, access to public records and project leadership. She is the Research Project Director at Open News and data editor with CLIP. She worked for ICIJ on the investigations for the Pandora Papers, FinCEN Files, Luanda Leaks and Pulitzer prize-winning Panama Papers. She was a JSK Fellow at Stanford University and holds a Ph.D. in Humanistic Studies.

#### **Erin Dysart, Board Member**

Erin is a Program Associate at Meyer Memorial Trust who advocates for journalism's role in supporting transformational, systems-level change that shifts power imbalances and creates and sustains equitable conditions.

**Stacey L. McQuade-Eger, Board Member**

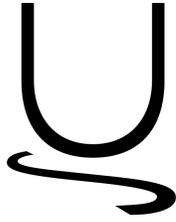
Stacey L. McQuade-Eger, JD, is the Executive Director of the Affiliated Tribes of Northwest Indians Economic Development Corporation (ATNI-EDC). With a wealth of experience in staff management, operations planning, organizational development, and financial management, Stacey graduated from the University of Montana School of Law with a Juris Doctorate degree in transactional law and Indian law. She is also an enrolled tribal member of the Confederated Salish and Kootenai Tribes of the Flathead Reservation in northwestern Montana.

**Lee Francis IV, Board Member**

Dr. Lee Francis IV (Pueblo of Laguna) is an Albuquerque-based activist, educator and comic creator. Dr. Francis is the Executive Director of Wordcraft Circle of Native Writers and Storytellers, owner and CEO of Native Realities Publishing, and founder of the Indigenous Comic Con (now called IndigiPop X) and Red Planet Books & Comics. He brings invaluable insights and perspectives to our team.

**Joseph Bull, Board Member**

Joseph Bull is Dean of the Maseeh College of Engineering and Computer Science at Portland State University and the first Native American dean of engineering in the U.S. He previously served multiple roles at Tulane University, including as the John and Elsie Martinez Biomedical Engineering Chair. He holds fellowships at the American Institute for Medical and Biological Engineering and American Indian Science and Engineering Society. Dr. Bull has worked tirelessly to improve racial equity and diversity and received the Raymond J. and Monica E. Schultz Outreach and Diversity Award from the University of Michigan. He is an enrolled member of the Delaware Tribe of Indians.



## UNDERScore

### Staff Bios

#### **Myers Reece, Executive Director**

Myers has led Underscore News since May 2022, overseeing a period of sustained organizational growth, including the hiring of all personnel, fundraising, strategic planning, program development and community relationship building. Before joining Underscore, he was a founding member and managing editor of the Flathead Beacon, which was called the "best newsroom in Montana" in the Columbia Journalism Review and named one of the "Best Places to Work" in the U.S. by Outside magazine. His award-winning journalism and essays have appeared in newspapers, magazines and literary journals across the country, as well as two anthologies. He is the president of the Portland chapter of the Asian American Journalists Association (AAJA). He lives in Portland with his wife and two sons, who occasionally let him sneak away to fly fish or embark on a trail run.

#### **Karina Brown, Managing Editor**

As managing editor, Karina guides Underscore's mission to illuminate the strength and vibrancy of Indigenous communities as well as the challenges they face. She oversees and assists Underscore's talented reporters on a wide variety of projects, strategizes about long-term story choices, manages our organization's collaborations and partnerships, and does her own reporting for Underscore. Karina started out in journalism in 2005, covering courts in Oregon. She has reported from a wide spectrum of places, from the chaos of far-right extremist rallies to the hushed decorum of federal courtrooms, and has focused her coverage on environmental issues, policing and tribal sovereignty. She likes to relax with a run in the woods, a ballet class, or by drawing and painting.

#### **Sabrina Smith, Operations Director**

Sabrina joined Underscore News in 2023 as the Operations Director and is excited to use their background in nonprofit fundraising to help Underscore achieve new heights. An ardent believer in amplifying and uplifting BIPOC communities to tell their own stories, Sabrina brings years of experience leading workplace justice, equity, diversity, and inclusion efforts to their role as Operations Director. In between budget meetings, strategic planning sessions, and serving as a one-person HR department, Sabrina can be found digging through the funk, soul, and disco sections of record stores or cuddling with their furry family, Midnight and Joy.

**Luna Reyna, Northwest Bureau Chief**

Luna Reyna is a writer and broadcaster whose work has identified, supported and promoted the voices of the systematically excluded in service of liberation and advancing justice for almost a decade. Before coming to Underscore News and ICT as the Seattle-based Northwest Bureau Chief, Luna was Crosscut's Indigenous Affairs Reporter, and her work has appeared in the South Seattle Emerald, Prism Reports, Talk Poverty and more. Luna is proud of her Little Shell Chippewa and Mexican heritage and is passionate about reporting that sheds light on colonial white supremacist systems of power.

**Jes Abeita, Community Engagement Director**

Jes Abeita, a member of the Pueblo of Isleta and a descendant of the Pueblo of Laguna, brings a diverse media background to Underscore, where she leads a range of efforts to grow our readership, strengthen our online presence and engage with the communities we serve. She has previously worked at Native America Calling and the Vancouver Sun, among other organizations. Her photos have been published by outlets such as NPR.org, the Vancouver Observer, OregonLive.com and Portland Monthly, as well as commercial clients.

**Jarrette Werk, Reporter and Photographer/Report for America Corps Member**

Jarrette is a multimedia journalist with experience in digital news, audio reporting and photojournalism. He joined Underscore in June 2022 as a staff reporter and photographer, in partnership with the national Report for America program. Originally from Montana, Jarrette is a proud member of the Aaniiih and Nakoda Tribes of the Fort Belknap Indian Community. Prior to joining Underscore, he served as an associate producer for Nevada Public Radio's (KNPR) "Native Nevada Podcast," an eight-part podcast series highlighting the culture, issues and perseverance of the 27 tribal nations in present-day Nevada. He has been a member of the Native American Journalists Association since 2017 and has participated as a Native American Journalist Fellow four times, including once as a mentor-in-training. He has earned a national Hearst Journalism Award and regional Edward R. Murrow Award for his reporting.

**Nika Bartoo-Smith, Underscore/ICT Beat Reporter**

Nika is a journalist with a passion for working to provide platforms for the voices and experiences of communities often left behind in mainstream media coverage. Most recently, she worked as the health and social services reporter at The Columbian in Vancouver, Washington. Prior to working at The Columbian, Nika spent the summer of 2022, after graduating magna cum laude from the University of Oregon with a degree in journalism, working as a Snowden Intern at The News-Review in Roseburg, Oregon. A descendant of the Osage and Oneida Nations, Nika was born and raised in Portland. Her favorite way to unwind is by trying a new recipe, curling up with a good book or taking a hike in one of the many green spaces around Portland.

**Carrie Johnson, 2023 Indigenous Journalism Fellow**

Carrie Johnson is Chickasaw and Pawnee from southern Oklahoma. A senior at Austin College, she is double majoring in English and Media Studies. She has been a fellow for the Native American Journalists Association, a mentee for NPR's Next Generation Radio: Indigenous, an

intern for the Chickasaw Press and a freelance sportswriter for the Sherman Herald Democrat. At Austin College, Carrie is a staff writer for The Observer (the student newspaper), an intern for Institutional Marketing and Communications, a Posey Leadership fellow and a member of the women's softball team. She is excited to join Underscore News this summer as the 2023 recipient of the Underscore Indigenous Journalism Fellowship.

**McKayla Lee, 2022 Indigenous Journalism Fellow**

McKayla Lee (Diné) is the first recipient of the Underscore Indigenous Journalism Fellowship. After completing the fellowship in the summer of 2022, she returned to the University of Montana, where she is an undergraduate student double majoring in Journalism and Native American Studies. She was born and raised in Whale Rock, Arizona on the Navajo Nation and is an enrolled citizen of the Navajo Nation. McKayla spent four years as a reporter at the Southern Ute Drum in Colorado and has won awards for her writing and photography from the Native American Journalists Association, Society of Professional Journalists, Colorado Press Association and the Colorado Coalition Against Sexual Assault.

**GRANT AGREEMENT NO.**

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”) and Caldera (or “GRANTEE”) in an amount not to exceed \$41,708 to support the “Caldera Youth Media” project.

**RECITALS:**

1. GRANTEE submitted a grant application for the FY 2023-24 Community Technology Grants Program competitive grants process and following COMMISSION review, was recommended for funding.
2. The COMMISSION now desires to award a grant to GRANTEE in an amount not to exceed \$41,708.

**THEREFORE**, in consideration of the mutual promises and covenants contained herein, the parties agree as follows:

**ARTICLE I – SCOPE OF WORK/OUTCOME MEASURES**

GRANTEE agrees to implement the “Caldera Youth Media” project as described in ATTACHMENT A: Scope of Work/Grant Application, which by this reference are incorporated herein and made a part hereof. GRANTEE shall not use the Grant funds for any purposes other than those set forth in Attachment A.

**ARTICLE II – AGREEMENT PERIOD**

This Agreement becomes effective on June 1, 2024, 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, September 30, 2025, unless extended or earlier terminated under the terms of this Agreement.

**ARTICLE III – SPECIFIC CONDITIONS OF THE GRANT**

- A. **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.

- B. **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 for six (6) years after COMMISSION makes final grant payment, GRANTEE has made final report, or the termination date of this Agreement, whichever is later. GRANTEE shall provide COMMISSION prompt access to these records upon request and permit copying as COMMISSION may require.

- C. COMMISSION Grant Manager: COMMISSION hereby appoints Rana DeBey to act as its Project Manager with regard to this Agreement. COMMISSION may, from time to time, designate another person to act as the Commission Project Manager and will inform GRANTEE in writing of any change in Project Manager.

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)

- D. GRANTEE Project Manager: GRANTEE hereby appoints Moana Newman to act as its Project Manager regarding this Agreement. GRANTEE may, from time to time, designate another person to act as the GRANTEE Project Manager and will inform COMMISSION in writing of any change in Project Manager.

Attn: Moana Newman  
Director of Advancement  
C/o Caldera  
224 NW 13<sup>th</sup> Ave, Suite 304  
Portland, OR 97209  
Email: [grants@calderaArts.org](mailto:grants@calderaArts.org)

- E. Payment: The COMMISSION Project Manager is authorized to approve work, billings, and invoices submitted pursuant to this grant and to carry out all other COMMISSION actions referred to herein in accordance with this Agreement.
- F. Reports: GRANTEE shall submit Interim Status Reports and a Final Status Report (collectively referred to as 'Report(s)') to the Project Manager using the COMMISSION's online grants management system. The Reports shall include both programmatic and financial information as established by the COMMISSION. For a Report to be acceptable to the Project Manager, the GRANTEE shall document and clearly describe the progress of the grant scope in accordance with the reporting schedule defined below.

Interim Status Reporting periods are June 1, 2024 through November 30, 2024; December 1, 2024 through April 30, 2025. Interim Status Reports are due within thirty (30) days of the end of each reporting period.

GRANTEE shall submit a Final Status Report no later than August 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.

- G. 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.

#### **ARTICLE IV -- PAYMENTS**

- A. The amount of this grant award is \$41,708. Upon submission of an invoice from GRANTEE, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the \$41,708, as specified in the invoice, within thirty (30) days after receipt of the invoice.
- B. GRANTEE shall submit the invoice online through the COMMISSION's online grants management system using the status report module, and 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.
- C. 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 COMMISSION'S Grant Manager to modify the program or the budget.

- D. If for any reason GRANTEE receives a grant payment under this Grant Agreement and does not use grant funds, provide required services or take any actions required by the Grant Agreement the COMMISSION may, at its option terminate, reduce or suspend any grant funds that have not been paid and may, at its option, require GRANTEE to immediately refund to the COMMISSION the amount improperly expended or received by GRANTEE.
- E. Grant payments under this Agreement may be used only to provide the services or take the actions listed previously in this Grant Agreement and shall not be used for any other purpose.
- F. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, the COMMISSION's payment of funds under this grant may be terminated, suspended or reduced.
- G. The majority of expenditures (a minimum of 90%) made from Grant funds for Grant project capital costs must be made at least sixty (60) days prior to the expiration of this Agreement.
- H. 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.
- I. GRANTEE will keep vendor receipts and evidence of payment for materials and services and time records and evidence of payment for program wages, salaries, and benefits, and GRANTEE services. All such receipts and evidence of payments will promptly be made available to the Grant Manager or other designated persons, upon request. At a minimum, such records shall be made available and will be reviewed as part of the annual monitoring process.
- J. Prevailing wages. State of Oregon, Bureau of Labor and Industries (BOLI) wage rates are required for certain contracts that total \$50,000 and above. If GRANTEE's project is subject to the prevailing wage requirements, GRANTEE will comply with the prevailing wage requirements of ORS 279C.800 through 279C.870 and any other applicable prevailing wage requirements contained in ORS 279C, Oregon administrative rules, or Commission code.
- K. Prevailing wage indemnity. GRANTEE AGREES TO INDEMNIFY, DEFEND, AND HOLD HARMLESS COMMISSION, ITS EMPLOYEES, OFFICERS, AND AGENTS, FROM AND AGAINST ANY CLAIM, SUIT, OR ACTION, INCLUDING ADMINISTRATIVE ACTIONS, THAT ARISE OUT OF GRANTEE'S FAILURE TO COMPLY WITH ORS 279C.800 TO 279C.870 AND ANY APPLICABLE ADMINISTRATIVE RULES OR POLICIES.

## **ARTICLE V -- GENERAL GRANT PROVISIONS**

- A. Cause for Termination; Cure. It shall be a material breach and cause for termination of this Agreement if GRANTEE uses grant funds outside of the scope of this Agreement, or if GRANTEE fails to comply with any other term or condition or to perform any obligations under this Agreement within thirty (30) days after written notice from COMMISSION. If the breach is of such nature that it cannot be completely remedied within the thirty (30) day cure period,

GRANTEE shall commence cure within the thirty (30) days, notify COMMISSION of GRANTEE's steps for cure and estimated time table for full correction and compliance, proceed with diligence and good faith to correct any failure or noncompliance, and obtain written consent from COMMISSION for a reasonable extension of the cure period.

- B. No Payment or Further Services Authorized During Cure Period. During the cure period, COMMISSION is under no obligation to continue providing additional grant funds notwithstanding any payment schedule indicated in this Agreement. GRANTEE shall not perform services or take actions that would require COMMISSION to pay additional grant funds to GRANTEE. GRANTEE shall not spend unused grant funds and such unused funds shall be deemed held in trust for COMMISSION. GRANTEE shall be solely responsible for any expenses associated with cure of its noncompliance or failure to perform.
- C. Termination for Cause. Termination for cause based on GRANTEE's misuse of grant funds shall be effective upon notice of termination. Termination for cause based on failure to comply or perform other obligations shall be effective at the end of the 30-day period unless a written extension of cure period is granted by COMMISSION. GRANTEE shall return all grant funds that had not been expended as of the date of the termination notice. All finished or unfinished documents, data, studies, and reports prepared by GRANTEE under this Agreement shall, at the option of COMMISSION, become the property of COMMISSION; and GRANTEE may be entitled to receive just and equitable compensation for any satisfactory work completed on such documents up until the time of notice of termination, in a sum not to exceed the grant funds already expended.
- D. Penalty for Termination for Cause. If this Agreement is terminated for cause, COMMISSION, at its sole discretion, may seek repayment of any or all grant funds tendered under this Agreement, and decline to approve or award future grant funding requests to GRANTEE.
- E. Termination by Agreement or for Convenience of Commission. COMMISSION and GRANTEE may terminate this Agreement at any time by mutual written agreement. Alternatively, COMMISSION may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion. If the Agreement is terminated as provided in this paragraph, GRANTEE shall return any grant funds that would have been used to provide services after the effective date of termination. Unless the Parties agree otherwise, GRANTEE shall finish any work and services covered by any grant funds already paid and shall not commence any new work or services which would require payment from any unused grant funds.
- F. Changes in Anticipated Services. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, COMMISSION's payment of grant funds may be terminated, suspended or reduced. GRANTEE shall immediately refund to COMMISSION any unexpended grant funds received by GRANTEE.
- G. Amendment. The Grant Manager is authorized to execute amendments to the scope of the services or the terms and conditions of this Agreement, provided the changes do not increase COMMISSION's financial risk. Increases to the grant amount must be approved by the COMMISSION unless the COMMISSION

delegated authority to amend the grant amount authorizing this Agreement. Amendments to this Agreement, including any increase or decrease in the grant amount, must be in writing and executed by the authorized representatives of the Parties and approved to form by the COMMISSION's Attorney.

- H. Non-discrimination; Civil Rights. In carrying out activities under this Agreement, GRANTEE shall not discriminate against any employee or applicant for employment because of race, color, religion, sex, age, handicap, familial status, sexual orientation or national origin. 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, sex, age, handicap, familial status, sexual orientation or national origin. Actions 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 post in conspicuous places, available to employees and applicants for employment, notices, which state that all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, or national origin. GRANTEE shall incorporate the foregoing requirements of this section in all other agreements for work funded under this Agreement, except agreements governed by Section 204 of Executive Order 11246.

- I. Audit. COMMISSION, either directly or through a designated representative, may conduct financial or performance audit of the billings and services under this Agreement or GRANTEE records at any time during this Agreement and during the six (6) year period established above in Article III.B. As applicable, audits will be conducted in accordance with generally accepted auditing standards as promulgated in *Government Auditing Standards* by the Comptroller General of the United States General Accounting Office. If an audit discloses that payments to GRANTEE exceeded the amount to which GRANTEE was entitled, then GRANTEE shall repay the amount of the excess to COMMISSION.

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.

- J. Indemnification. GRANTEE shall hold harmless, defend, and indemnify 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.

- K. Grantee's Contractor; Non-Assignment. If GRANTEE utilizes contractors to complete its work under this Agreement, in whole or in part, GRANTEE shall require any of its contractors to agree, as to the portion contracted, to fulfill all obligations of the Agreement as specified in this Agreement. However, GRANTEE shall remain obligated for full performance hereunder, and COMMISSION shall incur no obligation other than its obligations to GRANTEE hereunder. This Agreement shall not be assigned or transferred in whole or in part or any right or obligation hereunder, without prior written approval of COMMISSION.
- L. Independent Contractor Status. GRANTEE, and its contractors and employees are not employees of COMMISSION and are not eligible for any benefits through COMMISSION, including without limitation, federal social security, health benefits, workers' compensation, unemployment compensation, and retirement benefits. GRANTEE will be responsible for any federal, state, or local taxes and fees applicable to payments hereunder.
- M. Oregon Laws and Forum. This Agreement shall be construed according to the laws of the State of Oregon without regard to its provisions regarding conflicts of law. Any litigation between COMMISSION and GRANTEE arising under this Agreement or out of work performed under this Agreement shall occur in Multnomah County court having jurisdiction thereof, and if in the federal courts, in the United States District Court for the State of Oregon.
- N. Compliance with Law. GRANTEE and all persons performing work under this Agreement shall comply with all applicable federal, state, and local laws and regulations, including reporting to and payment of all applicable federal, state and local taxes and filing of business license. If GRANTEE is a 501(c)(3) organization, GRANTEE shall maintain its nonprofit and tax-exempt status during this Agreement.
- O. 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.
- P. No Other Obligations: 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.
- Q. Merger. This Agreement contains the entire agreement between COMMISSION and GRANTEE and supersedes all prior written or oral discussions or agreements. There are no oral or written understandings that vary or supplement the conditions of this Agreement that are not contained herein.
- R. Third Party Beneficiaries. There are no third-party beneficiaries to this Agreement and may only be enforced by the Parties.

- S. Electronic Transaction; Counterparts. The Parties agree that they may conduct this transaction, including any amendments, by electronic means, including the use of electronic signatures. This Agreement, and any amendment, may be executed in any number of counterparts, each of which shall be deemed an original, but all of which together shall constitute a single instrument.
- T. NOTICE: Notices to Grantee under this Grant Agreement shall be sent to GRANTEE at the following address:

Attn: Moana Newman  
Director of Advancement  
C/o Caldera  
224 NW 13<sup>th</sup> Ave, Suite 304  
Portland, OR 97209  
Email: [grants@calderaArts.org](mailto:grants@calderaArts.org)

NOTICE: Notices to Grantor under this Grant Agreement shall be sent to COMMISSION at the following address:

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)

**SIGNATURES:**

**COMMISSION**

**GRANTEE**

\_\_\_\_\_  
Name: Julia DeGraw  
Title: Chair,  
Mt. Hood Cable  
Regulatory Commission  
(MHCRC)

\_\_\_\_\_  
Name: Moana Newman  
Title: Director of Advancement  
Caldera

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

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

**APPROVED AS TO FORM:**

\_\_\_\_\_  
Commission Attorney,  
Mt. Hood Cable Regulatory  
Commission (MHCRC)

# 25414 - Caldera Youth Media Project

## Application Details

**Funding Opportunity:** 25009-2024 Community Technology Grants  
**Funding Opportunity Due Date:** Jun 30, 2024 8:09 AM  
**Program Area:** Community Technology Grants  
**Status:** Submitted  
**Stage:** Final Application

**Initial Submit Date:** Mar 22, 2024 3:30 PM  
**Initially Submitted By:** Moana Newman  
**Last Submit Date:** Apr 10, 2024 3:29 PM  
**Last Submitted By:** Moana Newman

## Contact Information

### Primary Contact Information

**Active User\*:** Yes  
**Type:** External User  
**Name:** Salutation **Moana** Middle Name **Newman**  
First Name Last Name  
**Title:** Director of Advancement  
**Email\*:** [grants@calderaArts.org](mailto:grants@calderaArts.org)  
**Phone\*:** (503) 937-3061 Ext.  
Phone  
###-###-####  
**Fax:** ###-###-####

### Organization Information

**Status\*:** Approved  
**Organization Name\*:** Caldera  
**Organization Type\*:** Non-Profit Entity  
**Tax Id:**  
**Organization Website:** <https://www.calderaarts.org/>  
**Address\*:** 224 NW 13th Ave, Suite 304  
Portland Oregon 97209-  
City State/Province Postal Code/Zip  
**Phone\*:** (503) 937-3061 Ext.  
###-###-####

Fax: (503) 937-3085  
### ### ####

## FY21-22 Final Application Project Narrative

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### ***Project Narrative***

**Total Grant Funds:** \$41,707.49  
**Total Match Funds:** \$41,707.49  
**Total Funds:** \$83,414.98  
**Proposed Technology:** Video production equipment  
**Public Benefit Area:** Reducing Disparities  
**Select which jurisdiction(s) your project will serve:** Portland  
**Please select the size of your organization's total operating budget:** Greater Than \$2,500,000

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.

### **Project Purpose:**

#### Mission & History of Programming

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

In 1996, the year arts activists founded Caldera, the majority of urban youth in Portland and the greater metro were undeniably at-risk. Unfortunately, society defined and acknowledged these youth from a place of deficit. Fast forward 28 years to 2024; Caldera still works with these youth, now with an asset-based framing, meaning we define our youth, whom we call learners, by their assets and aspirations before noting the challenges and deficits they face.

Through the Caldera Youth Program, we work year-round with ~350 underserved learners (6th – 12th grade) in Portland and Central Oregon to cultivate a regular creative practice through a variety of artistic mediums, supporting their emotional and mental health needs and building authentic relationships. This program is unique because we continue to mentor the same learners from middle school into early adulthood (~7 years) through a layered support system of artists, mentors, and environmentalists.

#### Project Description

Caldera's youth programming consists of in-school and out-of-school learning. As part of Caldera's formal programming, outlined below, we provide in-school arts- and nature-based mentoring classes at several partner middle schools and high schools in Portland and Central Oregon, which begin in September when the school year begins. In addition, we provide out-of-school programming through workshops, intensives, and camp sessions during weekends and summer break.

Through this Youth Media Project, Caldera plans to serve a cohort of 50 underserved, primarily BIPOC (Black, Indigenous, and People of Color) learners and provide them with 200 hours of multimedia-focused technical training and programming over 12 workshops and 4 summer learning sessions. This project will engage learners in storytelling through still and moving images, exposing them to skill-building in media arts

and providing a platform for them to share their personal narratives and stories.

In the Planning + Test Phase, Caldera will spend June through September 2024 purchasing and inventorying film equipment, running a demo class with Caldera campers, and planning the curriculum for the school year. School year instruction starts in October 2024, at which time Caldera staff will be provided education and training in basic knowledge of all equipment. In the Workshops Implementation Phase, instruction and documentation will continue until March 2025; during this time, learners will participate in several workshops and lessons to become versed in camera basics, during which they will explore their understanding of media literacy through a critical lens. These workshops will coalesce into a group project at the end of our lessons in which work captured through different formats will be compiled into a short film. Post-production of the short documentary film will be completed between April and June 2025. At this point, the project will enter the Public Broadcast Phase; from July through August 2025, the final documentary will be broadcast and showcased publicly.

Professional photographer Julie Keefe, a long-time Caldera Teaching Artist, will lead instruction. Based on the learner-led project direction, Julie will incorporate additional artist collaborators for co-instruction, exposing learners to an increasingly diverse creative network. The final product will be a short documentary containing a compilation of still photographs and film documentation of the project, which we will then showcase in the Caldera gallery space at a Portland First Thursday event and broadcast via the public cable channels of Open Signal. Caldera alum and video producer Eloë Gill Williams will produce the short documentary.

### Population Served & Community Impact

Our youth programming prioritizes those most impacted by systemic inequity and oppression, focusing on historically excluded populations such as BIPOC students and low-income families from urban Portland Metro to rural Central Oregon. Caldera learners are creative and passionate, though they encounter obstacles to success, including persistent opportunity and achievement gaps. They come from consistently underserved communities in Oregon and have limited access to arts and environmental education, experiential learning opportunities, and positive adult role models, all factors shown to support sustainable success.

Through a structured learning process, Caldera engages whole-brain thinking that leads learners to access critical thinking and problem-solving skills they can apply in meaningful ways. The outcome: learners uncover the invisible world of tools and resources that foster creative thinking and growth. One of the surest paths to whole-brain thinking is through regular creative practice (art making), intercultural relationships, and experiencing a safe space for exploration.

Our ecosystem holds a promise for learners of all ages: everyone is creative and needs a place to (re)claim our innate creative voice or to catalyze a new idea or experience. Caldera is an intentional immersion—in a safe community to try something new, fail, and try again – to unlock unlimited possibilities. For young learners, Caldera is a safe space where they find the freedom to fail and enough structured learning and challenges to develop resilience and grit.

### Reducing Disparities

Caldera aims to reduce the disparities in access to technology. Many of the BIPOC learners we serve face financial and systemic barriers to acquiring essential technology equipment and accessing workshops or projects to develop technical skills. This gaping digital divide further perpetuates inequalities, with public schools, especially those in underfunded districts, lagging behind their private counterparts in providing access to technological resources.

The ramifications of this inequity extend far beyond the realm of multimedia programming. Without the opportunity to learn and harness the tools and software of photography, film, and media, these young learners are deprived of supportive pathways to pursue careers in technical fields, perpetuating cycles of socio-economic marginalization. Eloë Gill-Williams, who will be producing the short documentary, is a testament to the transformative power of early access to technology, illustrating how such opportunities can open doors to expanded personal and professional horizons.

In essence, Caldera's project serves not only as a platform for creative expression but also as a catalyst for social change, striving to bridge the digital divide and empower learners to become agents of their own narratives, equipped with the skills and confidence to navigate an increasingly digital world. Through collective efforts, we endeavor to dismantle barriers, foster inclusivity, and cultivate a future where every young person has the opportunity to thrive, regardless of their background or circumstances.

### Diversity, Equity, and Inclusion (DEI) Measures

Caldera is a BIPOC-led and focused organization that serves an intercultural community. Our strength is prioritizing equity standards and those we serve; 70%+ of the students and 90%+ of the artists we serve are from the global majority, and Caldera's staff, board, mentors, and community partners also represent these identities. To create a safe and affirming atmosphere for participants, all program staff and mentors are trained in positive youth development and receive Heart of Facilitation certification. Year-round staff attend the Center for Equity and Inclusion's Reframing Racism training, which builds racial consciousness among staff, supports Caldera's Equity Plan goals, and helps ensure students feel welcome.

Caldera is a truly intercultural community of learners – 72% BIPOC, 60% navigating poverty, 40% urban, 60% rural. And a thriving ecosystem of mentors, volunteers, professional artists, creative thinkers, makers, and doers who inspire and support Caldera learners through direct service, mentorship, and indirect influence.

A key component of Caldera's work is fostering intercultural learning and community-building through regular creative practice, bringing together intercultural worlds where every learner can connect across differences and similarities. By framing the work through this lens, Caldera encourages learners to bridge differences, promote empathy, respect diversity, and support mutual learning, cooperation, and collaboration among diverse cultural backgrounds. Building cultural competence is an essential skill for all young people; over the last 3 years, 74% of learners reported that Caldera challenged them to understand others' experiences.

Overall, we are committed to building on work from the past 28+ years, acknowledging there is always room for growth and additional community engagement.

(This field has a character limit of 11,000)

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.

#### **Measurable Project Outcomes:**

##### Caldera Youth Project Outcomes

1. Develop an understanding of media literacy and increase critical thinking skills among young learners and audiences of various age groups.
2. Produce a short documentary containing a compilation of still photographs and film documentation of the project, broadcast via the public cable channels of Open Signal.
3. Serve 50 underserved primarily BIPOC learners.
4. Provide 200 hours of camera-focused technical training and programming over 12 workshops and 4 summer learning sessions.

## Additional Outcomes

Caldera's programming is designed to close learner achievement gaps, focusing on 1. Building Skills, 2. Strengthening Identity, and 3. Engaging Youth in Their Communities.

Programming focuses on bolstering the following 21st Century Skills:

- Learning Skills: critical thinking, communication, collaboration, and creativity
- Life Skills: flexibility, initiative, productivity, and leadership
- Literacy Skills: information, media, and technology literacy

In addition, we expect the following outcomes for learners engaged in this project:

- Improve technical proficiency with camera equipment
- Cultivate a unique artistic style and voice
- Increase ability to tell stories through multimedia
- Deepen understanding of cultural diversity

(This field has a character limit of 1500)

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.

### **Evaluation Plan:**

#### Collecting Data

Goals and outcomes are tracked through student assessment surveys completed at the end of each activity. Program staff also informally track student outcomes via one-on-one discussions and in-workshop observations. We also track quantitative data, including how many learners are served, how many workshops are hosted, how many hours learners spend in workshops, number of videos created, number of projects completed, and more.

We frequently assess the impact of programming, and the feedback we collect informs program changes and improvements and helps us determine where to focus resources to deepen our impact and ensure funding is utilized efficiently. Additionally, to support future innovation of the work, Caldera is currently developing robust strategies to evaluate organization-wide impact, expand community engagement and partnerships, and manage data to measure impact through a data justice lens.

#### Evaluation Survey Question Examples

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

(This field has a character limit of 2500)

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.

**Project Partners:**

Julie Keefe, Teaching Artist – Confirmed

Contact: [julie@juliekeefe.org](mailto:julie@juliekeefe.org)

Instruction will be led by Caldera Teaching Artist Julie Keefe. Julie has worked with Caldera learners as a Teaching Artist for nearly thirty years and is also a community-based fine artist who utilizes photography and personal narratives to create connections that strengthen communities. In 2012, Julie was named Portland's first Creative Laureate, a position that advocates for the city's creative industries and overall cultural health. For this project, Julie will incorporate additional artist collaborators for co-instruction, exposing learners to an increasingly diverse creative network.

Eloe Gill-Williams, Video Producer – Confirmed

Contact: [eloe.gillwilliams@gmail.com](mailto:eloe.gillwilliams@gmail.com)

The creation of the short documentary will be led by Caldera alum and video producer Eloe Gill-Williams. Eloe participated in Caldera's Youth Program during his youth and went on to work in video production for both Red Bull and Wieden+Kennedy after graduating high school. Eloe returned to Caldera as a Teaching Artist in the summer of 2022 and guided campers through the production of numerous successful films.

Open Signal - Confirmed

Contacts: Tracy Kernell, Community Media Administrator [tracy@opensignalpdx.org](mailto:tracy@opensignalpdx.org) & KatMeow García, Director of Community Media [katmeow@opensignalpdx.org](mailto:katmeow@opensignalpdx.org)

In partnership with Open Signal, Caldera will use their public access channel to broadcast the short documentary. We are currently in conversation with Open Signal to discuss the process and necessary steps.

(This field has a character limit of 3000)

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

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.

### Technical Design:

#### Proposed Technology & Equipment

- (1 unit) Apple 16.2" MacBook Pro w/ M1 Pro Chip
- (20 units) Nikon Z6 II Mirrorless Camera w/ 24-70mm f/4 Lens

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

Caldera recognizes the pressing technology gap within the communities we serve. The strategic goal is to bridge this gap by establishing a foundation for multimedia programming infrastructure by acquiring entry-level camera kits tailored to meet learners' needs at their current skill level. Caldera's approach prioritizes providing students with immediate and hands-on access to camera equipment, ensuring they gain practical experience from the outset.

We have chosen the Nikon Z6 II Mirrorless Camera w/ 24-70mm f/4 Lens as the equipment due to its performance, versatility, and features, including\*:

- 24.5MP FX-Format BSI CMOS Sensor: This sensor is used for all-around shooting. It has impressive low-light quality and fast readout speeds, which benefit continuous shooting, movies, and time-lapse recording. The sensor's back-illuminated design affords noticeably clean, high-sensitivity output.
- Dual EXPEED 6 Processors: The processor affords a wealth of speed throughout the camera system, including the ability to shoot continuously at 14 fps for up to 124 consecutive frames.
- UHD 4K Video Recording: Video recording is possible with a full pixel readout of up to 30p, and Full HD 1080p video recording is also supported at up to 120p for slow-motion playback. Video files can be saved to the in-camera memory cards or as an uncompressed file to an optional external recorder via HDMI out. Focus Peaking can benefit manual focus control, and a Zebra Stripes option is also available to help detect over-exposed areas within the frame.

\*details pulled from the Nikon website.

Additionally, Caldera is committed to empowering learners by amplifying their voices through strategic partnerships with community

organizations and local area artists. By pursuing broadcasting opportunities through public access channels like Open Signal and leveraging our own social media platform with over 8k captive audience, we aim to provide Caldera learners with platforms to showcase their creative work and reach wider audiences.

### Maintaining Technology & Equipment

We currently teach learners using DSLR cameras, however, most of Caldera's equipment is over ten years old. With normal wear-and-tear of the last decade, the original supply of 30 cameras has reduced to less than half. Additionally, we rely on hand-me-down computers from Wieden+Kennedy, an independent global advertising agency headquartered in Portland, Oregon (Caldera's founder, Dan Wieden, co-founded Wieden+Kennedy). This project will allow Caldera to purchase new laptops to pair with new cameras, eliminating the frequent need to troubleshoot on older computers.

This outdated technology limits our ability to effectively teach and engage learners. With the support of this grant, we aim to update the equipment, ensuring we have the necessary tools to inspire and instruct the next generation of media artists. By investing in new technology, we not only address the immediate need for functional equipment but also lay the foundation for future programming and learners projects over the coming years. The purchase of updated equipment enables Caldera to expand the scope and quality of our offerings, providing enhanced learning opportunities and creative outlets for learners from underserved communities.

To ensure the new technology's longevity and optimal performance, Caldera staff will undergo comprehensive training in its proper use, storage, and maintenance. Under the guidance of experienced staff member Edgar Morales, staff will be equipped with the skills and knowledge needed to care for the equipment effectively.

Furthermore, we recognize the importance of instilling principles of equipment maintenance and care in youth programming. Through workshops and discussions integrated into the curriculum, learners will learn about the significance of proper maintenance practices to prolong the lifespan of camera equipment. By incorporating these lessons into programming and providing ongoing oversight from staff members, we are confident that the equipment will remain in excellent condition for years to come, supporting the creative endeavors of countless young artists.

(This field has a character limit of 5000)

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### Proposed Project Start and End Date:

Projects may include timelines of up to 2 years.

**Proposed Start Date (month/year):** 06/2024

**Proposed End Date (month/year):** 08/2025

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

### **Implementation Plan:**

This project will span 15 months, from 6/01/2024 – 8/31/2025. The original project timeline (from the pre-application submitted in Dec 2023) was from 5/01/2024 - 8/31/2025, however, we extended the timeline to accommodate for a later award date and any potential delays in acquiring equipment and using equipment with learners during Caldera's annual summer camp sessions.

### Planning + Test Phase

- June 2024:
  - Inventory of current film equipment and purchase of new items

- Application for nonprofit discounts at preferred equipment merchant
  - Shipping and delivery workback and logistics
  - Receiving and cataloging all equipment
  - Setting up camera kits for deployment
- 
- Setting up all laptops with software and peripherals (i.e cameras and operating hardware)
- 
- July - August 2024:
    - Running a demo class with Caldera campers before engaging in the full project
- 
- September 2024:
    - Curriculum planning for school year
- 
- October 2024:
    - School year instruction begins; Caldera High School Apprentice Program (target group for project) launches
    - Educating and training staff in basic knowledge of all equipment

#### Workshops Implementation Phase & Use of Technology in Programming

##### General Overview, Step-By-Step-Guide of Lessons in Order

1. Overview of Camera Operation, Lessons around Media Literacy
2. Content Exploration
3. Creative Production
4. Compilation of Final Pieces
5. Final Presentation

- November 2024 - March 2025:
  - Instruction and documentation continues

- Workshops and filmmaking:
  - First, we will start with a general overview of cameras and content capture
  - Then, we will take our students through each step of the production process, during which they will explore their understanding of media literacy through a critical lens
  - Work will coalesce into a group project at the end of our lessons
  
- Project evaluation surveys implemented with students in Dec & March
  
- April - June 2025:
  - Post-production of the documentary film component

Public Broadcast Phase

- July - August 2025:
  - Finalized short documentary will be publicly:
    - Broadcast via Open Signal's Public Access Cable Channels
    - Showcased in Caldera's gallery space at a Portland First Thursday event
    - Shared on Caldera's social channels
  
  - Project team debrief and project evaluation analysis

(This field has a character limit of 3000)

## Supplemental Material Attachments

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Description	File Name	Type	Size	Upload Date
Caldera board of Directors	<a href="#">Caldera - Board of Directors Nov2023.pdf</a>	pdf	160 KB	03/27/2024 11:07 AM
Letter of Support from Project Lead	<a href="#">Caldera - Julie Keefe Letter of Support.pdf</a>	pdf	65 KB	04/10/2024 03:11 PM

## FY20-21 Application Budget Correct

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**Budget Narrative**

Budget Narrative:

Personnel – Total: \$22,620.90

Karena Salmond, Senior Director of Impact. The Senior Director of Impact will oversee all aspects of the grant program. Responsibilities include: maintaining project deliverables, overseeing other staff working on project, ensuring that budget and timeline targets are met, preparing project and/or evaluation reports, supervising partner/host sites, supervising learners, maintaining regular contact with contractual partners, supervising and maintaining equipment, ensuring the project is completed, etc. The Senior Director of Impact will work 75 hours total towards the project over 15-months (entirety of grant duration). Based on an annual salary of \$150,272/year full-time (annual salary + benefits + payroll taxes) or \$63.91/hour, the cost to the project will be \$5,779.50.

- *Grant Funds: \$0*
- *Matching Funds: \$5,779.50*

Kevin Ball, Program Manager. The Program Manager will manage the overall day to day activities of the grant program. Responsibilities include: making site visits and providing internal reports on project activities, maintaining project deliverables, overseeing other staff working on project, supervising partner/host sites, supervising learners, maintaining regular contact with contractual partners, working with other project personnel as needed, etc. The Program Manager will work 75 hours total towards the project over 15-months (entirety of grant duration). Based on an annual salary of \$97,733/year full-time (annual salary + benefits + payroll taxes) or \$50.12/hour, the cost to the project will be \$3,759.

- *Grant Funds: \$0*
- *Matching Funds: \$3,759.00*

Meg Ball, Programs Coordinator. The Programs Coordinator will help manage the overall day to day activities of the grant program. Responsibilities include: helping the Program Manager, scheduling, recordkeeping, accounting, coordinating and gathering evaluation data, working with other project personnel as needed, etc. The Programs Coordinator will work 40 hours total towards the project over 15-months (entirety of grant duration). Based on an annual salary of \$68,006/year full-time (annual salary + benefits + payroll taxes) or \$34.88/hour, the cost to the project will be \$1,395.20.

- *Grant Funds: \$0*
- *Matching Funds: \$1,395.20*

Edgar Morales, Advancement Creative. The Advancement Creative will liaise with creative industry partners and the lead teaching artist/contractor on procurement of equipment of the grant program. Additionally, they will manage the packaging and publishing of all final content on Caldera's social channels. Responsibilities include: procuring all technology and equipment for the project, working with other project personnel as needed, etc. The Advancement Creative will work 60 hours total towards the project over 15-months (entirety of grant duration). Based on an annual salary of \$97,733/year full-time (annual salary + benefits + payroll taxes) or \$50.12/hour, the cost to the project will be \$3,007.20.

- *Grant Funds: \$0*
- *Matching Funds: \$3,007.20*

Julie Keefe, Teaching Artist. The Teaching Artist will provide artistic and technology instruction to learners during the grant program. Responsibilities include: instructing learners in camera technology and providing artistic / technical guidance, working with other project personnel as needed, etc. The Teaching Artist will work 200 hours total towards the project over 15-months (entirety of grant duration). Based on an hourly wage of \$31/hour, the cost to the project will be \$6,200.

- *Grant Funds: \$0*
- *Matching Funds: \$6,200*

Various Guest Artists. Teaching Artist Julie Keefe will incorporate various guest artists as collaborators to the project, based on different curriculum touchpoints and the inclusion of other disciplines and perspectives. While a concrete list of individuals is still being determined, guest artists may include Mic Crenshaw, Larry Yes, or Caldera alumni artists. Responsibilities include: collaborating with lead Teaching Artist to implement project curriculum and instruction. The various guest artists will work a combined total of 80 hours towards the project over 15-months. Based on an hourly wage of \$31/hour, the cost to the project will be \$2,480.

- *Grant Funds: \$0*
- *Matching Funds: \$2,480*

Travel – Total: \$2,272.90

Site Visits over 15-months (entirety of grant duration) for staff members. The Program Manager will make 3 roundtrips from Central Oregon to Portland, totaling 900 miles traveled, and will require lodging for each visit. The Senior Director of impact will make 3 roundtrips from Portland to Central Oregon, totaling 900 miles traveled. The Advancement Creative will make 1 roundtrip from Portland to Central Oregon, totaling 300 miles traveled. Total miles traveled: 2,100 miles @ 0.67/mile (IRS Standard Mileage Rate as of 1/1/2024 is 67 cents per mile driven for business use), totaling \$1,407. The remaining \$865.90 will cover lodging.

- *Grant Funds: \$0*
- *Matching Funds: \$2,272.90*

Contractual – Total: \$5,000

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

- *Grant Funds: \$0*
- *Matching Funds: \$5,000*

Equipment – Total: \$45,938.00

The following equipment will support the field production and post-production of the project. Costs were obtained through the expertise of Edgar Morales, Caldera's Advancement Creative.

(1 unit) Apple 16.2" MacBook Pro w/ M1 Pro Chip @ \$1,999/unit = \$1,999

- *Grant Funds: \$0*
- *Matching Funds: \$1,999*

(20 units) Nikon Z6 II Mirrorless Camera w/ 24-70mm f/4 Lens @ \$2,196.95/unit = \$43,939

- *Grant Funds: \$39,545.10*
- *Matching Funds: \$4,393.90*

Overhead – Total: \$7,583.18

Overhead includes a portion of the cost to use financial accounting and personnel time tracking systems, utilities, office supplies, and office space rental necessary to support this project. Overhead costs are calculated by using the organization's total overhead costs and allocating a percentage (~10%) of the costs to this project. ~3% of overhead is allocated toward the grant-funded portion of the project budget and ~7% is allocated toward the match-funded portion. Combined, overhead is ~10% of the total project budget.

- *Grant Funds: \$2,162.39*
- *Matching Funds: \$5,420.79*

Further Budget Detail

While the budget has not increased or decreased by any notable amount since the Pre-Application that was submitted in December 2023, since then we have taken time to further evaluate a number of details in the budget, as outlined below.

- *Matching Funds*
  - *Personnel: increased by \$1,534.76 as a combined total across all salaried positions (the first four listed).*
  - *Equipment: Macbook Pro price increased by \$100 online via merchant.*
  - *Overhead: decreased by \$739.21 (still a ~7% allocation of a total of 10% overhead).*

- Grant Funds:
  - Overhead: increased by \$902.39 (still a ~3% allocation of a total of 10% overhead).

The total project budget has increased by \$1,797.94 from the Pre-Application budget to the Final Application budget.

Caldera extends our gratitude to Mt. Hood Cable Regulatory Commission for considering our request. We hope to partner to provide photography media and technology opportunities for underserved BIPOC Portland learners!

**Line Item Budget**

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$22,620.90	\$22,620.90
Education and Training	\$0.00	\$0.00	\$0.00
Travel	\$0.00	\$2,272.90	\$2,272.90
Contractual	\$0.00	\$5,000.00	\$5,000.00
Equipment	\$39,545.10	\$6,392.90	\$45,938.00
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$2,162.39	\$5,420.79	\$7,583.18
<b>Total</b>	<b>\$41,707.49</b>	<b>\$41,707.49</b>	<b>\$83,414.98</b>

**Signature Page**

**Final Application Signature**

**Signature of Duly Authorized Representative\*:** Moana Newman

**Date\*:** 04/09/2024

**Title\*:** Director of Advancement

**Phone\*:** 503-937-3063

**E-mail\*:** [Moana.newman@calderaarts.org](mailto:Moana.newman@calderaarts.org)



## Caldera Board of Directors

Updated November 2023

<b>Bill Davenport, Chair</b> <i>Portland, OR</i>	Retired, prev. Senior Director of Global Integrated Production, Apple Marketing Communications
<b>Priscilla Bernard Wieden, Co-Chair</b> <i>Portland, OR</i>	Arts, Education, & Environmental Advocate
<b>Dave Luhr, Treasurer</b> <i>Sun Valley, ID</i>	Retired, prev. President, Wieden+Kennedy
<b>Mary Normand, Secretary</b> <i>Portland, OR</i>	Executive Assistant, Wieden+Kennedy
<b>Joy Fowler</b> <i>Portland, OR</i>	Chief Diversity & Equity Officer, Multnomah County
<b>Scott Howard</b> <i>Portland, OR</i>	Founding Partner, Kivel & Howard LLP
<b>René Mitchell</b> <i>Bend, OR</i>	Founder, René Mitchell Creative
<b>Michael Navarro</b> <i>Portland, OR</i>	Teacher, Open School
<b>Bryan Wieden</b> <i>West Linn, OR</i>	AI Strategist, MiddleGate Intelligence
<b>Jason White</b> <i>Los Angeles, CA</i>	Chief Marketing Officer, Fanatics Betting and Gaming
<b>Adriana Noesi</b> <i>Portland, OR</i>	Director of Community & Student Leadership, La Salle Catholic College Preparatory
<b>Karrelle Dixon</b> <i>Loughton, Essex, U.K. (prev. Portland, OR)</i>	Educator
<b>Amir Angha</b> <i>Los Angeles, CA</i>	Director of Enterprise Risk Management & Insurance, Portland General Electric
<b>Jennifer Cole</b> <i>Sisters, OR</i>	Ranch Steward, Pole Creek Ranch
<b>John Dempsey</b> <i>Portland, OR</i>	Digital Strategist, Wieden+Kennedy
<b>Michael Kosmala</b> <i>Tigard, OR</i>	Director of Learning and Organizational Effectiveness, Kaiser Permanente
<b>Kerani Mitchel</b> <i>Redmond, OR</i>	Founding Partner, Allyship in Action LLC; Philanthropy Operations Manager
<b>Dan Wieden</b> <i>Portland, OR</i>	Founder of Caldera [Emeritus Member, 1945-2022]

March 20, 2024

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

Mt. Hood Cable Regulatory Commission Review Committee:

I am writing to express my enthusiastic support for Caldera's upcoming Youth Media Project, through which Caldera will engage a cohort of youth learners in storytelling through still and moving images.

I have worked with Caldera as a Teaching Artist since 1997. By joining Caldera's creative team in their second year, I had the pleasure of working closely with the founder and staff to develop a program model that uses the power of creativity to create lifelong connections with underserved youth. Caldera's programs attract a wide variety of professional, working artists, and my exposure to and interactions with those artists changed the course of my personal work and the work I create in collaboration with the communities Caldera serves. For nearly thirty years, I have been dedicated to fostering a supportive and inclusive environment where learners can develop their technical skills and explore their unique artistic perspectives.

As the lead Teaching Artist for this project, I am thrilled to partner with such a meaningful endeavor. The initiative to expose learners to skill-building in media arts and provide them with a platform to express themselves through photography aligns perfectly with Caldera's mission of awakening the creative voice of young people from underserved communities. The final product, a short documentary containing a compilation of still photographs and film documentation of the project, promises to be a powerful testament to the creativity and resilience of the learners involved.

I look forward to working with Caldera on this engaging new project, and I sincerely thank the Mt. Hood Cable Regulatory Commission for its consideration.

Peace,

*Julie Keefe*

Julie Keefe

julie@juliekeefe.org | 503-260-5676

**GRANT AGREEMENT NO.**

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”) and Hand2Mouth Theatre (or “GRANTEE”) in an amount not to exceed \$57,900 to support the “Home/Land: Displacement, Banned Lives and Belonging in Portland” project.

**RECITALS:**

1. GRANTEE submitted a grant application for the FY 2023-24 Community Technology Grants Program competitive grants process and following COMMISSION review, was recommended for funding.
2. The COMMISSION now desires to award a grant to GRANTEE in an amount not to exceed \$57,900.

**THEREFORE**, in consideration of the mutual promises and covenants contained herein, the parties agree as follows:

**ARTICLE I – SCOPE OF WORK/OUTCOME MEASURES**

GRANTEE agrees to implement the “Home/Land: Displacement, Banned Lives and Belonging in Portland” project as described in ATTACHMENT A: Scope of Work/Grant Application, which by this reference are incorporated herein and made a part hereof. GRANTEE shall not use the Grant funds for any purposes other than those set forth in Attachment A.

**ARTICLE II – AGREEMENT PERIOD**

This Agreement becomes effective on June 1, 2024, unless GRANTEE fails to sign and return the Agreement to the COMMISSION within thirty (30) days of COMMISSION action to approve the Agreement, in which event this Agreement shall be null and void. The term of this Agreement is through, and including, December 31, 2025, unless extended or earlier terminated under the terms of this Agreement.

**ARTICLE III – SPECIFIC CONDITIONS OF THE GRANT**

- A. 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.

- B. 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 for six (6) years after COMMISSION makes final grant payment, GRANTEE has made final report, or the termination date of this Agreement, whichever is later. GRANTEE shall provide COMMISSION prompt access to these records upon request and permit copying as COMMISSION may require.

- C. COMMISSION Grant Manager: COMMISSION hereby appoints Rana DeBey to act as its Project Manager with regard to this Agreement. COMMISSION may, from time to time, designate another person to act as the Commission Project Manager and will inform GRANTEE in writing of any change in Project Manager.

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)

- D. GRANTEE Project Manager: GRANTEE hereby appoints Aaron Nigel Smith to act as its Project Manager regarding this Agreement. GRANTEE may, from time to time, designate another person to act as the GRANTEE Project Manager and will inform COMMISSION in writing of any change in Project Manager.

Attn: Jonathan Walters  
International Program Director  
c/o Hand2Mouth Theatre  
3121 S. Moody Ave, Suite 105, Box 11  
Portland, OR 97239  
Email: [jonathan@hand2mouththeatre.org](mailto:jonathan@hand2mouththeatre.org)

- E. Payment: The COMMISSION Project Manager is authorized to approve work, billings, and invoices submitted pursuant to this grant and to carry out all other COMMISSION actions referred to herein in accordance with this Agreement.
- F. Reports: GRANTEE shall submit Interim Status Reports and a Final Status Report (collectively referred to as ‘Report(s)’) to the Project Manager using the COMMISSION’s online grants management system. The Reports shall include both programmatic and financial information as established by the COMMISSION. For a Report to be acceptable to the Project Manager, the GRANTEE shall document and clearly describe the progress of the grant scope in accordance with the reporting schedule defined below.

Interim Status Reporting periods are June 1, 2024 through November 30, 2024;

December 1, 2024 through May 31, 2025. Interim Status Reports are due within thirty (30) days of the end of each reporting period.

GRANTEE shall submit a Final Status Report no later than November 30, 2025.

Interim and Final Status Reports shall include an accurate and complete financial report of Grant fund and Matching fund expenditures. The Report shall include copies of receipts or other evidence of payment for actual grant funded capital costs incurred by GRANTEE related to the Grant. Reported expenses will be charged against the advanced funds and will be made after review and approval of the status reports.

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

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

- G. 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.

#### **ARTICLE IV -- PAYMENTS**

- A. The amount of this grant award is \$57,900. Upon submission of an invoice from GRANTEE, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the \$57,900, as specified in the invoice, within thirty (30) days after receipt of the invoice.
- B. GRANTEE shall submit the invoice online through the COMMISSION's online grants management system using the status report module, and 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.
- C. 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 COMMISSION'S Grant Manager to modify the program or the budget.

- D. If for any reason GRANTEE receives a grant payment under this Grant Agreement and does not use grant funds, provide required services or take any actions required by the Grant Agreement the COMMISSION may, at its option terminate, reduce or suspend any grant funds that have not been paid and may, at its option, require GRANTEE to immediately refund to the COMMISSION the amount improperly expended or received by GRANTEE.
- E. Grant payments under this Agreement may be used only to provide the services or take the actions listed previously in this Grant Agreement and shall not be used for any other purpose.
- F. If, for any reason, GRANTEE'S anticipated services or actions are terminated, discontinued or interrupted, the COMMISSION'S payment of funds under this grant may be terminated, suspended or reduced.
- G. The majority of expenditures (a minimum of 90%) made from Grant funds for Grant project capital costs must be made at least sixty (60) days prior to the expiration of this Agreement.
- H. 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.
- I. GRANTEE will keep vendor receipts and evidence of payment for materials and services and time records and evidence of payment for program wages, salaries, and benefits, and GRANTEE services. All such receipts and evidence of payments will promptly be made available to the Grant Manager or other designated persons, upon request. At a minimum, such records shall be made available and will be reviewed as part of the annual monitoring process.
- J. Prevailing wages. State of Oregon, Bureau of Labor and Industries (BOLI) wage rates are required for certain contracts that total \$50,000 and above. If GRANTEE'S project is subject to the prevailing wage requirements, GRANTEE will comply with the prevailing wage requirements of ORS 279C.800 through 279C.870 and any other applicable prevailing wage requirements contained in ORS 279C, Oregon administrative rules, or Commission code.
- K. Prevailing wage indemnity. GRANTEE AGREES TO INDEMNIFY, DEFEND, AND HOLD HARMLESS COMMISSION, ITS EMPLOYEES, OFFICERS, AND AGENTS, FROM AND AGAINST ANY CLAIM, SUIT, OR ACTION, INCLUDING ADMINISTRATIVE ACTIONS, THAT ARISE OUT OF GRANTEE'S FAILURE TO COMPLY WITH ORS 279C.800 TO 279C.870 AND ANY APPLICABLE ADMINISTRATIVE RULES OR POLICIES.

#### **ARTICLE V -- GENERAL GRANT PROVISIONS**

- A. Cause for Termination; Cure. It shall be a material breach and cause for termination of this Agreement if GRANTEE uses grant funds outside of the scope of this Agreement, or if GRANTEE fails to comply with any other term or

condition or to perform any obligations under this Agreement within thirty (30) days after written notice from COMMISSION. If the breach is of such nature that it cannot be completely remedied within the thirty (30) day cure period, GRANTEE shall commence cure within the thirty (30) days, notify COMMISSION of GRANTEE's steps for cure and estimated time table for full correction and compliance, proceed with diligence and good faith to correct any failure or noncompliance, and obtain written consent from COMMISSION for a reasonable extension of the cure period.

- B. No Payment or Further Services Authorized During Cure Period. During the cure period, COMMISSION is under no obligation to continue providing additional grant funds notwithstanding any payment schedule indicated in this Agreement. GRANTEE shall not perform services or take actions that would require COMMISSION to pay additional grant funds to GRANTEE. GRANTEE shall not spend unused grant funds and such unused funds shall be deemed held in trust for COMMISSION. GRANTEE shall be solely responsible for any expenses associated with cure of its noncompliance or failure to perform.
- C. Termination for Cause. Termination for cause based on GRANTEE's misuse of grant funds shall be effective upon notice of termination. Termination for cause based on failure to comply or perform other obligations shall be effective at the end of the 30-day period unless a written extension of cure period is granted by COMMISSION. GRANTEE shall return all grant funds that had not been expended as of the date of the termination notice. All finished or unfinished documents, data, studies, and reports prepared by GRANTEE under this Agreement shall, at the option of COMMISSION, become the property of COMMISSION; and GRANTEE may be entitled to receive just and equitable compensation for any satisfactory work completed on such documents up until the time of notice of termination, in a sum not to exceed the grant funds already expended.
- D. Penalty for Termination for Cause. If this Agreement is terminated for cause, COMMISSION, at its sole discretion, may seek repayment of any or all grant funds tendered under this Agreement, and decline to approve or award future grant funding requests to GRANTEE.
- E. Termination by Agreement or for Convenience of Commission. COMMISSION and GRANTEE may terminate this Agreement at any time by mutual written agreement. Alternatively, COMMISSION may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion. If the Agreement is terminated as provided in this paragraph, GRANTEE shall return any grant funds that would have been used to provide services after the effective date of termination. Unless the Parties agree otherwise, GRANTEE shall finish any work and services covered by any grant funds already paid and shall not commence any new work or services which would require payment from any unused grant funds.
- F. Changes in Anticipated Services. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, COMMISSION's payment of grant funds may be terminated, suspended or reduced. GRANTEE shall immediately refund to COMMISSION any unexpended grant funds received by GRANTEE.

- G. Amendment. The Grant Manager is authorized to execute amendments to the scope of the services or the terms and conditions of this Agreement, provided the changes do not increase COMMISSION's financial risk. Increases to the grant amount must be approved by the COMMISSION unless the COMMISSION delegated authority to amend the grant amount authorizing this Agreement. Amendments to this Agreement, including any increase or decrease in the grant amount, must be in writing and executed by the authorized representatives of the Parties and approved to form by the COMMISSION's Attorney.
- H. Non-discrimination; Civil Rights. In carrying out activities under this Agreement, GRANTEE shall not discriminate against any employee or applicant for employment because of race, color, religion, sex, age, handicap, familial status, sexual orientation or national origin. 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, sex, age, handicap, familial status, sexual orientation or national origin. Actions 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 post in conspicuous places, available to employees and applicants for employment, notices, which state that all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, or national origin. GRANTEE shall incorporate the foregoing requirements of this section in all other agreements for work funded under this Agreement, except agreements governed by Section 204 of Executive Order 11246.

- I. Audit. COMMISSION, either directly or through a designated representative, may conduct financial or performance audit of the billings and services under this Agreement or GRANTEE records at any time during this Agreement and during the six (6) year period established above in Article III.B. As applicable, audits will be conducted in accordance with generally accepted auditing standards as promulgated in *Government Auditing Standards* by the Comptroller General of the United States General Accounting Office. If an audit discloses that payments to GRANTEE exceeded the amount to which GRANTEE was entitled, then GRANTEE shall repay the amount of the excess to COMMISSION.

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.

- J. Indemnification. GRANTEE shall hold harmless, defend, and indemnify 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.
- K. Grantee's Contractor; Non-Assignment. If GRANTEE utilizes contractors to complete its work under this Agreement, in whole or in part, GRANTEE shall require any of its contractors to agree, as to the portion contracted, to fulfill all obligations of the Agreement as specified in this Agreement. However, GRANTEE shall remain obligated for full performance hereunder, and COMMISSION shall incur no obligation other than its obligations to GRANTEE hereunder. This Agreement shall not be assigned or transferred in whole or in part or any right or obligation hereunder, without prior written approval of COMMISSION.
- L. Independent Contractor Status. GRANTEE, and its contractors and employees are not employees of COMMISSION and are not eligible for any benefits through COMMISSION, including without limitation, federal social security, health benefits, workers' compensation, unemployment compensation, and retirement benefits. GRANTEE will be responsible for any federal, state, or local taxes and fees applicable to payments hereunder.
- M. Oregon Laws and Forum. This Agreement shall be construed according to the laws of the State of Oregon without regard to its provisions regarding conflicts of law. Any litigation between COMMISSION and GRANTEE arising under this Agreement or out of work performed under this Agreement shall occur in Multnomah County court having jurisdiction thereof, and if in the federal courts, in the United States District Court for the State of Oregon.
- N. Compliance with Law. GRANTEE and all persons performing work under this Agreement shall comply with all applicable federal, state, and local laws and regulations, including reporting to and payment of all applicable federal, state and local taxes and filing of business license. If GRANTEE is a 501(c)(3) organization, GRANTEE shall maintain its nonprofit and tax-exempt status during this Agreement.
- O. 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.
- P. No Other Obligations: 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.
- Q. Merger. This Agreement contains the entire agreement between COMMISSION and GRANTEE and supersedes all prior written or oral discussions or agreements.

There are no oral or written understandings that vary or supplement the conditions of this Agreement that are not contained herein.

- R. Third Party Beneficiaries. There are no third-party beneficiaries to this Agreement and may only be enforced by the Parties.
- S. Electronic Transaction; Counterparts. The Parties agree that they may conduct this transaction, including any amendments, by electronic means, including the use of electronic signatures. This Agreement, and any amendment, may be executed in any number of counterparts, each of which shall be deemed an original, but all of which together shall constitute a single instrument.
- T. NOTICE: Notices to Grantee under this Grant Agreement shall be sent to GRANTEE at the following address:

Attn: Jonathan Walters  
International Program Director  
c/o Hand2Mouth Theatre  
3121 S. Moody Ave, Suite 105, Box 11  
Portland, OR 97239  
Email: [jonathan@hand2mouththeatre.org](mailto:jonathan@hand2mouththeatre.org)

NOTICE: Notices to Grantor under this Grant Agreement shall be sent to COMMISSION at the following address:

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)

**SIGNATURES:**

**COMMISSION**

**GRANTEE**

\_\_\_\_\_  
Name: Julia DeGraw  
Title: Chair,  
Mt. Hood Cable  
Regulatory Commission  
(MHCRC)

\_\_\_\_\_  
Name: Jonathan Walters  
Title: International Programs Director  
Hand2Mouth Theatre

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

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

**APPROVED AS TO FORM:**

\_\_\_\_\_  
Commission Attorney,  
Mt. Hood Cable Regulatory  
Commission (MHCRC)

# 25438 - Home/Land: Displacement, Banned Lives and Belonging in Portland

## Application Details

**Funding Opportunity:** 25009-2024 Community Technology Grants  
**Funding Opportunity Due Date:** Jun 30, 2024 8:09 AM  
**Program Area:** Community Technology Grants  
**Status:** Submitted  
**Stage:** Final Application

**Initial Submit Date:** Apr 9, 2024 9:23 PM  
**Initially Submitted By:** Jonathan Walters  
**Last Submit Date:** May 1, 2024 6:19 PM  
**Last Submitted By:** Jonathan Walters

## Contact Information

### Primary Contact Information

**Active User\*:** Yes  
**Type:** External User  
**Name:** Mr. Jonathan Walters  
Salutation First Name Middle Name Last Name  
**Title:** International Programs Director  
**Email\*:** [jonathan@hand2mouththeatre.org](mailto:jonathan@hand2mouththeatre.org)  
**Phone\*:** (503) 217-4202 Ext. Phone  
###-###-####  
**Fax:** ###-###-####

### Organization Information

**Status\*:** Approved  
**Organization Name\*:** Hand2Mouth Theatre  
**Organization Type\*:** Non-Profit Entity  
**Tax Id:**  
**Organization Website:** <https://www.hand2mouththeatre.org/>  
**Address\*:** 3121 S. Moody Ave  
Suite 105, Box 11  
PORTLAND Oregon 97239-  
City State/Province Postal Code/Zip  
**Phone\*:** 503-217-4202 Ext. Phone  
###-###-####  
**Fax:** ###-###-####

# FY21-22 Final Application Project Narrative

## *Project Narrative*

<b>Total Grant Funds:</b>	\$57,700.00
<b>Total Match Funds:</b>	\$59,650.00
<b>Total Funds:</b>	\$117,350.00
<b>Proposed Technology:</b>	Video production equipment
<b>Public Benefit Area:</b>	Improving Community Involvement
<b>Select which jurisdiction(s) your project will serve:</b>	Portland
<b>Please select the size of your organization's total operating budget:</b>	\$500,000 to \$1,000,000

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.

### **Project Purpose:**

Portland area youth face pernicious disparities in accessible enrichment programming - this is most damaging on underrepresented and marginalized youth - specifically access to experiential performing arts education. Schools that have been identified by Multnomah County as lacking in equitable resources and access to programming - designated SUN Schools - have demonstrable rates of student 'detachment' from the social and educational connection to schooling - and a distinct lack of training in media, video, audio and professional media literacy and storytelling production. This has worsened dramatically, especially for teenagers in lower-income neighborhoods, post COVID. Youth in these settings lack resources for high quality art-based activities (and do not have means to access this outside school) that elevate their individuality and creativity and focus on their cultural backgrounds as a point of pride.

First started in 2016, Hand2Mouth classroom-based educational programs were formed to tackle this problem by offering free theatre and film-making workshops to over 700 underserved public middle and high school students per school year in the greater Portland Metro area, with a curriculum centered on social justice, storytelling, interviews and mixed media. Currently this program serves students in eleven local public schools located in the Portland Public and David Douglas districts, the majority Mult. Co identified SUN schools, and Catlin Gabel School and The Cottonwood School of Civics & Science.

Alongside our work in classrooms, The Hand2Mouth Youth Devising Residency (YDR) invites youth aged 14-19 to participate in a year-long residency program. YDR ensemble participants represent a variety of diverse backgrounds, and are matched with professional theatre artists, technical designers, and arts administrators to create and produce unique performance pieces and videos and short films based on their perspectives of the world around them.

The main components to the YDR program: 1. Youth participants receive training and professional career development in devised theatre creation; 2. Youth participants create and execute an original, fully-staged theatrical production together; 3. Youth participants mentor younger students throughout the year in our other workshops and summer camps for devised work.

This MHCRC Community Technology Grant proposed project takes advantage of the community goodwill H2M has garnered through 7+ years of authentic connection, accessing marginalized voice in their schools. This new media and film focused project, HOME/LAND Displacement, Banned Lives and Belonging synchs up with H2M's thematic focus for 2023/25; Portland and Oregon's history of policies that displaced and divided communities based on race and background. Art projects will tackle the issue of Banned Books and look at whose lives, experiences and histories have been censored, rewritten and forgotten.

The tech gear purchases does these things; a) allows H2M to buy two identical 'film kits' so that youth, hired artists, and community members can create digital stories, b) purchases an editing suite and digital literacy trainings to craft and edit these projects and c) enables a 'mobile cinema' so filmed media can be shown in schools, and public performances.

Working in coordination with H2M's education efforts and the YDR cohort over the next 18 months this project introduces a new media/film component to H2M's mission of delivering under-told stories in community members own voice and perspective. The program will reach 700 youth directly via workshops, and intensively teach video and film skills to 30 high school YDR program students. H2M is hiring a consultant (head of tech department at Curious Comedy) to oversee the purchase, set up, film editing and cable and online distribution aspects of the project.

First up, the program will work during Summer Camps in 2024; when youth (attending any PPS school) can join the programs via an open call (typically serving 250 PPS middle and high school students at not cost to the students) for two week long, full day camps focused on art-creation and storytelling. Students attending the camp choose to focus on one or more aspects of the film-making as media is mixed in with the theatre curriculum. The core YDR group of high school students are paid as assistant teachers alongside professional teaching artists. Adult and youth teachers will attend specific film skills workshops at Open Signal and/or MetroEast Community Media on use of film gear and basic editing skills. Outcomes will be short videos about the themes of displacement and banned lives told via their own experiences to be shared online and on cable during the run in September 2024 of the performance Home/Land at Zidell Yards.

Next; during the 2024/25 school year there will be either semester-long workshops typically 3 days a week, 1.5 hours a session, with an average of 15-20 students in each class. Youth selection differs by school; SUN schools offer students the choice to pick an after school course, while other schools bring the workshop into pre-selected classrooms. Committed schools include Catlin Gabel, Cottonwood, Jackson MS (SUN), Ron Russell MS (SUN) and Roosevelt HS. However, as is the case each year, additional schools will be contracted with prior to each semester. These 'entry level' students, all workshop participants in these classes, choose to focus on one or more aspects of film creation. Opportunities to join intensive film-skills workshops (at our media partner sites) will be made to interested students. Concurrently the YDR cohort will be creating their own fully produced theatre piece from Fall 2024 till its premiere in Spring 2025; this group will be working with film to document and compliment their theatre work with film and projected content on their shows 'Banned' themes.

The Summer of 2025 will look very similar to 2024 (in scope, scale and focus); with an even greater expectation of longer form and more thought through and fully produced film content created by the teaching youth and 'entry level' summer camp students; both for cable and online distribution. This will also accompany the Home/Land 2025 performance to culminate the project in September 2025.

To go deeper into the actual video content that will be created; HOME/LAND Displacement, Banned Lives and Belonging connects current events and our U.S. history of displacement to lives of current youth and state residents. The hired artists, project leads, youth and their families taking place are purposefully selected for their representation of underserved and marginalized voices; primarily BIPOC, gender diverse and disability inclusive. This project module asks students to question their own histories and the history of Oregon. We hope to shine a light on issues of displacement not only locally in Portland, or in the greater United States, but globally as well. At the same time, we hope to encourage students to think about how to make change through organizing, volunteer work, and creating policy change.

Therefore the films created by the youth will reflect this personal journey of exploring the themes through a lived experience lens; and then reflecting on their own community and family history using a blend of creative 'fiction' and source material, interviews and research 'documentary'. What this will look like - is a series of short films made by small collectives of youth, that when combined form a collage of different perspectives on the themes of Banned Books, Banned Lives, displaced people and what belonging looks like. These films can also document the process of their own art making; the work the YDR youth artists are taking to create their own theatre piece in Spring 2025; and their artistic and personal discoveries along the way.

The cable distribution via our CMC partners is a new chapter in H2M's education and artistic output; our consultant, along with our lead staff, will focus on the process and timeline of achieving this distribution as soon as the project is underway in June; crafting a thorough implementation plan for this final piece of the project puzzle. The films will also feature on H2M - and partner community organizations' - social media platform, as well as on projection screens at 'outtake lobby' component of the live performances.

H2M is uniquely qualified to carry out this program as exemplified by The Oregonian's accolade that H2M's work is "nothing less than the creation of theatre for our time, and of our time, when collaboration trumps authority, multimedia is a fact of life, and a linear storyline is no longer necessary". This project advances and deepens H2M's goal of connecting with underserved and marginalized youth and supports our mission to foster community through performance, engagement events and educational programs.

To address equity, our education programs are shaped around H2M's unique Dialogue and Differences model of collaborative theatre- and film-making. This curriculum of healing-centered, culturally-responsive practices is rooted in the tenets of social/emotional learning, to help youth identify their own strengths, needs, and values in the communities where they live. We offer this program free of charge and specifically identify school partners who lack the resources to offer arts programming and whose students cannot easily access it elsewhere. 62% of past participants identified as BIPOC.

H2M commits to championing policies and practices of cultural equity that empower a just, inclusive, equitable arts experience. H2M's staff, board & company currently include people who've experienced oppression & marginalization due to many factors; students, senior citizens, LGBTQ+ and disability communities, people who identify along the gender spectrum, people who have experienced homelessness, and more. H2M removed the financial obligation from our board of directors to eliminate barriers of entry and include more representative voices. In the last three years H2M welcomed 3 Latinx company members, 2 nonbinary queer artists and a Native American artist to our ensemble. Importantly, H2M welcomed a new Artistic Director, Michael Cavazos, a queer nonbinary Latinx artist (& Oregon Arts Commission Performing Arts Fellow awardee!) a key part of our Leadership team focused on equity efforts in all aspects of youth, adult and artist participation.

(This field has a character limit of 11,000)

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.

#### **Measurable Project Outcomes:**

The project has four major Measurable Project Outcomes

1) Introducing approx. 650 Portland area public school students to 'entry level' film/media skills and opening their perspective to the power and possibility of using film, video and audio as a vehicle to explore their own community, history and personal stories and perspectives. These youth will interact and learn media/film skills either at semester long workshops in their respective schools or at two week summer camp intensives.

2) Working with approx 30 high school students for a year long YDR program; participants will learn at a 'creator level' media and film skills, including - while working in a group process- how to conceive, film, edit and complete and publish video works that combine creative fiction and documentary materials.

3) Creation of 15-18 short films (one per workshop, one per summer class camp, and 3 for the YDR cohort) that are gathered for public distribution via CMC partners and online; with two focused distribution times; September 2024 and September 2025.

4) Advancing YDR participants and H2M staff and lead teaching artists (total of 45 individuals) film and editing literacy and skills and understanding of all aspects of video/film production; via 6 specific intensive workshops specifically contracted from our CMC's and made available free of charge to all the H2M adult and youth participants mentioned above

(This field has a character limit of 1500)

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.

**Evaluation Plan:**

The Project Leaders have extensive experience and in best-practice grant-funded Monitoring and Evaluations and Learning - H2M works extensively with Portland Public Schools and the Department of State Using the SMART goals/objectives of the project proposal, the evaluation will look at our expected specific intended outcomes and impacts.

Strategic objectives for the project include

1. Increasing space and activity for marginalized youth to engage with their own stories and community experiences connected with Oregon history of displacement and belonging via media, stories and interviews.
2. Create a forum for youth to address ways to mitigate problems and possible solutions in and sharing their vision of a better world via media and theatre. Share these art works with greater Oregon public, and the youth's communities.

From this we will create a comprehensive plan to track and evaluate key metrics as we go, adjusting where needed to ensure goals are met, and then summarizing key findings at completion. For example, process evaluation throughout a recent Youth Devising Residency artistic project collected the following quantitative metrics:

- Number of participants expressing themselves through alternative storytelling techniques
- Percentage of participants demonstrating increased appreciation for diversity
- Number of community interviews conducted
- Change in participant feedback on empathy and understanding
- Number of unique storytelling elements created
- Number of participants participating in career mentorship opportunities (sound, set, script writing, cinematography, film editing)

Qualitative measures of success for the same program included cataloging and documenting the following:

- Participant reflections on shared experiences and perspective
- Participant understanding of solving problems collaboratively
- Participant feedback on respect for others' perspectives

-Participant feedback on teaching and mentoring younger peers and vice versa

This data collection, both quantitative and qualitative, is ongoing throughout the process, so that it can be incorporated into discussions as we proceed.

(This field has a character limit of 2500)

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.

**Project Partners:**

Partners include the Portland Public, David Douglas, and Catlin Gabel School and The Cottonwood School of Civics & Science. All Partner sites and population served are in Multnomah County.

We also partner with service organizations and culturally specific groups that are contracted to provide enrichment and academic programs at SUN schools after-school and during summer; these partners include Impact NW, IRCO (Immigrant & Refugee Community Organization), Latino Network, and Portland Parks and Recreation.

Last, our major on-site partner is Zidell Yards who provide subsidized rental space for rehearsals, productions, storage and office space.

Immigrant Refugee Community Organization | SUN Program Manager, George Middle School, Jenni Brown; jenniferb@IRCO.org (971) 386-4045

Impact NorthWest | SUN Program Manager, Robert Grey and Jackson Middle Schools, Anthony Guzman; aguzman@impactnw.com 503-548-8948

Catlin Gable School | Middle School Drama Teacher, Deirdre Atkinson; AtkinsonD@catlin.edu

Portland Public Schools Racial Equity Social Justice Dept. | Program Manager | Lidia Lopez Gamboa; llopez@pps.net 971.501-0114

The Cottonwood School of Civics and Science | Fieldwork and Place-based Education Coordinator, Sarah Anderson; sarahanderson@thecottonwoodschoool.org (503) 244-1697

Zidell Yards | Operations Manager ZRZ Realty Company Alan Park, apark@zidell.com O: 503.937.2245 M: 360.518.1570

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

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.

**Technical Design:**

To develop this plan H2M hired a technical and film expert (and former Company Member); Jon Timm (head of the Technical, Media and Film projects at Curious Comedy). He will be continue on as a consultant in the process of purchasing and training on all the film and tech gear for this project; working closely with the H2M leadership team.

This project was developed via several in depth conversations and planning sessions combining the vision of H2M's International Programs Director, Education Director and Artistic Director to see how we could combine and cross-pollinate all our programs behind one media/film focused activity for youth. H2M staff also had several one-on-one meetings with colleagues who are former MHCRC Community Technology winners to better understand the scope and vision and possibilities of the award.

The project includes funds for H2M to buy two identical 'film kits', mobile sets of gear with high quality filming, sound recording and lighting gear, but light and portable. The project also includes funds to purchases an editing suite and digital literacy trainings to craft and edit these projects at H2M's officers, with an additional laptops for at home editing. Funds also include buying a 'mobile cinema' (projector, sound system and projection screen, all portable and light) so filmed media can be shown in schools and community sites. Funds also cover a series of workshops for artists, youth and staff for specific skill training at Open Signal and/or Metro East. Funds also include 10% of total cost to fund H2M's admin efforts, which will be intensive in support of this project.

H2M has a long history of working with technology and media in a forward thinking adaptive style, particularly for a performing arts company. However this project will represent a major step forward in attaining the gear, hardware, training and expertise to integrate documentation, video creation and live-shows of video or film works into all our professional and youth-focused programming.

The MHCRC Community Grant is a unique opportunity to organize custom workshops for our lead artists and staff at MetroEast on both filming/capturing and editing, to gain that institutional knowledge with our own professional core group. However, we also budget to have our 10 person Youth DR team (high school students) take part in similar MetroEast workshops, and gain the means of production and knowledge for the project, and for the rest of their creative and career journeys. H2M teams will also lead 'simpler' versions of media skill trainings afterwards in all our classroom creative programs for younger students.

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**Proposed Project Start and End Date:**

Projects may include timelines of up to 2 years.

**Proposed Start Date (month/year):** June 2024

**Proposed End Date (month/year):** November 2025

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

**Implementation Plan:**

TIMELINE AND IMPLEMENTATION PLAN:

June 2024 Purchase Gear

Summer 2024 Begin media skills trainings for Summer Youth program students and artists and staff

September 2024 Use projection and first short films during 'outtake' portion of HOME/LAND performances at Zidell Yards. Invite all youth and their families to the show free of charge.

October 2024 - May 2025 Using tech gear in media, film and theatre workshops in rehearsals, artistic production and mainly in in-school and after-school workshops the entire school year

Fall 2024 Continued media workshops and trainings for core YDR youth and artists

Spring 2025 Share videos and films created during school workshops all of 24/25 School year

Summer 2025 Second round of summer camps; with at-large registration for PPS students and hired YDR assistant teachers. Finish media skills trainings for Summer Youth program students and artists - work on longer form film projects culminating all the efforts and discoveries with Summer program youth.

September 2025 Use projection and longer form films during 'outtake' portion of HOME/LAND performances at Zidell Yards. Invite all youth and their families to the show free of charge.

October/November 2025 Archive, compile, combine and post (after final edits) all films online.

(This field has a character limit of 3000)

## Supplemental Material Attachments

Description	File Name	Type	Size	Upload Date
Board of Directors List	<a href="#">Hand2Mouth_BoardList.pdf</a>	pdf	105 KB	05/01/2024 08:28 AM
Full detailed budget narrative, in doc form.	<a href="#">Final Budget Narrative H2MMHCRC May 1.pdf</a>	pdf	108 KB	05/01/2024 06:19 PM
List of recent creative works in multi-media.	<a href="#">Hand2Mouth - Work Samples 2018-2020.pdf</a>	pdf	1 MB	05/01/2024 08:28 AM
Reviews of Recent Artistic Productions and Education / Engagement Programs	<a href="#">H2MReviews 2019-2021.pdf</a>	pdf	707 KB	05/01/2024 08:28 AM
Work samples in film and video from recent years.	<a href="#">H2M FILM AND DOCUMENTARY WORK SAMPLES.pdf</a>	pdf	83 KB	05/01/2024 08:28 AM

## FY20-21 Application Budget Correct

### **Budget Narrative**

### **Budget Narrative:**

NOTE: All items are Grant Funded eligible as per the MHCRC Budget Instructions

PERSONNEL:

Education Director. The Education Director will oversee the majority of the grant project - particularly as regards to working in, with and for youth in school and summer camp settings.

.55 FTE based on \$54,000, plus taxes and benefits.

Grant Funds: 0

Match: \$21,357

Operations Manager. The OM will handle the logistics, paperwork, purchasing, securing and payments for all artists, youth, program partners and equipment realities. Including contracting and tax and accounting paperwork. .3 FTE based on \$42,000, plus taxes and benefits.

Grant Funds: 0

Match: \$13,343

Total Personnel Costs: \$34,700

EDUCATION AND TRAINING

9 specific film skills workshops (contracted just for our participants) for our youth and adult teams at CMC for YDR youth and H2M teaching artists with a focus on: media training, editing, and other film skills; each budgeted at \$750.

Grant Funds: \$6,750

Match: \$ 0

Stipends for teaching artists to take part in workshops / training sessions for film/editing and use of gear. \$50 per artist stipend, per workshop, total of 47 stipends.

Grant Funds: \$0

Match: \$ 2,350

Stipends for youth participants to take part in workshops / training sessions for film/editing and use of gear. \$25 per youth stipend, per workshop, total of 22 stipends.

Grant Funds: \$0

Match: \$ 550

Total Education and Trainings Costs: \$9,650

#### TRAVEL

Flat rate travel reimbursement for teaching artists to travel to school sites for in- and after-school residencies. \$5 per class, per artist, total of 130 classes. \$650.

Grant Funds: \$0

Match: \$650

Total Travel Costs: \$650

#### CONTRACTUAL

Hiring 'Tech Consultant' Jon Timm, our tech consultant for initial 1.5 months to help procure, set up, oversee installation and training of all purchased technical and film gear so H2M's staff and teaching artists can operate the gear safely and effectively. (Consultant is pas MHCRC Community Technology Grant awardee via Curious Comedy)

Grant Funds: \$2,500

Match: \$0

Hiring teaching artists for the project; \$45 per hour (contracted) for a total of 290 hours of instruction.

Grant Funds: \$0

Match: \$13,050

Hiring YDR youth for project; \$17.9 per hour (contracted) for a total of 148 hours of instruction. Grant Funds: \$0

Match:\$2,650

Total Contractual Cost: \$18,200

## EQUIPMENT

Two Mobile Film 'Kits'.

Red Digital Camera \$2,535 each x 2. Attachable Lens \$899 each x 2. Juice Box Camera Battery Pack \$130 x 2. Rack Mounts; \$1000 package for multiple units. Hard drives T7 \$248 x 2. T5 \$90 x 2. High end receivers for sound (and mixing) \$6453 x 2. Lav Mic 2 Pack system \$359 x 2. Lav Mic heads \$19 x 8. Tascam portable mic system \$138 x 8. NanLite Panel System, Portable \$1299 x 2. Area Shotgun Mic \$84 x 2. Nanlite Fs-300 lighting system \$379 x 2. Manfrotto Light Stand \$400 x 1 (shareable). Manfrotto Camera Stand \$439 x 2.

Grant Funds: \$27,544

Match: \$0

Editing Suite and Laptop

Editing Suite, Desktop, Monitor, Mouse (Package) \$3,099. (HP Envy All-in-One 34-c1045t, 34" Price includes editing and software programs: Adobe Creative Cloud, Microsoft Office Professional, Adobe Creative Photography / Video editing Plan. [Cloud Plans priced for two different work licenses; for Desktop and Laptop.]

Dell Laptop with editing software \$1,621. XPS 17 Laptop. 13th Gen Intel® Core™ i7-13700H (24 MB cache, 14 cores, up to 5.00 GHz Turbo)

Grant Funds: \$4,720

Match: \$0

Two Mobile Cinema 'Kits'

Stretch Shapes Collapsible Screen \$2,270 x 2. Panasonic Lazer Projector \$1,864 x 2. Mobile PA system w/ extension cords and power bank \$1,199 x 2.

Grant Funds: \$10,666

Match: \$0

Total Equipment: \$42,930

#### INFRASTRUCTURE / FACILITIES CONSTRUCTION

Installation of High Speed Fiber Internet at H2M offices, and 18 month contract.

Grant Funds: \$0

Match: \$650

Total Infrastructure / Facilities: \$650

#### MISCELLANEOUS

Small support items or costs unanticipated or discovered during project (foam, zip ties, chargers, batteries, printed materials, etc).

Grant Funds: \$20

Match: \$300

Total Miscellaneous: \$320

#### OVERHEAD COSTS

Overhead costs were calculated as a whole; utilities, office supplies, and office space rental, web and tech platform costs, insurance (for public events, gear and working with students), annual fees and expenses for operating youth-oriented projects. These amounts were split as allowable amounts for the Grant funded portion - and remainder as a match.

Grant Funds: \$5,700

Match: \$5,900

Total Overhead: \$11,600

**Line Item Budget**

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$34,700.00	\$34,700.00
Education and Training	\$6,750.00	\$2,900.00	\$9,650.00
Travel	\$0.00	\$650.00	\$650.00
Contractual	\$2,500.00	\$15,700.00	\$18,200.00
Equipment	\$42,930.00	\$0.00	\$42,930.00
Infrastructure/Facilities Construction	\$0.00	\$650.00	\$650.00
Miscellaneous	\$20.00	\$300.00	\$320.00
Overhead	\$5,700.00	\$5,900.00	\$11,600.00
	<b>Total</b>	<b>\$60,800.00</b>	<b>\$118,700.00</b>

**Signature Page**

**Final Application Signature**

**Signature of Duly Authorized Representative\*:**

JBW

**Date\*:**

04/09/2024

**Title\*:**

International Programs Director

**Phone\*:**

503-217-4202

**E-mail\*:**

[mail@hand2mouththeatre.org](mailto:mail@hand2mouththeatre.org)



company members: giovanni alva, jenni green-miller, jonathan walters, michael cavazos

## Hand2Mouth Board of Directors

updated 1/2023

Jonathan Walters, President  
Artistic Director, Hand2Mouth  
Start of Term: 2004  
Email: [jonathan@hand2mouththeatre.org](mailto:jonathan@hand2mouththeatre.org)

Steve Neighorn, Secretary  
Owner/Principal Consultant, SCN Research Inc.  
Start of Term: 2013  
Email: [steve.neighorn@gmail.com](mailto:steve.neighorn@gmail.com)

Stacey Hallal  
Owner/Founder, Curious Comedy  
Start of Term: 2020  
Email: [staceyhallal@gmail.com](mailto:staceyhallal@gmail.com)

Vinisa Brown  
Student, PCC  
Start of Term: 2020  
Email: [vobinobisoba@gmail.com](mailto:vobinobisoba@gmail.com)

Jenni Green Miller  
Playwright, Actor, Professional Speaker  
Start of Term: 2020  
Email: [jennigreenmiller@gmail.com](mailto:jennigreenmiller@gmail.com)

Hand2Mouth is a theatre ensemble committed to creating and touring **bold and accessible new work**.  
501(c)3 nonprofit arts organization, founded in 2003 | EIN 71-0916574

**What is the estimated total project budget? \$117,750.00**

**What is the anticipated grant request? \$57,700.00**

<b>Cost Category</b>	<b>Grant Funds</b>	<b>Match Amount</b>	<b>Project Total</b>
<b>Personnel</b>	<b>\$0.00</b>	<b>\$34,700.00</b>	<b>\$34,700.00</b>
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Grant Funds: \$5,700

Match: \$5,900

**Total Overhead: \$11,600**

## Object Karaoke (2018)



photo by Jah Justice

Object Karaoke is a new performance inspired by nine objects fabricated by local makers for Artists Rep's 2016-17 season. This winter, our creative ensemble have been getting acquainted with three hats, a drape, three hand-dyed fabrics, a dress, and a piano harp -- learning their swan songs and backstories and finding ways to bring out their fiercest thing-power. In a special one night only performance the results of these explorations will be presented back at Artists Rep. Humans and non-humans alike are invited to gather and witness this experiment in the magic of objects and their creative reuse.

This event is part of [StagelCraft](#), an initiative, funded by the Doris Duke Charitable Foundation and administered by Theatre Communications Group, that aims to bridge the gap between Portland's creative communities by integrating local Makers, their products and their passions into the art and theater community.

[Artists Repertory Theatre](#), in collaboration with [Hand2Mouth](#) and [Disjecta Contemporary Arts Center](#), is a participant in the Audience (R)Evolution Cohort Grants program, funded by the Doris Duke Charitable Foundation and administered by Theatre Communications Group, the national organization for the professional not-for-profit American theatre.

**READ MORE** about this project: <http://www.hand2mouththeatre.org/object-karaoke>

## A Fond Farewell (2018)

<https://vimeo.com/267695802/ecd30b9f41>

Watch from 33:46-38:46



photo by Jacob Wade

The music and influence of famed singer-songwriter Elliott Smith continues to echo long after his death, and to honor and explore the music of this Portland icon, Hand2Mouth partnered with Third Angle New Music to commission 6 leading young American composers to reimagine his music. Hand2Mouth's Artistic Director Jonathan Walters conceived of the project, and working with a team of movement/devisers crafted and staged an evening-length concert performance piece that illustrates and celebrates Smith's musical talents and legacy. Jonathan co-designed the set with Portland designer Sarah Marguier.

Third Angle New Music gathered four local singing talents and four musicians from the Oregon Symphony and commissioned members of Sleeping Giant - a Brooklyn-based Composers collective to write new classical pieces based on Smith's songs.

*Co-created and co-produced with Third Angle New Music, adapting original songs by Elliott Smith.*

*Project was supported by Oregon Community Foundation Creative Heights grant, and the National Endowment for the Arts.*

**READ MORE** about this project: <http://www.hand2mouththeatre.org/fond-farewell>

## ***The Art of Blushing & The Lazarus Complex (2018)***



photo by Ian Reeves

Writer Ben Moorad's grandfather was a psychiatrist in New Britain, Connecticut, who collected 124 stories from 1941 to 1948 of townspeople who tried to end their lives. As his grandfather was dying, Ben discovered these harrowing and deeply human stories in his papers, and Ben has spent the last 11 years researching and writing about them. *The Art of Blushing* and *The Lazarus Complex* is a part of this ongoing study of the will to live and the will to die. These two new standalone shows are a genre-blending, provocative and immersive experience combining vocal performance, a live score and visual projections.

Two special conversations with a panel of experts including representatives from Dougy Center, Ask the Question Project, Returning Veterans Project, & Outside In, were presented, following performances.

Ben Moorad is the Co-Founder of Write Around Portland, a nonprofit that has helped over 5000 adults and youth use the power of community writing to transform their lives, and the Co-Founder of [Pass the Mic](#), a free music camp for immigrant and refugee youth. Ben is a Fellow of The MacDowell Colony and has received support from the Regional Arts & Culture Council, Caldera Arts and the Sitka Center for Art and Ecology for his *Envelope of Suicides* project.

More information about the [Envelope of Suicides](#) project and podcast.

**READ MORE** about this project: <http://www.hand2mouththeatre.org/the-art-of-blushing-the-lazarus-complex>

## ***Dream | Logic (2018)***



photo by Sarah Marguier

Prepare to be transported into a world parallel to our own, the world of Dream | Logic. A world of strange creatures and machines where the rules of our own reality don't apply, where the same door can take you to infinite places. Travel through the dreamscape of the historic Alberta Abbey on a quest to help us fix the dream machine.

"Our theatre company has been exploring and deepening how interactive and live our performances are, with our last several pieces relying on audience live-told stories, or live interviews or interactions to unlock the most emotional and authentic parts of the show. With Dream | Logic the idea was to go all the way down that road and make the audience the real hero in the journey, and their stories and dreams be the final culmination of the show. Our creative team was excited about building an entire world collectively. They are a mix of devising theatre makers and artists/designers who work in installation, fashion, and live music. And they keep saying things like "this is the most collaborative project I've ever worked on." Actors dream up rooms, designers dream up text, the blend and blur is working to a much greater whole than the usual roles." - Creator, Jonathan Walters

Dream/Logic is a fully immersive theatre piece designed for children and adults. Elements of the show have been developed with local teenagers in H2M's Student Voices program.

Original musical compositions by Andy Furgeson of [RED YARN](#).

**READ MORE** about this project: <http://www.hand2mouththeatre.org/dreamlogic>

## Object Karaoke (2019)



photo by Jah Justice

*What if things could speak? What could they tell us? Or are they speaking already and we just don't hear them? - Walter Benjamin*

Join Hand2Mouth and guest performers for the Alder Stage's final performance before demolition. Created using objects from Artists Rep's 2018-19 season, this farewell production listens to the songs and mutterings of objects. By tuning into the language of things, we can hear how the panel drapes communicate with picnic supplies, turn up the siren song of the disco ball, and finally know the secret whisperings of the theatre seats. What might these previously unlistened to things tell us about the 22 year history of the Alder Stage?

*Object Karaoke (2019)* is a continuation of research into "thing power" begun with *Object Karaoke (2018)*, a one-night only performance held at Artists Repertory Theatre on Feb 27, 2018. This new production invites new objects, and several new artists, to create a farewell performance to Artist Rep's Alder Stage.

*Greening the Scene: a community conversation about material use and reuse in the arts*

Join us for a discussion about how to make our city's ever expanding theatre and performance scene more environmentally sustainable.

**READ MORE** about this project: <http://www.hand2mouththeatre.org/object-karaoke-2019>

## UNIVERSO (2019)



photo by Gary Norman

Joaquin Lopez has written and recorded a concept album of 10 original songs inspired by his coming of age and coming out as a gay man. The album is an infectious, unique, and unusual blend of electronic and studio recorded music influenced by 80s and 90s dance and electro-pop sounds and rhythms.

UNIVERSO | | The Universe Inside is a theatrical concert that elevates the album's songs into a bilingual, multimedia moving collage of universal images and video interwoven with soundtrack and soundscape that invites the audience to enter the emotional panorama of a man traveling through the cosmic journey of becoming whole and embracing all parts of himself.

Co-created with performing artist and art director, Michael Cavazos, the audience will enter a magical world that pays tribute to Latino queer identity, emotional survival, and personal transformation to a disco beat!

*"I Want to Feel the Universe Inside of Me" - Joaquin Lopez*

UNIVERSO, The Album is scheduled for release Summer of 2019.  
Listen to the first single here: [Entrego!](#)

**READ MORE** about this project: <http://www.hand2mouththeatre.org/universo>

## Hidden Stories (2019)



photo by Franck Seret

After over 200 performances in Europe, two of Portland's most risk taking companies Boom Arts and Hand2Mouth are teaming up to co-present the West Coast premiere of Hidden Stories by France's Begat Theater from October 10-13th. This performance will kick off both company's 2019-20 seasons of performances in true collaborative style.

Hidden Stories [Histoires Cachées] is an outdoor immersive performance where the city is transformed into a sound stage, the audience's eye is the lens of a camera, and the spectator themselves is the editor, choosing which images to synchronize to the sound track being played in their ears. They are free to follow the story from up close or from far away, to look at each detail, each gesture, each blink of an eye, or to let themselves be carried away by their own imagination and abandon themselves to the urban decor.

Featuring two Portland natives, Karin Holmstrom and Dion Doulis, and an original soundtrack by Peter Holmstrom of the Dandy Warhols; the audience, supplied with headphones, is temporarily endowed with the power to hear the thoughts of certain passers-by and to follow them into the unknown. A single rule of thumb: follow an ordinary object (an orange, a newspaper, a box of matches, or a pen) as it makes its way through the streets of the city.

Artist workshop and talk: Begat company members will present an artist workshop entitled "Theater in the City" for local artists interested in expanding their practice to include outdoor spaces followed immediately after by a FREE Artists talk on the history of Begat's work in the context of street theater in France. Presented with the support of PICA.

**READ MORE** about this project: <http://www.hand2mouththeatre.org/hidden-stories>

## **Fertile Ground Takeover! (2020)**

### **A Slumber Party to Dismantle the Patriarchy - Performance Installation**



You've been invited to attend a slumber party to dismantle the patriarchy. Drop by during the installation and join us for the following activities: nostalgic snacks, guest interviews, music, face masks, prank calls, and a short work-in-progress performance. Bring a sleeping bag and your best patriarchy scary story to share. Help us build a broader perspective to understand how the patriarchy shows up in our lives and how we can respond. All are welcome.

Hand2Mouth is creating a new performance titled Slumber Party To Dismantle The Patriarchy. This performance uses the format of the slumber party to uplift sisterhood and to marshal the collective strength and wisdom of the audience in order to build a practical collection of ways and means to fight individual misogyny and structural patriarchy. Ultimately, we see Slumber Party as both an aesthetic/performed response to the persistence of white supremacy and patriarchy AND a critical reflection and revision of our company's habitual ways of working together. The ensemble will be made entirely of women including designers and outside collaborators. This Fertile Ground workshop will be interactive and performative and will give us experience starting the conversation and sourcing material from the community for us in the full production in May, 2020. (Full production postponed due to COVID-19)

**READ MORE** about this project: <http://www.hand2mouththeatre.org/slumber-party-to-dismantle-the-patriarchy>

## **Danse Macabre: The Testament of Francois Villon - Work in Progress Showing**



Francois Villon was the quintessential and vastly influential figure of late medieval France. He was poet, a rabble-rouser, balladeer, thief, and a sort of prototypical “protest singer.” His poetry and his documented lifestyle became an inspiration for several generations of poets, such as Rimbaud and Verlaine in France; T.S. Elliot Ezra Pound, and Allen Ginsberg in England and America, and he’s become something of a patron saint for countless counter-cultural young artists, and singers all over the world, most notably Bob Dylan and the underground dissident artists and singers in the former Eastern block.

Danse Macabre: The Testament of François Villon is a one-person show with music and puppetry based on the surprisingly modern and relevant autobiographical poem, The Testament by the 15th century French poet, revolutionary rabble-rouser, balladeer, thief, a prototypical “protest singer,” and a something of a medieval “rock star,” François Villon. Villon’s poetry and his wild lifestyle became an inspiration for several generations of poets, and he’s become something of a patron saint for countless counter-cultural young artists and singers all over the world, most notably Bob Dylan and the underground dissident artists and singers in the former Eastern Europe.

The play features the French-American actor, Jean-Luc Boucherot as Villon performing in both English and French. Music for the play is created and performed by “Musica Universalis” a medieval music band, and it will feature an eerily Heavy Metal-sounding mixture of early and modern music performed on medieval instruments. As Villon is facing his own death, he recalls his wild and unruly life, rails against the oppressive society, contemplates the ravages of aging, makes amends, jokes around, performs his ballades, and confronts his own “alter ego” in the form of a mysterious and shadowy puppet-like creature created by Robert Amico and animated by Briana Ratterman.

(Full production postponed due to COVID-19)

**READ MORE** about this project: <http://www.hand2mouththeatre.org/villon>

## ***Rough Riders - Work in Progress Showing***



Roosevelt High School and Hand2Mouth have come together to give the Intermediate Acting students the tools for devising their own show. With Jenni Green-Miller and Geo leading the students and with the help of other local guest artist, these students will devise their own show all while being graded. Will they get and A for effort?! We sure hope so.

Hand2Mouth has launched a year-long residency program at Roosevelt High School for teens to learn devising techniques, culminating in the creation and production of a new work created exclusively by the participants. Youth Residency Program students will work with Hand2Mouth company members, resident and partnering artists, using a variety of devising methods and mediums to create an original performance.

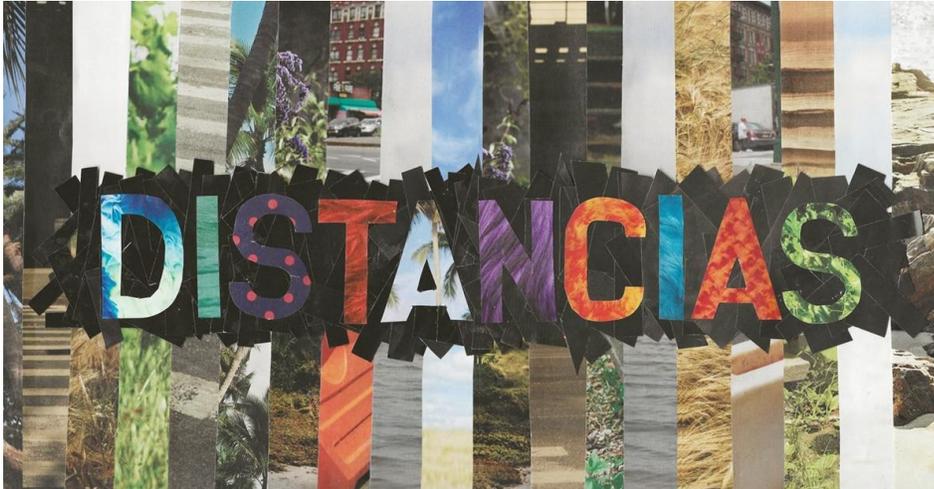
There is something magical that happens when a group of people decide they will make something together. Something that's never been seen before. You're required to take risks, hold each other up, look out for one another; sometimes listen and sometimes speak. In devised theater, you're a creator: your story, your life, your way of seeing the world, your artistry, that's what makes the show.  
(Full production postponed due to COVID-19)

# Loneliness Becomes Liveliness in Hand2Mouth and Morivivi's "Distancias"

If you accept the film as something to be experienced but not fully understood, you will find yourself

lost in one of the most dreamily profound works of art to emerge during the pandemic.

By [Bennett Campbell Ferguson](#) | Published April 6 Updated April 6



There are no Q-tips in Geo Alva, Robi Arce and Michael Cavazos' digital epic *Distancias*, but there is a white supremacist YouTube personality named Q-Tipp. He's played by Arce, who wears a hideous mask that looks like something straight out of Neil

Gaiman's nightmares and repeatedly sings, "Jesus was white/Jesus was white/Just like the Bible says." His slogan is "Do your research!"

Q-Tipp is a clue that Alva, Arce and Cavazos are up to something. *Distancias* may be an experimental film that searches for meaning in the midst of the COVID-19 pandemic, but Q-Tipp is one of many hints that the project is partly a critique of such a search. When a monumentally deluded character tells you to do your research, you know it's time to stop thinking and start feeling.

Some audiences will see *Distancias* as a series of puzzle pieces waiting to be assembled, a mindset that is likely to leave them frustrated and furious. If, however, you accept the film as something to be experienced but not fully understood, you will find yourself lost in one of the most dreamily profound works of art to emerge from a Portland theater company during the past year.

*Distancias* starts with Alva smoking in a Honda. It's a beautifully simple beginning that tricks you into thinking you're about to witness an ordinary tale—an impression that is obliterated by the next scene, which features an army of magazine clippings that come to life and violently attack Cavazos, covering his body like bandages on a mummy.

The vignettes that follow are similarly strange. Arce shows up as a fanatically perky exercise coach who attempts to motivate his students by declaring, "The couch is lava!" The vile Q-Tipp unleashes a racist tirade, claiming that a video of two boys playing by a stream is footage of an illegal border crossing. Alva, Arce and Cavazos interrupt the film with seemingly out-of-place video chats, during which they discuss the pandemic and offer insights into *Distancias*.

While most of the film is designed to eject viewers from their comfort zone, the chats are packed with cozy platitudes. "What a time to reflect, during the pandemic," Arce says. True enough, but the statement is so simplistic you wonder if Arce believes what he's saying or if he's using empty therapy-speak to prove a point.

At its worst, reflection is a hollow act. Revelations come, go and get contradicted on a daily basis—they don't stick to us the way emotions do. When Arce offers his take on life in quarantine ("Oh my God, this is,

like, I'm doing the biggest sacrifice!"), you snicker. When Arce weeps in a bathtub, you weep with him. His outburst hits you harder than a thousand insights.

It isn't an accident that *Distancias* is both didactic and visceral—it's the point. The blandness of the video chats heightens your appreciation of the film's more visceral scenes, like Alva's brutal battle with a skateboard in a parking garage. After watching him execute a series of nifty tricks, then repeatedly tumble onto concrete, you feel both heartened by his persistence and haunted by his pain. The scene is a perfect representation of life during COVID—an endless loop in which each small success is inevitably followed by a blast of anguish.

Despite being steeped in sadness, *Distancias* leaves you feeling anything but melancholy. With each strange new image, Alva, Arce and Cavazos' creation seems to shout, "This is our vision! Take it or leave it!" If they were worried that *Distancias* would leave viewers baffled instead of enthralled, it doesn't show. The production vibrates with the ecstatic faith of three geniuses who are confident that audiences will rise to their level of brilliance.

*Distancias* is a collaboration between Hand2Mouth and Moriviví, a new Latinx theater company whose founders include Alva, Arce and Cavazos, who are also Hand2Mouth company members. It's hard to imagine how the two organizations could top this film, but it is clear that its creators are a formidable artistic force. Their risk is our reward.

SEE IT: *Distancias* streams at [hand2mouththeatre.org/distancias](http://hand2mouththeatre.org/distancias) though April 30. \$1-\$25.

About [Bennett Campbell Ferguson](#)

Bennett Campbell Ferguson is a Portland-based journalist and film critic. When not writing, he enjoys playing the piano, hiking and reading comic books.

THEATER & PERFORMANCE JAN 30, 2020

## The 2020 Fertile Ground Festival Dismantles the Patriarchy, Plans for Death, and Channels Osho

by [Suzette Smith](#)



***Slumber Party to Dismantle the Patriarchy*** JEN MITAS



It's time again for the Portland Area Theatre Alliance's grand annual experiment, the Fertile Ground Festival. This longstanding, citywide festival of new works provides space for a wide variety of performers—from established theater companies working the kinks out of a concept to health care professionals with

something to say! The festival isn't curated so there will be fluctuations in the quality and kinds of work on stage. And the fest raised the price of its pass this year: \$70 gets you into any and every

show (pace yourself, or don't!), but many of the single tickets are still affordable (most are below \$20, and many are free or pay-what-you-can). Sifting through the possibilities, here are a few that stick out as potentially fruitful.

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### ***Slumber Party to Dismantle the Patriarchy***

More of an installation than a play, Hand2Mouth's *Slumber Party to Dismantle the Patriarchy* promises face masks, patriarchal ghost stories, and dances performed in sleeping bags. When we spoke at a pre-festival press event, Liz Hayden, Erin Leddy, Maesie Speer, and Faith Helma all told me to "get in the bed" with them, which didn't feel that special because the whole audience is invited. *Slumber Party* sounds intensely interactive and Hand2Mouth hopes to use the experience to gather material for a longer work which will be staged in May. (*Tues Feb 4 & Wed Feb 5, 6:30 pm, Hand2Mouth/Shout House, pay what you can*)

## **Fertile Ground: the scramble begins**

Portland's eleventh annual festival of new works is a citywide blur of hopeful creativity. Media night gives just a hint of the pandemonium.

**JANUARY 29, 2020 // CULTURE, THEATER // BOB HICKS**

There are a million stories in the naked city, and I figure on a recent Monday evening I heard about 683,427 of 'em. Tall tales, sad tales, hopeful tales, adventure tales. Stories spun by puppets and sexologists and Suffragettes. Roundabout rambles. Elevator speeches. Solos and duets. A surge of stories, a flood of fables. Soft sells, hard sells, stories spun with urgency or jazz-hands pizzazz. It was media night for Portland's eleventh annual **Fertile Ground** festival of new works – what festival director Nicole Lane likes to call "speed-dating the media" – and there I sat at my little assigned corner café table on the mezzanine of The Armory, other little tables splayed out in a semicircle on either side as an invading cast of producers, directors, playwrights, actors, and assorted backstage types pressed forward, slapping press releases and postcards and business cards on the tabletop and launching into their three-minute schpiels before moving on to the next line at the next table to do it all again.



*Festival director Nicole Lane, clanging the bell: time to switch partners and start again. Photo courtesy Fertile Ground*

Fertile Ground – which runs officially January 30-February 9 in spaces scattered across the Portland metro area, although some shows have already begun and some will run longer – has, as Lane noted before unleashing the horde, "seventy-five shows, a hundred-twenty or more acts of creation." That's because some programs have multiple short works: a half-dozen each for the promising **Portland's Mini Musical Festival**, PDX Playwrights' **Crazy Dukes Instant Play Festival**, and the **Groovin' Greenhouse** dance showcase, for instance; eight for **Daisy Dukes Shorts Night**. Linestorm Playwright's **Lunchtime Reading Series** (a couple are actually in the early evening) at the Chapel Theatre in Milwaukie includes free readings of ten new scripts, by the likes of such familiar names as Rich Rubin, Josie Seid, E.M. Lewis, and Sara Jean Accuardi. Like a set of Russian Matryoshka nesting dolls, there are festivals within festivals.

So maybe I exaggerate about the number of stories I heard. Still, the action was so fast and furious at my little café table that I'm sure I must've heard pitches for all 120 acts. Or almost: "We tried to get in your line," one actor/writer messaged me the

following day, “but a puppet and a votes-for-women activist pushed us out of the way.” That’s life in the Fertile Ground fast lane.

Fertile Ground ranges from A to Zed in the theatrical alphabet. Everything’s new, and “new” covers a lot. The festival includes workshops, readings, and full-fledged premieres. It covers solo shows, performance art, dance, multimedia, straight plays, musicals, and pretty much everything in between. It’s a petri dish of creative hopefulness, a chance for solo artists and mainstream companies alike to bring a project before an audience for a trial spin. Some shows will end right here. Some will develop long and robust lives. It’s pretty much wide open, which is both its weakness and its greatest strength, and it’s red-penciled on the city’s annual performance calendar as one of *the* events. So no wonder media night kicks into action with a dash of pandemonium. Here’s a digest of how I survived the evening. I’ve reassembled the experience from notes, handouts, quick-hit conversations, and blurred impressions gathered, it somehow seemed, as if I’d been staring out the window of a train whipping a hundred and twenty miles an hour across the countryside:



*A small slice of the action at The Armory on media night: theater people everywhere, swapping stories and dreaming dreams. Photo courtesy Fertile Ground*

**DID I MENTION POLITICS?** Maybe a political sleeper? *Slumber Party To Dismantle the Patriarchy?* “I’m here with my sleeping bag,” said Maisie Speer, one of four writers of Hand2Mouth’s new show, “because we’re going to use it to take down the

patriarchy.” This being a Hand2Mouth show, it’s no sit-and-watch-the-actors-from-a-safe-distance affair. It’s more of a – well, a slumber party, for which you’re invited to bring your own sleeping bag, tell a scary patriarchy story or two, eat some snacks, make face masks, and generally help create the evening. “It’s being developed by an all-female creative team,” Speer noted. “We’ve all worked together for a very long time.” She paused, then added: “We’re always trying to make plays that we need to make.”

## **PERFORMANCE**

### ***Universo Marries Latin Pop with Sonny & Cher*** Joaquin Lopez’s “electro-pop emotion concert” explores the little stuff—sex, love, queerness, and the phases of the moon.

By [Conner Reed](#) 7/10/2019 at 1:21pm

Joaquin Lopez has lived a lot of different lives: Angeleno, activist, restaurateur, therapist. “Queer pop star in Frida Kahlo drag” is a new one, though.

“As a teenager who came out in 1989 in Aloha, gender roles were very rigid,” says Lopez, now a creative multihyphenate living in Portland. “It was either, ‘You’re a man or you’re not.’” So he quietly shut away the parts of him enchanted by “Vogue,” George Michael, and “the more tender aspects of [his] being.”

[Universo](#), running this weekend at Milagro Theatre, is here to change that. Co-created with Lopez's friend and collaborator Michael Cavazos, **the “electro-pop emotion concert” works through Lopez's long-held feelings of shame to arrive at something joyous, raucous, and... universal.**

The promotional materials (styled by Cavazos and *Project Runway* alum Bryce Black) draw on icons like Kahlo, Grace Jones, and Tom of Finland. The music itself sits somewhere between current Latin pop trends (Maluma, Rosalía) and the thudding New Wave of Lopez's youth (Depeche Mode, New Order). The themes are general (self-acceptance, finding your tribe) and specific—a recurring sun/moon motif nods directly to Latinx storytelling conventions, and the piece is threaded with the pain of coming of age at the peak of AIDS.

**“Being Catholic, sex was horrible, and then on top of that, you're gonna get AIDS when you have sex,”** Lopez says. “Now I'm 43 years old, and at some point, I would love to enjoy sex. It would be nice.”

Pardon the sound of hammer on nail, but *Universo* is a coming out of sorts. Lopez is perhaps best known in Portland as a community activist with the Latino Network and the brains behind *Voz Alta*, a project he's produced every year for a decade that synthesizes interviews with Latinx locals into music, poetry, and theater. Recently, he became a licensed therapist.

His work, in other words, has long been focused on the lives and stories of others. *Universo*, by contrast, is Joaquin on Joaquin: the young, openly gay Latino in Beaverton living in a self-constructed emotional prison.

“We all have that, ‘I wanna be on Oprah and tell my horrible story and have people feel sorry for me and it'll feel good,’” Lopez says. “I felt I wasn't being seen. It wasn't until I realized that it wasn't people not seeing me, it was me not seeing me, that I decided to do this.”

Lopez produced *Universo* as an album first, and when he finished it, he felt his demons had been properly exorcised. “I had a moment where I said, ‘I don't need to do a show anymore, I experienced it. I felt the feelings.’” The day after he finished, local company Hand2Mouth emailed him and asked to produce his next show. “I was like, ‘Fuck, I already let go of this.’”

He accepted anyway, compelled by the opportunity a live show would offer to “tell the emotional landscape of my experience, not just the data of [my life].” He got Cavazos onboard, whom he met at a vigil for the Pulse massacre in 2016, and the pair got to work creating a visual language to complement the music. **Aesthetic inspiration came from telenovelas and variety shows like *Sonny & Cher*.**

“There's this presentational aspect to it and this heightened sense of emotionality, it's almost campy,” Lopez says. “But it's very tender and genuine at the same time.”

**The show goes up at Milagro—the longest-running Latino theater in the Pacific Northwest—this weekend.** If all goes well, Lopez and Cavazos have plans to tour the production next summer during Pride season. They hope that the story, nonlinear and abstract as it may be, resonates beyond the communities it seeks to depict.

“I think that as queer Latinos in a city like Portland, our very specific experience is something new that people haven't seen or heard,” Cavazos says. “And the beauty of it is that you're going to connect to it because it's so personal that you're gonna realize you have such similar experience.”

### [Universo](#)

8 p.m. Thu–Fri, 2 and 8 p.m. Sat, July 11–13, Milagro Theatre, \$25

## Universo Examines One Person's Experience Coming Out as a Teen 30 Years Ago



First and foremost, *Universo* is a pop concert, and the audience is given plenty of room to stand up and dance. (Gary Norman)

By [Andrew Jankowski](#)

| Published July 2, 2019 Updated July 2, 2019

First and foremost, *Universo* is a pop concert. Performing artist and musician Joaquin Lopez and director Michael Cavazos are no strangers to taking biographical stories from Portland's Latinx community and turning them into musical stage shows. But in this case, it's Lopez's own experience coming out as a 15-year-old in the Portland suburb of Aloha some three

decades ago that gets an original, lively soundtrack—and the audience is given plenty of room to stand up and dance to his narrative.

Before it hits the stage at Milagro Theatre next week, *Universo* was released as an album in June. The songs imagine what Lopez's music would sound like if he had been inspired by popular artists of the '80s and '90s—including everyone from Madonna to Nine Inch Nails—as well as how life might have been if he didn't have to endure that era's homophobia and AIDS crisis.

The bilingual show, beginning with a mood of angsty loneliness before building to a high-energy dance-oriented crescendo, depicts two archetypal queer people taking separate journeys that eventually have them coming together to find harmony. Lopez plays a masculine individual undoing the conditioning that alienated their feminine side, and Cavazos—who describes himself as gender-fluid—portrays a feminine character exploring and embracing their masculine identity.

"It's not 'Let me tell you a story,' it's 'Listen to the music, look at the colors and projections and sounds and video,'" Lopez explains. "It's just really about making a heightened experience and providing some visual eye candy while he sings his songs so the audience, who may not speak Spanish, can follow along." Though it begins in a dark place, two people gradually find their way toward light. It's a broad concept, referencing Latino interpretations of heavenly bodies like the sun and moon. Poetry, mythology and other mediums are also incorporated.

"There really is something for everyone," Cavazos says. "If you don't speak Spanish, you're going to get a visual experience and an aural experience regardless."

When not performing, Lopez is a therapist who's also involved with organizations that work to empower the Latino community. Before coming to Portland, Cavazos was part of an influential experimental New York drag troupe and now takes on projects with Imago Theatre and *Universo* producers Hand2Mouth. They were aware of each other through the theater community, uniting briefly in response to a popular local auditions listserv's overwhelming whiteness, but met again at a vigil held after the 2016 Pulse nightclub shooting in Orlando.

"We realized we had really similar views on the gay Latino experience," Cavazos says. "We're of the same age, so we have the same pop culture references, and we speak a similar language, which is really lovely."

"We also have this common experience where we came of age at that time when AIDS had just become a chronic disease, because before it was a death sentence," Lopez adds. "So we grew up with that mentality, that fear that we were going to die."

*Universo* is Lopez and Cavazos' way of using music and theater to engage in important queer conversations, like freedom of self-expression or the evolution of gender-neutral language. This production is about finding balance and healing wounds inflicted generationally as queer men were conditioned to neglect their femininity.

"Back then, the gender roles were really strict," Lopez says. "Naturally, to work against the AIDS stereotype, men beefed up, so you had to be really tough."

"That's where gym culture came into play; it was a response to what was happening in our community," Cavazos says, "and for someone like me, who is naturally more effeminate, I didn't fit that. So we had to have a lot of discussions about femininity and masculinity for [*Universo*]."

**SEE IT:** *Universo* plays at Milagro Theatre, 525 SE Stark St., [hand2mouththeatre.org](http://hand2mouththeatre.org). 8 pm Thursday-Friday, 2 and 8 pm Saturday, July 11-13. \$5-\$25.

#### About [Andrew Jankowski](#)

Andrew Jankowski is originally from Vancouver, WA. He covers arts & culture, LGBTQ+ and breaking local news.

## Get Lost in the Dream Vortex



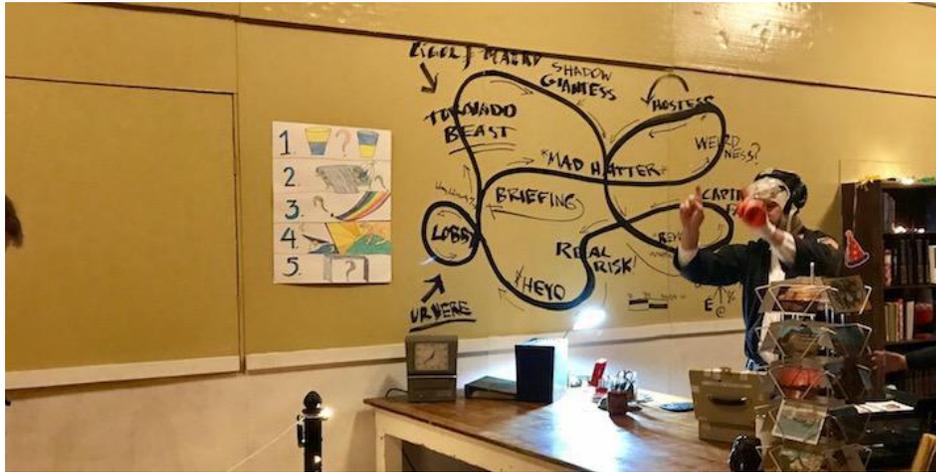
I took my family to the new Hand2Mouth production, [Dream|Logic](#), an hour-long discovery quest full of exciting characters, interactive adventures and beautifully and smartly engineered design.

It's hard to explain what this is other than to say it's an fully immersive and

interactive theater experience. Once everyone arrives in the "lobby", people are separated into two groups (red and blue), and you go out and have very different experiences through a series of rooms that make up the basement floor of the Alberta Abbey. We were put into the blue group and were sent to unclog a pipe that would let dreams escape the dream vortex. There are songs, slow movements in and out of spaces — every room you enter is set, but you don't get to just go explore, you stay part of the group and work together to discover what is happening.

The age recommendation for 10 years and up is probably good. I took my 8- and 10-year-olds. My oldest son was nervous for a while because he didn't know what was going to be happening. He has anxiety,

though, whereas my younger son was game on from the start. I would say, gauge your kids. There were some younger kids, but one who was not happy from the start and ended up leaving early on. There is a lot of waiting for what's going to happen, including expectations of a monster: "quiet or you'll wake the



beasts." If your kid can't handle that kind of tension, then maybe this activity is not a great fit. However, nothing jumps out or aims to frighten. The energy is pretty positive, team work mixed with individual experience.

We went to the first showing, and it did go a bit long and they ran out of time. There was a whole set up at the end that we didn't get

to experience. As a family, we had some unanswered questions about the experience that I think might have felt wrapped up if we'd been able to go through the last module or phase of the event. My son was done, too, by the time we hit one hour and fifteen minutes.

My husband and I really enjoyed the songs and the energy of the music. Songs happen throughout the experience and they sometimes come quite unexpectedly. I think my kids were most thrilled by a room where they got to play with a monster (that my son called a yeti) and by the giant shadow puppet.

There are so many details to this experience. You move through it slowly, at what may be a dreamy kind of alternate time pace. Everyone is a little strange, which is great, and there are surprises, but they aren't scary ones.



I think my favorite thing about the entire show was the level of detail. Everything has a place, it's not overdone, you aren't overwhelmed, but you are pulled slowly into this world. I honestly think I might of had more fun without the kids, but I'm sort of mean that way. Regardless, it's definitely worth the experience. I imagine they 100% have the timing down by now and it's definitely worth stepping into a dream vortex every now and again.

[Dream|Logic](#) runs through March 11

**Performances:** Saturdays: 11:30am & 1:30pm, Sundays: 1:30pm, 3:30pm & 6:00pm

**Venue:** Alberta Abbey, 126 NE Alberta St, Portland, OR 97211

**General Admission:** \$25, 18 & Under: \$10, Arts for All: \$5

# FILM AND DOCUMENTARY WORK SAMPLES

## **African Union Documentary**

<https://vimeo.com/757241313>

Length 5 minutes.

This short film shows a one day cultural diplomacy workshop held at the African Union in Addis Ababa, Ethiopia in July 2022.

Hand2Mouth's joint U.S. and Ethiopian artist team was invited to lead a select group of African Union Youth Volunteer Corps Fellows from 12+ countries across the African continent. The AU-YVC Fellows deepened their relationships among their working cohort, explored their own cultural and personal history and outlooks and articulated their vision for change in their home countries and communities.

At the heart of the training was Hand2Mouth's International programming's curriculum called 'Dialogue And Difference' that has worked across the world to use creativity to build discoveries about self and community. In 2021/22 this program took place in Namibia, Egypt, Ethiopia, Serbia, Armenia, Republic of Georgia, Lebanon, Zimbabwe, Dominican Republic, Colombia, Peru and the United States.

This resource was produced with the generous support of the Public Affairs Section at the U.S. Mission to the African Union.

## **Peru Collaboration Documentary**

<https://vimeo.com/836013196>

Length 10 minutes.

This short documentary tracks a recent cultural diplomacy project between U.S.'s acclaimed Hand2Mouth Theatre's U.S. team (Sarah Cohen, Robi Arce, Geo Alva), Peruvian artists Paola Vilchez Ramirez and Tania Wamani, and community arts partners Chaska Mori (Filmico), Sara Paredes, and Ray Alvarez. In May 2022 the U.S. and Peruvian artists collaborated together with 20+ Lima residents at Casa Yuyachkani arts centre to lead a workshop and creative community storytelling project that resulted in a live performance for the community. The international exchange artist teams then led a workshop for teenagers at Pukllay arts space north of Lima with a resulting community performance.

At the heart of the project is Hand2Mouth's International programming's curriculum called 'Dialogue And Difference' that has worked across the world to use creativity, theatre and community interviews to build discoveries about self and community. In 2021/22 this program took place in Namibia, Egypt, Lebanon, Serbia, Armenia, Republic of Georgia, Lebanon,

Ethiopia, Peru and the United States. The lead artists collaborated to lead a shortened version of this workshop at the African Union at the culmination of the exchange.

This resource was produced with the generous support of the Public Affairs Section at the U.S. Embassy Lima.

## **Ethiopia Collaboration Documentary**

<https://vimeo.com/830073519>

Length 8 minutes.

This short documentary tracks a recent cultural diplomacy project between U.S.'s acclaimed Hand2Mouth Theatre and Addis Ababa University and Ethiopian theatre artists Zerihun Berihanu Sira and Sileshi Wale. In July 2022 the Ethiopian and U.S. artists collaborated together with 25 handpicked AA university students and several Ethiopian theatre artists to lead a workshop and creative community storytelling project that resulted in a live professional performance that premiered in Addis Ababa and toured to Adama. All the ideas and scenes of the performance were created by the young future leaders who took part in the workshop.

At the heart of the project is Hand2Mouth's International programming's curriculum called 'Dialogue And Difference' that has worked across the world to use creativity, theatre and community interviews to build discoveries about self and community. In 2021/22 this program took place in Namibia, Egypt, Lebanon, Serbia, Armenia, Republic of Georgia, Lebanon, Peru and the United States. The lead artists collaborated to lead a shortened version of this workshop at the African Union at the culmination of the exchange.

This resource was produced with the generous support of the Public Affairs Section at the U.S. Embassy Addis Ababa.

## **DISTANCIAS**

<https://vimeo.com/533226268/8b27f7e593>

Length 56 minutes.

During the Covid Pandemic, we find ourselves longing for human connections.

Distancias is a collection of different works based on our experiences during this time. Though much of our world has stopped, we have continued to experience so much. We are all adapting, growing, coping, letting go, and most important, changing with the times. Influenced by this, and using different styles and mediums, Geo Alva, Robi Arce, and Michael Cavazos, explore the distances between each other and the ways we have learned to engage in the world we are in.

Distancias is a collaboration between Hand2Mouth and Moriviví.

Created & Performed by:  
Geo Alva, Robi Arce, & Michael Cavazos

## **Lebanon Collaboration Documentary**

<https://vimeo.com/757225194>

Length 7 minutes.

This short documentary tracks a recent cultural diplomacy project between U.S.'s acclaimed Hand2Mouth Theatre and the American University of Beirut's Theater Initiative and Lebanese artists. In April 2022 Hand2Mouth partnered with the Theatre Initiative AUB and the Anthony Shadid Archives to bring forward a theatre based cultural exchange program in Beirut, working together with Lebanese artists and university students to create a multiple week creative community storytelling project resulting in a live professional performance and series of podcasts.

At the heart of the project is Hand2Mouth's International programming's curriculum called 'Dialogue And Difference' that has worked across the world to use creativity, theatre and community interviews to build discoveries about self and community. In 2021/22 this program took place in Namibia, Egypt, Ethiopia, Serbia, Armenia, Republic of Georgia, Lebanon, Peru and the United States.

This resource was produced with the generous support of the Public Affairs Section at the U.S. Embassy in Beirut.

تم انتاج\الصدار هذا المورد بدعم من قسم الشؤون العامة في السفارة الأميركية في بيروت

## **Egypt Virtual Creative Exchange Documentary**

<https://vimeo.com/594199870>

Length 6 minutes

This short video in Arabic and English, with corresponding subtitles in those respective languages, tracks the first year of Home. Home is a new artistic collaboration between theatre and music artists in the US (Hand2Mouth Theatre) and Egypt (ShakeSphere Cultural Hub) in the creation of a new music and theatre performance, supported by the US Embassy Cairo Public Affairs Section.

In 2019 acclaimed music-theatre and theatre artists from Portland, Oregon toured with US State Department Arts Envoys to the world-renowned CIFICET theatre festival in Egypt. During their time performing, teaching and connecting with artists and young people in Egypt, the US artists made connections with several emerging Cairo-based theatre and music artists, including the theatrical troupe Shake.Sphere and music group Fabrica. The artists from their two very different cultures and countries, found a remarkably common language and interest in creating

new theatre works that combine movement, music, found songs and personal narratives to reach audiences with universal and contemporary stories with impact.

After discussions with and encouragement from the lead organizers of CIFCET these artists decided to embark on an ambitious plan to create a new bi-lingual, Arabic and English, theatre work with music that the two groups would collectively build and rehearse together. Shortly after the US artists returned home, weekly video calls between the two teams began, and the theme and title of HOME was selected for the work.

Hand2Mouth Theatre's Artistic Director Jonathan Walters was invited to take part in a State Department's Educational and Cultural Affairs (ECA) sponsored conference in 'Art, Culture and Transforming Conflict' in December 2019 and was led through the process of how to gather US Embassy Public Affairs Section (PAS) support to underwrite this and other potential international collaborations. After being awarded a PAS Cultural/Public Diplomacy financial award in 2020 from the US Embassy Cairo, the Egyptian and US artists have been meeting remotely, and the first in-person travel to collaborate took place in November 2021. Conversations with all the project supporters, cultural diplomacy leaders and fellow artists unearthed the importance of creating a curriculum for creative learning workshops to be co-taught by the Egyptian and US artists for young Egyptian college age students. This first workshop was successfully first led (remotely) in January 2021. Another in person version was led in Cairo in late 2021.

This resource was produced with the generous support of the Public Affairs Section at the U.S. Embassy in Cairo .

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Learn more about Hand2Mouth's International Programs:  
<http://www.hand2mouththeatre.org/international>

A special thanks to the mentor who made all this possible, Allen Nause, former Artists Rep Artistic Director and longtime Arts Envoy with the US State Department. He adds, "The most important part for me, though, is the sharing; exchanging of ideas and artistic concepts; and breaking down the walls that can separate cultures and countries."

**GRANT AGREEMENT NO.**

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”) and The Other 98% Lab (or “GRANTEE”) in an amount not to exceed \$40,948 to support the “Mosquito Fleet PDX Kayaking + River Education Video Series” project.

**RECITALS:**

1. GRANTEE submitted a grant application for the FY 2023-24 Community Technology Grants Program competitive grants process and following COMMISSION review, was recommended for funding.
2. The COMMISSION now desires to award a grant to GRANTEE in an amount not to exceed \$40,948.

**THEREFORE**, in consideration of the mutual promises and covenants contained herein, the parties agree as follows:

**ARTICLE I – SCOPE OF WORK/OUTCOME MEASURES**

GRANTEE agrees to implement the “Mosquito Fleet PDX Kayaking + River Education Video Series” project as described in ATTACHMENT A: Scope of Work/Grant Application, which by this reference are incorporated herein and made a part hereof. GRANTEE shall not use the Grant funds for any purposes other than those set forth in Attachment A.

**ARTICLE II – AGREEMENT PERIOD**

This Agreement becomes effective on June 1, 2024, unless GRANTEE fails to sign and return the Agreement to the COMMISSION within thirty (30) days of COMMISSION action to approve the Agreement, in which event this Agreement shall be null and void. The term of this Agreement is through, and including, March 31, 2026, unless extended or earlier terminated under the terms of this Agreement.

**ARTICLE III – SPECIFIC CONDITIONS OF THE GRANT**

- A. **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.

- B. **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 for six (6) years after COMMISSION makes final grant payment, GRANTEE has made final report, or the termination date of this Agreement, whichever is later. GRANTEE shall provide COMMISSION prompt access to these records upon request and permit copying as COMMISSION may require.

- C. COMMISSION Grant Manager: COMMISSION hereby appoints Rana DeBey to act as its Project Manager with regard to this Agreement. COMMISSION may, from time to time, designate another person to act as the Commission Project Manager and will inform GRANTEE in writing of any change in Project Manager.

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)

- D. GRANTEE Project Manager: GRANTEE hereby appoints Kelsey Baker to act as its Project Manager regarding this Agreement. GRANTEE may, from time to time, designate another person to act as the GRANTEE Project Manager and will inform COMMISSION in writing of any change in Project Manager.

Attn: Kelsey Baker  
Project Director  
C/o Mosquito Fleet PDX  
8940 N. Bradford St  
Portland, OR 97203  
Email: [kelsey@mosquitofleet.us](mailto:kelsey@mosquitofleet.us)

- E. Payment: The COMMISSION Project Manager is authorized to approve work, billings, and invoices submitted pursuant to this grant and to carry out all other COMMISSION actions referred to herein in accordance with this Agreement.
- F. Reports: GRANTEE shall submit Interim Status Reports and a Final Status Report (collectively referred to as 'Report(s)') to the Project Manager using the COMMISSION's online grants management system. The Reports shall include both programmatic and financial information as established by the COMMISSION. For a Report to be acceptable to the Project Manager, the GRANTEE shall document and clearly describe the progress of the grant scope in accordance with the reporting schedule defined below.

Interim Status Reporting periods are June 1, 2024 through November 30, 2024; December 1, 2024 through April 30, 2025; May 1, 2025 through November 30,

2025. Interim Status Reports are due within thirty (30) days of the end of each reporting period.

GRANTEE shall submit a Final Status Report no later than February 28, 2026.

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.

- G. 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.

#### **ARTICLE IV -- PAYMENTS**

- A. The amount of this grant award is \$40,948. Upon submission of an invoice from GRANTEE, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the \$40,948, as specified in the invoice, within thirty (30) days after receipt of the invoice.
- B. GRANTEE shall submit the invoice online through the COMMISSION's online grants management system using the status report module, and 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.
- C. 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 COMMISSION'S Grant Manager to modify the program or the budget.

- D. If for any reason GRANTEE receives a grant payment under this Grant Agreement and does not use grant funds, provide required services or take any actions required by the Grant Agreement the COMMISSION may, at its option terminate, reduce or suspend any grant funds that have not been paid and may, at its option, require GRANTEE to immediately refund to the COMMISSION the amount improperly expended or received by GRANTEE.
- E. Grant payments under this Agreement may be used only to provide the services or take the actions listed previously in this Grant Agreement and shall not be used for any other purpose.
- F. If, for any reason, GRANTEE'S anticipated services or actions are terminated, discontinued or interrupted, the COMMISSION'S payment of funds under this grant may be terminated, suspended or reduced.
- G. The majority of expenditures (a minimum of 90%) made from Grant funds for Grant project capital costs must be made at least sixty (60) days prior to the expiration of this Agreement.
- H. 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.
- I. GRANTEE will keep vendor receipts and evidence of payment for materials and services and time records and evidence of payment for program wages, salaries, and benefits, and GRANTEE services. All such receipts and evidence of payments will promptly be made available to the Grant Manager or other designated persons, upon request. At a minimum, such records shall be made available and will be reviewed as part of the annual monitoring process.
- J. Prevailing wages. State of Oregon, Bureau of Labor and Industries (BOLI) wage rates are required for certain contracts that total \$50,000 and above. If GRANTEE'S project is subject to the prevailing wage requirements, GRANTEE will comply with the prevailing wage requirements of ORS 279C.800 through 279C.870 and any other applicable prevailing wage requirements contained in ORS 279C, Oregon administrative rules, or Commission code.
- K. Prevailing wage indemnity. GRANTEE AGREES TO INDEMNIFY, DEFEND, AND HOLD HARMLESS COMMISSION, ITS EMPLOYEES, OFFICERS, AND AGENTS, FROM AND AGAINST ANY CLAIM, SUIT, OR ACTION, INCLUDING ADMINISTRATIVE ACTIONS, THAT ARISE OUT OF GRANTEE'S FAILURE TO COMPLY WITH ORS 279C.800 TO 279C.870 AND ANY APPLICABLE ADMINISTRATIVE RULES OR POLICIES.

#### **ARTICLE V -- GENERAL GRANT PROVISIONS**

- A. Cause for Termination; Cure. It shall be a material breach and cause for termination of this Agreement if GRANTEE uses grant funds outside of the scope of this Agreement, or if GRANTEE fails to comply with any other term or

condition or to perform any obligations under this Agreement within thirty (30) days after written notice from COMMISSION. If the breach is of such nature that it cannot be completely remedied within the thirty (30) day cure period, GRANTEE shall commence cure within the thirty (30) days, notify COMMISSION of GRANTEE's steps for cure and estimated time table for full correction and compliance, proceed with diligence and good faith to correct any failure or noncompliance, and obtain written consent from COMMISSION for a reasonable extension of the cure period.

- B. No Payment or Further Services Authorized During Cure Period. During the cure period, COMMISSION is under no obligation to continue providing additional grant funds notwithstanding any payment schedule indicated in this Agreement. GRANTEE shall not perform services or take actions that would require COMMISSION to pay additional grant funds to GRANTEE. GRANTEE shall not spend unused grant funds and such unused funds shall be deemed held in trust for COMMISSION. GRANTEE shall be solely responsible for any expenses associated with cure of its noncompliance or failure to perform.
- C. Termination for Cause. Termination for cause based on GRANTEE's misuse of grant funds shall be effective upon notice of termination. Termination for cause based on failure to comply or perform other obligations shall be effective at the end of the 30-day period unless a written extension of cure period is granted by COMMISSION. GRANTEE shall return all grant funds that had not been expended as of the date of the termination notice. All finished or unfinished documents, data, studies, and reports prepared by GRANTEE under this Agreement shall, at the option of COMMISSION, become the property of COMMISSION; and GRANTEE may be entitled to receive just and equitable compensation for any satisfactory work completed on such documents up until the time of notice of termination, in a sum not to exceed the grant funds already expended.
- D. Penalty for Termination for Cause. If this Agreement is terminated for cause, COMMISSION, at its sole discretion, may seek repayment of any or all grant funds tendered under this Agreement, and decline to approve or award future grant funding requests to GRANTEE.
- E. Termination by Agreement or for Convenience of Commission. COMMISSION and GRANTEE may terminate this Agreement at any time by mutual written agreement. Alternatively, COMMISSION may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion. If the Agreement is terminated as provided in this paragraph, GRANTEE shall return any grant funds that would have been used to provide services after the effective date of termination. Unless the Parties agree otherwise, GRANTEE shall finish any work and services covered by any grant funds already paid and shall not commence any new work or services which would require payment from any unused grant funds.
- F. Changes in Anticipated Services. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, COMMISSION's payment of grant funds may be terminated, suspended or reduced. GRANTEE shall immediately refund to COMMISSION any unexpended grant funds received by GRANTEE.

- G. Amendment. The Grant Manager is authorized to execute amendments to the scope of the services or the terms and conditions of this Agreement, provided the changes do not increase COMMISSION's financial risk. Increases to the grant amount must be approved by the COMMISSION unless the COMMISSION delegated authority to amend the grant amount authorizing this Agreement. Amendments to this Agreement, including any increase or decrease in the grant amount, must be in writing and executed by the authorized representatives of the Parties and approved to form by the COMMISSION's Attorney.
- H. Non-discrimination; Civil Rights. In carrying out activities under this Agreement, GRANTEE shall not discriminate against any employee or applicant for employment because of race, color, religion, sex, age, handicap, familial status, sexual orientation or national origin. 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, sex, age, handicap, familial status, sexual orientation or national origin. Actions 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 post in conspicuous places, available to employees and applicants for employment, notices, which state that all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, or national origin. GRANTEE shall incorporate the foregoing requirements of this section in all other agreements for work funded under this Agreement, except agreements governed by Section 204 of Executive Order 11246.
- I. Audit. COMMISSION, either directly or through a designated representative, may conduct financial or performance audit of the billings and services under this Agreement or GRANTEE records at any time during this Agreement and during the six (6) year period established above in Article III.B. As applicable, audits will be conducted in accordance with generally accepted auditing standards as promulgated in *Government Auditing Standards* by the Comptroller General of the United States General Accounting Office. If an audit discloses that payments to GRANTEE exceeded the amount to which GRANTEE was entitled, then GRANTEE shall repay the amount of the excess to COMMISSION.

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.

- J. Indemnification. GRANTEE shall hold harmless, defend, and indemnify 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.
- K. Grantee's Contractor; Non-Assignment. If GRANTEE utilizes contractors to complete its work under this Agreement, in whole or in part, GRANTEE shall require any of its contractors to agree, as to the portion contracted, to fulfill all obligations of the Agreement as specified in this Agreement. However, GRANTEE shall remain obligated for full performance hereunder, and COMMISSION shall incur no obligation other than its obligations to GRANTEE hereunder. This Agreement shall not be assigned or transferred in whole or in part or any right or obligation hereunder, without prior written approval of COMMISSION.
- L. Independent Contractor Status. GRANTEE, and its contractors and employees are not employees of COMMISSION and are not eligible for any benefits through COMMISSION, including without limitation, federal social security, health benefits, workers' compensation, unemployment compensation, and retirement benefits. GRANTEE will be responsible for any federal, state, or local taxes and fees applicable to payments hereunder.
- M. Oregon Laws and Forum. This Agreement shall be construed according to the laws of the State of Oregon without regard to its provisions regarding conflicts of law. Any litigation between COMMISSION and GRANTEE arising under this Agreement or out of work performed under this Agreement shall occur in Multnomah County court having jurisdiction thereof, and if in the federal courts, in the United States District Court for the State of Oregon.
- N. Compliance with Law. GRANTEE and all persons performing work under this Agreement shall comply with all applicable federal, state, and local laws and regulations, including reporting to and payment of all applicable federal, state and local taxes and filing of business license. If GRANTEE is a 501(c)(3) organization, GRANTEE shall maintain its nonprofit and tax-exempt status during this Agreement.
- O. 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.
- P. No Other Obligations: 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.
- Q. Merger. This Agreement contains the entire agreement between COMMISSION and GRANTEE and supersedes all prior written or oral discussions or agreements.

There are no oral or written understandings that vary or supplement the conditions of this Agreement that are not contained herein.

- R. Third Party Beneficiaries. There are no third-party beneficiaries to this Agreement and may only be enforced by the Parties.
- S. Electronic Transaction; Counterparts. The Parties agree that they may conduct this transaction, including any amendments, by electronic means, including the use of electronic signatures. This Agreement, and any amendment, may be executed in any number of counterparts, each of which shall be deemed an original, but all of which together shall constitute a single instrument.
- T. NOTICE: Notices to Grantee under this Grant Agreement shall be sent to GRANTEE at the following address:

Attn: John Sellers  
Executive Director  
The Other 98% Lab  
8940 N. Bradford St.  
Portland, OR 97203  
Email: [ruckusgoat@gmail.com](mailto:ruckusgoat@gmail.com)

with a copy to:

Attn: Kelsey Baker  
Project Director  
C/o Mosquito Fleet PDX  
8940 N. Bradford St  
Portland, OR 97203  
Email: [kelsey@mosquitofleet.us](mailto:kelsey@mosquitofleet.us)

NOTICE: Notices to Grantor under this Grant Agreement shall be sent to COMMISSION at the following address:

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)

**SIGNATURES:**

**COMMISSION**

**GRANTEE**

\_\_\_\_\_  
Name: Julia DeGraw  
Title: Chair,  
Mt. Hood Cable  
Regulatory Commission  
(MHCRC)

\_\_\_\_\_  
Name: John Sellers  
Title: Executive Director  
The Other 98% Lab

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

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

**APPROVED AS TO FORM:**

\_\_\_\_\_  
Commission Attorney,  
Mt. Hood Cable Regulatory  
Commission (MHCRC)

# 25421 - Support for Mosquito Fleet PDX's Kayaking + River Education Video Series

## Application Details

**Funding Opportunity:** 25009-2024 Community Technology Grants  
**Funding Opportunity Due Date:** Jun 30, 2024 8:09 AM  
**Program Area:** Community Technology Grants  
**Status:** Submitted  
**Stage:** Final Application

**Initial Submit Date:** Apr 8, 2024 2:03 PM  
**Initially Submitted By:** Kelsey Baker  
**Last Submit Date:** Apr 15, 2024 11:11 AM  
**Last Submitted By:** Kelsey Baker

## Contact Information

### Primary Contact Information

**Active User\*:** Yes  
**Type:** External User  
**Name:** Salutation **Kelsey** Middle Name **Baker**  
First Name Last Name  
**Title:** Project Director  
**Email\*:** [kelsey@mosquitofleet.us](mailto:kelsey@mosquitofleet.us)  
**Phone\*:** 415-599-6672 Ext.  
Phone  
###-###-####  
**Fax:** ###-###-####

### Organization Information

**Status\*:** Approved  
**Organization Name\*:** Mosquito Fleet PDX  
**Organization Type\*:** Non-Profit Entity  
**Tax Id:**  
**Organization Website:**  
**Address\*:** 1752 NW Market St  
#4811  
Seattle Washington 98107-  
City State/Province Postal Code/Zip

**Phone\*:** 971-229-4645 Ext. ### ##-####  
**Fax:** ### ##-####

## FY21-22 Final Application Project Narrative

### **Project Narrative**

**Total Grant Funds:** \$40,948.00  
**Total Match Funds:** \$74,840.00  
**Total Funds:** \$115,788.00  
**Proposed Technology:** Video production equipment  
**Public Benefit Area:** Improving Community Involvement  
**Select which jurisdiction(s) your project will serve:** Portland  
**Please select the size of your organization's total operating budget:** Less Than \$500,000

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.

#### **Project Purpose:**

Mosquito Fleet is a small grassroots organization based in the St. Johns neighborhood of Portland. Our office is located on the eastern banks of the Willamette River, right across from the Critical Energy Infrastructure (CEI) Hub in the middle of the Portland Harbor Superfund site. While we have a beautiful view of the Cathedral bridge and have the privilege of seeing beautiful nature and wildlife every day, we also see the ongoing harms that industrialization has had on this waterway and our community. One of those harms is decreased access to the water; much of the waterfront has been privately developed and dominated by industry, including fossil fuel and chemical companies. These companies' operations have an ongoing negative impact on the river and surrounding communities in the form of pollution in the air and water, causing negative impacts to public health and safety, especially in frontline communities who already experience other systemic injustices.

Mosquito Fleet has been in the St Johns community for three years now, working to increase community access to waterways in order to foster a deep, organic connection to nature and encourage more people to get involved in efforts to protect our ecosystems from negative impacts of climate change and industrialization. We center waterways as key sites of resistance and resilience to climate chaos: water is sacred, and increasing public access to waterways like the Willamette River is a powerful way to grow community support for efforts to protect them. A key part of our work is our free kayak training program and free Kayak Lending Library in St. Johns. The training program allows community members to build the skills and knowledge to take to the water safely and confidently. The Kayak Lending Library allows the public to rent kayaks and gear for free. Through the Library, we also offer events like social paddles and river clean-ups with partners like [Columbia Slough Watershed Council](#) and [Human Access Project \(HAP\)](#).

To increase accessibility to our kayaking trainings, we plan to produce a series of engaging and informative training videos on basic skills required to get in a kayak and get on the water. Topics will include kayak anatomy, gear overview, how to prepare for a paddle, anatomy of a paddle and paddling techniques and on-water safety. We also plan to produce videos about how to take action on the water, including raising banners via kayaks. Lastly, we will produce a longer video (10-20 minutes) to provide context about kayaking on the Willamette River, including the historical and current harms impacting the river and surrounding communities from industrialization, specifically the Critical Energy Infrastructure Hub (CEI). This video will highlight the importance of facilitating connection and relationship to the water in order to build community power to address ongoing harm to the river.

One of our content creators has experience filming and editing grassroots media. For folks on staff without existing expertise, we will consult a media professional on the project technical design, equipment purchasing and set-up, training, and trouble-shooting support for project personnel. We will share the completed videos on our website, social media and our organizational Vimeo account, as well as work with local

community media center, Open Signal, to distribute to a wider network. We anticipate the videos being a useful tool for folks who cannot attend in-person trainings, folks who need a refresher on skills they've learned before, and folks interested in building skills to get on the water but not sure where to start.

Our project will primarily serve our neighbors in North Portland, especially in our immediate vicinity of St. Johns (a historically working-class neighborhood and one of Portland's most racially diverse), to whom we prioritize outreach around our Kayak Lending Library, and in the neighborhood of Linnton, which shares river access with St. Johns (we have a working relationship with the Linnton Neighborhood Association). This roughly maps onto the 97203 zip code, which has a population of about 33,763 people. We also hope to reach audiences beyond our immediate neighborhood, and will produce content that is applicable to all populations that live in river adjacent communities, and populations who regularly engage with the river and waterfront. We will leverage our existing relationships with the St. Johns Neighborhood Association and the Linnton Neighborhood Association to find folks who are interested in learning how to kayak safely on a primarily commercialized waterway. The vast majority of our team live in North Portland, which reflects our focus on making our team truly representative of the communities served by our work.

The Mosquito Fleet is deeply committed to DEI principles at an organizational level. Our 9-person team is racially diverse (about 50% BIPOC), majority working-class, and majority local; we consider our work to be "by frontline communities, for frontline communities." We know climate change disproportionately impacts communities that are already underserved: Black, Indigenous, and other people of color (BIPOC), people with low/no income, people without housing, and people with disabilities all face increased risk from upticks in catastrophic weather events, higher rates of illness caused by pollution, vulnerability to fluctuations in our food system, etc. We also recognize BIPOC and working-class people have historically faced barriers to participating in advocacy around these issues. That recognition inspired our Kayak Lending Library; it aims to disrupt negative feedback loops that make spaces dedicated to environmentalism and outdoor activities feel unwelcoming to these communities.

(This field has a character limit of 11,000)

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.

#### **Measurable Project Outcomes:**

- Content creators from Mosquito Fleet and partner orgs will be trained in how to use the equipment purchased, including:
  - Filming with camera and audio equipment in outdoor environments
  - Conducting interviews with cameras and audio equipment
  - Become proficient in video editing software
  - How to incorporate accessibility into video production (ie. Closed captioning, ASL and Spanish translation, audio/video descriptions, etc)
- 8-12 kayak training videos of roughly 5-10 minutes in length distributed via Open Signal community media channels. Viewers will learn:
  - Different types of kayaks and boat anatomy
  - Paddling and safety gear/proper gear fitting
  - Paddle anatomy and paddling techniques
  - How to read the river, on-water risk assessment, safe trip planning

- &nb

(This field has a character limit of 1500)

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.

**Evaluation Plan:**

We will use the following strategies and questions to guide our evaluation of this project:

- Shared project planning and regular meetings to ensure the team is on the same page
- Collect feedback from content creators on media trainings
  - Was the training helpful? What worked well? What could be improved? Do you feel prepared to use media tools to create content for this project?
- Timely completion of proposed videos
  - Regular team meetings to maintain shared project planning and timeline
- Video engagement - views, shares on social media, etc.
  - How many views did the videos get? How many shares on social media?
- Increased engagement / attendance at Mosquito Fleet and partner organizations
  - How many people signed up for Fleet/RAPP/IP3 newsletter/training/KLL/etc via the videos?
- Surveys to community to gather feedback
  - Were these videos helpful? Did you learn anything about the Willamette River / CEI Hub? Are you interested in getting on the water?

(This field has a character limit of 2500)

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.

**Project Partners:**

**River Access Paddle Program (RAPP)**

Lee, RiverAccessPaddleProgram@gmail.com

<https://www.riveraccesspaddleprogram.org/>

River Access Paddle Program (RAPP) is a paddle program on the Duwamish River for and with the community. RAPP facilitates safe access to the Duwamish River, shares accurate historic and current information about the cleanup and restoration, and provides an easy way to get involved in water stewardship. RAPP will collaborate with Mosquito Fleet on this project by supporting the content coordination and creation, as well as help with promotion of the videos once they are produced.

**Indigenous People's Power Project (IP3)**

Nic, nic@ip3action.org

<https://www.ip3action.org/>

Indigenous People's Power Project's (IP3) mission is to provide nonviolent direct action training (NVDA), campaign strategy and community organizing tools to support Indigenous communities taking action in defense of their homelands. IP3 uses an Indigenous-centered curriculum approach, which is what sets them apart from other organizations that train NVDA: they are Indigenous practitioners training Indigenous Communities for the benefit of Indigenous Communities. IP3 will collaborate with Mosquito Fleet on this project by supporting the content coordination and creation, as well as help with promotion of the videos once they are produced.

(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)**

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.

**Technical Design:**

We don't currently have technology equipment of our own, and historically have relied on external support to create digital content that we share. However, we do have members of our kayak training team that have experience using photo/video equipment and editing software, as well as colleagues at partner organizations that we can lean on for support and guidance for technology we don't have experience using. Staff will also seek out online training resources from other groups with expertise in creating video content with a justice framework, such as The Ruckus Society or San Francisco Film School's Social Justice Filmmakers program.

We plan to utilize the following technical equipment to execute this project:

- Computers/laptops: We will have two laptops (Intel razer blade 16) available for use by our primary content creators. Laptops allow for greater mobility than desktop computers, which will especially be useful as we record video content in different locations. The

laptops will be loaded with Adobe Creative Suite for video production. Our organization currently does not have laptops to provide to staff; historically we have asked contractors and staff to use their personal devices, but these do not have the processing power to adequately produce the content we envision.

- **Software:** Content creators will use Adobe Creative Suite, which requires an annual subscription. Adobe Premiere Pro is considered the industry standard for video production and is included in the Creative Suite, the other apps on the suite will allow us to explore other tools and effects to take our video production to a higher level.
- **Data storage:** We will need external storage devices to store the video content we will be creating. Two 5 terabyte hard drives will accompany each of the laptops, and allow content creators to have the projects they are working on easily accessible. We will have four HD memory cards, two for each camera, a primary one and a back up one should we have a shoot that requires shooting a large amount of footage.
- **Cameras and accessories:** We plan to use several different cameras to capture the on-water footage including GoPros, drones and a Blackmagic Pocket Cinema Camera 4K. To enhance the quality of our productions we will use a GoPro for close-up action shots and a cinema drone for aerial shots and landscapes. The cameras and associated accessories such as the lenses, waterproof carrying cases and batteries will help us capture professional level video in outdoor environments. For audio, we plan to use compact and portable mics that are conducive to filming outdoors and in the elements.

(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):** 06/2024

**Proposed End Date (month/year):** 02/2026

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

### Implementation Plan:

#### Summer 2024 (July-September)

- Research equipment and make purchases
- Identify and recruit contractors/consultants
- Initiate monthly project team meetings
- Budget and administrative planning

#### Fall 2024 (October-December)

- Staff training sessions on equipment
- Staff training on accessibility in media production
- Consultation with media strategist on overall promotional and distribution strategy

**Winter 2025 (January-March)**

- Write script for 10-20 min long contextual video
- Identify interviewees for contextual video
- Write scripts for training videos
- Content creators take FAA Drone Study Course

**Spring 2025 (April-June)**

- Pre-production and filming for contextual video
- Pre-production and filming for 4-6 training videos

**Summer 2025 (July-September)**

- Pre-production and filming for 4-6 training videos
- Produce and distribute contextual video
- Produce and distribute 4-6 training videos

**Fall 2025 (October-December)**

- Produce and distribute 4-6 training videos

## Winter 2026 (January - March)

- Produce and distribute final 2-4 training videos
- Review all grant sponsored content
- Conduct Final Grant Evaluations

(This field has a character limit of 3000)

## Supplemental Material Attachments

Description	File Name	Type	Size	Upload Date
No files attached.				

## FY20-21 Application Budget Correct

### *Budget Narrative*

Budget Narrative:

# PERSONNEL

**Project Coordinator:** Kelsey Baker, Project Director at Mosquito Fleet, will oversee all aspects of the grant project including coordinating the development, implementation and reporting. They will be responsible for hiring contractors and consultants, supervising the project staff, facilitating regular team meetings and ensuring that timeline and budget targets are met. The Project Director will dedicate 10 hours per week to this project for 18 months. At \$25 / hour for 78 weeks, the cost to the project will be \$19,500.

Grant Funds: \$0

Match: \$19,500

**Content Coordinator:** The Content Coordinator, Eloise Navarro (a Portland-based artist and organizer who serves as Organizing Director at Mosquito Fleet) will lead the production of photo and video content for the project, working closely with the Project Director and the Content Creators. They will be responsible for facilitating the media training for the content creators, and overseeing the production of photo and video content. They will also lead the outreach and promotional efforts to distribute content to the community. The Coordinator will work 10 hours a week on this project for 18 months. At \$25 / hour for 78 weeks, the cost to the project will be \$19,500.

Grant Funds: \$0

Match: \$19,500

**Content Creators:** The Content Creators (2 positions, one of which will be filled by Juan Carlos Vildosola Covarrubias, a content creator who works as a kayak trainer with the Fleet) will be trained on photo and video equipment and software. They will assist in the creation of

the photo and video content. The Content Creators will work 5 hours a week for 18 months. At \$25 / hour for 78 weeks, the cost to the project will be \$9,750 for each position.

Grant Funds: \$0

Match: \$19,500

**Total Personnel Costs: \$58,500**

## EDUCATION AND TRAINING

**Media Consultation:** We will contract a media professional to consult the project team on final equipment purchases, project technical design, and to support the content creators in setting up and using the equipment. We estimate approximately 30 hours at \$100/hr. We will rely on this knowledge throughout the project to provide trouble-shooting support as we execute the project deliverables.

Grant Funds: \$3,000

Match: \$0

**FAA Drone License Training:** We will enroll Content Creators in the PDX Drone Academy certification class (\$650 per person) to receive training on how to fly a drone and capture content via a drone.

Grant Funds: \$1,300

Match: \$0

**Total Education and Training Costs: \$4300**

## TRAVEL

**Mileage:** Reimbursement for project staff and consultants to travel to filming locations and transportation of equipment to and from the office. Filming locations will almost entirely be in Multnomah County, on the Willamette River and riverfront. Travel costs are assessed at \$0.56 per mile traveled for 2000 total miles traveled during the 78 week project.

Grant Funds: \$0

Match: \$1,960

**Total Travel Cost: \$1,960**

## CONTRACTUAL

**Video Subjects (Kayak Trainers):** The Mosquito Fleet kayak trainers will be the primary subjects of the video content, providing the teaching and trainings on a variety of topics related to kayaking and on-water activism. The training team consists of 6 trainers, who will each receive a \$500 stipend for their expert contributions.

Grant Funds: \$0

Match: \$3,000

**Media Strategist:** The Media Strategist will consult the team on media strategy for the project including pre-production, filming, editing, promotion and distribution.

Grant Funds: \$0

Match: \$2,000

**Total Contractual Cost: \$5,000**

## INFRASTRUCTURE / FACILITIES

**Kayaks and safety gear:** We will purchase used kayaks and safety gear to use as teaching tools for the training videos. Specifically, we need to invest in two sea kayaks (approximately \$1500 each) and cold weather gear including dry suits (approximately \$500 each), neoprene hoods (approximately \$50 each), and neoprene gloves (approximately \$30 each). Kayak trainers will be the main subjects of the videos, responsible for teaching skills necessary to properly use kayaks and gear, as well as how to get on local waterways safely. We need to ensure the kayaks and gear we use in our videos are in good shape, and capable of handling the wear and tear of unpredictable river environments; our current fleet of donated kayaks have issues (brittle plastic, torn seat covers) that make them less than ideal candidates for showing on camera: we want to ensure that viewers get a clear understanding of what a safe and well-functioning kayak looks like, as well as ensure the absolute safety of our trainers and camera operators. Kayaks and safety gear purchased with grant funds will be added to our Kayak Lending Library, where they will benefit the community for years to come; our hope is that some viewers will be inspired to connect with the library by seeing the videos, and having additional kayaks and gear will have the additional benefit of allowing us to meet any increase in demand.

Grant Funds: \$8,000

Match: \$0

**Office / media room construction:** We are currently building out a shipping container to use as an office where we can conduct project meetings and content creators can edit content. A local contractor quoted us \$2,000 for materials and labor to finish the build out.

Grant Funds: \$2,000

Match: \$0

**Total Infrastructure and Facilities Cost: \$10,000**

## EQUIPMENT

The following equipment will support the field production and postproduction activities. Costs were obtained through online research and consultation with partners.

- 3 5TB portable hard drives for storing footage @ \$99 = \$297
- 6 128GB Memory cards for the cameras @ \$26 = \$156
- 5 Go Pro Hero 12 Black + Accessories Bundle for kayak trainers @ \$399 = \$1995
- 2 Razer Blade 16 laptops for editing content @ \$2999 = \$5,998
- 2 Adobe creative suite, 2 years @ \$600/year = \$2400
- 1 DJI Mavic 3 Pro for aerial footage = \$2199
- 1 DJI Avata Pro-View Combo for aerial footage with bumpers for safer flight = \$1428
- 2 DiCAPac WP-S10 Pro DSLR Camera Series Waterproof Case @ \$150 = \$300
- 2 Blackmagic Pocket Cinema Camera 4K @ \$1300 = \$2600
- 2 Sigma 18-35mm f/1.8 DC HSM Art Lens for Canon EF @ \$700 = \$1400
- 1 Sigma 50-100mm f/1.8 DC HSM Art Lens for Canon EF = \$1099
- 2 Waterproof drone carrying case @ \$300 = \$600
- 2 Computer monitors for office @ \$200 = \$400
- 1 CAME-TV Power Station with Dual V-Mount Battery Charger = \$398
- 2 CAME-TV Mini 99 V-mount Battery Lightweight Samsung 18650 with 2 D-TAP & 1 USB 5V Outlets @ \$160 = \$320
- 2 Wireless PRO Compact Wireless Microphone System @ \$400 = \$800
- 2 Manfrotto fluid video head tripod @ \$440 = \$880

- 2 Shotgun camera mounted mic @ \$249 = \$498

Grant Funds: \$23,768

Match: \$0

**Total Equipment Costs: \$23,768**

## OVERHEAD

For this 18 month project, overhead costs include office space rental, administrative and project management tools, office supplies and website.

Grant Funds: \$1,260

Match: \$11,340

**Total Overhead Costs: \$12,600**

### Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$58,500.00	\$58,500.00
Education and Training	\$4,800.00	\$0.00	\$4,800.00
Travel	\$1,120.00	\$0.00	\$1,120.00
Contractual	\$0.00	\$5,000.00	\$5,000.00
Equipment	\$23,768.00	\$0.00	\$23,768.00
Infrastructure/Facilities Construction	\$10,000.00	\$0.00	\$10,000.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$1,260.00	\$11,340.00	\$12,600.00
<b>Total</b>	<b>\$40,948.00</b>	<b>\$74,840.00</b>	<b>\$115,788.00</b>

## Signature Page

### Final Application Signature

**Signature of Duly Authorized Representative\*:**

Kelsey Baker

**Date\*:** 04/12/2024  
**Title\*:** Project Director  
**Phone\*:** 415-599-6672  
**E-mail\*:** [kelsey@mosquitofleet.us](mailto:kelsey@mosquitofleet.us)

**GRANT AGREEMENT NO.**

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”) and Portland Community College (or “GRANTEE”) in an amount not to exceed \$81,227 for the “Technology to Support Career-Readiness for PCC Multimedia Students” project.

**RECITALS:**

1. GRANTEE submitted a grant application for the FY 2023-24 Community Technology Grants Program competitive grants process and following COMMISSION review, was recommended for funding.
2. The COMMISSION now desires to award a grant to GRANTEE in an amount not to exceed \$81,227.

**THEREFORE**, in consideration of the mutual promises and covenants contained herein, the parties agree as follows:

**ARTICLE I – SCOPE OF WORK/OUTCOME MEASURES**

GRANTEE agrees to implement the “Technology to Support Career-Readiness for PCC Multimedia Students” as described in ATTACHMENT A: Scope of Work/Grant Application, which by this reference are incorporated herein and made a part hereof. GRANTEE shall not use the Grant funds for any purposes other than those set forth in Attachment A.

**ARTICLE II – AGREEMENT PERIOD**

This Agreement becomes effective on June 1, 2024, 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, 2026, unless extended or earlier terminated under the terms of this Agreement.

**ARTICLE III – SPECIFIC CONDITIONS OF THE GRANT**

- A. 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.

- B. 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. for six (6) years after COMMISSION makes final grant payment, GRANTEE has made final report, or the termination date of this Agreement, whichever is later. GRANTEE shall provide COMMISSION prompt access to these records upon request and permit copying as COMMISSION may require.

- C. COMMISSION Grant Manager: COMMISSION hereby appoints Rana DeBey to act as its Project Manager with regard to this Agreement. COMMISSION may, from time to time, designate another person to act as the Commission Project Manager and will inform GRANTEE in writing of any change in Project Manager.

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)

- D. GRANTEE Project Manager: GRANTEE hereby appoints Erik Fauske to act as its Project Manager regarding this Agreement. GRANTEE may, from time to time, designate another person to act as the GRANTEE Project Manager and will inform COMMISSION in writing of any change in Project Manager.

Erik Fauske, Multimedia Department Chair  
Portland Community College  
705 N. Killingsworth St., Portland, OR 97227  
(971) 722-5540  
[erik.fauske@pcc.edu](mailto:erik.fauske@pcc.edu)

- E. Payment: The COMMISSION Project Manager is authorized to approve work, billings, and invoices submitted pursuant to this grant and to carry out all other COMMISSION actions referred to herein in accordance with this Agreement.
- F. Reports: GRANTEE shall submit Interim Status Reports and a Final Status Report (collectively referred to as 'Report(s)') to the Project Manager using the COMMISSION's online grants management system. The Reports shall include both programmatic and financial information as established by the COMMISSION. For a Report to be acceptable to the Project Manager, the GRANTEE shall document and clearly describe the progress of the grant scope in accordance with the reporting schedule defined below.

Interim Status Reporting periods are June 1, 2024 through November 30, 2024; December 1, 2024 through May 31, 2025; June 1, 2025 through November 30, 2025. Interim Status Reports are due within thirty (30) days of the end of each

reporting period.

GRANTEE shall submit a Final Status Report no later than June 30, 2026.

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.

- G. 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.

#### **ARTICLE IV -- PAYMENTS**

- A. The amount of this grant award is \$81,227. This is a cost reimbursable grant, meaning GRANTEE will only be reimbursed for eligible expenses incurred. The COMMISSION will pay GRANTEE the amount of the invoice within thirty (30) days of the approval date.
- B. 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:
1. 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.
  2. 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.
3. Alternative invoicing schedules are allowed in agreement with the COMMISSION's Grant Manager and Grantee.
- C. GRANTEE shall submit the invoice online through the COMMISSION's online grants management system using the status report module for actual capital costs incurred by GRANTEE related to the approved Grant budget. The invoice, uploaded as an attachment to the grants management system status report 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.
  - D. 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 COMMISSION'S Grant Manager to modify the program or the budget.
  - E. If for any reason GRANTEE receives a grant payment under this Grant Agreement and does not use grant funds, provide required services or take any actions required by the Grant Agreement the COMMISSION may, at its option terminate, reduce or suspend any grant funds that have not been paid and may, at its option, require GRANTEE to immediately refund to the COMMISSION the amount improperly expended or received by GRANTEE.
  - F. Grant payments under this Agreement may be used only to provide the services or take the actions listed previously in this Grant Agreement and shall not be used for any other purpose.
  - G. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, the COMMISSION's payment of funds under this grant may be terminated, suspended or reduced.
  - H. The majority of expenditures (a minimum of 90%) made from Grant funds for Grant project capital costs must be made at least sixty (60) days prior to the expiration of this Agreement.
  - I. 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.
  - J. GRANTEE will keep vendor receipts and evidence of payment for materials and services and time records and evidence of payment for program wages, salaries, and benefits, and GRANTEE services. All such receipts and evidence of payments will promptly be made available to the Grant Manager or other designated persons, upon request. At a minimum, such records shall be made available and will be reviewed as part of the annual monitoring process.
  - K. Prevailing wages. State of Oregon, Bureau of Labor and Industries (BOLI) wage rates are required for certain contracts that total \$50,000 and above. If GRANTEE's project is subject to the prevailing wage requirements, GRANTEE

will comply with the prevailing wage requirements of ORS 279C.800 through 279C.870 and any other applicable prevailing wage requirements contained in ORS 279C, Oregon administrative rules, or Commission code.

- L. Prevailing wage indemnity. GRANTEE AGREES TO INDEMNIFY, DEFEND, AND HOLD HARMLESS COMMISSION, ITS EMPLOYEES, OFFICERS, AND AGENTS, FROM AND AGAINST ANY CLAIM, SUIT, OR ACTION, INCLUDING ADMINISTRATIVE ACTIONS, THAT ARISE OUT OF GRANTEE'S FAILURE TO COMPLY WITH ORS 279C.800 TO 279C.870 AND ANY APPLICABLE ADMINISTRATIVE RULES OR POLICIES.

#### **ARTICLE V -- GENERAL GRANT PROVISIONS**

- A. Cause for Termination; Cure. It shall be a material breach and cause for termination of this Agreement if GRANTEE uses grant funds outside of the scope of this Agreement, or if GRANTEE fails to comply with any other term or condition or to perform any obligations under this Agreement within thirty (30) days after written notice from COMMISSION. If the breach is of such nature that it cannot be completely remedied within the thirty (30) day cure period, GRANTEE shall commence cure within the thirty (30) days, notify COMMISSION of GRANTEE's steps for cure and estimated time table for full correction and compliance, proceed with diligence and good faith to correct any failure or noncompliance, and obtain written consent from COMMISSION for a reasonable extension of the cure period.
- B. No Payment or Further Services Authorized During Cure Period. During the cure period, COMMISSION is under no obligation to continue providing additional grant funds notwithstanding any payment schedule indicated in this Agreement. GRANTEE shall not perform services or take actions that would require COMMISSION to pay additional grant funds to GRANTEE. GRANTEE shall not spend unused grant funds and such unused funds shall be deemed held in trust for COMMISSION. GRANTEE shall be solely responsible for any expenses associated with cure of its noncompliance or failure to perform.
- C. Termination for Cause. Termination for cause based on GRANTEE's misuse of grant funds shall be effective upon notice of termination. Termination for cause based on failure to comply or perform other obligations shall be effective at the end of the 30-day period unless a written extension of cure period is granted by COMMISSION. GRANTEE shall return all grant funds that had not been expended as of the date of the termination notice. All finished or unfinished documents, data, studies, and reports prepared by GRANTEE under this Agreement shall, at the option of COMMISSION, become the property of COMMISSION; and GRANTEE may be entitled to receive just and equitable compensation for any satisfactory work completed on such documents up until the time of notice of termination, in a sum not to exceed the grant funds already expended.
- D. Penalty for Termination for Cause. If this Agreement is terminated for cause, COMMISSION, at its sole discretion, may seek repayment of any or all grant funds tendered under this Agreement, and decline to approve or award future grant funding requests to GRANTEE.
- E. Termination by Agreement or for Convenience of Commission. COMMISSION and GRANTEE may terminate this Agreement at any time by mutual written

agreement. Alternatively, COMMISSION may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion. If the Agreement is terminated as provided in this paragraph, GRANTEE shall return any grant funds that would have been used to provide services after the effective date of termination. Unless the Parties agree otherwise, GRANTEE shall finish any work and services covered by any grant funds already paid and shall not commence any new work or services which would require payment from any unused grant funds.

- F. Changes in Anticipated Services. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, COMMISSION's payment of grant funds may be terminated, suspended or reduced. GRANTEE shall immediately refund to COMMISSION any unexpended grant funds received by GRANTEE.
  
- G. Amendment. The Grant Manager is authorized to execute amendments to the scope of the services or the terms and conditions of this Agreement, provided the changes do not increase COMMISSION's financial risk. Increases to the grant amount must be approved by the COMMISSION unless the COMMISSION delegated authority to amend the grant amount authorizing this Agreement. Amendments to this Agreement, including any increase or decrease in the grant amount, must be in writing and executed by the authorized representatives of the Parties and approved to form by the COMMISSION's Attorney.
  
- H. Non-discrimination; Civil Rights. In carrying out activities under this Agreement, GRANTEE shall not discriminate against any employee or applicant for employment because of race, color, religion, sex, age, handicap, familial status, sexual orientation or national origin. 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, sex, age, handicap, familial status, sexual orientation or national origin. Actions 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 post in conspicuous places, available to employees and applicants for employment, notices, which state that all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, or national origin. GRANTEE shall incorporate the foregoing requirements of this section in all other agreements for work funded under this Agreement, except agreements governed by Section 204 of Executive Order 11246.

- I. Audit. COMMISSION, either directly or through a designated representative, may conduct financial or performance audit of the billings and services under this Agreement or GRANTEE records at any time during this Agreement and during the six (6) year period established above in Article III.B. As applicable, audits will be conducted in accordance with generally accepted auditing standards as promulgated in *Government Auditing Standards* by the Comptroller General of the United States General Accounting Office. If an audit discloses that payments to GRANTEE exceeded the amount to which GRANTEE was entitled, then GRANTEE shall repay the amount of the excess to COMMISSION.

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.

- J. Indemnification. GRANTEE shall hold harmless, defend, and indemnify 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.
- K. Grantee's Contractor; Non-Assignment. If GRANTEE utilizes contractors to complete its work under this Agreement, in whole or in part, GRANTEE shall require any of its contractors to agree, as to the portion contracted, to fulfill all obligations of the Agreement as specified in this Agreement. However, GRANTEE shall remain obligated for full performance hereunder, and COMMISSION shall incur no obligation other than its obligations to GRANTEE hereunder. This Agreement shall not be assigned or transferred in whole or in part or any right or obligation hereunder, without prior written approval of COMMISSION.
- L. Independent Contractor Status. GRANTEE, and its contractors and employees are not employees of COMMISSION and are not eligible for any benefits through COMMISSION, including without limitation, federal social security, health benefits, workers' compensation, unemployment compensation, and retirement benefits. GRANTEE will be responsible for any federal, state, or local taxes and fees applicable to payments hereunder.
- M. Oregon Laws and Forum. This Agreement shall be construed according to the laws of the State of Oregon without regard to its provisions regarding conflicts of law. Any litigation between COMMISSION and GRANTEE arising under this Agreement or out of work performed under this Agreement shall occur in Multnomah County court having jurisdiction thereof, and if in the federal courts, in the United States District Court for the State of Oregon.
- N. Compliance with Law. GRANTEE and all persons performing work under this Agreement shall comply with all applicable federal, state, and local laws and regulations, including reporting to and payment of all applicable federal, state and local taxes and filing of business license. If GRANTEE is a 501(c)(3) organization, GRANTEE shall maintain its nonprofit and tax-exempt status during this Agreement.

- O. 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.
- P. No Other Obligations: 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.
- Q. Merger. This Agreement contains the entire agreement between COMMISSION and GRANTEE and supersedes all prior written or oral discussions or agreements. There are no oral or written understandings that vary or supplement the conditions of this Agreement that are not contained herein.
- R. Third Party Beneficiaries. There are no third-party beneficiaries to this Agreement and may only be enforced by the Parties.
- S. Electronic Transaction; Counterparts. The Parties agree that they may conduct this transaction, including any amendments, by electronic means, including the use of electronic signatures. This Agreement, and any amendment, may be executed in any number of counterparts, each of which shall be deemed an original, but all of which together shall constitute a single instrument.
- T. NOTICE: Notices to Grantee under this Grant Agreement shall be sent to GRANTEE at the following address:

Erik Fauske, Multimedia Department Chair  
Portland Community College  
705 N. Killingsworth St., Portland, OR 97227  
(971) 722-5540  
[erik.fauske@pcc.edu](mailto:erik.fauske@pcc.edu)

NOTICE: Notices to Grantor under this Grant Agreement shall be sent to COMMISSION at the following address:

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)

**SIGNATURES:**

**COMMISSION**

**GRANTEE**

\_\_\_\_\_  
Name: Julia DeGraw  
Title: Chair,  
  
Mt. Hood Cable  
Regulatory Commission  
(MHCRC)

\_\_\_\_\_  
Name: Michael Mathews  
Title: Director – Procurement &  
Contracting  
Portland Community College

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

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

**APPROVED AS TO FORM:**

\_\_\_\_\_  
Commission Attorney,  
Mt. Hood Cable Regulatory  
Commission (MHCRC)

# 25400 - Technology to Support Career-Readiness for PCC Multimedia Students

## Application Details

**Funding Opportunity:** 25009-2024 Community Technology Grants  
**Funding Opportunity Due Date:** Jun 30, 2024 8:09 AM  
**Program Area:** Community Technology Grants  
**Status:** Submitted  
**Stage:** Final Application

**Initial Submit Date:** Mar 4, 2024 11:02 AM  
**Initially Submitted By:** Lori Gates  
**Last Submit Date:** Apr 15, 2024 12:03 PM  
**Last Submitted By:** Lori Gates

## Contact Information

### Primary Contact Information

**Active User\*:** Yes  
**Type:** External User  
**Name:** Salutation **Lori** Middle Name **Gates**  
First Name Last Name  
**Title:** Grants Officer  
**Email\*:** [lgates@pcc.edu](mailto:lgates@pcc.edu)  
**Phone\*:** (971) 722-8518 Ext. Phone  
### ### ####  
**Fax:** ### ### ####

### Organization Information

**Status\*:** Approved  
**Organization Name\*:** Portland Community College  
**Organization Type\*:** Community College or University  
**Tax Id:**  
**Organization Website:** <http://www.pcc.edu>  
**Address\*:** P.O. BOX 19000

Portland Oregon 97280  
City State/Province Postal Code/Zip

**Phone\*:** (971) 722-4365 Ext. ### ##-####  
**Fax:** ### ##-####

## FY21-22 Final Application Project Narrative

### **Project Narrative**

**Total Grant Funds:** \$81,227.00  
**Total Match Funds:** \$148,514.00  
**Total Funds:** \$229,741.00  
**Proposed Technology:** Video production equipment  
**Public Benefit Area:** Reducing Disparities  
**Select which jurisdiction(s) your project will serve:** Portland  
**Please select the size of your organization's total operating budget:** Greater Than \$2,500,000

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.

### **Project Purpose:**

#### Need or Problem

The Portland Community College (PCC) Multimedia (MM) Department is located at PCC's Cascade Campus (705 N. Killingsworth St., Portland, OR 97217) and provides students with skills needed in multimedia and video production careers. Students develop skills in the fundamentals of design, video production, animation and project management through real-world assignments that stimulate collaboration. PCC offers Two-Year Degrees and One-Year Certificates in Multimedia and Video Production. The proposed project will focus on 12 courses which together will enroll more than 350 students during the grant period. Courses include:

- MM 215 Introduction to Stop Motion Animation
- MM 222 Client Video and Producing
- MM 232 3D Modeling and Animation
- MM 233 3D Character Modeling and Animation
- MM 253 Intermediate Modeling and Texturing
- MM 254 Character Rigging and Animation
- MM 260 Video Foundations
- MM 261 Narrative Production
- MM 262 Documentary Production
- MM 263 Cinematography/Lighting

- MM 267 Visual Effects Lab
- MM 275 Music Video Production

PCC students, alumni, faculty, and industry stakeholders contributed to the development of the proposed project by identifying the most pressing equipment needs, which fall into three broad categories: Video Cameras, Lighting, and Animation.

- Video Cameras: PCC's Video Production students are currently utilizing outdated technology that limits their workforce readiness. Students and alumni have identified concerns about outdated equipment in existing classes. For example, the video cameras are having issues with audio inputs, malfunctioning buttons, and memory card slots, and as a result they frequently need to be taken out of commission. This is frustrating for students who are trying to complete projects and experiencing multiple setbacks due to having to change cameras in the middle of a shoot or re-record interviews.
- Lighting: PCC multimedia currently utilizes tungsten/fluorescent lighting, which is no longer industry standard. Students have experienced bulbs breaking and damage to wiring in the middle of shoots, resulting in delays and added expense as the bulbs need to be ordered from specialty lighting stores. Tungsten lighting produces excessive heat and causes safety concerns. Fluorescent bulbs are being phased out of the industry and are no longer available. LED technology is industry standard, flexible for student use and more cost effective.
- Animation: Students currently use Wacom animation tablets that are not industry standard. The tablets are so old that the software cannot be updated, and they are not responsive to digital pens. The department does not have enough of the tablets to go around so students sometimes bring their own in, which results in discrepancies and compatibility issues.

The beneficiaries of this project will be PCC students seeking skills, careers, and personal enrichment in video production, animation and 3d modeling. In fall 2023, MM students were 52% male, 46% students of color, 69% under age 30, and 47% first generation college students. This project will serve approximately 350 students from Winter 2025 through Spring 2026.

#### Proposed Solution

If awarded, grant funds from MHCRC will enable PCC to purchase new, industry standard equipment. These include 1) video cameras for studio classes; 2) lighting for studio classes; and 3) technology to expand 3D modeling and animation production.

This project will benefit Video Production students by allowing them to learn on the same equipment that is used in professional broadcasting, and animation studios providing them with skills they can put on resumes when applying for jobs and internships.

The Multimedia Subject Area Committee (SAC) is charged with addressing instructional and curriculum concerns of the department. It includes all full-time and part-time faculty including the department chair. Once per year, the Multimedia SAC invites industry partners to share information with the committee to inform the curriculum. Additionally, the Multimedia department includes several part-time faculty who work in multimedia as their primary careers.

The technology chosen for this grant was based on feedback from industry partners including Picture This, Open Signal, Tualatin Valley TV, Laika animation, Nike 3D modeling, Hinge and DeepSky Animation. Industry partners shared that students who train with LED lighting and updated 6K Blackmagic cameras would be more competitive for internships and entry point jobs. The Blackmagic Cameras utilize a flexible DSLR/ Video camera workflow which are helpful for skills training and moving into entry level productions for both field projects (Client videos) and live events (Ted-X, live panel, streaming, etc.) Similarly, industry partners recommended PCC purchase updated 3D Modeling and animation monitors and tools that emulate the workplace.

PCC students will be the primary beneficiaries of this project. PCC is by far the most affordable option in the region for obtaining the training

needed to work in multimedia. To find comparable programs, students would have to travel to Washington State University, San Francisco Academy of Art University, or Vancouver BC film school—options that are out of reach for most low-income students.

The project will also benefit the wider community, as Multimedia students create documentary and narrative projects that support diverse organizations, causes, and stories. Students are encouraged to follow their interests and passions when choosing a topic. Recent examples screened at PCC include projects exploring the Indigenous Marketplace, PCC's Queer Resource Centers, City of Vanport history and neighborhood displacement, Rose City Rollers, and Women in Welding. These projects often lead to conversations and connections forged in the classroom, across students' diverse experiences.

PCC maintains producer agreements with Open Signal PDX, located near the PCC Cascade Campus, for distribution of student projects. Programming is also submitted to PCC's Channel 327, which focuses on PCC's educational mission; however, partnering with Open Signal provides a larger and broader audience for student programming and expands linkages with local communities. In this way, the entire community stands to benefit from this project.

## DEI

PCC is the most diverse institution of higher learning in Oregon. PCC's open access admissions policy makes it the primary route to a college education for the low-income students of color in the region. Since 2017, PCC has embraced a one-college equitable student success approach to eliminate disparities and improve student outcomes. This includes improving success rates and elimination of gaps based on race/ethnicity, socio economic status, gender, and other identity-based factors. The PCC Strategic Plan focuses PCC's goals on Belonging, Delivery, Workforce, and Enterprise areas with equitable student success as PCC's North Star. Identity-based resource centers for Women, LGBTQIA+, students of color, and veterans on each campus support students from marginalized backgrounds, including connecting students with resources and support in the community.

(This field has a character limit of 11,000)

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.

### **Measurable Project Outcomes:**

- Outcome 1: Credits Earned and Credential Completion: Students will increase their employment prospects as evidenced by: 1a) 150 students will earn credit toward Multimedia, Video Production, and Animation certificates and degrees; and 1b) 40 of these students will earn a certificate or degree in Multimedia and/or Video Production during the grant period.
- Outcome 2: Student Skills Mastery: Students will gain new knowledge, skills, and abilities in multimedia, video production, and animation and increase their employment prospects as evidenced by: 2a) 90% of students surveyed will report increased knowledge, skills, and abilities with new technology.
- Outcome 3: Video Production Projects: Students will gain experiences, skills, and abilities and increase their workforce readiness as evidenced by: 3a) a total of 35 student projects completed; and 3b) a total of eight hours of student productions, including documentary, music video, narrative, client videos, and animation such as stop-motion and 3D modeling, aired on community access through OpenSignal.
- Outcome 4: Improved Teaching Experience: PCC Instructors will experience improvements in their ability to teach students. This will be measured by a survey with instructors to be conducted by the Multimedia Department Chair in Spring 2026. A summary of the survey results will be included in the final report to MHCRC.

(This field has a character limit of 1500)

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.

**Evaluation Plan:**

Outcome 1: Credits Earned and Credential Completion

The MM Department Chair will utilize quarterly reports via PCC's student information system and input from academic advisors to monitor student progress toward degree and credential completion. Advisors and faculty will reach out to individual students on an as needed basis, including those who are close to completing their degree or certificate to be sure they have the support they need.

If reports indicate the project is falling short of its goals, the MM Department Chair will consult with the SAC to identify strategies to increase credits achieved and progress toward degree completion. This could include adjusting class schedules and offering more sections to be responsive to demand.

Outcome 2: Student Skills Mastery

The MM Department Chair will assess student cumulative grades in December and June during the project period. Additionally, the project team will conduct a survey to assess student learning. Surveys will be conducted via a Google Form integrated into the course shell. It will include sections on cameras, lighting, and animation tools. Students will rate their proficiency on a scale from not proficient to highly proficient.

Outcome 3: Video Production Projects

The Multimedia Department chair will curate a list of projects completed and aired through Open Signal at the conclusion of each academic term. Content relevant to this project will be aired between June 2025 - June 2026.

Projects will go through a series of rough-cut and final-cut review, after which they will be collected on hard drives, and screened at PCC. After end-of-term screening, projects will be compiled and prepped for Open Signal. The MM Department Chair will utilize the series schedule to provide a list of projects that utilize the new equipment.

Outcome 4: Improved Teaching Experience.

The MM Department Chair will conduct a self-assessment survey via Google Forms with all faculty teaching the courses involved in the project. The survey will measure faculty perception of their effectiveness and student progression in knowledge and skills in multimedia, video production, and animation skills. It will also include an open-ended question to collect feedback on the new equipment. These statements will be included in the final report.

(This field has a character limit of 2500)

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.

**Project Partners:**

This project will involve several internal and external collaborators, but none meeting MHCRC’s formal definition of “project partner.”

(This field has a character limit of 3000)

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

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.

**Technical Design:**

All of the technology for this project was selected based on feedback from industry partners, who recommended equipment and technology that was current, high quality, and affordable. Students who train on the equipment purchased with this grant will gain skills that will be easily translated into industry environments, even when higher-end equipment is used. All of the equipment will be used to produce content for the community media center channels.

Specifically, this project will provide updated 6K portable field cameras to assist with mobile production scenarios, replacing first generation HD cameras. Lighting upgrades will replace older Tungsten style lights that draw a lot of power and need replacement bulbs with newer environmentally-friendly LED style lighting that the film/video industry has moved to. These cameras and lights will provide industry standard tools to support student education and improve projects and instruction.

3D Modeling and Animation classes and Multimedia focused students will benefit from utilizing industry standard animation drawing tablets and digital pens. These will replace outdated Wacom tablets that are not compatible with current software and operating systems. These tools will emulate the workflow of 3D modeling and animators.

Equipment will be maintained through ongoing contingency budgeting to be used for mechanical repairs and replacement of failed equipment that cannot be repaired. The maintenance involved requires staff time, but only minimal cost. The department employs a studio technician who supports the students in training as well as monitoring and maintaining equipment.

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**Proposed Project Start and End Date:**

Projects may include timelines of up to 2 years.

**Proposed Start Date (month/year):** July 2024

**Proposed End Date (month/year):** Junw 2026

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

**Implementation Plan:**

**Timeline**

**Milestone**

<b>July 2024 - December 2024</b>	Purchase equipment
	Install/Set up equipment
	Faculty training
	Develop handouts and training videos
	Implement new equipment in Class
	Interim Status Report
<b>January 2025 - June 2025</b>	Winter 2025 Classes: MM233, 260, 262, 215
	Spring 2025 Classes: MM232, 253, 260, 267, 275
	Collect Data (Videos, Grades, Student Survey)
	Interim Status Report
	Air content on Open Signal and PCC Channel 327
	Summer 2025 Classes: MM215, 222, 254, 261, 263
<b>July 2025 - December 2025</b>	Fall 2025 Classes: MM232, 260, 261, 263
	Collect Data (Videos, Grades, Student Survey)
	Interim Status Report

Air content on Open Signal and PCC Channel 327

Winter 2026 Classes: MM215, 233,260, 262

**January 2026 - June 2026** Spring 2026 Classes: MM232, 253, 260, 267, 275

Collect Data (Videos, Grades, Student Survey, Faculty Survey, Award and Certificate Data)

Final Report

(This field has a character limit of 3000)

## Supplemental Material Attachments

Description	File Name	Type	Size	Upload Date
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No files attached.

## FY20-21 Application Budget Correct

### ***Budget Narrative***

#### **Budget Narrative:**

#### PERSONNEL

- Multimedia Department Chair Erik Fauske will will coordinate all aspects of the grant project. Responsibilities will include ensuring that budget and timeline targets are met, coordinating installment of equipment, project evaluation, and preparing project reports. He will teach MM 261 and MM 262. Total salary/benefits: \$56,338
- Instructor Jules Bianchi will teach MM 215. Total salary/benefits: \$8,058
- Instructor Myra Day will teach MM 215. Total salary/benefits: \$23,204
- Instructor Kate McMahon will teach MM 215. Total salary/benefits: \$8,058
- Instructor Mark Nerys will teach MM 215. Total salary/benefits: \$7,509
- Instructor Jack Perez will teach MM 215. Total salary/benefits: \$12,086
- Instructor Nathan Wilson will teach MM 215. Total salary/benefits: \$33,261

**Total Personnel Costs: \$148,514 (Grant Funds \$0 / Match \$148,514)**

## EQUIPMENT

The following equipment will dramatically improve the classroom experience for multimedia students at PCC. College Policy does not require competitive bids for equipment costing less than \$5,000. Equipment under that threshold is priced by single source pricing from a vendor with a track record of competitive pricing for educational institutions.

### Camera and Accessories

- Blackmagic 6K pro Pocket Cam (5 x \$2,535/ea)
- Canon EF Lens 24-70mm (5 x \$1,699/ea)
- Sigma 18-35mm f/1.8 Lens (2 x \$799/ea)
- Sigma 50-100mm f/1.8 lens (2 x \$1,099/ea)
- Smallrig handle/cage for camera (5 x \$180/ea)
- Smallrig SSD Holder (5 x \$40/ea)
- DJI RS 2 Gimbal Stabilizer (1 x \$558/ea)
- Portabrace Cases (5 x \$170/ea)
- Sachtler Ace Tripod (2 x \$1,197)
- Blackmagic Batts (10 x \$55/ea)
- Samsung 2TB T7 SSD (5 x \$99/ea)

### Lighting and Accessories

- LED Diva Kit (3 x \$5,015/ea)
- Arri L5-C LED Fresnel (1 x \$2,990)
- Barn Doors (1 x \$100)
- Aputure 1200d (1 x \$3,390)
- Aputure LS 600x Gold Mount (2 x \$1,691/ea)
- Aputure Nova 600c (1 x \$2,550)
- Aputure Travel Kit (1 x \$499)
- Aputure 60x (4 x \$356/ea)
- Aputure Fresnel Lens (2 x \$219/ea)
- Aputure Light Dome 3 (2 x \$219/ea)

- Aputure F-10 Barn Doors (2 x 139/ea)

3d Modeling/ Animation Drawing Pads and Accessories

- xp-pen 24 artist pro drawing pads - 20 x \$899/ea
- Logitech MX anywhere mouse - 20 x 60/ea
- corsair mousepad - 20 x 30/ea

**Total Equipment Costs: \$81,227 (Grant funds \$81,227 / Match \$0)**

**Line Item Budget**

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$148,514.00	\$148,514.00
Education and Training	\$0.00	\$0.00	\$0.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$0.00	\$0.00
Equipment	\$81,227.00	\$0.00	\$81,227.00
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$0.00	\$0.00	\$0.00
<b>Total</b>	<b>\$81,227.00</b>	<b>\$148,514.00</b>	<b>\$229,741.00</b>

**Signature Page**

**Final Application Signature**

**Signature of Duly Authorized Representative\*:** Kurt Simonds

**Date\*:** 03/31/2024

**Title\*:** Vice President, Strategy, Policy, and Integrated P

**Phone\*:** 971-722-5573

**E-mail\*:** [kurt.simonds@pcc.edu](mailto:kurt.simonds@pcc.edu)

**GRANT AGREEMENT NO.**

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”) and Swingin’ Sounds (or “GRANTEE”) in an amount not to exceed \$16,345 to support the “Swingin’ Sounds Recording and Video” project.

**RECITALS:**

1. GRANTEE submitted a grant application for the FY 2023-24 Community Technology Grants Program competitive grants process and following COMMISSION review, was recommended for funding.
2. The COMMISSION now desires to award a grant to GRANTEE in an amount not to exceed \$16,345.

**THEREFORE**, in consideration of the mutual promises and covenants contained herein, the parties agree as follows:

**ARTICLE I – SCOPE OF WORK/OUTCOME MEASURES**

GRANTEE agrees to implement the “Swingin’ Sounds Recording and Video” project as described in ATTACHMENT A: Scope of Work/Grant Application, which by this reference are incorporated herein and made a part hereof. GRANTEE shall not use the Grant funds for any purposes other than those set forth in Attachment A.

**ARTICLE II – AGREEMENT PERIOD**

This Agreement becomes effective on July 1, 2024, 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, 2025, unless extended or earlier terminated under the terms of this Agreement.

**ARTICLE III – SPECIFIC CONDITIONS OF THE GRANT**

- A. **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.

- B. **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 for six (6) years after COMMISSION makes final grant payment, GRANTEE has made final report, or the termination date of this Agreement, whichever is later. GRANTEE shall provide COMMISSION prompt access to these records upon request and permit copying as COMMISSION may require.

- C. COMMISSION Grant Manager: COMMISSION hereby appoints Rana DeBey to act as its Project Manager with regard to this Agreement. COMMISSION may, from time to time, designate another person to act as the Commission Project Manager and will inform GRANTEE in writing of any change in Project Manager.

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)

- D. GRANTEE Project Manager: GRANTEE hereby appoints Neil Teller to act as its Project Manager regarding this Agreement. GRANTEE may, from time to time, designate another person to act as the GRANTEE Project Manager and will inform COMMISSION in writing of any change in Project Manager.

Attn: Neil Teller  
Program Director  
C/o Swingin' Sounds  
9626 N. Berkeley Ave, #2  
Portland, OR 97203  
Email: [swinginsoundsportland@gmail.com](mailto:swinginsoundsportland@gmail.com)

- E. Payment: The COMMISSION Project Manager is authorized to approve work, billings, and invoices submitted pursuant to this grant and to carry out all other COMMISSION actions referred to herein in accordance with this Agreement.
- F. Reports: GRANTEE shall submit Interim Status Reports and a Final Status Report (collectively referred to as 'Report(s)') to the Project Manager using the COMMISSION's online grants management system. The Reports shall include both programmatic and financial information as established by the COMMISSION. For a Report to be acceptable to the Project Manager, the GRANTEE shall document and clearly describe the progress of the grant scope in accordance with the reporting schedule defined below.

Interim Status Reporting periods are July 1, 2024 through December 31, 2024. Interim Status Reports are due within thirty (30) days of the end of each reporting period.

GRANTEE shall submit a Final Status Report no later than June 30, 2025.

Interim and Final Status Reports shall include an accurate and complete financial report of Grant fund and Matching fund expenditures. The Report shall include copies of receipts or other evidence of payment for actual grant funded capital costs incurred by GRANTEE related to the Grant. Reported expenses will be charged against the advanced funds and will be made after review and approval of the status reports.

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

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

- G. 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.

#### **ARTICLE IV -- PAYMENTS**

- A. The amount of this grant award is \$16,345. Upon submission of an invoice from GRANTEE, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the \$16,345, as specified in the invoice, within thirty (30) days after receipt of the invoice.
- B. GRANTEE shall submit the invoice online through the COMMISSION's online grants management system using the status report module, and 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.
- C. 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 COMMISSION'S Grant Manager to modify the program or the budget.

- D. If for any reason GRANTEE receives a grant payment under this Grant Agreement and does not use grant funds, provide required services or take any actions required by the Grant Agreement the COMMISSION may, at its option terminate, reduce or suspend any grant funds that have not been paid and may, at its option, require GRANTEE to immediately refund to the COMMISSION the amount improperly expended or received by GRANTEE.
- E. Grant payments under this Agreement may be used only to provide the services or take the actions listed previously in this Grant Agreement and shall not be used for any other purpose.
- F. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, the COMMISSION's payment of funds under this grant may be terminated, suspended or reduced.
- G. The majority of expenditures (a minimum of 90%) made from Grant funds for Grant project capital costs must be made at least sixty (60) days prior to the expiration of this Agreement.
- H. 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.
- I. GRANTEE will keep vendor receipts and evidence of payment for materials and services and time records and evidence of payment for program wages, salaries, and benefits, and GRANTEE services. All such receipts and evidence of payments will promptly be made available to the Grant Manager or other designated persons, upon request. At a minimum, such records shall be made available and will be reviewed as part of the annual monitoring process.
- J. Prevailing wages. State of Oregon, Bureau of Labor and Industries (BOLI) wage rates are required for certain contracts that total \$50,000 and above. If GRANTEE's project is subject to the prevailing wage requirements, GRANTEE will comply with the prevailing wage requirements of ORS 279C.800 through 279C.870 and any other applicable prevailing wage requirements contained in ORS 279C, Oregon administrative rules, or Commission code.
- K. Prevailing wage indemnity. GRANTEE AGREES TO INDEMNIFY, DEFEND, AND HOLD HARMLESS COMMISSION, ITS EMPLOYEES, OFFICERS, AND AGENTS, FROM AND AGAINST ANY CLAIM, SUIT, OR ACTION, INCLUDING ADMINISTRATIVE ACTIONS, THAT ARISE OUT OF GRANTEE'S FAILURE TO COMPLY WITH ORS 279C.800 TO 279C.870 AND ANY APPLICABLE ADMINISTRATIVE RULES OR POLICIES.

## **ARTICLE V -- GENERAL GRANT PROVISIONS**

- A. Cause for Termination; Cure. It shall be a material breach and cause for termination of this Agreement if GRANTEE uses grant funds outside of the scope of this Agreement, or if GRANTEE fails to comply with any other term or condition or to perform any obligations under this Agreement within thirty (30) days after written notice from COMMISSION. If the breach is of such nature that it cannot be completely remedied within the thirty (30) day cure period,

GRANTEE shall commence cure within the thirty (30) days, notify COMMISSION of GRANTEE's steps for cure and estimated time table for full correction and compliance, proceed with diligence and good faith to correct any failure or noncompliance, and obtain written consent from COMMISSION for a reasonable extension of the cure period.

- B. No Payment or Further Services Authorized During Cure Period. During the cure period, COMMISSION is under no obligation to continue providing additional grant funds notwithstanding any payment schedule indicated in this Agreement. GRANTEE shall not perform services or take actions that would require COMMISSION to pay additional grant funds to GRANTEE. GRANTEE shall not spend unused grant funds and such unused funds shall be deemed held in trust for COMMISSION. GRANTEE shall be solely responsible for any expenses associated with cure of its noncompliance or failure to perform.
- C. Termination for Cause. Termination for cause based on GRANTEE's misuse of grant funds shall be effective upon notice of termination. Termination for cause based on failure to comply or perform other obligations shall be effective at the end of the 30-day period unless a written extension of cure period is granted by COMMISSION. GRANTEE shall return all grant funds that had not been expended as of the date of the termination notice. All finished or unfinished documents, data, studies, and reports prepared by GRANTEE under this Agreement shall, at the option of COMMISSION, become the property of COMMISSION; and GRANTEE may be entitled to receive just and equitable compensation for any satisfactory work completed on such documents up until the time of notice of termination, in a sum not to exceed the grant funds already expended.
- D. Penalty for Termination for Cause. If this Agreement is terminated for cause, COMMISSION, at its sole discretion, may seek repayment of any or all grant funds tendered under this Agreement, and decline to approve or award future grant funding requests to GRANTEE.
- E. Termination by Agreement or for Convenience of Commission. COMMISSION and GRANTEE may terminate this Agreement at any time by mutual written agreement. Alternatively, COMMISSION may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion. If the Agreement is terminated as provided in this paragraph, GRANTEE shall return any grant funds that would have been used to provide services after the effective date of termination. Unless the Parties agree otherwise, GRANTEE shall finish any work and services covered by any grant funds already paid and shall not commence any new work or services which would require payment from any unused grant funds.
- F. Changes in Anticipated Services. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, COMMISSION's payment of grant funds may be terminated, suspended or reduced. GRANTEE shall immediately refund to COMMISSION any unexpended grant funds received by GRANTEE.
- G. Amendment. The Grant Manager is authorized to execute amendments to the scope of the services or the terms and conditions of this Agreement, provided the changes do not increase COMMISSION's financial risk. Increases to the grant amount must be approved by the COMMISSION unless the COMMISSION

delegated authority to amend the grant amount authorizing this Agreement. Amendments to this Agreement, including any increase or decrease in the grant amount, must be in writing and executed by the authorized representatives of the Parties and approved to form by the COMMISSION's Attorney.

- H. Non-discrimination; Civil Rights. In carrying out activities under this Agreement, GRANTEE shall not discriminate against any employee or applicant for employment because of race, color, religion, sex, age, handicap, familial status, sexual orientation or national origin. 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, sex, age, handicap, familial status, sexual orientation or national origin. Actions 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 post in conspicuous places, available to employees and applicants for employment, notices, which state that all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, or national origin. GRANTEE shall incorporate the foregoing requirements of this section in all other agreements for work funded under this Agreement, except agreements governed by Section 204 of Executive Order 11246.

- I. Audit. COMMISSION, either directly or through a designated representative, may conduct financial or performance audit of the billings and services under this Agreement or GRANTEE records at any time during this Agreement and during the six (6) year period established above in Article III.B. As applicable, audits will be conducted in accordance with generally accepted auditing standards as promulgated in *Government Auditing Standards* by the Comptroller General of the United States General Accounting Office. If an audit discloses that payments to GRANTEE exceeded the amount to which GRANTEE was entitled, then GRANTEE shall repay the amount of the excess to COMMISSION.

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.

- J. Indemnification. GRANTEE shall hold harmless, defend, and indemnify 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.

- K. Grantee's Contractor; Non-Assignment. If GRANTEE utilizes contractors to complete its work under this Agreement, in whole or in part, GRANTEE shall require any of its contractors to agree, as to the portion contracted, to fulfill all obligations of the Agreement as specified in this Agreement. However, GRANTEE shall remain obligated for full performance hereunder, and COMMISSION shall incur no obligation other than its obligations to GRANTEE hereunder. This Agreement shall not be assigned or transferred in whole or in part or any right or obligation hereunder, without prior written approval of COMMISSION.
- L. Independent Contractor Status. GRANTEE, and its contractors and employees are not employees of COMMISSION and are not eligible for any benefits through COMMISSION, including without limitation, federal social security, health benefits, workers' compensation, unemployment compensation, and retirement benefits. GRANTEE will be responsible for any federal, state, or local taxes and fees applicable to payments hereunder.
- M. Oregon Laws and Forum. This Agreement shall be construed according to the laws of the State of Oregon without regard to its provisions regarding conflicts of law. Any litigation between COMMISSION and GRANTEE arising under this Agreement or out of work performed under this Agreement shall occur in Multnomah County court having jurisdiction thereof, and if in the federal courts, in the United States District Court for the State of Oregon.
- N. Compliance with Law. GRANTEE and all persons performing work under this Agreement shall comply with all applicable federal, state, and local laws and regulations, including reporting to and payment of all applicable federal, state and local taxes and filing of business license. If GRANTEE is a 501(c)(3) organization, GRANTEE shall maintain its nonprofit and tax-exempt status during this Agreement.
- O. 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.
- P. No Other Obligations: 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.
- Q. Merger. This Agreement contains the entire agreement between COMMISSION and GRANTEE and supersedes all prior written or oral discussions or agreements. There are no oral or written understandings that vary or supplement the conditions of this Agreement that are not contained herein.
- R. Third Party Beneficiaries. There are no third-party beneficiaries to this Agreement and may only be enforced by the Parties.

- S. Electronic Transaction; Counterparts. The Parties agree that they may conduct this transaction, including any amendments, by electronic means, including the use of electronic signatures. This Agreement, and any amendment, may be executed in any number of counterparts, each of which shall be deemed an original, but all of which together shall constitute a single instrument.
- T. NOTICE: Notices to Grantee under this Grant Agreement shall be sent to GRANTEE at the following address:

Attn: Neil Teller  
Program Director  
C/o Swingin' Sounds  
9626 N. Berkeley Ave, #2  
Portland, OR 97203  
Email: [swinginsoundsportland@gmail.com](mailto:swinginsoundsportland@gmail.com)

NOTICE: Notices to Grantor under this Grant Agreement shall be sent to COMMISSION at the following address:

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)

**SIGNATURES:**

**COMMISSION**

**GRANTEE**

\_\_\_\_\_  
Name: Julia DeGraw  
Title: Chair,  
Mt. Hood Cable  
Regulatory Commission  
(MHCRC)

\_\_\_\_\_  
Name: Neil Teller  
Title: Program Director  
Swingin' Sounds

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

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

**APPROVED AS TO FORM:**

\_\_\_\_\_  
Commission Attorney,  
Mt. Hood Cable Regulatory  
Commission (MHCRC)

# 25386 - Grant Application for Swingin' Sounds

## Application Details

**Funding Opportunity:** 25009-2024 Community Technology Grants  
**Funding Opportunity Due Date:** Jun 30, 2024 8:09 AM  
**Program Area:** Community Technology Grants  
**Status:** Submitted  
**Stage:** Final Application

**Initial Submit Date:** Mar 27, 2024 10:39 AM  
**Initially Submitted By:** Neil Teller  
**Last Submit Date:** Apr 16, 2024 9:27 AM  
**Last Submitted By:** Neil Teller

## Contact Information

### Primary Contact Information

**Active User\*:** Yes  
**Type:** External User  
**Name:** Mr. Neil Robert Irving Teller  
Salutation First Name Middle Name Last Name  
**Title:**  
**Email\*:** [swinginsoundsportland@gmail.com](mailto:swinginsoundsportland@gmail.com)  
**Phone\*:** (352) 682-3464 Ext.  
Phone  
###-###-####  
**Fax:** ###-###-####

### Organization Information

**Status\*:** Approved  
**Organization Name\*:** Swingin' Sounds  
**Organization Type\*:** Non-Profit Entity  
**Tax Id:**  
**Organization Website:**  
**Address\*:** 9626 N Berkeley ave #2  
  
Portland Oregon 97203-  
City State/Province Postal Code/Zip  
**Phone\*:** 352-682-3464 Ext.  
###-###-####  
**Fax:** ###-###-####

# FY21-22 Final Application Project Narrative

## *Project Narrative*

<b>Total Grant Funds:</b>	\$16,345.00
<b>Total Match Funds:</b>	\$115,345.00
<b>Total Funds:</b>	\$131,690.00
<b>Proposed Technology:</b>	Video production equipment
<b>Public Benefit Area:</b>	Improving Service Delivery
<b>Select which jurisdiction(s) your project will serve:</b>	Portland
<b>Please select the size of your organization's total operating budget:</b>	Less Than \$500,000

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.

### **Project Purpose:**

There is a thriving Jazz and Arts community in the city of Portland, OR, but there is a limited amount of access for young musicians to the community at large. Many schools in the district have jazz programs but they are not connected as a community and only a handful of them can afford additional instructors and equipment to provide programs for their students.

Our overall project goal is to provide specialized instructors during school hours at five schools within the Portland area to support the instruction of music theory, large and small ensemble rehearsals, the history of jazz, and approaches to improvisation. This program will be provided at no-cost and will target Title 1 schools and existing public school band programs to provide services to an estimated 350 students between the ages of 11-18. We will host one community engagement event a month, open to all middle and high school musicians in the area, at different schools in the PPS district where students can come to play music and hear members of the musical community speak and perform. We will also provide other performance and recording opportunities to our students that are interested in extracurricular activities.

The mission objective supported by the MHCRC grant funding is to provide quality video and audio recordings to document our program and events to be shared with local media centers and the general public. The use of this technology will allow our staff to produce quality photos, videos, and audio recordings shortly after rehearsals, events, and performances at no additional cost. This will allow us to provide a valuable rehearsal tool for students and band directors as well as potential portfolio materials to be used for future academic or professional applications. Having recorded audio and video content is a key portfolio component in any music related job, academic, or festival entry application. By providing our students and participating band directors with this video and audio content, we are providing participants with application materials for future employment or educational opportunities.

Selected recordings from student performances, program instructor presentations, community performances, and community presentations will be edited by our staff and submitted to community media centers, Open Signal & MetroEast Community Media, for broadcast. Over our 11 month season we will produce at least 20 different video recordings from our program events including student performances, community member performances, community member presentations on various musical subjects, and participating school band program performances. Our ability to produce recorded video content with this technology will also allow us to provide digital access to our music education program for those that cannot attend in-person as well as a mobile video and audio recording service that our participants can utilize to create portfolio materials for their future academic and professional applications.

The distribution of our video content with the broader community via cable distribution will support our overall project by informing a larger audience of our program services, attracting additional support and participation to our programs and events, and by providing a highly visible platform for the work of our students and participating community members to be seen. This video production project supports our overall goal

by documenting our progress, providing no-cost video and audio recordings to our participants and their families after performances, providing a practice tool to students and band directors through rehearsal recordings, providing video and audio recording services to participating community members, and by providing a source of advertisement through the video content submitted to local media centers.

One of our organization's goals is to provide equitable access to music education and community events to students that would normally face barriers of cost, transportation, and unavailability. Seeking additional music instruction and purchasing equipment can be expensive. When we remove the barriers of cost and unavailability, we open access to students from historically marginalized and underserved communities and those from low-income households to participate in music. We'll have our students, parents, band directors, participating community members, and event participants fill out performance review forms to see how our efforts are being received and what we could do better. These results will be shared and discussed with our board members and a diverse group of music community members to have the maximum amount of inclusion and input from the community and those we are intending to serve.

(This field has a character limit of 11,000)

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.

**Measurable Project Outcomes:**

1. **Record audio and video content from one weekly rehearsal at each participating school throughout the year, during all community member presentations and performances at our monthly community events, and all student performances.**
  
2. **Provide video and audio performance recording services at no-cost to 5 students to help build their professional music portfolios for future academic or professional music applications.**
  
3. **Record, edit, and submit 20 different videos of student, community member, and program instructor presentations and performances to local media centers.**

(This field has a character limit of 1500)

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.

**Evaluation Plan:**

1. We will evaluate progress for our first anticipated outcome by the accessibility and quality of recordings produced from of our weekly in school program and our monthly community engagement events.

-We will study the analytic information from our video platform where these videos are posted to see how many people are accessing our content and we will have students, band directors, parents, and event participants fill out performance review forms to see how our services are being received and what we could do better.

-We will ask questions like: how useful is this tool in its current form? Are students accessing our recordings and if not why? What can we do to improve this tool? Is this tool accessible? Are parents accessing these recordings? Are more students able to access our community engagement presentations through the recorded online format or in-person meetings?

2. We will evaluate the progress of our second anticipated outcome by our ability to interest and schedule 5 different video and audio recording sessions with accompanying venues for participating students wanting to build their professional portfolios.

-We will offer this service at no-charge to students participating in our in-school and community events as well as other young musicians in the area.

-We will attend established all ages jazz jam sessions in town to offer our services to the young players that are already pursuing extracurricular musical opportunities.

-We will ask questions like: Do you have recordings of yourself performing to submit for a job, school, or festival application? Is the service we are providing helpful for your future plans in music? Is this service accessible to our intended audience?

3. We will evaluate the progress of our third objective by our ability to adhere to our recording, editing and submission schedule that we create to provide 1-3 recorded videos to local media centers over an 11 month period.

-We will create our recording and editing schedule based around our scheduled monthly events and the submission deadlines created by the two local media channels we will be submitting content to.

-We will evaluate this progress with questions like: Are we producing the type of video content that fits with planned content the two local media channels have scheduled to broadcast? Are we providing equitable exposure for our program and it's participants? Are we maintaining our established schedule?

(This field has a character limit of 2500)

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.

**Project Partners:**

Confirmed Partner- Keys,Beats,Bars: KBB is a youth audiovisual music program that will collaborate with Swingin' Sounds by providing an events venue, professional audio recording services and assistance, and performance opportunities for participating young musicians and music community members.

Adam Carpinelli 503.477.4792, keysbeatsbars@gmail.com

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

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.

**Technical Design:**

**Audio Recording Equipment**

- 1 Mackie DL16S 16 channel wireless digital mixer
- 1 Ipad Pro 11"
- 1 Focal Listen Professional Studio Headphones
- 1 Zoom H4n pro 4 track portable recorder
- 2 Neumann KM 184 Stereo Set Small-diaphragm Cardioid Microphone Pair (2) - Nickel
- 4 Overhead Stands- On Stage MS9701TB Plus HD Tele Boom Mic Stand
- 3 Shure SM57 Dynamic Instrument Microphone
- 1 Shure SM58-LC Cardioid Dynamic Vocal Microphone
- 4 Hercules Stands MS533B with 2 Inches 1 Hideaway Boom

- 8 Monoprice 25ft Premier Series XLR Male to XLR Female 16AWG Cable

All of the technology listed above was selected because it is portable, multi-use, user friendly equipment that will give us the capability of recording, mixing, and producing live audio from our program with ease.

### **Video Recording Equipment and Production Lights**

- 1 Black Magic Pocket Cinema Camera 6k Pro
- 1 18-35MM F1.8 DC HSM Sigma Camera Lens
- 1 SMALLRIG Camera Cage Accessory Kit for BMPCC 6K Pro
- 1 Sony A7 DSLR
- 1 SanDisk 1TB Extreme PRO UHS-I SDXC Memory Card
- 1 Sigma 24-70mm f/2.8 DG DN Art Lens for Sony E
- 2 Samsung 2TB Solid State Drives
- 1 Lowepro ProTactic BP 450 AW II camera backpack
- 2 Vanguard ALTA PRO 2+ 263AB100 | ALUMINUM TRIPOD WITH BALL HEAD
- 1 Amaran T4c Tube Light
-

1 Amaran P60c 3-light Kit, 3 LED Panels

- 
- 4 Amaran 9.1ft/2.8m Heavy-Duty Air-Cushioned Light Stands
- 
- 1 Amaran 100d S studio light
- 
- 1 amaran Light Dome Mini SE

All of the camera equipment and production lights listed above will allow us to document our program and produce better quality video content from our in-school instruction program, performances, presentations, and for our marketing materials. We will use this recording equipment and production lights at each of our monthly community engagement events to elevate the space and produce better recorded content.

#### **Extension Cable & Cable Protectors**

- 
- 2 8-Outlet 6 ft. Metal Heavy-Duty Power Block with 2.4 Amp USB-Port
- 
- 2 VividFlex 25 ft. 12/3 Heavy Duty Indoor/Outdoor Extension Cord with Lighted End, Yellow
- 
- 1 Cable Protector Ramp 2-Channels Modular Speed Bump Hump Rubber 11000 lbs. Load for Wire Cord Driveway Traffic (4-Pack)

We will use these extension cords to power all of our equipment and the cable protector ramps to safely cover loose cables in foot traffic areas during our presentations and performances.

This request will allow us to document the progress of our in-school music education program and community engagement events. It will also empower us to provide a mobile recording service to participating students and community members. All public video and audio content will be available to be uploaded and viewed on the community media center channels.

This equipment will be managed, maintained, transported, and operated by the Program Director and will most likely not need any maintenance in the near future. We will most likely purchase more microphones, XLR cables, speakers, and lighting equipment to upgrade our recording setup in the future.

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Proposed Project Start and End Date:

Projects may include timelines of up to 2 years.

**Proposed Start Date (month/year):** 07/2024

**Proposed End Date (month/year):** 07/2025

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

**Implementation Plan:**

1.  
**Purchase all equipment**
  - **Download all necessary software to new equipment**
  
2.  
**Attain written permission to start recording video and still images of participating students.**
  
3.  
**Set up online platform for students and band directors to access non-public recordings of their in-school rehearsals**
  
4.  
**Start recording student rehearsals and taking still images**
  - **Record one student rehearsal during school hours once a week at each participating school program**
  
  - **Post that recorded rehearsal on our private online platform**
  
  - **Post images from the program on our website**
  
  - **Submit selected video content to Open Signal Media and MetroEast Media**
  
5.  
**Make marketing content from recorded program materials**

- **Make video and still image content for our social media and website.**
- 6.
- Set up lights and recording equipment for our Community Engagement events**
- **Record community presentations and performances**
  - **Record student participation in community programs**
  - **Edit and post selected material from presentations and performances on our website for public viewing**
  - **Submit selected event recordings to Open Signal Media and MetroEast Media**
- 7.
- Record participating school program concerts**
- 8.
- Provide video and audio performance recording services at no-cost for students and young musicians in the area**
- 9.
- Provide video and audio recording services to participating community members**

(This field has a character limit of 3000)

## Supplemental Material Attachments

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Description	File Name	Type	Size	Upload Date
Biography for Gary Langford- Board Member	<a href="#">Biography For Gary Langford- Committee Member .pdf</a>	pdf	63 KB	04/15/2024 03:36 PM
Biography Ryan Meagher- Board Member	<a href="#">Biography Ryan Meagher- Committee Member .pdf</a>	pdf	42 KB	04/15/2024 03:36 PM
CV for Instructor Owen Evans	<a href="#">Owen CV.pdf</a>	pdf	78 KB	04/15/2024 03:36 PM
CV for Program Director Neil Teller	<a href="#">Neil Teller CV.pdf</a>	pdf	82 KB	04/15/2024 03:36 PM
Letter of collaboration from non-profit organization Keys,Beats,Bars	<a href="#">KBB Letter of Collaboration .pdf</a>	pdf	2 MB	04/15/2024 03:36 PM
Resume for Karina Foster- Board President	<a href="#">President Karina Foster Resume .pdf</a>	pdf	74 KB	04/15/2024 03:36 PM

## FY20-21 Application Budget Correct

### ***Budget Narrative***

#### **Budget Narrative:**

**Personnel:** All personnel costs will be funded by matching resources.

Owen Evans- Instructor: As 1 of 2 program instructors, Owen will be expected to work 20-30 hours per week for 11 months. Owen will have a salary of \$38,000 for the period of employment and will be responsible for instructing music theory, jazz history, approaches to improvisation, and assisting during small and large ensemble rehearsals at our five participating middle schools five days a week during school hours. He will also assist in the planning, set up, operation, and breakdown of our monthly community engagement events at different PPS schools as well as during other events in Portland Parks and Recreation spaces. Owen will also participate in weekly instructor meetings and assist in all audio and video recordings for students and community members.

Neil Teller- Instructor, Program Director, Secretary: As 1 of 2 instructors Neil will be expected to work 20-30 hours per week for 11 months. As an Instructor and Program Director Neil will have the salary of \$51,650. As an instructor, Neil will be responsible for responsible for instructing music theory, jazz history, approaches to improvisation, and assisting during small and large ensemble rehearsals at our five participating middle schools five days a week during school hours. He will also lead the planning, set up, operation, and breakdown of our monthly community engagement events at different PPS schools as well as during other events in Portland Parks and Recreation spaces. Neil will also participate in weekly instructor meetings and lead all audio and video recording sessions for students and community members. As the Program Director Neil will be responsible for event booking, grant writing, fundraising, community outreach, marketing strategies, editing all audio and video recordings, and posting all audio and video recordings.

Workers Compensation will also be offered as a fringe benefit.

**Education and Training:** No funds will be spent in this category.

**Travel:** No funds will be spent in this category.

**Contractual:** \$4,775 of matching funds will be used to pay for General Liability Insurance, Directors/ Officer's Insurance, Worker's Compensation Coverage, and Accounting Services for the term of our 2024-2025 season.

**Equipment:** \$16344.46 of MHCRC grant funds will be spent on audio visual recording equipment to produce video and audio content to support our project. \$9,000 of matching funds will be used to purchase instruments and musical equipment for our instrument loan program.

**MHCRC Grant Funded Equipment Summary: 1 Mackie DL16s Digital Mixer, 1 IpadPro 11", 1 Focal Listen Professional Studio Headphones, 1 Zoom H4n pro 4 track portable recorder, 2 Neumann KM 184 Stereo Set Small-diaphragm Cardioid Microphone Pair (2) - Nickel, 4 Overhead Stands- On Stage MS9701TB Plus HD Tele Boom Mic Stand, 3 Shure SM57 Dynamic Instrument Microphone, 1 Shure SM58-LC Cardioid Dynamic Vocal Microphone, 4 Hercules Stands MS533B with 2 Inches 1 Hideaway Boom, 8 Monoprice 25ft**

Premier Series XLR Male to XLR Female 16AWG Cable (Gold Plated), 1 Black Magic Pocket Cinema Camera 6k Pro, 1 18-35MM F1.8 DC HSM Sigma Camera Lens, 1 SMALLRIG Camera Cage Accessory Kit for BMPCC 6K Pro, 1 Sony A7 DSLR, 1 SanDisk 1TB Extreme PRO UHS-I SDXC Memory Card, 1 Sigma 24-70mm f/2.8 DG DN Art Lens for Sony E, 2 Samsung 2TB Solid State Drives, 1 Lowepro ProTactic BP 450 AW II camera backpack, 2 Vanguard ALTA PRO 2+ 263AB100 | ALUMINUM TRIPOD WITH BALL HEAD, 1 Amaran T4c Tube Light, 1 Amaran P60c 3-light Kit, 4 Amaran 9.1ft/2.8m Heavy-Duty Air-Cushioned Light Stands, 1 Amaran 100d S studio light, 1 amaran Light Dome Mini SE, 2 8-Outlet 6 ft. Metal Heavy-Duty Power Block with 2.4 Amp USB-Port, 2 VividFlex 25 ft. 12/3 Heavy Duty Indoor/Outdoor Extension Cord with Lighted End, Yellow, 1 Cable Protector Ramp 2-Channels Modular Speed Bump Hump Rubber

▪

**1 Mackie DL16S 16 channel wireless digital mixer \$899.99-** This portable sound mixer is a powerful tool that will allow us to record and mix audio from up to 16 different sources from a very user-friendly app interface that can be operated wirelessly from an Ipad. We will use this digital mixer to record audio during our student rehearsals, performances, and community engagement events.

▪

**1 Ipad Pro 11"- \$799-** This Ipad will be used in conjunction with the Mackie DL16S to record and mix live audio from our events and student rehearsals. It will also be used to adjust our lights during live performances and edit recorded audio and video content.

▪

**1 Focal Listen Professional Studio Headphones- \$299-** These headphones will be used in conjunction with the Mackie DL16S and Ipad to mix and record audio content recorded during our program.

▪

**1 Zoom H4n pro 4 track portable recorder- \$199.99-** This portable recorder will be used at our outdoor events and in school programs when there is limited time and space to set up more elaborate recording equipment. One example of this would be when we host a music event in a Portland Parks and Recreation space.

▪

**2 Neumann KM 184 Stereo Set Small-diaphragm Cardioid Microphone Pair (2) - Nickel \$1,449.99 -** This set of 4 small-diaphragm condenser microphones will be used in conjunction with the Mackie DL 16S and Ipad to record student rehearsals during school hours, community presentations and performances, and student performances.

▪

**4 Overhead Stands- On Stage MS9701TB Plus HD Tele Boom Mic Stand- \$54.99 each -** These adjustable overhead stands will be used to mount the Neumann KM 184 Condenser Microphones during the recording of rehearsals, events, and performances.

▪

**3 Shure SM57 Dynamic Instrument Microphone- \$99 each-** These 3 microphones will be used in conjunction with the Mackie DL 16S and Ipad to record student rehearsals during school hours, community presentations and performances, and student performances.

▪

**1 Shure SM58-LC Cardioid Dynamic Vocal Microphone \$99-** This microphone will be used in conjunction with the Mackie DL 16S and Ipad to record student rehearsals during school hours, community presentations and performances, and student performances.

▪

**4 Hercules Stands MS533B with 2 Inches 1 Hideaway Boom \$94.51 each-** These 4 adjustable boom stands will be used to mount the 3 Shure SM57 Instrument microphones and the 1 Shure SM58-LC Vocal Microphone during the recording of rehearsals, events, and performances.

- **8 Monoprice 25ft Premier Series XLR Male to XLR Female 16AWG Cable (Gold Plated) \$24-** These 8 XLR cables will transmit sound from all of our microphones to the Mackie DL16S be mixed and recorded.

- **1 Black Magic Pocket Cinema Camera 6k Pro- \$2,535-** This camera will be used to capture video and audio recordings from student performances and selected instructor and community member presentations. We will also use this camera to make recordings for students to be used for future academic or professional applications and to record marketing materials and videos documenting our organizations progress. This camera will also be used to create marketing materials for our program.

- **1 18-35MM F1.8 DC HSM Sigma Camera Lens- \$699-** This lens will be attached to the Black Magic Cinema Camera 6k Pro to enable recording of video content from our student and community performances and presentations.

- **1 SMALLRIG Camera Cage Accessory Kit for BMPCC 6K Pro , with Top Handle Wooden Side Handle Cable Clamp for HDMI SSD Clamp Sunhood NATO Rail Screen Protector for BMPCC 6K Pro / 6K G2-3299- \$179.50-** This camera cage accessory kit will be mounted on the Black Magic Cinema Camera 6K Pro during use to allow different attachments and recording options to the camera. One of these attachments is an external memory core, like the Samsung 2TB Solid State Drive which will be utilized in conjunction with this camera cage, or an additional microphone or production light. The use of this camera cage will also allow us to record handheld video content with more control due to the additional handles.

- **1 Sony A7 DSLR- \$2,499.99-** This camera will be used to capture still images from our program that will help to document our progress. We will take pictures during our school instruction, community engagement events, and performances that will be available to students and parents at no cost and be used as marketing materials for our program.

- **1 SanDisk 1TB Extreme PRO UHS-I SDXC Memory Card- \$149.99-** This memory card will be used in the Sony A7 DSLR to store our still images when they are taken.

- **1 Sigma 24-70mm f/2.8 DG DN Art Lens for Sony E- \$1,039.00-** This lens will be attached to the Sony A7 DSLR to capture still images during our school instruction, community engagement events, and performances.

- **2 Samsung 2TB Solid State Drives- \$249.99 each-** These solid state drives are extremely portable and can hold a lot of digital information. We will use these external memory drives to store our recorded audio and video content recorded from our Black Magic Pocket Cinema Camera and our still images from the Sony A7 DSLR.

- **1 Lowepro ProTactic BP 450 AW II camera backpack- \$370.95-** This camera backpack can comfortably fit both of our cameras and lenses with additional room to store microphones and other recording equipment. It will allow us to safely transport and store all of our camera equipment while it is not in use.

- **2 Vanguard ALTA PRO 2+ 263AB100 | ALUMINUM TRIPOD WITH BALL HEAD - \$259.99 each-** This professional tripod has a lightweight aluminum frame that can hold up to 15.5 lbs and features a multi-angle center column that can be adjusted to shoot at any angle allowing unlimited freedom in camera positioning. Both of these tripods will be used in support of our Black magic and Sony cameras.

- **1 Amaran T4c Tube Light - \$329.00**
  
- **1 Amaran P60c 3-light Kit, 3 LED Panels- \$990**
  
- **4 Amaran 9.1ft/2.8m Heavy-Duty Air-Cushioned Light Stands \$49.00 each**
  
- **1 Amaran 100d S studio light- \$199**
  
- **1 amaran Light Dome Mini SE \$69.99**

The use of these 5 production lights will allow us to produce better quality video content for our marketing materials, performances, and presentations. We will use these lights at each of our monthly Community Engagement Events to elevate the space and produce better recorded content.

- **2 8-Outlet 6 ft. Metal Heavy-Duty Power Block with 2.4 Amp USB-Port- \$37**
  
- **2 VividFlex 25 ft. 12/3 Heavy Duty Indoor/Outdoor Extension Cord with Lighted End, Yellow- \$32.97**

We will use these extension cords to power all of our cameras and recording equipment.

- **1 Cable Protector Ramp 2-Channels Modular Speed Bump Hump Rubber 11000 lbs. Load for Wire Cord Driveway Traffic (4-Pack) (home depot)- \$60.27**

These Cable Protector Ramps will be used to safely cover loose cables in foot traffic areas during our presentations and performances.

**Miscellaneous:** \$2,500 of matching funds will be used for our 2025 summer camp.

**Overhead-** \$9,420 of matching funds will be used to pay for our event rental costs and our advertising campaign.

**Line Item Budget**

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$89,650.00	\$89,650.00
Education and Training	\$0.00	\$0.00	\$0.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$4,775.00	\$4,775.00
Equipment	\$16,345.00	\$9,000.00	\$25,345.00
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$2,500.00	\$2,500.00
Overhead	\$0.00	\$9,420.00	\$9,420.00
<i>Total</i>	<b>\$16,345.00</b>	<b>\$115,345.00</b>	<b>\$131,690.00</b>

**Signature Page**

**Final Application Signature**

**Signature of Duly Authorized Representative\*:**

Neil Teller

**Date\*:**

04/16/2024

**Title\*:**

Program Director

**Phone\*:**

352-682-3464

**E-mail\*:**

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

## Biography For Gary Langford- Committee Member

R. Gary Langford is Professor of Music Emeritus at the University of Florida in Gainesville. He came to the University in 1971 as Assistant Director of Bands and Professor of Trumpet. He received the Bachelor of Science Degree in Music Education from Bucknell University in Lewisburg, Pa., and the Master of Music degree in Trumpet Performance from the University of North Texas where he was a member and soloist with the famed One O'Clock (Jazz) Lab Band. He also was principal trumpet in the UNT Orchestra and performed extensively with the UNT Brass Quintet. His responsibilities at the University of Florida have included Concert Band, Jazz Band, Marching Band, teaching in the areas of Music History and Music Theory, and also served as the Assistant Director of the School of Music until his retirement in 2007. In 1996, having completed 25 years with the UF Marching Band, the "Pride of the Sunshine", the last 10 as its director, he "retired" from that position to devote more time to administration and the jazz program. Mr. Langford is an accomplished arranger with over 400 arrangements for marching band tailored for the "Pride of the Sunshine" and the Swamp at Florida Field. His published compositions have appeared in the catalogs of Hansen Music, C. L. Barnhouse, Carl Fischer and Columbia Pictures.

He has held offices in the International Association of Jazz Educators, Florida Unit, and was selected by that organization as the 1982-1983 Outstanding Jazz Educator. He has been honored three times by the University of Florida as the Teacher of the Year from the College of Fine Arts, is a recipient of a TIP award for excellence in teaching and has twice been a finalist for the prestigious UF Alumni Association Distinguished Professor Award. In 1997 he was honored as the Musician of the Year by the Foundation For The Promotion of Music and was selected as the 1998 College Music Educator of the Year for the state of Florida by the Florida Music Educators Association. He has been recognized as an "Outstanding Educator of America", been selected for "Who's Who in the South" and in 1999 was awarded the prestigious "Distinguished Service to Music Medal" by Kappa Kappa Psi, the national band fraternity and in 2006 was selected as the Co- Teacher of the Year for the University of Florida. In 2012 he was named a "Jazz Hero" by the Jazz Journalists Association as someone who is an "activist, advocate, altruist, aider, and abettor of jazz who has had a significant impact on his or her local community". Most recently he was inducted into the Florida Bandmasters Association Roll of Distinction, the most prestigious award from that association.

He is an active adjudicator/clinician and has directed numerous county, district and all state bands including the Florida All-State Jazz Band, the Florida All-State Jr. HS Concert Band and the Florida All-State Community College Jazz Band. Mr. Langford is also the Music Director and Conductor of the Alachua County Youth Orchestra, a position he has held for over 25 years. The orchestra has been a featured performer at the Florida Music Educators Convention and at the 2002 national convention of the Music Educators National Conference held in Nashville, Tennessee.

He is a member of Kappa Kappa Psi, Tau Beta Sigma, Pi Kappa Lambda, the Jazz Educators Network, the Florida Bandmasters Association, and the Florida Music Educators Association. He is currently an Adjunct Professor at Santa Fe College teaching the brass studio and Music Appreciation.

## Biography: Ryan Meagher- Committee Member

Ryan Meagher (pronounced Marr) is a jazz guitarist and composer who grew up in San Jose, California. Perhaps best-known for his compositional acumen, he is also well-known for his flexibility and range. He is truly in his own space when exploring his thought-provoking original material with exciting and sensitive sidemen, but he has also accompanied a pool of incredibly diverse artists. He can lay down traditional harmonic and rhythmic framework for artists like Terell Stafford and Randy Brecker, and John Clayton. But he can also stretch and provide color like he has alongside very adventurous artists like trumpeters Cuong Vu and Taylor Ho Bynum, bassist David Friesen, and the poll-winning ensemble Mostly Other People Do the Killing.

It was during the period that he lived in New York City when launched his debut album *Sun Resounding* announcing his arrival on the modern jazz scene. Shortly after the success of his second album entitled *Atroefy* on Fresh Sound New Talent Records he attended the University of Nevada, Reno (UNR) to attain his master of music degree in pursuit of a career in jazz education. His third album *Tone* was recorded in NYC in between his studies at UNR and it received international critical acclaim. After the completion of his master of music degree Meagher relocated to Portland, Oregon where he quickly became a recognizable force in the creative music community there. Along with releasing his fourth record *Tango In the City of Roses* on PJCE Records he has been instrumental in expanding the scene. He has been working closely with the Portland Jazz Composers Ensemble since 2013 and is now the organization's Artistic Director. He is also a co-founder of the Montavilla Jazz Festival. He was previously Editor of the *Jazzscene* Magazine, and currently teaches at Mt Hood Community College, Willamette University, University of Portland and directs the jazz program at Lower Columbia College in Longview, WA. He has a total of nine albums as a leader, and has been a sideman on many more. His most recent release, *AftEarth*, is a multidisciplinary work that was featured in the October 2023 issue of *Downbeat* magazine.

# Curriculum Vitae

Owen Evans

Musician, educator, composer/arranger

701 NE 28th Ave Unit 35 Portland OR 97232, (425)518-6836

## Education

Master of Arts, Jazz Studies, Projected Graduation Spring 2024. Portland State University. Portland, Oregon

Bachelor of Music, Music Education, 2018. Central Washington University. Ellensburg, Washington

## Teaching Experience

Graduate Teaching Assistant, Portland State University, 2024. Portland, Oregon.

Jazz Band 3 director, West Linn-Wilsonville School District, 2023-24. West Linn, Oregon

7-8 Band director, Snohomish School District, 2019-22. Snohomish, Washington.

Jazz Band director, Ellensburg School District, 2016-2018. Ellensburg, Washington.

## Masterclasses, Clinics, and Adjudication

Union High School, Camas WA, October-December 2022. Improvisation Instructor.

Edmonds Community College, March 2022. Concert Band Clinician.

Northlake Regional Solo & Ensemble, February 2022. Single Reeds Adjudicator.

Eastshore Regional Solo & Ensemble, January 2022. Single Reeds Adjudicator.

Snohomish High School Improvisation Workshop, November 2021. Faculty.

## Scholarly Research

Melissa Aldana: L'Imperatrice of the Tenor Saxophone. 2023

The Impostor Phenomenon and Improvising Musicians. 2023.

Harmo(what?!): A Cultural and Musical Examination of Ornette Coleman's Theory of Harmolodies. 2023.

Gatekeepers, Patriarchs, the Cats, Oh My!: A Multidimensional Look at Sexism in Jazz. 2022.

## Recorded Performances

### As a Sideman

*Live at the Skylark*, Battlestar Kalakala, Battlestar Music, recorded in 2022, released in 2023.

*Tomorrow Brings Another*, Tinkham Road, Self Published, recorded in 2022, released in 2022.

## Professional Society Membership

National Association for Music Educators

Jazz Educators Network

## **Curriculum Vitae**

Neil Teller

Musician, Educator

9626 N Berkeley Ave #D2, Portland, OR, 97203, (352)-682-3464

### **Education**

Master of Arts, Jazz Studies, 2023. Portland State University, Portland, OR.

Bachelor of Music, Music Performance, 2017. University of West Florida, Pensacola, FL.

Bachelor of Arts, Communication Arts/ Telecommunications and Film, 2017. University of West Florida, Pensacola, FL.

### **Teaching Experience**

Self Employed, Private Music Instructor 2016- Present. Portland, OR & Pensacola, FL.

Volunteer instructor at Mt. Tabor Middle School, Portland, OR 9/18- 1/19.

Woodwinds Instructor at the Lamont School of Music Community Program, Pensacola, FL 8/16-5/17.

Volunteer instructor at the Westwood Middle School summer band camps, Gainesville, FL 2012-2015.

Assistant instructor at the Gainesville Dojo, Gainesville, FL 2009-2013

### **Scholarly Research**

Music as a Platform for Change: Independent Study on Community Engagement, 2023.

Nomads and Nazis: The story of Django Reinhardt and Romani Jazz, 2023.

John Coltrane: Universality and Freedom, 2017.

Jazz Goes To College: The Evolution of Academic Jazz Education, 2017.



MEMORANDUM:

TO: Grant Review Committee  
FROM: Mr. Adam Carpinelli, Program Coordinator  
DATE: Tuesday, April 2nd 2024  
SUBJECT: Letter of Collaboration- Swingin' Sounds: Music Program

Dear Grant Review Committee,  
This letter is to confirm our collaboration with our community partner Swingin' Sounds: Music Program.

I am the program coordinator for our youth audiovisual music program Keys, Beats, Bars and we acknowledge that we are listed as a collaborating organization for this exciting grant project.

We are excited to share resources and participate by providing various resources such as an events venue, recording services, and performance opportunities for participating young musicians and music community members.

Please let me know if you have any questions or concerns. Thank you for your attention.

Sincerely yours,

Adam Carpinelli

# Karina Foster

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## Karina E. Foster

12228 NW Barnes Rd.  
#94  
Portland, OR 97229

(702) 290-7628  
[karinaefoster@gmail.com](mailto:karinaefoster@gmail.com)

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## Summary

I am a hard-working, determined individual looking to launch my career in public policy and non-profit management. I have a broad range of skills and interests, as well as an extensive background in helping serve vulnerable populations. I have an MPP from Portland State University, and a research background in various policy areas including: social gerontology, and long term care; affordable housing; and public sector labor relations.

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## Work History

### St. Anthony Village

#### *Resident Services Director*

November 2023 - Current/ Portland, OR

- Serving as the direct supervisor for all caregivers
- Building and maintaining all service plans for residents
- Working with county case managers to facilitate and coordinate care
- Ensuring all ongoing resident needs are met in a timely manner

### St. Anthony Village

#### *Assistant to the Administrator*

March 2023 - November 2023/ Portland, OR

- Managing facility admissions and coordinating all new move-ins
- Ensuring facility compliance to Medicaid and Medicare guidelines
- Managing all tenant income recertifications

### Marquis Wilsonville Post Acute Rehab Center

#### *Director of Social Services*

October 2022 - January 2023 / Wilsonville, OR

- Maintaining a working knowledge of state and federal Medicare and Medicaid guidelines
- Meeting the psychosocial and cognitive needs of all residents
- Coordinating discharge planning, and serving as the main point of contact for any resident or family questions
- Serving as the facility grievance officer
- Assisting residents and their families in finding permanent housing/senior care facility placement

## **Bonaventure Senior Living: Memory Care**

### ***Activity Director***

January 2022 - October 2022 / Tigard, OR

- Leading group activities and ensuring resident participation
- Managing the department budget
- Adapting activities to accommodate for various cognitive abilities
- Performing various tasks due to staffing shortages- (performing initial assessments and pre-move in evaluations; care coordination; care plans; medication administration; documenting changes in conditions; providing assistance with ADLs; filing incident reports; assisting A.P.S. with investigations when necessary)

## **Transition Projects Inc.**

### ***Residential Advocate and Shift Supervisor***

September 2019 - April 2021 / Portland, OR

- Ensuring staff are following company procedures and are in compliance with state, county, and HUD mandates
- Supervising overnight shelter operations
- Overseeing resident safety and providing crisis interventions

## **Macy's Watch Repair: Lloyd Center**

### ***Assistant Manager***

February 2019 - September 2019 / Portland, OR

- Helping oversee day-to-day operations
- Providing customer service support
- Creating and verifying employee schedules
- Working on the floor during staffing shortages

## **Visiting Angels**

### ***Memory Care Caregiver***

September 2015 - December 2018 / Portland, OR

- Providing skilled care for clients with various forms of dementia
- Medication administration and proper documentation
- Communicating with family members on a regular basis
- Hospice and palliative care

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## Education

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### **Portland State University / Master of Public Policy**

October 2019 - June 2021

I received my MPP from Portland State University in 2021. My policy areas of specialization are in affordable housing and homeless services; public sector labor relations; and social gerontology. My thesis focused on the rapidly growing problem of homelessness and housing insecurity among older adults, and the need for stronger eviction protection policies.

### **Portland State University / Bachelor of Arts in Political Science; Minor in Aging Services**

September 2015 - June 2018

### **Las Vegas Academy of the Arts / High School Diploma**

August 2010 - June 2014

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## Volunteer Work and Projects

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### **Swingin' Sounds: Music Education Nonprofit**

#### ***President of the Board***

November 2023 - Current

- Presiding over the advisory board
- Exercising guidance and superintendence of all other board members
- Coordinating all fundraising efforts with the Program Director

### **Portland State University**

#### ***Graduate Assistant Employee and Editor***

September 2022 - Present

- Conducting research and compiling findings into reports
- Transcribing handwritten notes into word documents
- Editing text to be incorporated into book projects

### **Alzheimer's Association**

#### ***Ambassador for the Alzheimer's Impact Movement***

June 2014 - Present

- Meeting with elected officials
- Advocating for Alzheimer's Association-sponsored policies
- Lobbying for increased funding for Alzheimer's research

### **Hatfield Graduate Journal of Public Affairs**

#### ***Associate Editor***

Fall 2019 - June 2020

- Editing and proof-reading academic journal submissions
- Peer-reviewing journal entries

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## **Certifications**

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### **First Aid and CPR Certification:**

*Valid through September 2024*

### **Dementia Care Training:**

*Valid through December 2024*

### **Diversity, Equity, and Inclusion Certification:**

*Valid through June 2025*

**GRANT AGREEMENT NO.**

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”) and The Arc Metro Portland (or “GRANTEE”) in an amount not to exceed \$12,364 to support the “Hello World! Untold Stories for the Portland Metro IDD Community” project.

**RECITALS:**

1. GRANTEE submitted a grant application for the FY 2023-24 Community Technology Grants Program competitive grants process and following COMMISSION review, was recommended for funding.
2. The COMMISSION now desires to award a grant to GRANTEE in an amount not to exceed \$12,364.

**THEREFORE**, in consideration of the mutual promises and covenants contained herein, the parties agree as follows:

**ARTICLE I – SCOPE OF WORK/OUTCOME MEASURES**

GRANTEE agrees to implement the “Hello World! Untold Stories for the Portland Metro IDD Community” project as described in ATTACHMENT A: Scope of Work/Grant Application, which by this reference are incorporated herein and made a part hereof. GRANTEE shall not use the Grant funds for any purposes other than those set forth in Attachment A.

**ARTICLE II – AGREEMENT PERIOD**

This Agreement becomes effective on June 1, 2024, 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, September 30, 2025, unless extended or earlier terminated under the terms of this Agreement.

**ARTICLE III – SPECIFIC CONDITIONS OF THE GRANT**

- A. 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.

- B. 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 for six (6) years after COMMISSION makes final grant payment, GRANTEE has made final report, or the termination date of this Agreement, whichever is later. GRANTEE shall provide COMMISSION prompt access to these records upon request and permit copying as COMMISSION may require.

- C. COMMISSION Grant Manager: COMMISSION hereby appoints Rana DeBey to act as its Project Manager with regard to this Agreement. COMMISSION may, from time to time, designate another person to act as the Commission Project Manager and will inform GRANTEE in writing of any change in Project Manager.

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)

- D. GRANTEE Project Manager: GRANTEE hereby appoints Tabitha Donaghue to act as its Project Manager regarding this Agreement. GRANTEE may, from time to time, designate another person to act as the GRANTEE Project Manager and will inform COMMISSION in writing of any change in Project Manager.

Attn: Tabitha Donaghue  
Executive Director  
c/o The Arc Portland Metro  
6929 NE Halsey  
Portland, OR 97213  
Email: [tdonaghue@thearcpx.org](mailto:tdonaghue@thearcpx.org)

- E. Payment: The COMMISSION Project Manager is authorized to approve work, billings, and invoices submitted pursuant to this grant and to carry out all other COMMISSION actions referred to herein in accordance with this Agreement.
- F. Reports: GRANTEE shall submit Interim Status Reports and a Final Status Report (collectively referred to as 'Report(s)') to the Project Manager using the COMMISSION's online grants management system. The Reports shall include both programmatic and financial information as established by the COMMISSION. For a Report to be acceptable to the Project Manager, the GRANTEE shall document and clearly describe the progress of the grant scope in accordance with the reporting schedule defined below.

Interim Status Reporting periods are June 1, 2024 through November 30, 2024;

December 1, 2024 through April 30, 2025. Interim Status Reports are due within thirty (30) days of the end of each reporting period.

GRANTEE shall submit a Final Status Report no later than August 30, 2025.

Interim and Final Status Reports shall include an accurate and complete financial report of Grant fund and Matching fund expenditures. The Report shall include copies of receipts or other evidence of payment for actual grant funded capital costs incurred by GRANTEE related to the Grant. Reported expenses will be charged against the advanced funds and will be made after review and approval of the status reports.

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

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

- G. 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.

#### **ARTICLE IV -- PAYMENTS**

- A. The amount of this grant award is \$12,364. Upon submission of an invoice from GRANTEE, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the \$12,364, as specified in the invoice, within thirty (30) days after receipt of the invoice.
- B. GRANTEE shall submit the invoice online through the COMMISSION's online grants management system using the status report module, and 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.
- C. 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 COMMISSION'S Grant Manager to modify the program or the budget.

- D. If for any reason GRANTEE receives a grant payment under this Grant Agreement and does not use grant funds, provide required services or take any actions required by the Grant Agreement the COMMISSION may, at its option terminate, reduce or suspend any grant funds that have not been paid and may, at its option, require GRANTEE to immediately refund to the COMMISSION the amount improperly expended or received by GRANTEE.
- E. Grant payments under this Agreement may be used only to provide the services or take the actions listed previously in this Grant Agreement and shall not be used for any other purpose.
- F. If, for any reason, GRANTEE'S anticipated services or actions are terminated, discontinued or interrupted, the COMMISSION'S payment of funds under this grant may be terminated, suspended or reduced.
- G. The majority of expenditures (a minimum of 90%) made from Grant funds for Grant project capital costs must be made at least sixty (60) days prior to the expiration of this Agreement.
- H. 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.
- I. GRANTEE will keep vendor receipts and evidence of payment for materials and services and time records and evidence of payment for program wages, salaries, and benefits, and GRANTEE services. All such receipts and evidence of payments will promptly be made available to the Grant Manager or other designated persons, upon request. At a minimum, such records shall be made available and will be reviewed as part of the annual monitoring process.
- J. Prevailing wages. State of Oregon, Bureau of Labor and Industries (BOLI) wage rates are required for certain contracts that total \$50,000 and above. If GRANTEE'S project is subject to the prevailing wage requirements, GRANTEE will comply with the prevailing wage requirements of ORS 279C.800 through 279C.870 and any other applicable prevailing wage requirements contained in ORS 279C, Oregon administrative rules, or Commission code.
- K. Prevailing wage indemnity. GRANTEE AGREES TO INDEMNIFY, DEFEND, AND HOLD HARMLESS COMMISSION, ITS EMPLOYEES, OFFICERS, AND AGENTS, FROM AND AGAINST ANY CLAIM, SUIT, OR ACTION, INCLUDING ADMINISTRATIVE ACTIONS, THAT ARISE OUT OF GRANTEE'S FAILURE TO COMPLY WITH ORS 279C.800 TO 279C.870 AND ANY APPLICABLE ADMINISTRATIVE RULES OR POLICIES.

## **ARTICLE V -- GENERAL GRANT PROVISIONS**

- A. Cause for Termination; Cure. It shall be a material breach and cause for termination of this Agreement if GRANTEE uses grant funds outside of the scope of this Agreement, or if GRANTEE fails to comply with any other term or

condition or to perform any obligations under this Agreement within thirty (30) days after written notice from COMMISSION. If the breach is of such nature that it cannot be completely remedied within the thirty (30) day cure period, GRANTEE shall commence cure within the thirty (30) days, notify COMMISSION of GRANTEE's steps for cure and estimated time table for full correction and compliance, proceed with diligence and good faith to correct any failure or noncompliance, and obtain written consent from COMMISSION for a reasonable extension of the cure period.

- B. No Payment or Further Services Authorized During Cure Period. During the cure period, COMMISSION is under no obligation to continue providing additional grant funds notwithstanding any payment schedule indicated in this Agreement. GRANTEE shall not perform services or take actions that would require COMMISSION to pay additional grant funds to GRANTEE. GRANTEE shall not spend unused grant funds and such unused funds shall be deemed held in trust for COMMISSION. GRANTEE shall be solely responsible for any expenses associated with cure of its noncompliance or failure to perform.
- C. Termination for Cause. Termination for cause based on GRANTEE's misuse of grant funds shall be effective upon notice of termination. Termination for cause based on failure to comply or perform other obligations shall be effective at the end of the 30-day period unless a written extension of cure period is granted by COMMISSION. GRANTEE shall return all grant funds that had not been expended as of the date of the termination notice. All finished or unfinished documents, data, studies, and reports prepared by GRANTEE under this Agreement shall, at the option of COMMISSION, become the property of COMMISSION; and GRANTEE may be entitled to receive just and equitable compensation for any satisfactory work completed on such documents up until the time of notice of termination, in a sum not to exceed the grant funds already expended.
- D. Penalty for Termination for Cause. If this Agreement is terminated for cause, COMMISSION, at its sole discretion, may seek repayment of any or all grant funds tendered under this Agreement, and decline to approve or award future grant funding requests to GRANTEE.
- E. Termination by Agreement or for Convenience of Commission. COMMISSION and GRANTEE may terminate this Agreement at any time by mutual written agreement. Alternatively, COMMISSION may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion. If the Agreement is terminated as provided in this paragraph, GRANTEE shall return any grant funds that would have been used to provide services after the effective date of termination. Unless the Parties agree otherwise, GRANTEE shall finish any work and services covered by any grant funds already paid and shall not commence any new work or services which would require payment from any unused grant funds.
- F. Changes in Anticipated Services. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, COMMISSION's payment of grant funds may be terminated, suspended or reduced. GRANTEE shall immediately refund to COMMISSION any unexpended grant funds received by GRANTEE.

- G. Amendment. The Grant Manager is authorized to execute amendments to the scope of the services or the terms and conditions of this Agreement, provided the changes do not increase COMMISSION's financial risk. Increases to the grant amount must be approved by the COMMISSION unless the COMMISSION delegated authority to amend the grant amount authorizing this Agreement. Amendments to this Agreement, including any increase or decrease in the grant amount, must be in writing and executed by the authorized representatives of the Parties and approved to form by the COMMISSION's Attorney.
- H. Non-discrimination; Civil Rights. In carrying out activities under this Agreement, GRANTEE shall not discriminate against any employee or applicant for employment because of race, color, religion, sex, age, handicap, familial status, sexual orientation or national origin. 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, sex, age, handicap, familial status, sexual orientation or national origin. Actions 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 post in conspicuous places, available to employees and applicants for employment, notices, which state that all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, or national origin. GRANTEE shall incorporate the foregoing requirements of this section in all other agreements for work funded under this Agreement, except agreements governed by Section 204 of Executive Order 11246.

- I. Audit. COMMISSION, either directly or through a designated representative, may conduct financial or performance audit of the billings and services under this Agreement or GRANTEE records at any time during this Agreement and during the six (6) year period established above in Article III.B. As applicable, audits will be conducted in accordance with generally accepted auditing standards as promulgated in *Government Auditing Standards* by the Comptroller General of the United States General Accounting Office. If an audit discloses that payments to GRANTEE exceeded the amount to which GRANTEE was entitled, then GRANTEE shall repay the amount of the excess to COMMISSION.

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.

- J. Indemnification. GRANTEE shall hold harmless, defend, and indemnify 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.
- K. Grantee's Contractor; Non-Assignment. If GRANTEE utilizes contractors to complete its work under this Agreement, in whole or in part, GRANTEE shall require any of its contractors to agree, as to the portion contracted, to fulfill all obligations of the Agreement as specified in this Agreement. However, GRANTEE shall remain obligated for full performance hereunder, and COMMISSION shall incur no obligation other than its obligations to GRANTEE hereunder. This Agreement shall not be assigned or transferred in whole or in part or any right or obligation hereunder, without prior written approval of COMMISSION.
- L. Independent Contractor Status. GRANTEE, and its contractors and employees are not employees of COMMISSION and are not eligible for any benefits through COMMISSION, including without limitation, federal social security, health benefits, workers' compensation, unemployment compensation, and retirement benefits. GRANTEE will be responsible for any federal, state, or local taxes and fees applicable to payments hereunder.
- M. Oregon Laws and Forum. This Agreement shall be construed according to the laws of the State of Oregon without regard to its provisions regarding conflicts of law. Any litigation between COMMISSION and GRANTEE arising under this Agreement or out of work performed under this Agreement shall occur in Multnomah County court having jurisdiction thereof, and if in the federal courts, in the United States District Court for the State of Oregon.
- N. Compliance with Law. GRANTEE and all persons performing work under this Agreement shall comply with all applicable federal, state, and local laws and regulations, including reporting to and payment of all applicable federal, state and local taxes and filing of business license. If GRANTEE is a 501(c)(3) organization, GRANTEE shall maintain its nonprofit and tax-exempt status during this Agreement.
- O. 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.
- P. No Other Obligations: 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.
- Q. Merger. This Agreement contains the entire agreement between COMMISSION and GRANTEE and supersedes all prior written or oral discussions or agreements.

There are no oral or written understandings that vary or supplement the conditions of this Agreement that are not contained herein.

- R. Third Party Beneficiaries. There are no third-party beneficiaries to this Agreement and may only be enforced by the Parties.
- S. Electronic Transaction; Counterparts. The Parties agree that they may conduct this transaction, including any amendments, by electronic means, including the use of electronic signatures. This Agreement, and any amendment, may be executed in any number of counterparts, each of which shall be deemed an original, but all of which together shall constitute a single instrument.
- T. NOTICE: Notices to Grantee under this Grant Agreement shall be sent to GRANTEE at the following address:

Attn: Tabitha Donaghue  
Executive Director  
c/o The Arc Portland Metro  
6929 NE Halsey  
Portland, OR 97213  
Email: [tdonaghue@thearcpx.org](mailto:tdonaghue@thearcpx.org)

NOTICE: Notices to Grantor under this Grant Agreement shall be sent to COMMISSION at the following address:

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)

**SIGNATURES:**

**COMMISSION**

**GRANTEE**

\_\_\_\_\_  
Name: Julia DeGraw  
Title: Chair,  
Mt. Hood Cable  
Regulatory Commission  
(MHCRC)

\_\_\_\_\_  
Name: Tabitha Donaghue  
Title: Executive Director  
The Arc Portland Metro

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

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

**APPROVED AS TO FORM:**

\_\_\_\_\_  
Commission Attorney,  
Mt. Hood Cable Regulatory  
Commission (MHCRC)

# 25412 - Hello, World! Untold Stories from the Portland Metro IDD Community

## Application Details

**Funding Opportunity:** 25009-2024 Community Technology Grants  
**Funding Opportunity Due Date:** Jun 30, 2024 8:09 AM  
**Program Area:** Community Technology Grants  
**Status:** Submitted  
**Stage:** Final Application

**Initial Submit Date:** Apr 3, 2024 11:44 AM  
**Initially Submitted By:** Tabitha Donaghue  
**Last Submit Date:** Apr 24, 2024 1:22 PM  
**Last Submitted By:** Tabitha Donaghue

## Contact Information

### Primary Contact Information

**Active User\*:** Yes  
**Type:** External User  
**Name:** Ms. Tabitha Donaghue  
Salutation First Name Middle Name Last Name  
**Title:** Executive Director  
**Email\*:** [tdonaghue@thearcpx.org](mailto:tdonaghue@thearcpx.org)  
**Phone\*:** (503) 816-9550 Ext. #####  
Phone  
**Fax:** #####

### Organization Information

**Status\*:** Approved  
**Organization Name\*:** The Arc Portland Metro  
**Organization Type\*:** Non-Profit Entity  
**Tax Id:**  
**Organization Website:** <https://thearcpxd.org/>  
**Address\*:** 6929 NE Halsey

Portland Oregon 97213-  
City State/Province Postal Code/Zip  
**Phone\*:** (503) 223-7279 Ext. #####  
Phone  
**Fax:** #####

# FY21-22 Final Application Project Narrative

## **Project Narrative**

<b>Total Grant Funds:</b>	\$12,364.00
<b>Total Match Funds:</b>	\$29,914.00
<b>Total Funds:</b>	\$42,278.00
<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
<b>Please select the size of your organization's total operating budget:</b>	\$500,000 to \$1,000,000

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.

### **Project Purpose:**

The Hello World project will bring a much needed and specifically requested platform to the community we serve: people in Multnomah county who experience intellectual and/or developmental disabilities. Our programming currently has a membership of ~200 unique individuals who experience IDD. Our program members are adults 18 and older who experience IDD. We do not require program participants to share their racial or cultural backgrounds with us to participate in programming, so the numbers we have to represent them are not precise. Our diverse membership speaks many languages, but the most commonly represented are English, Spanish, and American Sign Language. 15% of them are actively experiencing homelessness, and 75% of them report experiencing significant and sustained food insecurity.\* All of our members face ongoing barriers to consistent, meaningful, engaged participation in community life in the places they call home.

\*Please note that to maintain the comfort and dignity of our members we do not require any kind of demographic data to participate in programming. All data represented here has been gathered from self disclosures by members and may not fully capture the experiences of our entire membership.

Social isolation and marginalization are significant detriments to the wellbeing of community members who experience intellectual / developmental disabilities, compounded by the unique challenges each individual faces in finding a voice, sharing with others, and making cultural contributions to their community. Despite significant efforts, our members report that they consistently experience difficulties making their voices heard within the lack of attention and respect from the general public. People with disabilities are often perceived as their disability and nothing more. Even when they're included in larger discussions, it is often as a representative of their disability. Our members report that this is just a sad fact of their lives. This ongoing injustice denies their human need to be seen and heard, known and valued. Their perspectives and stories are engaging, groundbreaking, important, and true. The goal of Hello World is to empower them to tell the stories of their human experiences, not just in spite of or as part of their disability, but in addition to it – because there is so much more to tell. Our community members are fun and funny, intelligent, kind, and humorous. They bring a wealth of unique experiences and perspectives to share, and they are eager to do so! This openhearted community welcomes the attention and understanding of the wider communities they're part of.

Video storytelling is a powerful medium for people to externalize their inner world and share it with others. The Hello World project intends to support storytellers to communicate their experiences, identities, and perspectives to people who might not otherwise have opportunities to know them. The ultimate goal of putting these stories out there into the world is to build widespread familiarity, comfort, and comradeship with the perspectives, stories, experiences, and voices of people in our community who experience disabilities. In addition to meeting the needs of our service community, we believe that the stories they share will bring many benefits to the wider community, offering insight into different experiences, raising awareness, and creating connections. Our plan is to spend the first part of the grant period teaching program participants and staff to use the filming and editing equipment, developing content, and beginning to shoot and edit videos. When we have most of the videos produced, we'll apply to submit a series through Metro East. This will most likely be the Spring or Summer Season in 2025. We intend to

broadcast the series on cable television, and add it into their online streaming schedule. We have already reached out to Metro East about submitting a series (although we are quite a ways out from being ready) and are planning to have several staff members attend an upcoming Metro East orientation. We would also like to broadcast through Open Signal, but have not solidified a partnership with them yet.

We are fortunate to have the constant guidance of the community members we serve, through our consistent, open dialogue with our program members. As both program participants and guiding members of our organization, members are asked for their input at every opportunity, and they always have feedback to share! The Hello World project, was specifically requested by members, and is being actively championed by several of our most engaged self advocates. Our community members will inform the design process, star in the videos, and help with filming and editing. With their input we've designed a program where they will not only learn, they will have opportunities to teach, and where they will not just produce representations of the self, but will also be represented within and connected to the wider community. There is widespread interest in this program from our community, but we currently have a group of 5 program participants committed to the project. We anticipate quite a few more participants, but are not recruiting for the program until we have secured the funding to obtain equipment and training.

Program participants will join our team in a series of learning sessions with our professional video trainer(s). We are planning for at least 12 of these training sessions. Our team will lead and facilitate participant engagement during the individually responsive / trauma informed sessions, but the professional trainer(s) will teach both staff best practices for equipment use and video creation. Participants and our staff members will get familiar with the equipment, learn what each element is for and how it works together with the other elements, and learn how to use each piece of equipment. Training will also include using the editing software to edit sound and video clips. Best practices in filming for ease of editing will be covered, as well as what it takes to make an engaging, visually pleasing video. Between training sessions, our staff will continue program activities with the participants. These activities will include reinforcement of topics learned, practice filming / editing sessions without the guidance of the professional trainer(s), and group workshops to develop and refine video content.

We'll produce videos on topics chosen by our community to educate, inform, and delight the wider community they belong to. Some examples of topics suggested so far:

- What people should know about living with a disability (it's not scary!)
- What does accessibility really mean
- The gift I have to share with the world
- A day in my life
- Diversity = beauty, even if the difference is a disability

Videos will address the disparities our community members experience in the following categories:

- Equity & Opportunity
- Identity & Authentic Self Expression
- Places of Belonging

The Arc Portland Metro is an equity justice organization focused on creating community and opportunity, and providing services and supports for people experiencing intellectual and/or developmental disabilities. Our vision is an equitable and inclusive place to call home for all Oregonians, and our mission is to overcome the barriers to optimal living created by ableist societal structures and to create individually responsive fulfillment and belonging in all aspects of life. Our organization is guided by a multiracial board, which crucially includes several self advocates who experience IDD.

(This field has a character limit of 11,000)

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.

**Measurable Project Outcomes:**

Our goal for this project is to create a series of twelve 10-30 minute videos to submit for cable distribution.

Specific learning goals of the program include:

- Learning about the technology
- Cameras, microphones, editing software, etc.
- Developing familiarity and expertise when using the equipment
- Learning about production elements and methods that create compelling videos
- Ability to independently film and edit an impactful video without direct guidance / support

Measurable outcomes include:

- Number of participants engaged in the program
- Number of videos broadcast
- Participants' knowledge increased by 50% or more:
  - How the camera works
  - How the microphones work
  - How to produce content for ease of editing
  - How to produce story centered videos
  - How to produce accessible media
- Participants' skills increased by 50% or more:
  - How to use the camera
  - How to use the microphones
  - How to edit video sound

- How to edit video footage
- How to combine footage and sound to create a high-quality video
- How to include accessibility features (subtitles, etc.)

(This field has a character limit of 1500)

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.

### **Evaluation Plan:**

#### Evaluation Questions

- How can taking ownership of video technology empower people with IDD?
- How can exposure to / engagement with the perspectives of people with IDD enrich the general community?
- What filming and editing equipment / practices are most accessible?
  - What equipment / practices include barriers to be overcome?
  - What are best practices to overcome challenges and support optimal independent use of equipment / technology?
- What are the universal stories our participants want to tell?
- What media outlets generate the best community response?
- What kinds of stories facilitate meaningful cultural exchange?
- Are videos more impactful as standalone stories or as part of a series?
- How can we sustain ongoing involvement after community members first engage with the videos?

#### Data Collection Strategies / Methodologies

- Program participation rates
- Quantity and length of videos produced
- Quality of video content and production elements
- Baseline level of familiarity with equipment vs ongoing and exit levels
- Baseline level of engagement with video media vs ongoing and exit levels
- Reports of participant efficacy and empowerment

- Number of platforms videos are posted on
- Number of times videos are broadcast / streamed
- Numbers of viewers reached / public engaged

Documentation / Evaluation Methods

- Participant registration / attendance
- Videos produced
- Videos broadcast / streamed
- Participant efficacy with equipment / technology
  - Self reports
  - Consultant reports
  - Observation
- Participant empowerment through film
  - Self reports
  - Consultant reports
  - Observation
- Community members engaged
- Video viewers
- Engagement source tracking

We measure tangible outcomes through data and stories. Key indicators of success will be measured in terms of program participation rates, baseline level of media production and use of equipment measured against ongoing reports, completion of videos, quality of content and production elements, and participant reports of self efficacy. Additional measurable outcomes will be numbers of viewers reached, and numbers of the public engaged. We will add 'I saw a video on Metro East / Open Signal' to our 'how did you hear about this opportunity?' questionnaire for newly engaged community members.

(This field has a character limit of 2500)

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.

**Project Partners:**

We plan to work with expert trainers who have produced videos with similar elements and goals for community partner nonprofits including Feed The Mass, Outside The Frame, Metro East, and Open Signal. These consultants have been selected for their experience with both the technical and human sides of this niche work focused on elevating traditionally marginalized voices through compelling and engaging content. These professionals will work to train our program team members and program participants.

- Metro East: unconfirmed, but contacted and initial orientation planned
- Open Signal: unconfirmed - contacted, but no response to date
- Ivan Valdez - Filmmaker / Video Editor (consultant, experience with Feed The Mass): confirmed
- Film Production Consultant, experience with Outside The Frame: unconfirmed

(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)**

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.

**Technical Design:**

Technology & Equipment

- Macbook Air
  - Apple M3 chip with 8-core CPU, 10-core GPU, 16-core Neural Engine
  - 16GB unified memory
  - 512GB SSD storage
  - 13.6-inch Liquid Retina display with True Tone
  - 1080p FaceTime HD camera
  - MagSafe 3 charging port
  - Two Thunderbolt / USB 4 ports
  - 35W Dual USB-C Port Compact Power Adapter
  - Backlit Magic Keyboard

- Sony ZV-E10 Mirrorless Camera with 18-105mm Lens and Accessories Kit
  - Mirrorless camera
  - E PZ 18-105mm f/4 G OSS ultra-wide-angle zoom
  - Protective camera bag
  - Memory card
  
- DaVinci Resolve Studio
  - Edit and finish up to 60 fps in resolutions as high as Ultra HD 3840 x 2160
  - Color grading tools
  - Luma
  - HSL and 3D keyers
  - Color warper and HDR tools
  - Video collage
  - Elastic wave audio retiming
  - Collaboration capability allows multiple people to work on the same project

Because our program participants experience a variety of cognitively and physically presenting disabilities, all equipment has been selected with accessibility in the forefront. We have carefully researched and obtained expert advice on the most beginner friendly equipment on the market. This equipment will be accessible to our program participants, but will still create videos with a production quality high enough for broadcasting on television.

#### Media Center Channels

We plan to work with Metro East to broadcast our videos as a series on tv, and also stream them on their online platform. We are also hoping to work with Open Signal, but this has not yet been confirmed.

#### Ongoing Upkeep

We will be using simple equipment that should not require much maintenance, and will not need to be upgraded for quite awhile. If maintenance or upgrades are required, we will find a way to pay for them, most likely through fundraising campaigns.

(This field has a character limit of 5000)



## Proposed Project Start and End Date:

Projects may include timelines of up to 2 years.

**Proposed Start Date (month/year):** 07/01/2024

**Proposed End Date (month/year):** 09/30/2025

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

### Implementation Plan:

July 2024 – October 2024

- Hire professionals (consultants / trainers)
- Onboard initial participant cohort
- Video series design consultation
- Training program consultation / planning
- Schedule training sessions
- Begin training sessions
- Begin filming and editing videos
- Produce first videos

October 2024 – December 2024

- Continue filming and editing collaborations
- Produce additional videos
- Refine video series concept

January 2025 – June 2025

- Continue filming and editing collaborations
- Produce additional video(s)
- Schedule series release with Metro East (and possibly Open Signal)

July 2025 – September 2025

- Continue filming and editing collaborations

- Produce final video(s)
- Broadcast and stream video series

(This field has a character limit of 3000)

## Supplemental Material Attachments

Description	File Name	Type	Size	Upload Date
Arc Programs Overview	<a href="#">arc brochure.pdf</a>	pdf	1 MB	04/23/2024 01:26 PM
Board of Directors & Key Staff	<a href="#">BOD.pdf</a>	pdf	39 KB	04/23/2024 01:26 PM

## FY20-21 Application Budget Correct

### **Budget Narrative**

**Budget Narrative:**

#### **LINE ITEM BUDGET**

#### **EQUIPMENT – \$3,740**

- Macbook Air
- Sony ZV-E10 Mirrorless Camera with 18-105mm Lens and Accessories Kit
- DaVinci Resolve Studio

*MHCRC Grant: \$3,740*

#### **PERSONNEL – \$28,414**

This budget item covers the cost of program personnel to recruit, support, and guide the program participants who will create and star in the videos.

*Arc PDX Metro matching funds: \$28,414*

#### **EDUCATION & TRAINING – \$7,500**

This budget item will cover the costs of video production professionals to initially train our program personnel and program participants to use the filming and sound recording equipment, learn how to produce and edit quality videos, use the editing tools, and edit film and sound.

MHCRC Grant: \$7,500

**PARTICIPANT STIPENDS – \$1,500**

This budget item compensates program participants for their valuable time and perspectives.

Arc PDX Metro matching funds: \$1,500

**OVERHEAD (10%)**

\$1,124

MHCRC Grant: \$1,094

**TOTAL MHCRC GRANT BUDGET**

\$12,364

**TOTAL ARC PDX METRO MATCHING FUNDS BUDGET**

\$29,914

**TOTAL PROGRAM BUDGET**

\$42,278

**Line Item Budget**

<b>Cost Category</b>	<b>Grant Funds</b>	<b>Match Amount</b>	<b>Project Total</b>
Personnel	\$0.00	\$28,414.00	\$28,414.00
Education and Training	\$7,500.00	\$0.00	\$7,500.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$0.00	\$0.00
Equipment	\$3,740.00	\$0.00	\$3,740.00
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$1,500.00	\$1,500.00
Overhead	\$1,124.00	\$0.00	\$1,124.00
<b>Total</b>	<b>\$12,364.00</b>	<b>\$29,914.00</b>	<b>\$42,278.00</b>

Signature Page

***Final Application Signature***

**Signature of Duly Authorized Representative\*:**

Tabitha Ellen Donaghue

**Date\*:**

04/24/2024

**Title\*:**

Executive Director

**Phone\*:**

503-816-9550

**E-mail\*:**

[tdonaghue@thearcpx.org](mailto:tdonaghue@thearcpx.org)



# The Arc PDX Metro

COMMUNITY & OPPORTUNITY  
FOR PEOPLE OF ALL ABILITIES



thearcpdx.org <sup>559</sup>

## Our Mission

The Arc Portland Metro is an equity advocacy organization providing services and supports for people experiencing intellectual /developmental disabilities.

We work throughout the Portland Metro area to eliminate systemic inequities that lead to disparate outcomes in belonging and community, health and wellness, educational opportunities, and economic security.

We provide culturally and individually responsive services designed to improve all aspects of life for people experiencing IDD. We currently offer a variety of initiatives to respond to the priorities outlined by the community members we serve, including lifestyle enrichment programming, direct support services, and connection to resources.

Our vision is an equitable and inclusive place to call home for all Oregonians, and our mission is to overcome the barriers to optimal living created by ableist societal structures by creating individually responsive fulfillment and belonging in all aspects of life.

6929 NE Halsey  
Portland OR 97213

503-223-7279



# Club Impact

## NICE PEOPLE, GOOD TIMES

Club Impact provides a reliable, supportive, and inclusive community where people can connect, engage in meaningful activities, build friendships, find resources, and discover opportunities.

Club events are carefully curated to resonate with the needs and passions of members, and offer a wide variety of options that cater to diverse interests and abilities.

Club members have good times, make lasting relationships, and learn together how to be their best selves.

These opportunities to actively participate, contribute, be empowered, and uplift others are building a more vibrant and connected community for people experiencing IDD.



# Club Mosaic

## ART EMPOWERMENT

Club Mosaic is a multidisciplinary art program delivered in support of personal expression, individual empowerment, and economic opportunity. Participants explore their identities free from stigma, connect to opportunities to share their story with the wider community, and generate income from their art.

This program was specifically requested by the community it serves. Their perspectives and stories are engaging, groundbreaking, important, and true. Their artwork tells the stories of their human experiences.

Club Mosaic exists to build widespread familiarity, comfort, and comradeship with the perspectives, stories, experiences, and voices of local artists who experience disabilities.

CLUB



MOSAIC

# Sustainability Hub

## NEW LIFE FOR OLD STUFF

We run a sustainability hub that accepts secondhand items, materials for recycling/e-cycling, and a large quantity of miscellaneous whatnot that was previously headed for the landfill. People bring us stuff they don't want to throw in the garbage, but they don't know where else to take it. There are mountains of items that can't be resold and there's no simple recycling solution for - so then what?

To provide a comprehensive answer, we are collaborating with dozens of local organizations to move product away from the landfill or other waste scenarios, and redirect it into efficient, sustainable purpose and reuse. Our vibrant and always growing local network of community partners work with us to divert items from the landfill into streams of reuse, recycling, or repair.

Our integrated sustainability team with diverse abilities focuses on:

- Widening the sustainable end-of-life options for our community members' discarded items
- Solutions for hard-to-recycle items
- Redirecting items into local reuse
- Innovative repurposing



**The Arc Portland Metro**  
**Board Members & Principal Staff**

**Board of Directors**

Christina Dillon, President

Jennie Heidrick, Vice President

John Garrow, Treasurer

Julia Killen, Secretary

John Griffiths, Member At Large

Lamar Wright, Member At Large

**Principal Staff**

Tabitha Donaghue, Executive Director

Casey Faubion, Community Programs Manager

**GRANT AGREEMENT NO.**

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”) and The North Northeast Business Association dba Soul District Business Association (or “GRANTEE”) in an amount not to exceed \$104,177 to support the “PDX Black Rose Community Centered Media Project: Bridging Economic Disparities for Black-Owned Businesses and Youth Entrepreneurs of Color” project.

**RECITALS:**

1. GRANTEE submitted a grant application for the FY 2023-24 Community Technology Grants Program competitive grants process and following COMMISSION review, was recommended for funding.
2. The COMMISSION now desires to award a grant to GRANTEE in an amount not to exceed \$104,177.

**THEREFORE**, in consideration of the mutual promises and covenants contained herein, the parties agree as follows:

**ARTICLE I – SCOPE OF WORK/OUTCOME MEASURES**

GRANTEE agrees to implement the “PDX Black Rose Community Centered Media Project: Bridging Economic Disparities for Black-Owned Businesses and Youth Entrepreneurs of Color” project as described in ATTACHMENT A: Scope of Work/Grant Application, which by this reference are incorporated herein and made a part hereof. GRANTEE shall not use the Grant funds for any purposes other than those set forth in Attachment A.

**ARTICLE II – AGREEMENT PERIOD**

This Agreement becomes effective on June 1, 2024, unless GRANTEE fails to sign and return the Agreement to the COMMISSION within thirty (30) days of COMMISSION action to approve the Agreement, in which event this Agreement shall be null and void. The term of this Agreement is through, and including, November 30, 2026, unless extended or earlier terminated under the terms of this Agreement.

**ARTICLE III – SPECIFIC CONDITIONS OF THE GRANT**

- A. **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.

- B. 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 for six (6) years after COMMISSION makes final grant payment, GRANTEE has made final report, or the termination date of this Agreement, whichever is later. GRANTEE shall provide COMMISSION prompt access to these records upon request and permit copying as COMMISSION may require.

- C. COMMISSION Grant Manager: COMMISSION hereby appoints Rana DeBey to act as its Project Manager with regard to this Agreement. COMMISSION may, from time to time, designate another person to act as the Commission Project Manager and will inform GRANTEE in writing of any change in Project Manager.

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)

- D. GRANTEE Project Manager: GRANTEE hereby appoints Fawn Aberson to act as its Project Manager regarding this Agreement. GRANTEE may, from time to time, designate another person to act as the GRANTEE Project Manager and will inform COMMISSION in writing of any change in Project Manager.

Attn: Fawn Aberson  
Program Director  
C/o The North Northeast Business Association dba Soul District Business Association  
6607 NE MLK Jr Blvd  
Portland, OR 97211  
Email: [chair@nnebaportland.org](mailto:chair@nnebaportland.org)

- E. Payment: The COMMISSION Project Manager is authorized to approve work, billings, and invoices submitted pursuant to this grant and to carry out all other COMMISSION actions referred to herein in accordance with this Agreement.

- F. Reports: GRANTEE shall submit Interim Status Reports and a Final Status Report (collectively referred to as ‘Report(s)’) to the Project Manager using the COMMISSION’s online grants management system. The Reports shall include both programmatic and financial information as established by the COMMISSION. For a Report to be acceptable to the Project Manager, the

GRANTEE shall document and clearly describe the progress of the grant scope in accordance with the reporting schedule defined below.

Interim Status Reporting periods are June 1, 2024 through November 30, 2024; December 1, 2024 through April 30, 2025; May 1, 2025 through November 30, 2025; December 1, 2025 through April 30, 2026. Interim Status Reports are due within thirty (30) days of the end of each reporting period.

GRANTEE shall submit a Final Status Report no later than October 15, 2026.

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.

- G. 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.

#### **ARTICLE IV -- PAYMENTS**

- A. The amount of this grant award is \$104,177. Upon submission of an invoice from GRANTEE, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the \$104,177, as specified in the invoice, within thirty (30) days after receipt of the invoice.
- B. GRANTEE shall submit the invoice online through the COMMISSION's online grants management system using the status report module, and 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.

- C. 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 COMMISSION'S Grant Manager to modify the program or the budget.
- D. If for any reason GRANTEE receives a grant payment under this Grant Agreement and does not use grant funds, provide required services or take any actions required by the Grant Agreement the COMMISSION may, at its option terminate, reduce or suspend any grant funds that have not been paid and may, at its option, require GRANTEE to immediately refund to the COMMISSION the amount improperly expended or received by GRANTEE.
- E. Grant payments under this Agreement may be used only to provide the services or take the actions listed previously in this Grant Agreement and shall not be used for any other purpose.
- F. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, the COMMISSION's payment of funds under this grant may be terminated, suspended or reduced.
- G. The majority of expenditures (a minimum of 90%) made from Grant funds for Grant project capital costs must be made at least sixty (60) days prior to the expiration of this Agreement.
- H. 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.
- I. GRANTEE will keep vendor receipts and evidence of payment for materials and services and time records and evidence of payment for program wages, salaries, and benefits, and GRANTEE services. All such receipts and evidence of payments will promptly be made available to the Grant Manager or other designated persons, upon request. At a minimum, such records shall be made available and will be reviewed as part of the annual monitoring process.
- J. Prevailing wages. State of Oregon, Bureau of Labor and Industries (BOLI) wage rates are required for certain contracts that total \$50,000 and above. If GRANTEE's project is subject to the prevailing wage requirements, GRANTEE will comply with the prevailing wage requirements of ORS 279C.800 through 279C.870 and any other applicable prevailing wage requirements contained in ORS 279C, Oregon administrative rules, or Commission code.
- K. Prevailing wage indemnity. GRANTEE AGREES TO INDEMNIFY, DEFEND, AND HOLD HARMLESS COMMISSION, ITS EMPLOYEES, OFFICERS, AND AGENTS, FROM AND AGAINST ANY CLAIM, SUIT, OR ACTION, INCLUDING ADMINISTRATIVE ACTIONS, THAT ARISE OUT OF GRANTEE'S FAILURE TO COMPLY WITH ORS 279C.800 TO 279C.870 AND ANY APPLICABLE ADMINISTRATIVE RULES OR POLICIES.

## **ARTICLE V -- GENERAL GRANT PROVISIONS**

- A. Cause for Termination; Cure. It shall be a material breach and cause for termination of this Agreement if GRANTEE uses grant funds outside of the scope of this Agreement, or if GRANTEE fails to comply with any other term or condition or to perform any obligations under this Agreement within thirty (30) days after written notice from COMMISSION. If the breach is of such nature that it cannot be completely remedied within the thirty (30) day cure period, GRANTEE shall commence cure within the thirty (30) days, notify COMMISSION of GRANTEE's steps for cure and estimated time table for full correction and compliance, proceed with diligence and good faith to correct any failure or noncompliance, and obtain written consent from COMMISSION for a reasonable extension of the cure period.
- B. No Payment or Further Services Authorized During Cure Period. During the cure period, COMMISSION is under no obligation to continue providing additional grant funds notwithstanding any payment schedule indicated in this Agreement. GRANTEE shall not perform services or take actions that would require COMMISSION to pay additional grant funds to GRANTEE. GRANTEE shall not spend unused grant funds and such unused funds shall be deemed held in trust for COMMISSION. GRANTEE shall be solely responsible for any expenses associated with cure of its noncompliance or failure to perform.
- C. Termination for Cause. Termination for cause based on GRANTEE's misuse of grant funds shall be effective upon notice of termination. Termination for cause based on failure to comply or perform other obligations shall be effective at the end of the 30-day period unless a written extension of cure period is granted by COMMISSION. GRANTEE shall return all grant funds that had not been expended as of the date of the termination notice. All finished or unfinished documents, data, studies, and reports prepared by GRANTEE under this Agreement shall, at the option of COMMISSION, become the property of COMMISSION; and GRANTEE may be entitled to receive just and equitable compensation for any satisfactory work completed on such documents up until the time of notice of termination, in a sum not to exceed the grant funds already expended.
- D. Penalty for Termination for Cause. If this Agreement is terminated for cause, COMMISSION, at its sole discretion, may seek repayment of any or all grant funds tendered under this Agreement, and decline to approve or award future grant funding requests to GRANTEE.
- E. Termination by Agreement or for Convenience of Commission. COMMISSION and GRANTEE may terminate this Agreement at any time by mutual written agreement. Alternatively, COMMISSION may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion. If the Agreement is terminated as provided in this paragraph, GRANTEE shall return any grant funds that would have been used to provide services after the effective date of termination. Unless the Parties agree otherwise, GRANTEE shall finish any work and services covered by any grant funds already paid and shall not commence any new work or services which would require payment from any unused grant funds.
- F. Changes in Anticipated Services. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, COMMISSION's

payment of grant funds may be terminated, suspended or reduced. GRANTEE shall immediately refund to COMMISSION any unexpended grant funds received by GRANTEE.

- G. Amendment. The Grant Manager is authorized to execute amendments to the scope of the services or the terms and conditions of this Agreement, provided the changes do not increase COMMISSION's financial risk. Increases to the grant amount must be approved by the COMMISSION unless the COMMISSION delegated authority to amend the grant amount authorizing this Agreement. Amendments to this Agreement, including any increase or decrease in the grant amount, must be in writing and executed by the authorized representatives of the Parties and approved to form by the COMMISSION's Attorney.
- H. Non-discrimination; Civil Rights. In carrying out activities under this Agreement, GRANTEE shall not discriminate against any employee or applicant for employment because of race, color, religion, sex, age, handicap, familial status, sexual orientation or national origin. 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, sex, age, handicap, familial status, sexual orientation or national origin. Actions 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 post in conspicuous places, available to employees and applicants for employment, notices, which state that all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, or national origin. GRANTEE shall incorporate the foregoing requirements of this section in all other agreements for work funded under this Agreement, except agreements governed by Section 204 of Executive Order 11246.

- I. Audit. COMMISSION, either directly or through a designated representative, may conduct financial or performance audit of the billings and services under this Agreement or GRANTEE records at any time during this Agreement and during the six (6) year period established above in Article III.B. As applicable, audits will be conducted in accordance with generally accepted auditing standards as promulgated in *Government Auditing Standards* by the Comptroller General of the United States General Accounting Office. If an audit discloses that payments to GRANTEE exceeded the amount to which GRANTEE was entitled, then GRANTEE shall repay the amount of the excess to COMMISSION.

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.

- J. Indemnification. GRANTEE shall hold harmless, defend, and indemnify 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.
- K. Grantee's Contractor; Non-Assignment. If GRANTEE utilizes contractors to complete its work under this Agreement, in whole or in part, GRANTEE shall require any of its contractors to agree, as to the portion contracted, to fulfill all obligations of the Agreement as specified in this Agreement. However, GRANTEE shall remain obligated for full performance hereunder, and COMMISSION shall incur no obligation other than its obligations to GRANTEE hereunder. This Agreement shall not be assigned or transferred in whole or in part or any right or obligation hereunder, without prior written approval of COMMISSION.
- L. Independent Contractor Status. GRANTEE, and its contractors and employees are not employees of COMMISSION and are not eligible for any benefits through COMMISSION, including without limitation, federal social security, health benefits, workers' compensation, unemployment compensation, and retirement benefits. GRANTEE will be responsible for any federal, state, or local taxes and fees applicable to payments hereunder.
- M. Oregon Laws and Forum. This Agreement shall be construed according to the laws of the State of Oregon without regard to its provisions regarding conflicts of law. Any litigation between COMMISSION and GRANTEE arising under this Agreement or out of work performed under this Agreement shall occur in Multnomah County court having jurisdiction thereof, and if in the federal courts, in the United States District Court for the State of Oregon.
- N. Compliance with Law. GRANTEE and all persons performing work under this Agreement shall comply with all applicable federal, state, and local laws and regulations, including reporting to and payment of all applicable federal, state and local taxes and filing of business license. If GRANTEE is a 501(c)(3) organization, GRANTEE shall maintain its nonprofit and tax-exempt status during this Agreement.
- O. 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.
- P. No Other Obligations: 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.

- Q. Merger. This Agreement contains the entire agreement between COMMISSION and GRANTEE and supersedes all prior written or oral discussions or agreements. There are no oral or written understandings that vary or supplement the conditions of this Agreement that are not contained herein.
- R. Third Party Beneficiaries. There are no third-party beneficiaries to this Agreement and may only be enforced by the Parties.
- S. Electronic Transaction; Counterparts. The Parties agree that they may conduct this transaction, including any amendments, by electronic means, including the use of electronic signatures. This Agreement, and any amendment, may be executed in any number of counterparts, each of which shall be deemed an original, but all of which together shall constitute a single instrument.
- T. NOTICE: Notices to Grantee under this Grant Agreement shall be sent to GRANTEE at the following address:

Attn: Fawn Aberson  
Program Director  
C/o The North Northeast Business Association dba Soul District Business Association  
6607 NE MLK Jr Blvd  
Portland, OR 97211  
Email: [chair@nebaportland.org](mailto:chair@nebaportland.org)

NOTICE: Notices to Grantor under this Grant Agreement shall be sent to COMMISSION at the following address:

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)

**SIGNATURES:**

**COMMISSION**

**GRANTEE**

\_\_\_\_\_  
Name: Julia DeGraw  
Title: Chair,  
Mt. Hood Cable  
Regulatory Commission  
(MHCRC)

\_\_\_\_\_  
Name: Fawn Aberson  
Title: Program Director  
The North Northeast Business  
Association dba Soul District  
Business Association

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

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

**APPROVED AS TO FORM:**

\_\_\_\_\_  
Commission Attorney,  
Mt. Hood Cable Regulatory  
Commission (MHCRC)

# 25413 - Title: PDX Black Rose Community Centered Media Project: Bridging Economic Disparities for Black-Owned Businesses and Youth Entrepreneurs of Color

## Application Details

**Funding Opportunity:** 25009-2024 Community Technology Grants  
**Funding Opportunity Due Date:** Jun 30, 2024 8:09 AM  
**Program Area:** Community Technology Grants  
**Status:** Submitted  
**Stage:** Final Application

**Initial Submit Date:** Apr 2, 2024 3:03 PM  
**Initially Submitted By:** Fawn Aberson  
**Last Submit Date:** Apr 8, 2024 3:29 PM  
**Last Submitted By:** Fawn Aberson

## Contact Information

### Primary Contact Information

**Active User\*:** Yes  
**Type:** External User  
**Name:** Ms. Fawn R Aberson  
Salutation First Name Middle Name Last Name  
**Title:** Program Director  
**Email\*:** [chair@nebaportland.org](mailto:chair@nebaportland.org)  
**Phone\*:** (971) 388-3117 Ext. Phone  
### ### ####  
**Fax:** (503) 841-5082  
### ### ####

### Organization Information

**Status\*:** Approved  
**Organization Name\*:** The North Northeast Business Association DBA Soul District Business Association  
**Organization Type\*:** Non-Profit Entity  
**Tax Id:**  
**Organization Website:** <http://www.Souldistrictbiz.org>  
**Address\*:** 6607 NE MLK Jr Blvd

Portland Oregon 97211-  
City State/Province Postal Code/Zip

**Phone\*:** (503) 841-5032 Ext.  
### ### #####

**Fax:** (503) 841-8082  
### ### #####

## FY21-22 Final Application Project Narrative

### **Project Narrative**

**Total Grant Funds:** \$104,177.00  
**Total Match Funds:** \$120,600.00  
**Total Funds:** \$224,777.00  
**Proposed Technology:** Video production equipment  
**Public Benefit Area:** Reducing Disparities  
**Select which jurisdiction(s) your project will serve:** Portland, Unincorporated Multnomah County  
**Please select the size of your organization's total operating budget:** \$500,000 to \$1,000,000

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.

#### **Project Purpose:**

The Problem

The City of Roses is home to 36,000 Black Portlanders who make up thousands of Black owned small businesses and aspiring youth entrepreneurs. The Soul District Business Association, headquartered in Portland, is one of the oldest and Black community engaging districts in the city. Each year, we provide thousands of hours of technical support to hundreds Black entrepreneurs ages 16 and up. Through this work, surveys and state led studies, SDBA has learned that each of them come with a unique story to share, looking to connect to viable, affordable opportunities for economic advancement. But they face significant economic disparities.

The critical need for our grant project arose, in part, as a result of two studies that SDBA has been collaborating in and tracking for the past two years. First in a survey SDBA conducted in collaboration with Mercy Corp NW, we sampled the fiscal data of 50 small Black owned businesses located in NE Portland and found that 75% had gross sales of less than 25,000 a year with 50-100% of their annual income generated from their business revenue. 95% had no emergency savings and were actively seeking innovative ways to tell their stories of entrepreneurship in a quality manner that didn't stress their already stressed incomes.

Second, we tracked the study conducted by the State of Oregon's Department of Administrative Services (DAS) regarding Minority, Women, Small Disadvantaged Business owners ( MWSDB). In 2022, DAS commissioned BBC Research & Consulting (BBC) to conduct a disparity study to assess whether businesses owned by persons of color, women, and service-disabled veterans (SDVs) face any barriers as part of the state's contract and procurement processes. The study examined 1067 executive state agencies who, over the study period, spent 3.2 Billion dollars on MWSDB firms. In November of 2023 it published those findings and among a myriad of disparaging discoveries it revealed that a paltry 0.1% of those funds were awarded Black owned companies.

The Solution

The PDX Black Rose Community Centered Media project, led by SDBA, is strategically designed to tackle the economic disparities faced by Black/IPOC entrepreneurs. Recognizing that access to critical information and resources is vital for economic growth, we aim to bridge the gap by using state of the art film and video technology to leverage the power of community centered media to bring this information to the public.

Through this innovative approach, we seek to empower individuals to connect to an inclusive and equitable economy by creating engaging video content over a 30 month period for over 600,000 viewers, highlighting the ingenuity of 20 BIPOC youth/ adult film trainees, 75 small Black owned businesses, 25 executive leaders from governance/procurement agencies, chambers and CBOs

We've established both in-house and mobile video production studios equipped with the basics to create professional grade films. Technology procured from MHCRC funds will be used to upgrade/expand much needed camera, lighting, software, storage, computers and set props to equip these studios and create culturally welcoming spaces where filmmakers can capture challenging and charged conversations in safe environments. It will also ensure delivery of high quality films that give our subjects more credibility and visibility.

Content will be generated from our filmmakers, including 14 Black youth and 6 adult trainees, 2 Black professional filmmakers and 5 SDBA staff member and project partners, will create 100 at 15-45 minutes in length finished films to air on our already established OpenSignal public broadcasting show-PDX Black Rose & Black Beat. Expected outcomes from our project include: Provide 170 hours of training for 20 Black/IPOC individuals in film-making & storytelling. Create 100 short films featuring ranging from 15-45 minutes to be aired on Public Broadcasting. Increase the number of Black owned businesses/ youth entrepreneurs connected to information, training and mentors that will allow them to access and receive economically viable contracts, help to amplify their voices, create inclusive spaces & foster healthy dialogue connections & partnerships.

Each episode will be Black/IPOC centric and look to challenge existing narratives, dispel stereotypes, and promote the economic potential of Black-owned businesses and youth entrepreneurs of color. Furthermore, our project will also actively address the lack of access to information and resources that hinder the economic growth for our Black community. These short films will highlight workshops, mentorship programs, and networking opportunities that focus on enhancing business skills, financial literacy, and access to influential leaders. This content will not only inspire and empower our participants, but the viewing community at large, serving as a valuable resource for guidance and mentorship. The PDX Black Rose Community Centered Media Project represents a vital step towards bridging the economic disparities faced by small black-owned businesses and youth entrepreneurs of color in our community. By providing a platform for their stories and experiences, coupled with the stories of economic opportunities, we will shift existing narratives, and foster a more inclusive and equitable economy.

## DEI

The PDX Black Rose Community Centered Media Project is deeply committed to integrating diversity, equity, and inclusion (DEI) measures at every stage of its implementation. The project's filmmaking team comprises Black youth and adult trainees, professional filmmakers, and SDBA staff members, ensuring diverse representation and perspectives in content creation. By amplifying the voices and experiences of marginalized communities, the project challenges systemic inequities and promotes greater understanding and empathy.

Furthermore, the project actively collaborates with project partners immersed in equity work and the State of Oregon's Department of Administrative Services to leverage existing DEI-focused initiatives and ensure alignment with broader equity objectives. Through its emphasis on storytelling, mentorship, and community engagement, the project creates inclusive spaces where participants can share their experiences, access resources, and forge meaningful connections. By prioritizing DEI principles, the PDX Black Rose Community Centered Media Project contributes to building a more just, equitable, and inclusive society where all individuals have the opportunity to thrive.

(This field has a character limit of 11,000)

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.

#### **Measurable Project Outcomes:**

**Enhanced Film-making Skills and Capacity Building:** By leveraging state-of-the-art film and video technology, we will train 20 BIPOC individuals in film-making techniques and production processes. Through hands-on experience with upgraded equipment and software, participants will develop proficiency in filming, editing, and storytelling, expanding the pool of skilled filmmakers in the community.

**Creation of 100 High-Quality Films:** Upgraded technology will enable the production of 100 at 15-45 minute short films showcasing the stories of 120 Black businesses, youth entrepreneurs, and executive leaders. These films will be broadcast on Public Broadcasting, amplifying visibility and credibility while challenging stereotypes.

**Increased Access to Information and Resources:** We will capture and disseminate valuable information to BIPOC adult & youth entrepreneurs and the general population by airing and tracking impressions of the 100 shows on Open Signal public broadcast network.

**Empowerment and Economic Growth:** Through these 100 high-quality films and targeted content, the project seeks to track the number of Black-owned businesses and youth entrepreneurs connected to additional training and mentorship programs, their connections to economically viable grants, contracts and economic opportunities, contributing to community prosperity.

(This field has a character limit of 1500)

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.

#### **Evaluation Plan:**

**Evaluation Questions:** a. To what extent has the project increased access to information and resources for Black-owned businesses and youth entrepreneurs? b. How effective has the project been in empowering participants and fostering economic growth within the Black community? c. What is the quality and impact of the 100 high-quality films produced through the project? d. How has the project contributed to challenging existing narratives and promoting the economic potential of Black-owned businesses and youth entrepreneurs of color? e. What are the lessons learned from implementing the project, and how can they inform future initiatives aimed at addressing economic disparities. **Strategies/Methodologies:** a. Surveys and Interviews: Conduct surveys and interviews with project participants to assess their perceptions of the project's impact on access to information, empowerment, and economic growth. b. Content Analysis: Analyze the content and viewership data of the 100 high-quality films produced by the project to evaluate their quality, relevance, and impact in challenging narratives and promoting economic opportunities. c. Tracking Impressions and Engagement: Utilize metrics provided by Open Signal public broadcast network to track the number of impressions and viewer engagement with the aired shows, providing insights into the reach and effectiveness of the project in disseminating information. d. Participant Tracking: Track the participation of Black-owned businesses and youth entrepreneurs in additional training, mentorship programs, and economic opportunities facilitated by the project, documenting their connections to grants, contracts, and other resources. e. Focus Groups: Organize focus groups with project stakeholders, including participants, partners, and community members, to gather qualitative feedback on the project's successes, challenges, and lessons learned. **Steps to Document Findings and Lessons Learned:** a. Data Collection and Analysis: Compile survey responses, interview transcripts, content analysis results, viewership metrics, and participant tracking data for analysis. b. Data Interpretation: Interpret findings to assess progress toward and achievement of the project's anticipated outcomes, identifying patterns, trends, and areas for improvement. c. Report Writing: Prepare a comprehensive evaluation report documenting the findings, lessons learned, and recommendations for future initiatives. This report should include quantitative data, qualitative insights, and visual representations of key findings. d. Dissemination: Share the evaluation report with project stakeholders to communicate the project's impact and facilitate learning and knowledge sharing. e. Continuous Improvement: Use the evaluation findings to inform ongoing project management and implementation, making adjustments as needed to maximize effectiveness and achieve desired outcomes.

(This field has a character limit of 2500)

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.

#### Project Partners:

**Ontiveros and Associates, LLC**, Amber Ontiveros [amber@aoassociates.biz](mailto:amber@aoassociates.biz) Ontiveros and Associates LLC, led by licensed facilitator and author Amber Ontiveros, will play a pivotal role in our program by spearheading DEI training and healing methodologies for our participants. With a focus on addressing systemic trauma and delving into the root causes of personal and professional performance challenges, Amber brings a unique blend of expertise grounded in the neuroscience of unconscious bias. Drawing from her own transformative journey detailed in her book "Heal the Four Woundings," Amber has developed tools to dismantle biased beliefs and negative thought patterns, fostering resilience and cultivating positive workplace and community cultures. Through direct program support, Ontiveros and Associates LLC will work with our participants through small group workshops and on air interviews to empower our participants to navigate and overcome barriers, ultimately enhancing their training effectiveness and program commitment. Ms Ontiveros will also assist in the interview and selection process. She will also be working to develop programming for on-air content training as an adult video jockey host facilitating dialogue with youth and other on-air talent discussing BIPOC-centric subject matter. The organization will provide 80 hrs valued at \$10,000 of in-kind program support. **Elevate Oregon**, Donell Morgan, [donell@elevateoregon.org](mailto:donell@elevateoregon.org) -Elevate Oregon, led by Executive Director Donell Morgan will support our program assisting with recruitment, mentorship, team building, promotional and program support. This includes dedicating 2 staff members at 20 hours each to help recruit Black/minority youth ages 16-24 to enroll in the training program over the course of 30 months this equates to a total of 60 staff hours. Dedicate 1 staff member over the course of the training program sessions to help promote the program this will be 16 total staff hrs over 30 months. Donell Morgan will also be working to develop programming for on-air content training as an adult Video Jockey host facilitating dialogue with youth and other on-air talent discussing BIPOC-centric subject matter. The organization will provide 106 hours valued at \$15,000 of in-kind program support. **Flossin Media** [johnflossin@gmail.com](mailto:johnflossin@gmail.com) Our partnership with Flossin Media, under the leadership of CEO John Washington, promises to be transformative for our project. Mr Washington brings a wealth of expertise in cultivating on-camera confidence and facilitating critical culturally responsive dialogue from the Black filmmaker perspective. Through 80 hrs of one-on-one & small group training sessions to empower our participants to find their voices, fostering a sense of capability, significance, and influence. Mr Washington will also lead the final participant interview and selection process. Value \$10,000.

(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)

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.

#### Technical Design:

Rationale for Equipment Selection: **Cameras and Lenses:** The Sony A7S3 and associated lenses offer exceptional image quality, low-light performance, and versatility for interviews, narrative productions, and live events. The Black Magic Pocket Cine 6k Pro provides cinematic depth and resolution for creative projects. Multiple cameras ensure comprehensive coverage and flexibility in shooting setups.

**Camera Accessories:** Atomos Ninja V bundles enhance recording capabilities, while DJI RS3 Pro gimbals enable smooth and stable shots during live events and mobile recordings. Additionally, SmallRig camera cages and tripods ensure secure mounting and efficient operation in various environments.

**Lighting:** Aputure LED lights and reflector kits offer adjustable lighting setups, crucial for achieving professional aesthetics and eliminating shadows. The inclusion of podcast logo LED signs enhances branding and visual appeal, contributing to a polished production.

**Audio Equipment:** High-quality microphones, wireless lav systems, and audio interfaces ensure clear and professional sound capture, essential for engaging content and meeting broadcasting standards. Acoustic panels and noise-canceling rugs enhance sound quality and

minimize distractions during recordings.

**Storage and Power:** Samsung SSDs and ANDYCINE cases provide ample storage for footage while maintaining portability and reliability. Power solutions, including rechargeable batteries and power strips, ensure uninterrupted operation during extended recording sessions.

**Computers and Software:** Macbook Pro and ASUS Rog Strix G18 offer powerful editing capabilities, enabling seamless post-production workflows, including 8K editing and 3D rendering. Subscriptions to Adobe After Effects and Photoshop facilitate advanced graphics and visual effects integration.

**Green Screen and Studio Set Furniture:** Wrap-around green screens and portable setups offer flexibility in creating virtual backgrounds and set designs. Mobile podcast studio furniture enhances comfort and functionality for guests, contributing to a professional on-screen appearance.

**Supporting the Project's Use of Community Media Center Channels:** Our technical design not only serves the immediate needs of film and video production but also actively contributes to the community media center's overarching objectives:

**Accessibility and Inclusivity:** Our equipment selection promotes accessibility and inclusivity by catering to individuals of varying skill levels and backgrounds. Through user-friendly tools and comprehensive training programs, we empower all members to engage with media production and storytelling.

**Diverse Programming:** The versatility of our equipment enables the creation of diverse content across multiple channels, including documentaries, podcasts, live events coverage, and educational videos. This breadth of programming enriches offerings, catering to a wide audience and reflecting diverse interests and voices within the community.

**Youth Engagement and Skill Development:** Hands-on training initiatives and mentorship programs foster essential media production skills among youth and community members. Access to professional-grade equipment and guidance from industry experts nurtures the next generation of filmmakers, podcasters, and content creators, fostering a culture of creativity and innovation.

**Community Engagement and Expression:** Our equipment provides platforms for individuals and groups to share their stories, perspectives, and experiences. Whether through podcast interviews, live event coverage, or documentary filmmaking, we facilitate meaningful dialogue, connections, and amplification of diverse voices within the community.

Ensuring the longevity and effectiveness of our equipment is paramount to sustaining the community media center's impact and relevance. Our maintenance and upgrade plan includes:

**Regular Inspections and Maintenance:** Implementing routine equipment checks to promptly address any issues, minimizing downtime and extending asset lifespan.

**Timely Repairs and Support:** Partnering with reliable vendors and technicians for swift resolutions to equipment malfunctions, minimizing disruptions to projects.

**Staff Training and Development:** Investing in ongoing training to ensure proficiency in equipment operation, troubleshooting, and maintenance, enhancing our ability to support the community.

**Periodic Upgrades:** Conducting assessments to prioritize investments in new technologies that enhance functionality, efficiency, and creative

capabilities.

(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):** June/2024

**Proposed End Date (month/year):** Nov/2026

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

### Implementation Plan:

**June- August 2024 Project Initiation:** Task: Hold a kickoff meeting with project team members to discuss goals, roles, and responsibilities. Milestone: Completion of the kickoff meeting within the first week of the project start date. **Equipment Procurement:** Task: Verify the identified pricing and vendors for all equipment. Task: Finalize purchase orders and procurement contracts. Milestone: Completion of equipment procurement within 10 weeks of project start date.

**June-August 2024 Studio Setup and Preparation:** Task: Set up physical infrastructure including studio space, lighting rigs, and equipment installation. Task: Install necessary software and configure computers for video editing and production. Task: Decorate and furnish the studios to create culturally welcoming spaces. Milestone: Completion of studio setup and preparation within 10 weeks of project start date.

The next tasks will be repeated through the program timeline into three training sessions

**June-July 2024, April-May 2025, April-May 2026 Training Program Development:** Task: Review training curriculum for filmmaking and with trainers and subject matter experts leading our program. Task: Finalize training materials and resources for participants. Task: Schedule training sessions and coordinate logistics. Milestone: Completion of training program development within eight weeks of each session start date.

**June-August 2024 & April-June 2025 & April- June 2026-Participant Recruitment:** Task: Develop outreach materials to attract Black/IPOC individuals interested in filmmaking. Task: Promote the training program through community organizations, social media, and local networks. Task: Video interview and select participants based on eligibility criteria and program requirements. Task: Conduct orientation sessions to onboard selected participants. Milestone: Completion of participant recruitment within 8 weeks of each training session project start date.

**August-2024-March, 2025 (session #1) June 2025- March 2026 (session #2), and June 2026-Nov 2026 ( session #3) Filmmaking and Production:** Task: Provide hands-on training in camera operation, lighting techniques, and video editing. Task: Assign filmmaking projects to participants. Task: Supervise and mentor participants throughout the production process. Task: Edit and finalize films for broadcasting on OpenSignal public broadcasting. Milestone: Production and completion of 100 high-quality films within 30 months as per project timeline. 40 in session #1, 40 in Session #2 and 20 in session #3

**Aug-2024-Nov 2026 Broadcasting and Distribution:** Task: Coordinate with OpenSignal for scheduling and airing of films. Task: Monitor viewership metrics and engagement with aired shows. Task: Promote films through social media, community events, and outreach efforts. Task: Collect feedback from viewers and stakeholders to evaluate impact and effectiveness. Milestone: Broadcasting of films and tracking of viewership metrics throughout the project duration.

These final tasks will be ongoing throughout the submitted in accordance with MHCRC reporting timeline

June 2024- Nov 2026 Continuous Monitoring and Evaluation:Task: Implement monitoring mechanisms to track progress against anticipated outcomes.Task: Collect and analyze data on participant engagement, viewership, and economic impact.Task: Conduct regular reviews and assessments to identify challenges and opportunities for improvement.Task: Adapt strategies and approaches based on evaluation findings and lessons learned. Milestone: Ongoing monitoring and evaluation throughout the project lifecycle.

June 2024-Nov 2026 Project Documentation and Reporting:Task: Maintain comprehensive records of project activities, expenditures, and outcomes.Task: Prepare progress reports for stakeholders, documenting achievements and challenges.Task: Compile a final project report summarizing key findings, lessons learned, and recommendations for future initiatives.Milestone: Submission of regular progress reports and a final project report at the conclusion of the grant period.

May 2025- Nov 2026 Sustainability Planning: Task: Develop a sustainability plan to ensure the long-term impact and viability of project outcomes.Task: Identify opportunities for ongoing partnerships, funding sources, and program continuation beyond the grant period.Task: Engage stakeholders and community members in discussions about sustaining project efforts beyond initial implementation. Milestone: Completion of a sustainability plan outlining strategies for continued impact and support beyond the grant period.

(This field has a character limit of 3000)

## Supplemental Material Attachments

Description	File Name	Type	Size	Upload Date
Equipment Budget and Narrative Description	<a href="#">Gear_MHCRC_Grant - MHCRC Equipment list SDBA.pdf</a>	pdf	89 KB	04/08/2024 08:25 AM
Letter of Support Elevate Oregon	<a href="#">Donell Letter of Support for Soul District Business Association.pdf</a>	pdf	71 KB	04/08/2024 08:25 AM
Letter of Support Ontiveros & Associates	<a href="#">LOS OA_SDBA.pdf</a>	pdf	152 KB	04/08/2024 08:25 AM
LOS Flossin Media	<a href="#">LOS FM_PDXBlack Rose.pdf</a>	pdf	58 KB	04/08/2024 08:25 AM

## FY20-21 Application Budget Correct

### Budget Narrative

Budget Narrative:

Budget Narrative: PDX Black Rose Podcast and Video Series

### Personnelle

Program Managing Director- John Washington, SDBA Executive Director (Founder of Flossin Media), will oversee overall project planning, participant/ consultant/volunteer development, program orientation and training manual development. He will also provide direct training service as a culturally responsive trainer and video jockey trainer/host. Estimated number of hours for the 30 month program is 180 hours @ discounted rate of \$90 dollars an hour

Grant Funds: \$0 Match: \$16,200

Program Coordinator- Fawn Aberson, SDBA Outreach Coordinator, will oversee scheduling, communication, timeline management and coordination of the training blocks for program partners, trainers and participants. She will also work directly with SDBA administrative personnel to help corral the data needed for reporting to grant funders and submit quarterly reports. Estimated

number of hours for the 30 month period will be 200 @ discounted rate of \$75 an hour

Grant Funds: \$0 Match: \$15,000

Program Administrative Assistant- Samuel Graves, will support Program Director and Coordinator and marketing and outreach team by assisting with taking and distributing team meeting minutes, newsletter and social media outreach, set prompts and material set up. approximately 80 hours for the duration of 30 months. Estimated cost of \$30 per hour

Grant Funds: \$0 Match: \$2,400

Digital Media Marketing Specialist- Jurell Scott, will work with the team to assist with crafting the messaging for marketing and outreach materials to recruit participants. He will also support the capturing of photos throughout the duration of the program, and post ongoing updates on social media and through newsletters to engage the community and showcase participants and partners. Estimated number of hours for the duration of the 30 month period is 200 @ a discounted rate of \$30 dollars an hour

Grant Funds: \$0 Match: \$6,000

AV Technical Trainer #1– Thomas Lavoie will be the primary technology coach, responsible for training our participants on all the functional aspects and use of the audio and visual equipment. He will provide instruction on all pre and post productions aspects of interview set up, capturing, editing and final file format. He will work closely with Program Director & Coordinator to devise training curriculum and meet regularly to evaluate the program success. He will provide a total of 200 hours over the course of 30 months at the rate of \$75 dollars to help 20 participants create final finished audio recorded and video edited podcast films.

Grant Funds: \$0 Match: \$15,000

AV Technical Trainer #2- Jacob Rouso- will support trainer #1 in training and mentoring our participants on all the functional aspects and use of the audio, visual and lighting equipment. He will provide instruction on all pre and post productions aspects of interview set up, capturing, editing and final file format. He will provide a total of 200 hours over the course of 30 months at the rate of \$75 dollars to help 20 participants create final finished audio recorded and video edited podcast films.

Grant Funds: \$0 Match: \$15,000

#### Contractual

Graphic Designer- Jamaal Hale, Owner of Good Green Assist the marketing team designing marketing, promotion and reporting materials. .He committed approximately 60 hours for the duration of 30 months. Estimated cost of \$50 per hour.

Grant Funds-\$0 Match : \$3,000

Administrative Support- Sheila Randall, owner of Office Administrative Services will provide 1 hour each month at \$100 dollars and hour for a total of 30 months to reconcile the program revenue and expenses for the PDX Podcast and Video Series. She will work

closely with Program Director and Coordinator to organize and categorize expenditures and generate accurate reporting for both SDBA Board, Grant funders and partners.

Grant Funds: \$0 Match: \$3,000

#### Infrastructure/ facilities construction or improvements

Thomas Lavoie will consult and lead his team of 3 to implement for a one-time installation of new software, routers and booster, speakers and light rigging and design features. We currently have a dedicated technology room where we hold our film and video training programs and film some of our interviews with community members. We want to install better sound, lighting and backdrop rigging systems on the ceilings and walls so that these interviews and films represent the quality of the content being shared. This will require some light facility construction and installation. We are asking for Grant funding to cover this estimated cost of \$3000

(G) 7,000 Match 5,000

#### Program Partners

Elevate Oregon – recruitment, mentorship, team building and promotional support. Elevate Oregon, led by Executive Director Donell Morgan will support our program assisting with recruitment, mentorship, team building, promotional and program support. This includes:

- Dedicating 2 staff members at 20 hours each to help recruit Black/minority youth ages 16-24 to enroll in the training program over the course of 30 months this equates to a total of 60 staff hours.
- Dedicate 1 staff member over the course of the training program sessions to help promote the program this will be 16 total staff hrs over 30 months.
- Donell Morgan will also be working to develop programming for on-air content training as an adult Video Jockey host facilitating dialogue with youth and other on-air talent discussing BIPOC centric subject matter. He will contribute 50 hours over the course of 30 month
- Elevate Oregon's total staff hours committed to supporting the PDX Black Rose Podcast and Video Series is 106 hrs.

Grant Funds: \$0 Match: \$15,000

Ontiveros and Associates LLC-team building, program and evaluation support.

Ontiveros and Associates LLC, led by licensed facilitator and author Amber Ontiveros, will play a pivotal role in our program by spearheading culturally responsive training and healing methodologies for our participants and staff. With a focus on addressing systemic trauma and delving into the root causes of personal and professional performance challenges, Amber brings a unique blend of expertise grounded in the neuroscience of unconscious bias. Drawing from her own transformative journey detailed in her book "Heal the Four Woundings," Amber has developed tools to dismantle biased beliefs and negative thought patterns, fostering resilience and cultivating positive workplace and community cultures. Through direct program support, Ontiveros and Associates LLC will contribute the following

- work with our participants & staff through small group workshops and on air interviews to empower our participants to navigate and overcome barriers, ultimately enhancing their training effectiveness and program commitment. She will dedicate approximately 15 hours for this.
  
- Ms Ontiveros will also assist in the interview and selection process of youth participants and will dedicate approximately 15 hours for this
  
- Amber Ontiveros will also be working to develop programming for on-air content training as an adult video jockey host facilitating dialogue with youth and other on-air talent discussing BIPOC-centric subject matter. She will contribute 50 hours over the course of 30 month
  
- Ontiveros and Associates total staff hours committed to supporting the The PDX Black Rose Community Centered Media Project is 80 hrs.

**Grant Funds: \$0 Match: \$10,000**

Flossin Media Our partnership with Flossin Media, under the leadership of CEO John Washington, promises to be transformative for our project. Mr Washington brings a wealth of expertise in cultivating on-camera confidence and facilitating critical culturally responsive dialogue from the Black filmmaker perspective. Through 80 hrs of one-on-one and small group training sessions, Mr. Washington will empower our participants to find their voices, fostering a sense of capability, significance, and influence. This partnership not only enriches our project with specialized training but also ensures that our participants receive personalized support in developing essential skills for effective communication and self-expression. Mr Washington will also lead the final participant interview and selection process. The organization will provide \$10,000 of in-kind technical support.

**Grant Funds: \$0 Match: \$10,000**

See Equipment Description and narrative in separate uploaded Excell pdf.

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$74,600.00	\$74,600.00
Education and Training	\$0.00	\$0.00	\$0.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$41,000.00	\$41,000.00
Equipment	\$97,177.00	\$0.00	\$97,177.00
Infrastructure/Facilities Construction	\$7,000.00	\$5,000.00	\$12,000.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$0.00	\$0.00	\$0.00
<b>Total</b>	<b>\$104,177.00</b>	<b>\$120,600.00</b>	<b>\$224,777.00</b>

## Signature Page

### *Final Application Signature*

**Signature of Duly Authorized Representative\*:**

John Washington

**Date\*:**

04/08/2024

**Title\*:**

Executive Director

**Phone\*:**

503-841-5032

**E-mail\*:**

[chair@nebaportland.org](mailto:chair@nebaportland.org)

Gear (category)	Gear (Item)	Price	URL	Quantity	Total	Description
<b>Cameras/Lenses</b>						
	Sony A7S3	\$ 3,500.00	<a href="https://rb.gw/85c9ky">https://rb.gw/85c9ky</a>	3	\$ 10,500.00	Cameras for filming podcasts and live events. Multiple cameras allow enough coverage for professional output.
	Sony 35mm 1.4 lens (For Interviews)	\$ 1,298.00	<a href="https://rb.gw/ft1f82">https://rb.gw/ft1f82</a>	2	\$ 2,596.00	interview lens for podcasts, events, and client videos
	Sony 50mm 1.4 Lens (For Interviews)	\$ 1,298.00	<a href="https://rb.gw/58qdox">https://rb.gw/58qdox</a>	2	\$ 2,596.00	interview lens for podcasts, events, and client videos
	Sony FE 16-35mm F2.8 GM II	\$ 2,298.00	<a href="https://rb.gw/f367rg">https://rb.gw/f367rg</a>	2	\$ 4,596.00	interview lens for podcasts, events, and client videos
	Sony FE 24-70 2.8 GM	\$ 2,300.00	<a href="https://rb.gw/qvqoqe">https://rb.gw/qvqoqe</a>	2	\$ 4,600.00	interview lens for podcasts, events, and client videos
	Sony NPZF100 Batteries and charger	\$ 60.00	<a href="https://t.ly/FNa-5">https://t.ly/FNa-5</a>	3	\$ 180.00	batteries and a charger for the camera to allow extended filming sessions
	6 Sony A6400	\$ 900.00	<a href="https://t.ly/sl-fml">https://t.ly/sl-fml</a>	4	\$ 3,600.00	used for training youth and community members
	Black Magic Pocket Cine 6k Pro	\$ 2,500.00	<a href="https://tinyurl.com/4aevev74">https://tinyurl.com/4aevev74</a>	1	\$ 2,500.00	one high end camera to allow for narrative creative production at streaming quality levels
	Pocket 6k Batteries	\$ 40.00	<a href="https://shorturl.at/oFGV2">https://shorturl.at/oFGV2</a>	1	\$ 40.00	batteries to allow for extended shooting times with the Pocket 6k
	GoPro Hero 11	\$ 350.00	<a href="https://tinyurl.com/mix6u2e3">https://tinyurl.com/mix6u2e3</a>	2	\$ 350.00	allows for quick, easy, mounted camera solutions, unique event shots, and teaching opportunities for youth
<b>Camera Accessories</b>						
<b>x3</b>	Atomos Ninja V bundle	\$ 500.00	<a href="https://t.ly/OE8tH">https://t.ly/OE8tH</a>	3	\$ 1,500.00	Allows the A7S3s to shoot in Progress RAW quality
<b>x1</b>	AtomosX Cast	\$ 150.00	<a href="https://t.ly/Roj5Z">https://t.ly/Roj5Z</a>	1	\$ 150.00	Allows the Atomos recorder to stream the signal wirelessly. Will allow wireless streaming of the podcast shoot to be shown on TV's throughout the office Also allows multiple Camera angles to be monitored via a single display
<b>x2</b>	DJI RS3 pro	\$ 1,100.00	<a href="https://shorturl.at/hnvH5">https://shorturl.at/hnvH5</a>	2	\$ 2,200.00	gimbal and focus motor for stable, professional moving shots during live events, mobile podcast recordings, and interviews.
	Handgrip for DJI RS3	\$ 60.00	<a href="https://shorturl.at/BEJK3">https://shorturl.at/BEJK3</a>	2	\$ 120.00	allows easier manipulation of the gimbal, allowing all staff, and students to use it for smooth professional video capture
	Magnus REX VT-5000 Tripod with Fluid Head	\$ 249.00	<a href="https://shorturl.at/iAE4E">https://shorturl.at/iAE4E</a>	4	\$ 996.00	solid, quick release tripod for efficient setup and breakdown of podcast recordings, live event capture, and interviews.
	PolarPro I167mm! Peter McKinnon VND 0.6 to 1.5	\$ 200.00	<a href="https://shorturl.at/IBV39">https://shorturl.at/IBV39</a>	2	\$ 249.00	enables dynamic interview shots in bright daylight conditions, required for outdoor podcast shoots and interviews.
	PolarPro I182mm! Peter McKinnon VND 0.6 to 1.5	\$ 200.00	<a href="https://www.amazon.com/PolarPro">https://www.amazon.com/PolarPro</a>	2	\$ 249.00	enables dynamic interview shots in bright daylight conditions, required for outdoor podcast shoots and interviews.
	SmallRig Camera Cage for A7s3	\$ 45.00	<a href="https://shorturl.at/etwzV">https://shorturl.at/etwzV</a>	3	\$ 135.00	
	CAMTREE Campod Section Mount Stabilizer for DSLR (BOAT TRIPOD)	\$ 175.00	<a href="https://shorturl.at/hvY47">https://shorturl.at/hvY47</a>	3	\$ 525.00	
<b>Lighting</b>						
<b>x1</b>	Reflector kit 42"	\$ 30.00	<a href="https://www.amazon.com/Reflec">https://www.amazon.com/Reflec</a>	1	\$ 30.00	allows for quick lighting setups in mobile filming situations, and precise lighting fixes on set.
	Sandbags	Free				
<b>x3</b>	Amaran 200x by Aputure LED	\$ 300.00	<a href="https://shorturl.at/BJLMY">https://shorturl.at/BJLMY</a>	3	\$ 900.00	set lighting for the podcast room, and interviews
<b>x2</b>	Aputure Light Dome 2 (cmpr to what we have)	\$ 186.00	<a href="https://www.amazon.com/Aputur">https://www.amazon.com/Aputur</a>	3	\$ 558.00	
<b>x4</b>	Podcast logo LED signs	Spencer has quotes		4		Backdrop for the podcast trailer to allow the brand to shine on screen. Makes guests feel welcome, and elevates the platform.
	Set Lighting lamp	\$ 70.00	<a href="https://a.co/d/9pi6wvR">https://a.co/d/9pi6wvR</a>	2	\$ 120.00	Aesthetic backdrop lighting for the podcast room to add depth to the scene
<b>Trailer Lighting</b>						
	Stick Lighting Kit	\$ 90.00	<a href="https://a.co/d/cm12mAM">https://a.co/d/cm12mAM</a>	1		Space efficient lights for lighting the podcast trailer set for potential night time mobile podcast shoots
	Govee Strip Light (TV/Back Wall Back Light)	\$ 15.00	<a href="https://shorturl.at/dizT6">https://shorturl.at/dizT6</a>	1	\$ 15.00	design aesthetic for the podcast room that's some visual depth to the set, elevating the production quality of the podcast
<b>Audio</b>						
	MKE 600 Video Microphone	\$ 329.00		6	\$ 1,974.00	On Camera Microphones for Studio cameras and student cameras
	Sennheiser EW 512P G4 Wireless Lav	\$ 700.00	<a href="https://shorturl.at/gcxzF">https://shorturl.at/gcxzF</a>	2	\$ 1,400.00	Wireless microphone for boat podcasts, and podcast recordings out of the studio
	Nady Mpf-6 pop filter	\$ 25.00	<a href="https://shorturl.at/hvBGR">https://shorturl.at/hvBGR</a>	8	\$ 200.00	"Podcast Audio for clear, professional audio recording to meet open signal standards"
<b>Trailer Audio</b>						
	Sure Sm7B	\$ 399.00		4	\$ 1,596.00	**
	Sure Deluxe Mic Boom Stand	\$ 99.00		4	\$ 396.00	**
	Zoom H6	\$ 229.00		1	\$ 558.00	Allows up to 4 mics in the trailer to be recorded simultaneously for post production needs
	Podcast Headphones Beyer DT770 pro	\$ 150.00	<a href="https://shorturl.at/jkMR1">https://shorturl.at/jkMR1</a>	4	\$ 600.00	Allows guests to immerse themselves in the conversation, leading to more engaging conversation on the podcast
	Yamaha G10 Stereo Mixer		<a href="https://shorturl.at/ADJ12">https://shorturl.at/ADJ12</a>			For mixing and recording audio in the trailer
	Acoustic Panels Podcast room & Trailer	\$ 1,599.00	<a href="https://shorturl.at/bCMS9">https://shorturl.at/bCMS9</a>	1	\$ 1,599.00	For improved Sound quality in podcast room
<b>Storage</b>						
<b>x6</b>	Samsung 870 EVO 2TB SSD	\$ 120.00	<a href="https://shorturl.at/mrDGN">https://shorturl.at/mrDGN</a>	6	\$ 720.00	Storage for Sony Cameras
<b>x6</b>	ANDY/CINE Lunchbox 3 SSD Case for Ninja V	\$ 25.00	<a href="https://shorturl.at/aiINTX">https://shorturl.at/aiINTX</a>	6	\$ 150.00	Required for Samsung SSD's to be used with the Ninja V
	ANDY/CINE USB-C to SATA Adapter	\$ 25.00	<a href="https://shorturl.at/cpslM">https://shorturl.at/cpslM</a>	4	\$ 100.00	Allows Hard drives to be connected to the Macbook in the field for quick file transfers
	Google Cloud Storage 5TB	\$ 249.00		1	\$ 249.00	Annual Subscription
<b>C Stands</b>						
	Impact Turtle Base C-Stand Kit (10.75', Black)	\$ 170.00	<a href="https://www.bhphotovideo.com/c">https://www.bhphotovideo.com/c</a>	4	\$ 680.00	for holding lighting equipment at required angles to eliminate risk to staff and podcast guests, and allow for professional lighting setups
<b>Drones</b>						
	DJI Mavic 3 Pro	\$ 3,000.00	<a href="https://www.amazon.com/DJI-co">https://www.amazon.com/DJI-co</a>	2	\$ 6,000.00	allows for aerial coverage of events, mobile Podcasts, and unique client video intros
<b>Computers</b>						
	Macbook Pro M3 Max - editing specs	\$ 4,000.00		2	\$ 8,000.00	In the field editing and live streaming capable
	BK Editing/3D Render Capable Video PC, and monitor	\$ 10,541.00	<a href="https://secure.newegg.com/wish">https://secure.newegg.com/wish</a>	2	\$ 21,082.00	3D Animation/CGI Capable PC parts for creating Podcast intros, and animated storytelling content
	ASUS Rog Strix G 18	\$ 1,752.00		1	\$ 1,752.00	dedicated sound editing and special affects
						brings the interior quality of the podcast trailer up to spec to allow for a professional podcast set
<b>Power</b>						
	Recharge Batteries w/ Charger, POWEROWL 8 Pack	\$ 32.00	<a href="https://shorturl.at/djuzS">https://shorturl.at/djuzS</a>	3	\$ 96.00	Allows equipment to stay powered through long, multi podcast recording days
	ART PDSBU 8 Outlet Power Strip	\$ 115.00	<a href="https://www.amazon.com/Audio">https://www.amazon.com/Audio</a>	4	\$ 460.00	Power strips for all lights and cameras in both the Podcast Studio and Mobile podcast Trailer
<b>Green Screen</b>						
	Wrap Around Green Screen	\$ 98.00	<a href="https://shorturl.at/nJOUX">https://shorturl.at/nJOUX</a>	1	\$ 98.00	photo backdrop for podcast guest photos, events, and interviews
	Portable Green Screen	\$ 159.00	<a href="https://shorturl.at/zDKV3">https://shorturl.at/zDKV3</a>	1	\$ 159.00	For Creating animated backdrops for Mobile Podcasts, Photo ops with guests at events, and
<b>Subscriptions</b>						





April 1, 2024

Attention: Mt Hood Cable Regulatory Commission

Dear Commissioners:

It is with great enthusiasm that Elevate Oregon offers our full support and commitment to The PDX Black Rose Community Centered Media Project. Led by Executive Director Donell Morgan, Elevate Oregon is honored to partner with the Soul District Business Association to assist in recruitment, mentorship, team building, and promotional support for this important initiative.

As outlined in our proposal, Elevate Oregon is dedicated to providing significant resources to ensure the success of The PDX Black Rose Community Centered Media Project. Our contributions include:

Assist with the recruitment of Black/minority youth ages 16-24 to enroll in the training program. We will dedicate two staff members, each committing 20 hours over the course of 30 months, totaling 60 staff hours.

Assist with the promotion of the program to raise awareness and encourage participation. One staff member will be dedicated to this task, committing 16 hours over the course of the training program sessions.

Development of programming for on-air content training, with a focus on BIPOC-centric subject matter. Donell Morgan will serve as an adult Video Jockey host, facilitating dialogue with youth and other on-air talent. He will contribute 50 hours over the course of 30 months to this endeavor.

In total, Elevate Oregon is committing 106 hours of in-kind support, valued at \$15,000, to The PDX Black Rose Podcast and Video Series. We are confident that our expertise in recruitment, mentorship, and promotional support will significantly contribute to the success of this innovative project.

We are deeply committed to empowering marginalized communities and fostering positive change through media representation and dialogue. The PDX Black Rose Community Centered Media Project aligns perfectly with our mission and values, and we are honored to be a part of this transformative initiative.

Should you require any further information or assistance from Elevate Oregon, please do not hesitate to contact us.

Thank you for considering our partnership and contribution to this important endeavor.

Sincerely,

A handwritten signature in black ink, appearing to read 'Donell Morgan', followed by a long horizontal line extending to the right.

Donell Morgan

Executive Director

Elevate Oregon



Ontiveros and Associates, LLC  
811 SW Sixth Avenue, Suite 1000,  
Portland, OR 97204  
e: amber@aoassociates.biz  
p: 360.726.5147

March 29, 2024  
Attention: Mt Hood Cable Regulatory Commission

Dear Grant Selection Committee:

We are pleased to participate as a community partner with the Soul District Business Association as they seek to improve connection and access for BIPOC youth and entrepreneurs in our community through the PDX Black Rose Community Centered Media Project.

As a partner in the work, Ontiveros and Associates will collaborate with the Soul District Business Association to facilitate and support participant trainees and staff with an amazing DEI training to address systemic trauma and the root causes of professional challenges that lie within all of us; false conditioning resulting in feelings of imposter syndrome, unworthiness, and psychological distress.

Ontiveros Associates will assist the SDBA by providing coaching and training from Amber's book, "Heal the Four Woundings," based on the neuroscience of unconscious bias. Our approach includes tools to dismantle biased beliefs and negative thought patterns, fostering resilience and cultivating positive workplace and community cultures.

PAGE 1 OF 2

**Ontiveros and Associates, LLC** | 811 SW SIXTH AVENUE, SUITE 1000, PORTLAND, OR 97204  
| amber@aoassociates.biz | 360.726.5147

Ontiveros will also assist SDBA with participant intake, interviews, small group workshops and on-air interviews to empower the participants to navigate and overcome their barriers.

We appreciate your consideration. If you have any questions about the work of Ontiveros and Associates, please feel free to email me at [amber@aoassociates.biz](mailto:amber@aoassociates.biz) or call me at 240-462-5407. Thank you in advance for your consideration of this request!

Sincerely,

*Amber Ontiveros*

Amber Ontiveros, President



Flossin Media  
PO Box 12185,  
Portland, Oregon, 97211  
866-571-1969  
[www.flossinmedia.com](http://www.flossinmedia.com)

April 2, 202

Attention: Mt Hood Cable Regulatory Commission

Dear Commissioners,

I am writing to share our support for the PDX Black Rose Community Centered Media Project, which is seeking funding from the Mt Hood Cable Regulatory Commission. As a committed partner in this endeavor, Flossin Media is fully dedicated to contributing our resources and expertise to ensure the success of this important initiative.

At Flossin Media, under the leadership of CEO John Washington, we are deeply committed to empowering individuals within marginalized communities to find their voices and tell their stories through media. We believe that representation and diversity in media are essential for fostering understanding, empathy, and social change. Therefore, we are excited about the opportunity to collaborate with the Soul District Business Association and the PDX Black Rose Community Centered Media Project to achieve these goals.

Our team brings a wealth of expertise in cultivating on-camera confidence and facilitating critical culturally responsive dialogue from the Black filmmaker perspective. Through 80 hours of one-on-one and small group training sessions, our team, led by Mr John Washington, will empower participants to find their voices, fostering a sense of capability, significance, and influence. This partnership not only enriches the project with specialized training but also ensures that participants receive personalized support in developing essential skills for effective communication and self-expression.

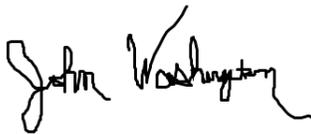
Furthermore, Flossin Media is proud to commit \$10,000 of in-kind technical support to the project. This contribution will help to ensure that participants have access to the necessary equipment and resources to bring their creative visions to life.

In addition to providing training and technical support, Mr. Washington will also lead the final participant interview and selection process. His expertise in this area will ensure that the project attracts and engages individuals who are passionate about using media as a tool for social change.

In conclusion, Flossin Media is honored to support the PDX Black Rose Community Centered Media Project and we commend the Commissioners for their commitment to funding initiatives that promote diversity, equity, and inclusion in media. We believe that this project has the potential to make a meaningful impact on our community and we look forward to seeing its success.

Thank you for considering our letter of support.

Sincerely,

A handwritten signature in black ink that reads "John Washington". The signature is written in a cursive style with a large initial "J" and a long, sweeping underline.

John Washington,  
CEO, Flossin Media

**GRANT AGREEMENT NO.**

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”) and Underscore (or “GRANTEE”) in an amount not to exceed \$83,995 to support the “Amplifying Indigenous Stories & Voices” project.

**RECITALS:**

1. GRANTEE submitted a grant application for the FY 2023-24 Community Technology Grants Program competitive grants process and following COMMISSION review, was recommended for funding.
2. The COMMISSION now desires to award a grant to GRANTEE in an amount not to exceed \$83,995.

**THEREFORE**, in consideration of the mutual promises and covenants contained herein, the parties agree as follows:

**ARTICLE I – SCOPE OF WORK/OUTCOME MEASURES**

GRANTEE agrees to implement the “Amplifying Indigenous Stories & Voices” project as described in ATTACHMENT A: Scope of Work/Grant Application, which by this reference are incorporated herein and made a part hereof. GRANTEE shall not use the Grant funds for any purposes other than those set forth in Attachment A.

**ARTICLE II – AGREEMENT PERIOD**

This Agreement becomes effective on June 1, 2024, unless GRANTEE fails to sign and return the Agreement to the COMMISSION within thirty (30) days of COMMISSION action to approve the Agreement, in which event this Agreement shall be null and void. The term of this Agreement is through, and including, March 31, 2026, unless extended or earlier terminated under the terms of this Agreement.

**ARTICLE III – SPECIFIC CONDITIONS OF THE GRANT**

- A. **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.

- B. **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 for six (6) years after COMMISSION makes final grant payment, GRANTEE has made final report, or the termination date of this Agreement, whichever is later. GRANTEE shall provide COMMISSION prompt access to these records upon request and permit copying as COMMISSION may require.

- C. COMMISSION Grant Manager: COMMISSION hereby appoints Rana DeBey to act as its Project Manager with regard to this Agreement. COMMISSION may, from time to time, designate another person to act as the Commission Project Manager and will inform GRANTEE in writing of any change in Project Manager.

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)

- D. GRANTEE Project Manager: GRANTEE hereby appoints Myers Reece to act as its Project Manager regarding this Agreement. GRANTEE may, from time to time, designate another person to act as the GRANTEE Project Manager and will inform COMMISSION in writing of any change in Project Manager.

Attn: Myers Reece, Executive Director  
c/o Underscore News  
1200 NW Naito Parkway, Ste. 490  
Portland, OR 97209  
Email: [mreece@underscore.news](mailto:mreece@underscore.news)

- E. Payment: The COMMISSION Project Manager is authorized to approve work, billings, and invoices submitted pursuant to this grant and to carry out all other COMMISSION actions referred to herein in accordance with this Agreement.
- F. Reports: GRANTEE shall submit Interim Status Reports and a Final Status Report (collectively referred to as 'Report(s)') to the Project Manager using the COMMISSION's online grants management system. The Reports shall include both programmatic and financial information as established by the COMMISSION. For a Report to be acceptable to the Project Manager, the GRANTEE shall document and clearly describe the progress of the grant scope in accordance with the reporting schedule defined below.

Interim Status Reporting periods are June 1, 2024 through November 30, 2024; December 1, 2024 through April 30, 2025; May 1, 2025 through November 30, 2025. Interim Status Reports are due within thirty (30) days of the end of each reporting period.

GRANTEE shall submit a Final Status Report no later than February 28, 2026

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.

- G. 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.

#### **ARTICLE IV -- PAYMENTS**

- A. The amount of this grant award is \$83,995. Upon submission of an invoice from GRANTEE, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the \$83,995, as specified in the invoice, will be paid within thirty (30) days after receipt of the invoice.
- B. GRANTEE shall submit the invoice online through the COMMISSION's online grants management system using the status report module, and 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.
- C. 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 COMMISSION'S Grant Manager to modify the program or the budget.
- D. If for any reason GRANTEE receives a grant payment under this Grant Agreement and does not use grant funds, provide required services or take any

actions required by the Grant Agreement the COMMISSION may, at its option terminate, reduce or suspend any grant funds that have not been paid and may, at its option, require GRANTEE to immediately refund to the COMMISSION the amount improperly expended or received by GRANTEE.

- E. Grant payments under this Agreement may be used only to provide the services or take the actions listed previously in this Grant Agreement and shall not be used for any other purpose.
- F. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, the COMMISSION's payment of funds under this grant may be terminated, suspended or reduced.
- G. The majority of expenditures (a minimum of 90%) made from Grant funds for Grant project capital costs must be made at least sixty (60) days prior to the expiration of this Agreement.
- H. 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.
- I. GRANTEE will keep vendor receipts and evidence of payment for materials and services and time records and evidence of payment for program wages, salaries, and benefits, and GRANTEE services. All such receipts and evidence of payments will promptly be made available to the Grant Manager or other designated persons, upon request. At a minimum, such records shall be made available and will be reviewed as part of the annual monitoring process.
- J. Prevailing wages. State of Oregon, Bureau of Labor and Industries (BOLI) wage rates are required for certain contracts that total \$50,000 and above. If GRANTEE's project is subject to the prevailing wage requirements, GRANTEE will comply with the prevailing wage requirements of ORS 279C.800 through 279C.870 and any other applicable prevailing wage requirements contained in ORS 279C, Oregon administrative rules, or Commission code.
- K. Prevailing wage indemnity. GRANTEE AGREES TO INDEMNIFY, DEFEND, AND HOLD HARMLESS COMMISSION, ITS EMPLOYEES, OFFICERS, AND AGENTS, FROM AND AGAINST ANY CLAIM, SUIT, OR ACTION, INCLUDING ADMINISTRATIVE ACTIONS, THAT ARISE OUT OF GRANTEE'S FAILURE TO COMPLY WITH ORS 279C.800 TO 279C.870 AND ANY APPLICABLE ADMINISTRATIVE RULES OR POLICIES.

## **ARTICLE V -- GENERAL GRANT PROVISIONS**

- A. Cause for Termination; Cure. It shall be a material breach and cause for termination of this Agreement if GRANTEE uses grant funds outside of the scope of this Agreement, or if GRANTEE fails to comply with any other term or condition or to perform any obligations under this Agreement within thirty (30) days after written notice from COMMISSION. If the breach is of such nature that it cannot be completely remedied within the thirty (30) day cure period, GRANTEE shall commence cure within the thirty (30) days, notify COMMISSION of GRANTEE's steps for cure and estimated time table for full

correction and compliance, proceed with diligence and good faith to correct any failure or noncompliance, and obtain written consent from COMMISSION for a reasonable extension of the cure period.

- B. No Payment or Further Services Authorized During Cure Period. During the cure period, COMMISSION is under no obligation to continue providing additional grant funds notwithstanding any payment schedule indicated in this Agreement. GRANTEE shall not perform services or take actions that would require COMMISSION to pay additional grant funds to GRANTEE. GRANTEE shall not spend unused grant funds and such unused funds shall be deemed held in trust for COMMISSION. GRANTEE shall be solely responsible for any expenses associated with cure of its noncompliance or failure to perform.
- C. Termination for Cause. Termination for cause based on GRANTEE's misuse of grant funds shall be effective upon notice of termination. Termination for cause based on failure to comply or perform other obligations shall be effective at the end of the 30-day period unless a written extension of cure period is granted by COMMISSION. GRANTEE shall return all grant funds that had not been expended as of the date of the termination notice. All finished or unfinished documents, data, studies, and reports prepared by GRANTEE under this Agreement shall, at the option of COMMISSION, become the property of COMMISSION; and GRANTEE may be entitled to receive just and equitable compensation for any satisfactory work completed on such documents up until the time of notice of termination, in a sum not to exceed the grant funds already expended.
- D. Penalty for Termination for Cause. If this Agreement is terminated for cause, COMMISSION, at its sole discretion, may seek repayment of any or all grant funds tendered under this Agreement, and decline to approve or award future grant funding requests to GRANTEE.
- E. Termination by Agreement or for Convenience of Commission. COMMISSION and GRANTEE may terminate this Agreement at any time by mutual written agreement. Alternatively, COMMISSION may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion. If the Agreement is terminated as provided in this paragraph, GRANTEE shall return any grant funds that would have been used to provide services after the effective date of termination. Unless the Parties agree otherwise, GRANTEE shall finish any work and services covered by any grant funds already paid and shall not commence any new work or services which would require payment from any unused grant funds.
- F. Changes in Anticipated Services. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, COMMISSION's payment of grant funds may be terminated, suspended or reduced. GRANTEE shall immediately refund to COMMISSION any unexpended grant funds received by GRANTEE.
- G. Amendment. The Grant Manager is authorized to execute amendments to the scope of the services or the terms and conditions of this Agreement, provided the changes do not increase COMMISSION's financial risk. Increases to the grant amount must be approved by the COMMISSION unless the COMMISSION delegated authority to amend the grant amount authorizing this Agreement. Amendments to this Agreement, including any increase or decrease in the grant

amount, must be in writing and executed by the authorized representatives of the Parties and approved to form by the COMMISSION's Attorney.

- H. Non-discrimination; Civil Rights. In carrying out activities under this Agreement, GRANTEE shall not discriminate against any employee or applicant for employment because of race, color, religion, sex, age, handicap, familial status, sexual orientation or national origin. 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, sex, age, handicap, familial status, sexual orientation or national origin. Actions 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 post in conspicuous places, available to employees and applicants for employment, notices, which state that all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, or national origin. GRANTEE shall incorporate the foregoing requirements of this section in all other agreements for work funded under this Agreement, except agreements governed by Section 204 of Executive Order 11246.

- I. Audit. COMMISSION, either directly or through a designated representative, may conduct financial or performance audit of the billings and services under this Agreement or GRANTEE records at any time during this Agreement and during the six (6) year period established above in Article III.B. As applicable, audits will be conducted in accordance with generally accepted auditing standards as promulgated in *Government Auditing Standards* by the Comptroller General of the United States General Accounting Office. If an audit discloses that payments to GRANTEE exceeded the amount to which GRANTEE was entitled, then GRANTEE shall repay the amount of the excess to COMMISSION.

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.

- J. Indemnification. GRANTEE shall hold harmless, defend, and indemnify 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.

- K. Grantee's Contractor; Non-Assignment. If GRANTEE utilizes contractors to complete its work under this Agreement, in whole or in part, GRANTEE shall require any of its contractors to agree, as to the portion contracted, to fulfill all obligations of the Agreement as specified in this Agreement. However, GRANTEE shall remain obligated for full performance hereunder, and COMMISSION shall incur no obligation other than its obligations to GRANTEE hereunder. This Agreement shall not be assigned or transferred in whole or in part or any right or obligation hereunder, without prior written approval of COMMISSION.
- L. Independent Contractor Status. GRANTEE, and its contractors and employees are not employees of COMMISSION and are not eligible for any benefits through COMMISSION, including without limitation, federal social security, health benefits, workers' compensation, unemployment compensation, and retirement benefits. GRANTEE will be responsible for any federal, state, or local taxes and fees applicable to payments hereunder.
- M. Oregon Laws and Forum. This Agreement shall be construed according to the laws of the State of Oregon without regard to its provisions regarding conflicts of law. Any litigation between COMMISSION and GRANTEE arising under this Agreement or out of work performed under this Agreement shall occur in Multnomah County court having jurisdiction thereof, and if in the federal courts, in the United States District Court for the State of Oregon.
- N. Compliance with Law. GRANTEE and all persons performing work under this Agreement shall comply with all applicable federal, state, and local laws and regulations, including reporting to and payment of all applicable federal, state and local taxes and filing of business license. If GRANTEE is a 501(c)(3) organization, GRANTEE shall maintain its nonprofit and tax-exempt status during this Agreement.
- O. 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.
- P. No Other Obligations: 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.
- Q. Merger. This Agreement contains the entire agreement between COMMISSION and GRANTEE and supersedes all prior written or oral discussions or agreements. There are no oral or written understandings that vary or supplement the conditions of this Agreement that are not contained herein.
- R. Third Party Beneficiaries. There are no third-party beneficiaries to this Agreement and may only be enforced by the Parties.
- S. Electronic Transaction; Counterparts. The Parties agree that they may conduct this transaction, including any amendments, by electronic means, including the

use of electronic signatures. This Agreement, and any amendment, may be executed in any number of counterparts, each of which shall be deemed an original, but all of which together shall constitute a single instrument.

- T. NOTICE: Notices to Grantee under this Grant Agreement shall be sent to GRANTEE at the following address:

Attn: Myers Reece, Executive Director  
c/o Underscore News  
1200 NW Naito Parkway, Ste. 490  
Portland, OR 97209  
Email: [mreece@underscore.news](mailto:mreece@underscore.news)

NOTICE: Notices to Grantor under this Grant Agreement shall be sent to COMMISSION at the following address:

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)

**SIGNATURES:**

**COMMISSION**

**GRANTEE**

\_\_\_\_\_  
Name: Julia DeGraw  
Title: Chair,  
Mt. Hood Cable  
Regulatory Commission  
(MHCRC)

\_\_\_\_\_  
Name: Myers Reece  
Title: Executive Director  
Underscore

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

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

**APPROVED AS TO FORM:**

\_\_\_\_\_  
Commission Attorney,  
Mt. Hood Cable Regulatory  
Commission (MHCRC)

# 25382 - Amplifying Indigenous Stories & Voices

## Application Details

**Funding Opportunity:** 25009-2024 Community Technology Grants  
**Funding Opportunity Due Date:** Jun 30, 2024 8:09 AM  
**Program Area:** Community Technology Grants  
**Status:** Submitted  
**Stage:** Final Application

**Initial Submit Date:** Mar 21, 2024 4:02 PM  
**Initially Submitted By:** Timothy Wilson  
**Last Submit Date:** Apr 5, 2024 10:09 AM  
**Last Submitted By:** Timothy Wilson

## Contact Information

### Primary Contact Information

**Active User\*:** Yes  
**Type:** External User  
**Name:** Mr. Timothy Wilson  
Salutation First Name Middle Name Last Name  
**Title:** Development Consultant  
**Email\*:** [tim.starletfarm@gmail.com](mailto:tim.starletfarm@gmail.com)  
**Phone\*:** 503-679-4570 Ext.   
Phone  
###-###-####  
**Fax:** ###-###-####

### Organization Information

**Status\*:** Approved  
**Organization Name\*:** Underscore  
**Organization Type\*:** Non-Profit Entity  
**Tax Id:**  
**Organization Website:** <https://underscore.news>  
**Address\*:** 1200 NW Naito Parkway, Ste. 490

**Phone\*:** 406-223-0052 Ext.   
Portland Oregon 97209-  
City State/Province Postal Code/Zip  
###-###-####  
**Fax:** ###-###-####

# FY21-22 Final Application Project Narrative

## *Project Narrative*

<b>Total Grant Funds:</b>	\$85,975.00
<b>Total Match Funds:</b>	\$89,725.00
<b>Total Funds:</b>	\$175,700.00
<b>Proposed Technology:</b>	Video production equipment
<b>Public Benefit Area:</b>	Reducing Disparities
<b>Select which jurisdiction(s) your project will serve:</b>	Fairview, Gresham, Portland, Troutdale, Unincorporated Multnomah County, Wood Village
<b>Please select the size of your organization's total operating budget:</b>	\$500,000 to \$1,000,000

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.

### **Project Purpose:**

Indigenous communities have historically been underrepresented — and often misrepresented— in media coverage. This pervasive underrepresentation has extended to the staff of media organizations themselves, with Native Americans accounting for less than .5% of newsroom employees. This “erasure” impacts both the visibility of the 55,650 Native people in the Portland Metro region and non-Native perceptions of Indigenous people in the community. Here are the key issues we aim to address with this project.

### **The Need for Authentic, Trusted, and Accurate Media Rooted in Community**

**Lack of Representation:** There is a significant underrepresentation of Native people and stories in local television, radio, print, and online platforms. Native journalists and media producers are virtually non-existent.

**Stereotyping and Misrepresentation:** When Native Americans are depicted in media, it is often through the lens of outdated, inaccurate stereotypes that fail to reflect the diversity and modern realities of Indigenous peoples.

**Misappropriation:** Media coverage often involves the misappropriation of Native cultures, where sacred symbols and traditions are used without understanding or respect, leaving behind a bitter mistrust in the community.

**Marginalization:** News coverage of Native American issues is often limited, superficial, or biased, failing to cover the depth and breadth of issues facing Indigenous communities.

Underscore News’ team of Native media professionals is uniquely positioned to address the issues of underrepresentation and misrepresentation of Native Americans in the Portland Metro region. With the support of the MHCRC, Underscore will utilize the following strategies to effect change.

1. **Amplify Native Voices:** Prioritize stories that amplify Native voices, perspectives, and experiences. This includes not only coverage of challenges faced by Native communities but also stories highlighting resilience, achievements, and cultural richness.
2. **Native Youth Training Program:** In partnership with Portland's Native American Youth and Family Center (NAYA), Underscore will develop training programs for Native youth. By investing in the next generation, Underscore News will encourage Indigenous teens to pursue careers in journalism and media production and help increase the representation of Native Americans.
3. **Use of Digital Platforms for Storytelling:** Leverage digital platforms to tell stories in innovative ways that resonate with younger audiences. This could include multimedia storytelling, interactive articles, and social media campaigns that engage users and spread awareness.
4. **Community Building:** Create or join networks of Indigenous organizations to share resources, collaborate on stories, and support each other's work. This can amplify the impact of our journalism and create a more unified voice for Indigenous issues in the media landscape.

By implementing these strategies, Underscore News can contribute significantly to addressing the underrepresentation and misrepresentation of Native Americans in the media while setting a standard for ethical, respectful, and community-centered storytelling.

### **Technology as a Catalyst for Change**

Our project leverages the transformative power of video and digital media technology to serve Portland's Native community. It focuses on two key areas to reduce disparities in the region's media landscape.

1. **Community Engagement and Representation:** Our project extends beyond training to include the production of video content that reflects the diversity, challenges, and achievements of the Native community in Portland. We will ensure these stories reach a broad audience through partnerships with local media outlets and digital platforms, increasing visibility and fostering a deeper understanding among the wider public.
2. **Youth Empowerment through Digital Storytelling:** Central to our initiative is a comprehensive 8-week curriculum designed to introduce Native American high school students to the art and craft of video storytelling and journalism. This curriculum includes hands-on training in narrative development, video production, interviewing techniques, and ethical journalism, culminating in creating and presenting their video projects. By providing these technological tools and skills, we aim to empower Native youth to tell their stories, highlight their cultures, and address issues relevant to their communities.

### **Public Benefit Area Focus**

This project directly addresses the public benefit area of "Disparities" outlined by the MHCRC, focusing on reducing barriers Native communities face in accessing media platforms and professional representation. By empowering Native youth with digital storytelling skills and creating pathways for their voices to be heard, we are addressing technological, geographic, economic, and cultural barriers that have historically marginalized these communities.

### **Empowering Native American Youth**

Of the estimated 9.7 million Indigenous people in the United States, 42% are 24 years old or younger. American Indian and Alaska Native youth are smart, diverse, creative, passionate, and engaged. But young Native Americans are disproportionately affected by high rates of poverty, unemployment, healthcare disparities, substance abuse, school dropout, family violence, and crime. Portland's Native community, especially our youth, needs culturally tailored programs and engagement that promote positive self-image, connectedness, empowerment, and opportunity.

The Underscore News curriculum, specially crafted for Native American high school students, spans eight weeks and focuses on harnessing

video storytelling and reporting skills to empower students to share their narratives. The course begins with an introduction to journalism's role and the profound storytelling tradition within Native American cultures. As the program progresses, it encompasses lessons on crafting narratives, fundamental video production, conducting impactful interviews, and mastering basic editing techniques. Moving forward, students explore more sophisticated storytelling and visual methods, applying these lessons to their own work.

The curriculum is designed for active, hands-on learning, encouraging students to engage individually and collaboratively to produce storyboards, shoot and edit video, and conduct interviews. The culmination of these efforts is the presentation of their final video projects on MetroEast and Open Signal. Feedback sessions to stimulate peer review and subsequent revisions promote a supportive and cooperative educational environment. Guest speakers, including professionals from journalism and filmmaking, further enrich the students' experience by offering valuable insights.

Concluding with reflections on their storytelling journey, personal development, and the potential impact of their new skills within their communities, the course emphasizes cultural sensitivity, creativity, critical thinking, and empowerment. This approach is not only responsive to the unique challenges faced by young Native Americans, but it also leverages their strengths, diversity, and creativity, aiming to foster a positive self-image, a sense of connectedness, and broader opportunities.

### **Engaging and Serving Portland's Native Community**

Underscore News serves Multnomah County's Indigenous communities as part of our wider audience of 300,000 Native Americans in Oregon and Washington. In Multnomah County, our team of Native journalists offers Indigenous residents vital news and insights via the website, social media, and local outlets like The Oregonian and OPB. With the support of the MHCRC, we can broaden our audience, engagement, and service in partnership with NAYA, MetroEast, and Open Signal. Underscore will significantly expand its video storytelling production and digital distribution with this project to better serve the younger Native audience.

The project aims to capture a broad spectrum of narratives reflecting the community's rich heritage and contemporary realities by broadening the scope beyond youth to adults and elders. Here's how this inclusive approach would work in practice.

### **Scenario: Bridging Generations and Amplifying Community Voices**

Envision a comprehensive strategy where Underscore News offers workshops on video storytelling to youth, expands reporting within the Native American community, and nurtures connections with Indigenous-centered social media. Elders share historical narratives and cultural teachings, adults discuss current challenges and achievements, and youth express their hopes and dreams for the future.

As we develop these stories, Underscore News collaborates with local media outlets and digital platforms to ensure wide dissemination. A series on traditional cultural practices shared by elders is broadcast on community access channels and online, reaching Native and non-Native audiences alike, fostering a deeper appreciation for the community's heritage, and promoting cultural preservation.

Videos highlighting the community's contemporary challenges, such as economic development, healthcare access, and environmental stewardship, are shared widely, sparking public discourse and bringing attention to critical issues. This broad visibility leads to community forums and panels, where we invite diverse voices from the Native community to speak, promoting understanding and dialogue.

By harnessing technology to produce and disseminate programming that reflects the diverse experiences of Portland's Native American community, Underscore News supports the goal of engaging and serving the community as a whole. This inclusive approach empowers individuals across all age groups and is crucial in building a more inclusive, informed, and connected society.

(This field has a character limit of 11,000)

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.

**Measurable Project Outcomes:**

The following outcomes aim to quantify the impact of Underscore's project.

1. Increased Representation & Visibility: 24 Video Stories Published: The Underscore team will produce and distribute 24 professionally produced pieces that amplify Native voices, perspectives, and experiences.

Audience Reach: Utilizing metrics from our digital platforms and those of our partners, Underscore will measure our audience during the year. These metrics will include website visits, social media interactions, and video views, especially for Native audiences.

2. Youth Empowerment & Participation: We'll measure the number of Native youth participating in training programs. We expect at least 24 participants. Completion Rate: We'll use attendance records, completion rates, and student-produced videos to assess student engagement and success. With participants working in three or four teams, we anticipate at least seven fully produced and aired student videos.

3. Technological Engagement & Content Production New Native Content: Working with our media partners, especially Metro East, Open Signal, OPB, and The Oregonian, we'll measure the change in Indigenous content before and after the grant period. Technology Access: Using data from our platforms, Metro East and Open Signal, we'll track the number of Native individuals accessing the program's production equipment and resources.

(This field has a character limit of 1500)

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.

**Evaluation Plan:**

**Evaluation Questions:**

Increased Representation & Visibility: How has the representation and visibility of Native Americans in Portland's media changed due to the project? What impact do the produced video stories have on the audience's understanding and perceptions of Native communities?

Youth Empowerment & Participation: To what degree did the initiative succeed in engaging Native youth in digital storytelling training? What are the perceived benefits of the program from the perspective of participating youth?

Technological Engagement & Content Production: How has the access to and use of production technology changed for Portland's Native people? What is the qualitative impact of new Native content on the community?

**Methodologies:**

Surveys & Questionnaires: Pre- and post-initiative surveys among Native communities and audiences to gauge shifts in perceptions. Feedback forms to gauge the experiences of, and benefits to, Native youth participating in the programs.

**Data Analytics:**

Utilize web and social media analytics to measure audience reach, engagement (length of views, likes, shares, comments), and video views.

Track participation rates, completion rates, and the number of student-produced videos in youth programs.

**Interviews & Focus Groups:**

Conduct interviews with program participants, community leaders, and media partners to gather qualitative insights into the program's impact. Organize focus groups with Native American community members to discuss changes in media representation and the impact of new content.

**Documentation & Reporting:**

Progress Reports: Twice-yearly reports detailing quantitative data (engagement metrics, participation rates) and qualitative feedback (interviews, focus group insights).

Case Studies: Develop case studies of successful youth projects and stories that significantly impact community visibility and perceptions.

Lessons Learned: Compile a lessons-learned document, including effective strategies, challenges faced, and recommendations for future initiatives.

Public Sharing: Distribute findings through Underscore News platforms, community meetings, and partner channels to share successes and learnings with a broader audience.

(This field has a character limit of 2500)

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.

**Project Partners:**

Underscore three partners on the project are the Native American Youth and Family Center (NAYA), MetroEast, and Open Signal. Here are their respective roles, contributions, and contacts.

**1. Native American Youth and Family Center (NAYA)**

Status: Confirmed

Role in the Project: NAYA will play a crucial role in engaging Native American youth within the project, providing cultural relevance and

inclusivity. They will host Underscore's Media Residency and lead the effort to recruit the youth participants.

Specific Contribution: NAYA will contribute in-kind resources through the provision of training facilities, personnel for conducting workshops, and access to their network within the Native American community for outreach.

Contact: Oscar Arana, Interim Executive Director

T: 503-288-8177 | E: OscarA@nayapdx.org

## 2. MetroEast Community Media (MetroEast)

Status: Confirmed

Role in the Project: MetroEast will be instrumental in providing technical expertise and access to state-of-the-art media production equipment. Their role will encompass both training participants in media production and assisting in the production of content that will amplify the voices within the communities served by Underscore News.

Specific Contribution: MetroEast will provide technical support for equipment purchases and offer in-kind contributions, including access to their media production facilities. MetroEast will serve as the lead training partner, providing equipment and video production training for the project team. MetroEast will also serve as one of the primary distribution centers through its public access programming.

Contact: Seth Ring, Director of Education & Volunteers

T: 971-266-3250 | E: seth@metroeast.org

## 3. Open Signal

Status: Confirmed

Role in the Project: Open Signal is anticipated to contribute by offering additional training resources and broadcasting opportunities for content produced through the project. Their involvement would enhance the distribution and visibility of the project's outputs.

Specific Contribution: Open Signal would offer in-kind support through access to their broadcasting platform, training workshops (if needed), and possibly equipment loans (if needed).

Contact: KatMeow García (They/Them), Director of Community Media

T: (503)288-1515 x 411 | E: katmeow@opensignalpdx.org

(This field has a character limit of 3000)

## Project Budget (see Final Application Budget form)

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.

### Technical Design:

Underscore has carefully considered the selection and use of the proposed technology to maximize the project's impact, ensure interoperability, training, and support with our partners, and promote the program's long-term sustainability.

### Proposed Technology and Equipment

**Computer Hardware:** The selection includes high-performance Apple Mac Studios with M2 Max and M2 Ultra processors, complemented by ample storage options like the Samsung T7 SSD and SanDisk G-DRIVE. These choices reflect a commitment to robust computing power and fast, reliable storage, which are essential for video editing and content production.

**Camera Gear:** The Panasonic S5 II Camera Kit and additional lenses provide a versatile setup capable of capturing high-quality video content across a range of settings. This equipment supports the project's goal of producing professional-grade stories that amplify Native voices and perspectives.

**Audio Equipment:** Zoom H4n Pro recorders and Sennheiser wireless microphones ensure high-quality audio recording, catering to the project's need for clear, crisp sound in interviews and on-location reporting. The equipment also positions Underscore to utilize podcasting to tell Native stories in the future.

**Cases/Tripods and Lighting:** We selected durable cases, professional tripods, and lighting kits, including Dracast LED panels and Westcott studio kits, to facilitate mobile and studio setups, create professional content, and protect the equipment from the region's often damp conditions.

**iPad Video Setup:** We did not include the kit of seven iPads and accessories in our initial plans. But, after consulting with Metro East, we realized this equipment was essential to the project's NAYA residency. The iPads' user-friendly technology will allow youth to explore digital storytelling without wrestling with the complexities of professional hardware and software.

**Systems:** The Promax system (hardware and software) allows Underscore to produce and edit video content remotely from anywhere. With a central storage and file management platform in the office, staff can record in the field, edit from home, and sync files for backup. Underscore will use WISTIA's video content management system to catalog, manage, and distribute video (with detailed analytics).

### Rationale for Technology Selection

The choice of technology prioritizes ease of use, reliability, and quality. Apple products offer an intuitive ecosystem that simplifies training and collaboration. High-quality camera and audio equipment ensure that we uplift the stories of the Native American community with the dignity and depth they deserve. The portable and robust nature of the selected gear supports fieldwork and community-based storytelling, which is crucial for authentic representation. The equipment is well-known to Metro East and Open Signal. Plus, Metro East has prior experience training on the selected hardware.

### Support for Community Media Center Channels

The technical design enhances the project's use of Metro East and Open Signal channels by ensuring that the content produced is of broadcast quality, fostering a professional presentation of Native stories. The equipment's flexibility and mobility allow for the coverage of community events and stories outside traditional studio settings, expanding the reach of these narratives. Furthermore, the iPad video setup empowers Native youth to create stories suitable for air on Metro East and Open Signal.

## Maintenance and Future Upgrading Plans

The project includes Apple Care for critical hardware, ensuring prompt repairs and servicing. Regular training sessions for the team on equipment care and minor repairs will minimize downtime. Adopting industry-standard hardware and software ensures compatibility with new technology as it becomes available. Annual reviews of equipment performance and technological advancements will guide the upgrading process, with a focus on enhancing capabilities without disrupting ongoing projects.

Underscore's team will oversee the maintenance and upgrading of equipment, ensuring the project remains at the forefront of digital media production technology. Partnerships with Metro East and Open Signal offer direct support for training and technical support, ensuring the project's technical infrastructure remains robust and cutting-edge.

With this technology, the project is well-positioned to achieve its goals of amplifying Native voices, enhancing community engagement, and empowering youth with digital storytelling skills. Finally, the technology ensures that Underscore can sustain and grow our digital production over time, contributing to a more inclusive and accurately represented media landscape for Portland's Native American community.

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## Proposed Project Start and End Date:

Projects may include timelines of up to 2 years.

**Proposed Start Date (month/year):** July 2024

**Proposed End Date (month/year):** March 2026

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

### Implementation Plan:

JUL-AUG 2024

Task 1: Project Kickoff: Convene key project stakeholders to set goals, timelines, and responsibilities. Issue a news release announcing the MHCRC grant and the new initiative.

Task 2: Finalize Project Plan: Review and confirm the equipment/software procurement plan. Develop a detailed plan confirming the timelines, resources, and budget. Recruit qualified project contractors.

SEP-OCT 2024

Milestone 1: Complete Purchase of Equipment & Technology

Task 1: Order all equipment and software.

Task 2: Setup & Staff Training: Set up and test equipment; configure network, servers, and systems. Conduct training for staff and volunteers on the new equipment.

Task 3: Establish Partnerships with Community Media Centers: Formalize partnerships with Metro East and Open Signal. Program Orientation for NAYA, CMCs, and Underscore. Agree on roles, responsibilities, and procedures.

OCT-NOV 2024

Milestone 2: Develop Community Partnerships

Task 1: Engage with Native Communities: Host community listening sessions to understand their stories, needs, and perspectives. Outreach

with the PSU Native American Student and Community Center, Native Arts & Cultures Foundation, and other tribal groups.

Task 2: Underscore produces 4 professional video news stories amplifying Native issues and perspectives.

DEC 2024-FEB 2025

Milestone 3: Finalize Training Curriculum

Task 1: Curriculum Development & Training: Develop an 8-week curriculum on video storytelling and journalism for Native youth. Train the trainers who will be delivering the curriculum to ensure consistency and quality of instruction.

Task 2: Underscore produces 4 professional video news stories.

MAR-MAY 2025

Milestone 4: Launch and Complete NAYA Residency

Task 1: Confirm participants for the training program.

Task 2: Execute the 8-week residency, including hands-on sessions, guest lectures, and project work.

Task 3: Underscore produces 4 professional video news stories.

JUN-AUG 2025

Milestone 5: Production of Native-Centered Youth Content  
Task 1: Work with NAYA participants and community members to identify and develop stories for production (up to 7).

Task 2: Content Production & Distribution: Produce video content with training program participants and the project team. Distribute content through project partners, CMCs, and digital platforms.

Task 3: Underscore produces 4 professional video news stories.

SEP-DEC 2025

Milestone 6: Project Evaluation & Reporting

Task 1: Gather feedback from participants, audience, and partners to assess the project's impact.

Task 2: Evaluation & Reporting: Measure project outcomes against the initial objectives and goals. Prepare and distribute a report on the project's outcomes, challenges, and learnings.

Task 3: Underscore produces 4 video news stories.

JAN- MAR 2026

Milestone 7: Project Wrap

Task 1: Underscore produces 4 video news stories.  
Task 2: Conduct a final meeting with stakeholders to review project outcomes and feedback.

Task 3: Develop plans to sustain the program and maintain the technology and equipment.

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## Supplemental Material Attachments

Description	File Name	Type	Size	Upload Date
Draft syllabus for the Underscore/NAYA residency	<a href="#">Underscore_NAYA Residency - DRAFT - Google Docs.pdf</a>	pdf	302 KB	04/04/2024 03:37 PM
Formatted budget detail, v5, revised April 5, 2024	<a href="#">Underscore Budget Final v5 MHCRC.pdf</a>	pdf	306 KB	04/05/2024 10:08 AM
Underscore Budget Narrative v5, formatted, revised 04/05/24	<a href="#">Underscore Budget Narrative v5 .pdf</a>	pdf	110 KB	04/05/2024 10:08 AM
Underscore News Board List	<a href="#">UN Board List.pdf</a>	pdf	132 KB	04/04/2024 03:37 PM
Underscore News Staff Bios	<a href="#">UN Staff Bios - Google Docs.pdf</a>	pdf	142 KB	04/04/2024 03:37 PM

## FY20-21 Application Budget Correct

### *Budget Narrative*

Budget Narrative:

# Personnel

### **Project Director - Managing Director, Karina Brown**

The Project Director is responsible for the initiative's day-to-day management. Duties include coordinating with partners, supervising the technology acquisition and setup, overseeing the training program development and execution, guiding content production, and ensuring the successful distribution of stories. They'll liaise with the community media centers, ensuring the project's integration and visibility within these platforms. Additionally, they'll monitor progress, address challenges, and evaluate the project's impact. The Project Manager will work 10% of the time for 21 months. Based on an annual salary with fringe benefits of \$85,000, the cost to the project will be \$14,875. Grant Funds: -0-

### **Operations Director, Sabrina Smith**

Sabrina will oversee the development of the project's capital components, hardware/software procurement and implementation, the video server, and the video content management system. In the first quarter of the project, the Operations Director will spend 50% of their time on the project, and for the remaining 17 months, they will work 10%. Based on a salary of \$85,000, the cost to the project will be \$14,000. Grant Funds: \$4,685. Match: \$9,315.

### **Video Producer – Jarrette Werk**

The Video Producer oversees the production of high-quality video content that accurately and respectfully represents Native voices and narratives. Their work involves planning shoots, coordinating with community members for story development, working as Underscore's Lead instructor for the

NAYA Residency, directing on-site filming, managing post-production editing, and ensuring the final products align with the project's objectives and community standards. The Video Producer works closely with the project team, participants of the training programs, and community members, acting as a creative and technical lead to bring compelling stories to life for distribution on various platforms, including community media centers like Metro East and Open Signal. The Video Producer will work 20% of the time for 21 months. Based on an annual salary with fringe benefits of \$65,000, the cost to the project will be \$22,750. Grant Funds: -0-

#### **Community Outreach & Communications Manager - Jes Abeita**

The Community Outreach and Communications Manager is responsible for engaging community members, facilitating listening sessions, and ensuring the project's visibility and impact through targeted communication efforts. They coordinate with local organizations, community leaders, and media partners. The Community Outreach and Communications Manager will work 15% of the time for 21 months. Based on an annual salary with fringe benefits of \$70,000, the cost to the project will be \$18,375. Grant Funds: -0-

**Personnel Total: Grant Funds: \$4,685, Match: \$65,315. Total Wages: \$70,000**

## **Education and Training**

Metro East will serve as Underscore's training partner, providing training on the hardware, editing software (Final Cut Pro), and video production (camera operation, lighting, sound, editing, and other integral film concepts, 14 hours). The Underscore staff and the NAYA instructional team will jointly receive basic video production training (4 hours) and training on the iPad kits (6 hours). 30 hours total @ \$125/hour.

**Grant Funds: \$3,750**

Promax Onboarding and Training includes 4 hours of setup and basic training on how to use your system. The training will cover production workflow, project structure, file management, user permissions, backup, and security. Flat rate @ \$1,950

**Education and Training: Grant Funds: \$1,950 Total Cost: \$5,700.**

## **Contractual**

**IT Support**

Underscore will engage Procomp Group for IT support (networking, remote access, and security) to help with planning, configuration, and installation. 30 hours @ \$180/hour. The cost to grant is \$5,400.

### **Metro East's consultation/support on Equipment**

Metro East will guide us on what equipment to purchase and how to manage our fleet of iPads and laptops through fleet management software. In addition, they will provide technical support as needed throughout our project. 15 hours @ \$125), \$1,875, charged to the grant.

### **Videographer/Video Producer**

To support the project, Underscore will contract with a Native videographer/producer for hours a month x 21 months @ \$50/hour. Underscore matching funds will cover this cost, \$15,700.

**Contracting Grant funds: \$8,500 Matching funds: \$16,250 Contracting total: \$22,950**

## **Equipment**

### **Computer Hardware**

The computers and hardware include three Apple computers: Mac Studio (and Display) for video editing, an Apple M2 laptop for fieldwork, and an iMac for general file management and support. We've also included two 2 TB SSD drives for recording/file transfer in the field and the office. To protect the investment, we've included Apple Care for all three computers, a network switch, a security appliance (with five-year licenses), a backup system, and a locking electronic equipment storage cabinet. Since Underscore uses Google Workspace, there is no local or onsite server that requires backup at present. The project requires a backup system to protect our content.

COMPUTER HARDWARE

Samsung 2TB T7 Portable SSD	B&H	2	\$210	\$420
SanDisk Professional 5TB G-DRIVE ArmorATD USB-C 3.2 External Hard Drive	B&H	1	\$170	\$170
Apple Mac Studio with M2 Max	Apple	1	\$2,100	\$2,100
Apple 27" Studio Display (Standard Glass, Tilt Adjustable Stand)	Apple	1	\$1,700	\$1,700
Apple M2 Ultra with 24-core CPU, 60-core GPU, 32-core Neural Engine				
64GB unified memory	Apple	1	\$4,000	\$4,000
1TB SSD storage				
iMac (all in one)	Apple	1	\$1,300	\$1,300
Apple Care, 1 @ \$400, 2 @ \$170, 1 @ 150	Apple	3	Varies	\$890
Cisco Meraki MX67W Wireless Security Appliance with 5-Year License	TechSoup	1	\$645	\$645
Cisco Meraki MS120 Series 8-Port Gigabit Ethernet Switch with 5-Year License	TechSoup	1	\$185	\$185
Cloud Backup, BackBlaze B2, 28 TB @ \$ 1944/year	Backblaze	2	\$1,944	\$3,888
Uline Electronic Equipment Storage Locker, 36 x 24 x 78" (+ Shipping)	Uline	1	\$730	\$730
				\$16,028

The section includes the Underscore team's equipment to shoot broadcast-quality video: a Panasonic S5 II camera, lenses, filters, SD cards, batteries, and a charger.

**CAMERA GEAR**

Panasonic S5 II Camera Kit (includes 20-60mm)	B&H	1	\$2,300	\$2,300
50 mm lens	B&H	1	\$500	\$500
70- 300 mm lens	B&H	1	\$1,000	\$1,000
67 mm UV Filter	B&H	4	\$27.00	\$108.00
SD Cards	B&H	2	\$40	\$80
Batteries for Cameras	B&H	2	\$70.00	\$140.00
Battery Charger	B&H	1	\$90.00	\$90.00
				\$4,218

**Audio**

The audio equipment will support both studio and fieldwork. It includes a digital audio recorder for audio-only sound, headphones, wire receivers, two Lavalier mics, one handheld, and accessories (windscreens, cable cases, chargers, etc). The kit will support video production and podcasting.

## AUDIO

Zoom H4n Pro 4-Input / 4-Track Portable Handy Recorder with Onboard X/Y Mic Capsule (Black)	B&H	1	\$250	\$250
Headphones Audio-Technica ATH-M20x Closed-Back Monitor (Black)	B&H	1	\$50	\$50
<a href="#">Wireless Mic Setup</a>	B&H	1	\$500	\$500
Sennheiser EW 112P G4 Wireless Omni Lavalier Mic (2)	B&H	2	\$700	\$1,400
Sennheiser EW 135P G4 Wireless Cardioid Handheld Mic	B&H	1	\$650	\$650
Audio Accessories	B&H	1	\$500	\$500
<a href="#">Sensei DOC-CK Deluxe Optics Care and Cleaning Kit</a>	B&H	1	\$25	\$25
				\$3,375

## Cases/Tripods

The equipment category includes equipment cases, tripods, and a gimbal to protect the equipment and support stable, professional shoots.

## CASES/TRIPOD

Pelican 1510SC Protector Studio Case	B&H	1	\$352	\$352
Manfrotto MB MA2-M-M Advanced <sup>2</sup> Camera Soft Case	B&H	1	\$125	\$125
Backpack	B&H	1	\$230	\$230
Manfrotto Tripod legs and head	B&H	1	\$560	\$560
Tripod Bags	B&H	1	\$35	\$35
Think Tank Photo Emergency Rain Cover	B&H	1	\$73	\$73
DJI RSC 2 Gimbal Stabilizer Pro Combo	B&H	1	\$490	\$490
				\$1,865

## Lighting

The lighting category includes a Westcott studio kit, the Dracast X Series three-light kit for field work, batteries, reflective discs, and a portable green screen.

## LIGHTING

Dracast X Series LED500 RGB LED Light Panel (Interview 3-Light Kit)	B&H	1	\$1,000	\$1,000
Westcott Peter Hurley Flex Cine Bi-Color 3-Light Kit (1 x 2') Professional Studio Kit	B&H	1	\$5,000	\$5,000
Batteries for Lights	B&H	6	\$80	\$480
Reflective Discs	B&H	2	\$100	\$200
Portable Green Screen	B&H	1	\$200	\$200
				\$6,880

## iPad Kits

This group includes the equipment needed to support the NAYA residency. The kit includes seven iPads, cases, bags, covers, lights, mics, tripods, and accessories to support youth and community-based production.

**iPad Video Setup**

iPad Pro (11 inch, 256 GB)	Apple	7	\$1,000.00	\$7,000.00
AppleCare	Apple	7	\$129.00	\$903.00
iPad Pro Case	MelaMount	7	\$60.00	\$420.00
iPad Pro Bag	Amazon	7	\$30.00	\$210.00
iPad Pro Screen Cover	Amazon	7	\$11.00	\$77.00
Ulanzi Rechargeable RGB Light	B&H	10	\$30.00	\$300.00
USB C Mic	B&H	10	\$60.00	\$600.00
Wireless Mic Setup	B&H	1	\$500.00	\$500.00
Wireless Mic Mount for Ipad	B&H	1	\$15.00	\$15.00
Joby Compact Action Tripod	Amazon	7	\$100.00	\$700.00
Extra Release Plates	Amazon	4	\$25.00	\$100.00
				\$10,825

The total Equipment cost is 43,190, and all expenses are charged to grant funds.

# Infrastructure/Facilities Construction

This budget category includes the Promax Server, the media-management suite (software), and an array of hard drives. The Promax system will enable a remote production workflow, including production and postproduction. With the Promax system, the Underscore team can produce, edit, review, and revise video from anywhere. The Promax system includes a two-year license for Promax Cloud Connect to facilitate cloud-based backup (on Google Cloud). The cost is \$11,760, charged to the grant.

Underscore will use Wistia to manage and distribute content to our media partners and community outlets. Wistia will allow Underscore's small team to efficiently deliver and promote content specific to our partners' format specifications and/or subject interests. Wistia will also generate valuable analytics, giving Underscore a far better understanding of our reach, views, and engagement than ever before. \$1920 for a two-year license, charged to the grant.

Finally, the category includes the services of an electrical contractor to wire the Underscore office/studio for the server (power and networking) and lighting. We estimate 8 hours for electrical installation and 8 hours for networking/ethernet. While we have not selected vendors, we based the budget on a rate of \$150/hour x 16, for \$2,400 Charged to the grant.

**Total Infrastructure/Facilities, Grant Funds: \$16,080 (no match)**

# Overhead

Overhead costs cover a broad range of expenses necessary to support the project. These expenses include administrative costs, telephone and internet, maintenance, office supplies and equipment, insurance, rent, and depreciation.

**Grant Funds: \$7,640. Match: \$8,160. Total Overhead: \$15,800.**

# Total Costs

**Grant Funds: \$83,995**

**Matching Funds: \$89,725**

**Total Cost: \$173,720**

***Line Item Budget***

<b>Cost Category</b>	<b>Grant Funds</b>	<b>Match Amount</b>	<b>Project Total</b>
Personnel	\$4,685.00	\$65,315.00	\$70,000.00
Education and Training	\$5,700.00	\$0.00	\$5,700.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$6,700.00	\$16,250.00	\$22,950.00
Equipment	\$43,190.00	\$0.00	\$43,190.00
Infrastructure/Facilities Construction	\$16,080.00	\$0.00	\$16,080.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$7,640.00	\$8,160.00	\$15,800.00
<b>Total</b>	<b>\$83,995.00</b>	<b>\$89,725.00</b>	<b>\$173,720.00</b>

**Signature Page**

***Final Application Signature***

**Signature of Duly Authorized Representative\*:**

Tim Wilson

**Date\*:**

03/21/2024

**Title\*:**

Development Consultant

**Phone\*:**

503-679-4570

**E-mail\*:**

[tim.starletfam@gmail.com](mailto:tim.starletfam@gmail.com)

## **Underscore News/NAYA Residency**

The Mount Hood Cable Regulatory Commission (MHCRC) has invited Underscore News to submit a Community Technology Grant. One of the components of our proposal is a residency at NAYA to teach video storytelling/reporting to Native youth.

Our purpose is to create a comprehensive, engaging, and inherently Indigenous approach to video storytelling. This curriculum is tailored for one-hour classes over 8 weeks, with a focus on practical, hands-on learning complemented by independent work and assignments. The goal is to empower Native students with the skills needed to tell their stories and the stories of their communities through video, fostering a deeper understanding of journalistic integrity, storytelling techniques, and technical skills in video production.

### **Week 1: Introduction to Video Storytelling and Journalism**

- Objective: Introduce students to the fundamentals of journalism and the power of video storytelling.
- Class Activities:
  - Discussion on the importance of storytelling in Native American cultures and its evolution into video storytelling.
  - Overview of journalistic ethics and the role of journalism in society.
- Independent Assignment: Watch a selection of Indigenous-focused stories by Native creators and reflect on their impact.

### **Week 2: Storytelling Techniques and Narrative Development**

- Objective: Teach students how to develop compelling narratives for video reporting.
- Class Activities:
  - Introduction to narrative structures and storytelling techniques.
  - Analyzing successful video stories for narrative and technical elements.
- Independent Assignment: Students draft a storyboard for a short video story about their community or a topic of their choice.

### **Week 3: Basics of Video Production**

- Objective: Cover the essentials of video production, including camera operation, lighting, and sound.
- Class Activities:
  - Hands-on demonstration of camera equipment and shooting techniques.
  - Basics of lighting and sound recording for quality video production.
- Independent Assignment: In small teams, students practice shooting basic video shots outlined in their storyboards.

#### **Week 4: Interview Techniques and Ethics**

- Objective: Equip students with skills for conducting effective and ethical interviews.
- Class Activities:
  - Techniques for preparing and conducting interviews.
  - Role-playing exercises to practice interview skills.
- Independent Assignment: Students conduct a practice interview with a classmate, focusing on their storyboard's subject.

#### **Week 5: Editing and Post-Production Basics**

- Objective: Introduce basic video editing techniques and tools.
- Class Activities:
  - Overview of editing software and basic editing techniques.
  - Demonstration of editing practices, including cutting, transitions, and adding music.
- Independent Assignment: Begin editing the footage shot for their storyboards, focusing on creating a rough cut.

#### **Week 6: Advanced Storytelling and Visual Techniques**

- Objective: Explore advanced storytelling techniques and visual storytelling elements.
- Class Activities:
  - Techniques for enhancing stories visually, including the use of B-roll, graphics, and effects.
  - Analyzing examples of advanced visual storytelling.
- Independent Assignment: Students incorporate advanced storytelling techniques into their video projects.

#### **Week 7: Feedback and Revisions**

- Objective: Provide constructive feedback to students on their video projects and guide them through the revision process.
- Class Activities:
  - Peer review sessions where students present their rough cuts and receive feedback.
  - Discussion on how to incorporate feedback and make effective revisions.
- Independent Assignment: Revise video projects based on feedback, focusing on narrative clarity, visual appeal, and technical quality.

#### **Week 8: Final Presentations and Reflection**

- Objective: Showcase final video projects and reflect on the learning process and the power of storytelling.
- Class Activities:

- Final presentation of video projects to the class and invited guests from Underscore News and the Native American Youth and Family Center.
- Group discussion on the storytelling process, challenges faced, and lessons learned.
- Independent Assignment: Write a reflection on the project, focusing on personal growth, skills acquired, and how these skills can be used to tell important stories within their communities.

**Additional Elements:**

- Guest Speakers: Invite Native American journalists and filmmakers to share their experiences and advice.
- Cultural Sensitivity: Ensure the curriculum is culturally responsive, incorporating Native American perspectives and emphasizing stories that resonate with the community's values and experiences.

This curriculum is designed to be flexible and adaptable to the specific needs and interests of the students, encouraging creativity, critical thinking, empowerment, and a deep appreciation for the power of storytelling.

	<b>Grant funds</b>	<b>Match</b>	<b>Total</b>
Personnel	\$4,685	\$65,315	\$70,000
Education and Training	\$5,700		\$5,700
Travel			\$0
Contractual	\$6,700	\$16,250	\$22,950
Equipment	\$43,190		\$43,190
Infrastructure/Facilities Construction	\$16,080		\$16,080
Subtotal	\$76,355	\$81,565	\$157,920
Overhead	\$7,640	\$8,160	\$15,800
<b>Total</b>	<b>\$83,995</b>	<b>\$89,725</b>	<b>\$173,720</b>

Description	Vendor	Quantity	Unit	Cost		
<b>COMPUTER HARDWARE</b>						
Samsung 2TB T7 Portable SSD	B&H	2	\$210	\$420		
SanDisk Professional 5TB G-DRIVE ArmorATD USB-C 3.2 External Hard Drive	B&H	1	\$170	\$170		
Apple Mac Studio with M2 Max	Apple	1	\$2,100	\$2,100		
Apple 27" Studio Display (Standard Glass, Tilt Adjustable Stand)	Apple	1	\$1,700	\$1,700		
Apple M2 Ultra with 24-core CPU, 60-core GPU, 32-core Neural Engine 64GB unified memory 1TB SSD storage	Apple	1	\$4,000	\$4,000		
iMac (all in one)	Apple	1	\$1,300	\$1,300		
Apple Care, 1 @ \$400, 2 @ \$170, 1 @ 150	Apple	3	Varies	\$890		
<a href="#">Cisco Meraki MX67W Wireless Security Appliance with 5-Year License</a>	TechSoup	1	\$645	\$645		
<a href="#">Cisco Meraki MS120 Series 8-Port Gigabit Ethernet Switch with 5-Year License</a>	TechSoup	1	\$185	\$185		
<a href="#">Cloud Backup, BackBlaze B2, 28 TB @ \$ 1944/year</a>	BackBlaze	2	\$1,944	\$3,888		
<a href="#">Uline Electronic Equipment Storage Locker, 36 x 24 x 78" (+ Shipping)</a>	Uline	1	\$730	\$730		
				\$16,028		
<b>CAMERA GEAR</b>						
<a href="#">Panasonic S5 II Camera Kit (includes 20-60mm)</a>	B&H	1	\$2,300	\$2,300		
<a href="#">50 mm lens</a>	B&H	1	\$500	\$500		
<a href="#">70- 300 mm lens</a>	B&H	1	\$1,000	\$1,000		
<a href="#">67 mm UV Filter</a>	B&H	4	\$27.00	\$108.00		
<a href="#">SD Cards</a>	B&H	2	\$40	\$80		
<a href="#">Batteries for Cameras</a>	B&H	2	\$70.00	\$140.00		
<a href="#">Battery Charger</a>	B&H	1	\$90.00	\$90.00		
				\$4,218		
<b>AUDIO</b>						
Zoom H4n Pro 4-Input / 4-Track Portable Handy Recorder with Onboard X/Y Mic Capsule (Black)	B&H	1	<a href="#">\$250</a>	\$250		
Headphones Audio-Technica ATH-M20x Closed-Back Monitor (Black)	B&H	1	<a href="#">\$50</a>	\$50		

<a href="#">Wireless Mic Setup</a>	B&H	1	\$500	\$500		
Sennheiser EW 112P G4 Wireless Omni Lavalier Mic (2)	B&H	2	\$700	\$1,400		
Sennheiser EW 135P G4 Wireless Cardioid Handheld Mic	B&H	1	\$650	\$650		
Audio Accessories	B&H	1	\$500	\$500		
<a href="#">Sensei DOC-CK Deluxe Optics Care and Cleaning Kit</a>	B&H	1	\$25	\$25		
				\$3,375		
<b>CASES/TRIPOD</b>						
Pelican 1510SC Protector Studio Case	B&H	1	\$352	\$352		
Manfrotto MB MA2-M-M Advanced <sup>2</sup> Camera Soft Case	B&H	1	\$125	\$125		
<a href="#">Backpack</a>	B&H	1	\$230	\$230		
<a href="#">Manfrotto Tripod legs , and head</a>	B&H	1	\$560	\$560		
<a href="#">Tripod Bags</a>	B&H	1	\$35	\$35		
<a href="#">Think Tank Photo Emergency Rain Cover</a>	B&H	1	\$73	\$73		
<a href="#">DJI RSC 2 Gimbal Stabilizer Pro Combo</a>	B&H	1	\$490	\$490		
				\$1,865		
<b>LIGHTING</b>						
<a href="#">Dracast X Series LED500 RGB LED Light Panel (Interview 3-Light Kit)</a>	B&H	1	\$1,000	\$1,000		
<a href="#">WesWestcott Peter Hurley Flex Cine Bi-Color 3-Light Kit (1 x 2')/tcott Professional Studio Kit</a>	B&H	1	\$5,000	\$5,000		
<a href="#">Batteries for Lights</a>	B&H	6	\$80	\$480		
<a href="#">Reflective Discs</a>	B&H	2	\$100	\$200		
<a href="#">Portable Green Screen</a>	B&H	1	\$200	\$200		
				\$6,880		
<b>iPad Video Setup</b>						
<a href="#">iPad Pro (11 inch, 256 GB)</a>	Apple	7	\$1,000.00	\$7,000.00		
<a href="#">AppleCare</a>	Apple	7	\$129.00	\$903.00		
<a href="#">iPad Pro Case</a>	MelaMount	7	\$60.00	\$420.00		
<a href="#">iPad Pro Bag</a>	Amazon	7	\$30.00	\$210.00		
<a href="#">iPad Pro Screen Cover</a>	Amazon	7	\$11.00	\$77.00		
<a href="#">Ulanzi Rechargeable RGB Light</a>	B&H	10	\$30.00	\$300.00		
<a href="#">USB C Mic</a>	B&H	10	\$60.00	\$600.00		

<a href="#">Wireless Mic Setup</a>	B&H	1	\$500.00	\$500.00		
<a href="#">Wireless Mic Mount for Ipad</a>	B&H	1	\$15.00	\$15.00		
<a href="#">Joby Compact Action Tripod</a>	Amazon	7	\$100.00	\$700.00		
<a href="#">Extra Release Plates</a>	Amazon	4	\$25.00	\$100.00		
				\$10,825		
				\$43,190		

PROMAX	Units	Cost	Extended
<a href="#">Platform Studio - 2023 Edition</a>			\$7,000
ProMAX 4TB SSD, Solid State Drivem Array of 8	8	\$595	\$4,760
<a href="#">Promax Cloud Connect (Annual License)</a>	2	\$1,000	\$2,000
			\$11,760
<a href="#">WISTIA Pro Plan -VCMS</a>			\$1,920
Systems			\$13,680
Electrical/Ethernet, 16 hours @ \$150			\$2,400
			\$16,080
	<b>hours</b>	<b>Rate</b>	<b>Extended</b>
Electrical Contrator/Wiiring/Service Upgrades/Ethernet (Vendors TBD)	16	150	\$2,400

Role	Name	Title	Salary	% on Project	Months	Match Calc	Hourly Rate	Cap Hours	Sub	Training Hours	Sub	Matching Wages	Grant Wages	Total Wages
Project Manager	Karina Brown	Managing Director	\$85,000	0.1	21	\$14,875	\$40.80	0	\$0	0	\$0	\$14,875	\$0	\$14,875
Operations Director	Sabrina Smith	Operations Director	\$80,000	0.1	21	\$14,000	\$38.40	122	\$4,685	0	\$0	\$9,315	\$4,685	\$14,000
Video Producer	Jarrette Werk	Reporter	\$65,000	0.2	21	\$22,750	\$31.25			0	\$0	\$22,750	\$0	\$22,750
Community Outreach & Communications	Jes Abeita	Community Outreach	\$70,000	0.15	21	\$18,375	\$33.65			0	\$0	\$18,375	\$0	\$18,375
						\$70,000								
									\$4,685		\$0	\$65,315	\$4,685	\$70,000
														\$65,315
<b>Training</b>	Hours													
Metro East, Custom Training, equipment, systems, production	30	125	\$3,750											
Promax Onboarding & Training Package (8 hours)			\$1,950											
			<b>\$5,700</b>											
<b>Contracting</b>														
Equipment Consulting & Support (Metro East)	10	125	\$1,250											
IT, Network, Security Consultation/Support	30	180	\$5,400											
Promax Support (year 2), flat rate			\$0											
Videographer (contractor), 325 hours, approx 15 hours/month x 21	325	50	\$16,250											
			\$22,900											
Grant Funds			\$6,700											
Match			\$16,200											

## Personnel

### **Project Director - Managing Director, Karina Brown**

The Project Director is responsible for the initiative's day-to-day management. Duties include coordinating with partners, supervising the technology acquisition and setup, overseeing the training program development and execution, guiding content production, and ensuring the successful distribution of stories. They'll liaise with the community media centers, ensuring the project's integration and visibility within these platforms. Additionally, they'll monitor progress, address challenges, and evaluate the project's impact. The Project Manager will work 10% of the time for 21 months. Based on an annual salary with fringe benefits of \$85,000, the cost to the project will be \$14,875. Grant Funds: -0-

### **Operations Director, Sabrina Smith**

Sabrina will oversee the development of the project's capital components, hardware/software procurement and implementation, the video server, and the video content management system. In the first quarter of the project, the Operations Director will spend 50% of their time on the project, and for the remaining 17 months, they will work 10%. Based on a salary of \$85,000, the cost to the project will be \$14,000. Grant Funds: \$4,685. Match: \$9,315.

### **Video Producer – Jarrette Werk**

The Video Producer oversees the production of high-quality video content that accurately and respectfully represents Native voices and narratives. Their work involves planning shoots, coordinating with community members for story development, working as Underscore's Lead instructor for the NAYA Residency, directing on-site filming, managing post-production editing, and ensuring the final products align with the project's objectives and community standards. The Video Producer works closely with the project team, participants of the training programs, and community members, acting as a creative and technical lead to bring compelling stories to life for distribution on various platforms, including community media centers like Metro East and Open Signal. The Video Producer will work 20% of the time for 21 months. Based on an annual salary with fringe benefits of \$65,000, the cost to the project will be \$22,750. Grant Funds: -0-

### **Community Outreach & Communications Manager - Jes Abeita**

The Community Outreach and Communications Manager is responsible for engaging community members, facilitating listening sessions, and ensuring the project's visibility and impact through targeted communication efforts. They coordinate with local organizations, community leaders, and media partners. The Community Outreach and Communications Manager will work 15% of the time for 21 months. Based on an annual salary with fringe benefits of \$70,000, the cost to the project will be \$18,375. Grant Funds: -0-.

**Personnel Total: Grant Funds: \$4,685, Match: \$65,315. Total Wages: \$70,000**

## Education and Training

Metro East will serve as Underscore's training partner, providing training on the hardware, editing software (Final Cut Pro), and video production (camera operation, lighting, sound, editing, and other integral film concepts, 14 hours). The Underscore staff and the NAYA instructional team will jointly receive basic video production training (4 hours) and training on the iPad kits (6 hours). 30 hours total @ \$125/hour.

### Grant Funds: \$3,750

Promax Onboarding and Training includes 4 hours of setup and basic training on how to use your system. The training will cover production workflow, project structure, file management, user permissions, backup, and security. Flat rate @ \$1,950

**Education and Training: Grant Funds: \$1,950 Total Cost: \$5,700.**

## Contractual

### IT Support

Underscore will engage Procomp Group for IT support (networking, remote access, and security) to help with planning, configuration, and installation. 30 hours @ \$180/hour. **The cost to grant is \$5,400.**

### Metro East's consultation/support on Equipment

Metro East will guide us on what equipment to purchase and how to manage our fleet of iPads and laptops through fleet management software. In addition, they will provide technical support as needed throughout our project. **15 hours @ \$125), \$1,875, charged to the grant.**

### Videographer/Video Producer

To support the project, Underscore will contract with a Native videographer/producer for hours a month x 21 months @ \$50/hour. Underscore matching funds will cover this cost, \$15,700.

**Contracting Grant funds: \$8,500 Matching funds: \$16,250 Contracting total: \$22,950**

## Equipment

### Computer Hardware

The computers and hardware include three Apple computers: Mac Studio (and Display) for video editing, an Apple M2 laptop for fieldwork, and an iMac for general file management and support. We've also included two 2 TB SSD drives for recording/file transfer in the field and the office. To protect the investment, we've included Apple Care for all three computers, a network switch, a security appliance (with five-year licenses), a backup system, and a locking electronic equipment storage cabinet. Since Underscore uses Google Workspace, there is no local or

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onsite server that requires backup at present. The project requires a backup system to protect our content.

COMPUTER HARDWARE				
Samsung 2TB T7 Portable SSD	B&H	2	\$210	\$420
SanDisk Professional 5TB G-DRIVE ArmorATD USB-C 3.2 External Hard Drive	B&H	1	\$170	\$170
Apple Mac Studio with M2 Max	Apple	1	\$2,100	\$2,100
Apple 27" Studio Display (Standard Glass, Tilt Adjustable Stand)	Apple	1	\$1,700	\$1,700
Apple M2 Ultra with 24-core CPU, 60-core GPU, 32-core Neural Engine 64GB unified memory 1TB SSD storage	Apple	1	\$4,000	\$4,000
iMac (all in one)	Apple	1	\$1,300	\$1,300
Apple Care, 1 @ \$400, 2 @ \$170, 1 @ 150	Apple	3	Varies	\$890
<a href="#">Cisco Meraki MX67W Wireless Security Appliance with 5-Year License</a>	TechSoup	1	\$645	\$645
<a href="#">Cisco Meraki MS120 Series 8-Port Gigabit Ethernet Switch with 5-Year License</a>	TechSoup	1	\$185	\$185
<a href="#">Cloud Backup. BackBlaze B2. 28 TB @ \$ 1944/year</a>	Backblaze	2	\$1,944	\$3,888
<a href="#">Uline Electronic Equipment Storage Locker, 36 x 24 x 78" (+ Shipping)</a>	Uline	1	\$730	\$730
				\$16,028

**Camera Gear**

The section includes the Underscore team's equipment to shoot broadcast-quality video: a Panasonic S5 II camera, lenses, filters, SD cards, batteries, and a charger.

CAMERA GEAR				
<a href="#">Panasonic S5 II Camera Kit (includes 20-60mm)</a>	B&H	1	\$2,300	\$2,300
<a href="#">50 mm lens</a>	B&H	1	\$500	\$500
<a href="#">70- 300 mm lens</a>	B&H	1	\$1,000	\$1,000
<a href="#">67 mm UV Filter</a>	B&H	4	\$27.00	\$108.00
<a href="#">SD Cards</a>	B&H	2	\$40	\$80
<a href="#">Batteries for Cameras</a>	B&H	2	\$70.00	\$140.00
<a href="#">Battery Charger</a>	B&H	1	\$90.00	\$90.00

**MHCRC Technology Grant, Budget Narrative, Revised 04/05/2024**  
**Underscore News - Amplifying Indigenous Stories & Voices**

				\$4,218
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**Audio**

The audio equipment will support both studio and fieldwork. It includes a digital audio recorder for audio-only sound, headphones, wire receivers, two Lavalier mics, one handheld, and accessories (windscreens, cable cases, chargers, etc). The kit will support video production and podcasting.

<b>AUDIO</b>				
Zoom H4n Pro 4-Input / 4-Track Portable Handy Recorder with Onboard X/Y Mic Capsule (Black)	B&H	1	<a href="#">\$250</a>	\$250
Headphones Audio-Technica ATH-M20x Closed-Back Monitor (Black)	B&H	1	<a href="#">\$50</a>	\$50
<a href="#">Wireless Mic Setup</a>	B&H	1	\$500	\$500
Sennheiser EW 112P G4 Wireless Omni Lavalier Mic (2)	B&H	2	\$700	\$1,400
Sennheiser EW 135P G4 Wireless Cardioid Handheld Mic	B&H	1	\$650	\$650
Audio Accessories	B&H	1	\$500	\$500
<a href="#">Sensei DOC-CK Deluxe Optics Care and Cleaning Kit</a>	B&H	1	\$25	\$25
				<b>\$3,375</b>

**Cases/Tripods**

The equipment category includes equipment cases, tripods, and a gimbal to protect the equipment and support stable, professional shoots.

<b>CASES/TRIPOD</b>				
Pelican 1510SC Protector Studio Case	B&H	1	\$352	\$352
Manfrotto MB MA2-M-M Advanced <sup>2</sup> Camera Soft Case	B&H	1	\$125	\$125
<a href="#">Backpack</a>	B&H	1	\$230	\$230
<a href="#">Manfrotto Tripod legs and head</a>	B&H	1	\$560	\$560
<a href="#">Tripod Bags</a>	B&H	1	\$35	\$35
<a href="#">Think Tank Photo Emergency Rain Cover</a>	<a href="#">B&amp;H</a>	1	\$73	\$73
<a href="#">DJI RSC 2 Gimbal Stabilizer Pro Combo</a>	B&H	1	\$490	\$490
				<b>\$1,865</b>

**Lighting**

The lighting category includes a Westcott studio kit, the Dracast X Series three-light kit for field work, batteries, reflective discs, and a portable green screen.

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**Underscore News - Amplifying Indigenous Stories & Voices**

<b>LIGHTING</b>				
<a href="#">Dracast X Series LED500 RGB LED Light Panel (Interview 3-Light Kit)</a>	B&H	1	\$1,000	\$1,000
<a href="#">WesWestcott Peter Hurley Flex Cine Bi-Color 3-Light Kit (1 x 2')tcott Professional Studio Kit</a>	B&H	1	\$5,000	\$5,000
<a href="#">Batteries for Lights</a>	B&H	6	\$80	\$480
<a href="#">Reflective Discs</a>	B&H	2	\$100	\$200
<a href="#">Portable Green Screen</a>	B&H	1	\$200	\$200
				\$6,880

**iPad Kits**

This group includes the equipment needed to support the NAYA residency. The kit includes seven iPads, cases, bags, covers, lights, mics, tripods, and accessories to support youth and community-based production.

<b>iPad Video Setup</b>				
<a href="#">iPad Pro (11 inch, 256 GB)</a>	Apple	7	\$1,000.00	\$7,000.00
<a href="#">AppleCare</a>	Apple	7	\$129.00	\$903.00
<a href="#">iPad Pro Case</a>	MelaMount	7	\$60.00	\$420.00
<a href="#">iPad Pro Bag</a>	Amazon	7	\$30.00	\$210.00
<a href="#">iPad Pro Screen Cover</a>	Amazon	7	\$11.00	\$77.00
<a href="#">Ulanzi Rechargeable RGB Light</a>	B&H	10	\$30.00	\$300.00
<a href="#">USB C Mic</a>	B&H	10	\$60.00	\$600.00
<a href="#">Wireless Mic Setup</a>	B&H	1	\$500.00	\$500.00
<a href="#">Wireless Mic Mount for Ipad</a>	B&H	1	\$15.00	\$15.00
<a href="#">Joby Compact Action Tripod</a>	Amazon	7	\$100.00	\$700.00
<a href="#">Extra Release Plates</a>	Amazon	4	\$25.00	\$100.00
				\$10,825

**The total Equipment cost is 43,190, and all expenses are charged to grant funds.**

## Infrastructure/Facilities Construction

This budget category includes the Promax Server, the media-management suite (software), and an array of hard drives. The Promax system will enable a remote production workflow, including production and postproduction. With the Promax system, the Underscore team can produce, edit, review, and revise video from anywhere. The Promax system includes a two-year license for Promax Cloud Connect to facilitate cloud-based backup (on Google Cloud). **The cost is \$11,760, charged to the grant.**

Underscore will use Wistia to manage and distribute content to our media partners and community outlets. Wistia will allow Underscore's small team to efficiently deliver and promote content specific to our partners' format specifications and/or subject interests. Wistia will also generate valuable analytics, giving Underscore a far better understanding of our reach, views, and engagement than ever before. **\$1920 for a two-year license, charged to the grant.**

Finally, the category includes the services of an electrical contractor to wire the Underscore office/studio for the server (power and networking) and lighting. We estimate 8 hours for electrical installation and 8 hours for networking/ethernet. While we have not selected vendors, we based the budget on a rate of **\$150/hour x 16, for \$2,400 Charged to the grant.**

**Total Infrastructure/Facilities, Grant Funds: \$16,080 (no match)**

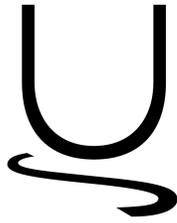
## Overhead

Overhead costs cover a broad range of expenses necessary to support the project. These expenses include administrative costs, telephone and internet, maintenance, office supplies and equipment, insurance, rent, and depreciation.

**Grant Funds: \$7,640. Match: \$8,160. Total Overhead: \$15,800.**

## Total Costs

<b>Grant Funds:</b>	<b>\$83,995</b>
<b>Matching Funds:</b>	<b>\$89,725</b>
<b>Total Cost:</b>	<b>\$173,720</b>



## UNDERSCORE

### Board of Directors

#### **Stone Hudson, Board Chair**

An enrolled citizen of the Three Affiliated Tribes, Stone is a lifelong resident of the Pacific Northwest. In the past, he has overseen government relations to tribes on behalf of U.S. Congressman Earl Blumenauer and the City of Portland, where he worked for two years in the Tribal Relations Program. A recent graduate with his Master of Social Work from Portland State University, Stone currently serves as Program Officer to tribal communities for Meyer Memorial Trust, where he plans to use his experience in government to better inform public-private funding partnerships.

#### **Marcella Miller, Board Vice Chair**

Marcella is an organizational culture and equity analyst with the Oregon Department of Human Services. Her well-rounded experience in nonprofit management, community direct service, and organizational development has spanned dozens of organizations and communities across Nebraska, Oregon, and national projects.

#### **Casey Pearlman, Board Treasurer**

Casey Pearlman (Iñupiaq descendant) is the Business Development Specialist for the Affiliated Tribes of Northwest Indians Economic Development Corporation. She has a decade of experience in Portland's startup scene, working with founders and funders in emerging industries. She joined the Underscore board of directors in 2022 and serves as board treasurer.

#### **Mago Torres, Board Member**

Mago Torres is an investigative journalist who specializes in research, access to public records and project leadership. She is the Research Project Director at Open News and data editor with CLIP. She worked for ICIJ on the investigations for the Pandora Papers, FinCEN Files, Luanda Leaks and Pulitzer prize-winning Panama Papers. She was a JSK Fellow at Stanford University and holds a Ph.D. in Humanistic Studies.

#### **Erin Dysart, Board Member**

Erin is a Program Associate at Meyer Memorial Trust who advocates for journalism's role in supporting transformational, systems-level change that shifts power imbalances and creates and sustains equitable conditions.

**Stacey L. McQuade-Eger, Board Member**

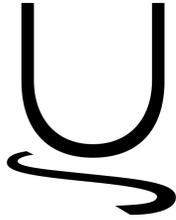
Stacey L. McQuade-Eger, JD, is the Executive Director of the Affiliated Tribes of Northwest Indians Economic Development Corporation (ATNI-EDC). With a wealth of experience in staff management, operations planning, organizational development, and financial management, Stacey graduated from the University of Montana School of Law with a Juris Doctorate degree in transactional law and Indian law. She is also an enrolled tribal member of the Confederated Salish and Kootenai Tribes of the Flathead Reservation in northwestern Montana.

**Lee Francis IV, Board Member**

Dr. Lee Francis IV (Pueblo of Laguna) is an Albuquerque-based activist, educator and comic creator. Dr. Francis is the Executive Director of Wordcraft Circle of Native Writers and Storytellers, owner and CEO of Native Realities Publishing, and founder of the Indigenous Comic Con (now called IndigiPop X) and Red Planet Books & Comics. He brings invaluable insights and perspectives to our team.

**Joseph Bull, Board Member**

Joseph Bull is Dean of the Maseeh College of Engineering and Computer Science at Portland State University and the first Native American dean of engineering in the U.S. He previously served multiple roles at Tulane University, including as the John and Elsie Martinez Biomedical Engineering Chair. He holds fellowships at the American Institute for Medical and Biological Engineering and American Indian Science and Engineering Society. Dr. Bull has worked tirelessly to improve racial equity and diversity and received the Raymond J. and Monica E. Schultz Outreach and Diversity Award from the University of Michigan. He is an enrolled member of the Delaware Tribe of Indians.



## UNDERScore

### Staff Bios

#### **Myers Reece, Executive Director**

Myers has led Underscore News since May 2022, overseeing a period of sustained organizational growth, including the hiring of all personnel, fundraising, strategic planning, program development and community relationship building. Before joining Underscore, he was a founding member and managing editor of the Flathead Beacon, which was called the "best newsroom in Montana" in the Columbia Journalism Review and named one of the "Best Places to Work" in the U.S. by Outside magazine. His award-winning journalism and essays have appeared in newspapers, magazines and literary journals across the country, as well as two anthologies. He is the president of the Portland chapter of the Asian American Journalists Association (AAJA). He lives in Portland with his wife and two sons, who occasionally let him sneak away to fly fish or embark on a trail run.

#### **Karina Brown, Managing Editor**

As managing editor, Karina guides Underscore's mission to illuminate the strength and vibrancy of Indigenous communities as well as the challenges they face. She oversees and assists Underscore's talented reporters on a wide variety of projects, strategizes about long-term story choices, manages our organization's collaborations and partnerships, and does her own reporting for Underscore. Karina started out in journalism in 2005, covering courts in Oregon. She has reported from a wide spectrum of places, from the chaos of far-right extremist rallies to the hushed decorum of federal courtrooms, and has focused her coverage on environmental issues, policing and tribal sovereignty. She likes to relax with a run in the woods, a ballet class, or by drawing and painting.

#### **Sabrina Smith, Operations Director**

Sabrina joined Underscore News in 2023 as the Operations Director and is excited to use their background in nonprofit fundraising to help Underscore achieve new heights. An ardent believer in amplifying and uplifting BIPOC communities to tell their own stories, Sabrina brings years of experience leading workplace justice, equity, diversity, and inclusion efforts to their role as Operations Director. In between budget meetings, strategic planning sessions, and serving as a one-person HR department, Sabrina can be found digging through the funk, soul, and disco sections of record stores or cuddling with their furry family, Midnight and Joy.

**Luna Reyna, Northwest Bureau Chief**

Luna Reyna is a writer and broadcaster whose work has identified, supported and promoted the voices of the systematically excluded in service of liberation and advancing justice for almost a decade. Before coming to Underscore News and ICT as the Seattle-based Northwest Bureau Chief, Luna was Crosscut's Indigenous Affairs Reporter, and her work has appeared in the South Seattle Emerald, Prism Reports, Talk Poverty and more. Luna is proud of her Little Shell Chippewa and Mexican heritage and is passionate about reporting that sheds light on colonial white supremacist systems of power.

**Jes Abeita, Community Engagement Director**

Jes Abeita, a member of the Pueblo of Isleta and a descendant of the Pueblo of Laguna, brings a diverse media background to Underscore, where she leads a range of efforts to grow our readership, strengthen our online presence and engage with the communities we serve. She has previously worked at Native America Calling and the Vancouver Sun, among other organizations. Her photos have been published by outlets such as NPR.org, the Vancouver Observer, OregonLive.com and Portland Monthly, as well as commercial clients.

**Jarrette Werk, Reporter and Photographer/Report for America Corps Member**

Jarrette is a multimedia journalist with experience in digital news, audio reporting and photojournalism. He joined Underscore in June 2022 as a staff reporter and photographer, in partnership with the national Report for America program. Originally from Montana, Jarrette is a proud member of the Aaniiih and Nakoda Tribes of the Fort Belknap Indian Community. Prior to joining Underscore, he served as an associate producer for Nevada Public Radio's (KNPR) "Native Nevada Podcast," an eight-part podcast series highlighting the culture, issues and perseverance of the 27 tribal nations in present-day Nevada. He has been a member of the Native American Journalists Association since 2017 and has participated as a Native American Journalist Fellow four times, including once as a mentor-in-training. He has earned a national Hearst Journalism Award and regional Edward R. Murrow Award for his reporting.

**Nika Bartoo-Smith, Underscore/ICT Beat Reporter**

Nika is a journalist with a passion for working to provide platforms for the voices and experiences of communities often left behind in mainstream media coverage. Most recently, she worked as the health and social services reporter at The Columbian in Vancouver, Washington. Prior to working at The Columbian, Nika spent the summer of 2022, after graduating magna cum laude from the University of Oregon with a degree in journalism, working as a Snowden Intern at The News-Review in Roseburg, Oregon. A descendant of the Osage and Oneida Nations, Nika was born and raised in Portland. Her favorite way to unwind is by trying a new recipe, curling up with a good book or taking a hike in one of the many green spaces around Portland.

**Carrie Johnson, 2023 Indigenous Journalism Fellow**

Carrie Johnson is Chickasaw and Pawnee from southern Oklahoma. A senior at Austin College, she is double majoring in English and Media Studies. She has been a fellow for the Native American Journalists Association, a mentee for NPR's Next Generation Radio: Indigenous, an

intern for the Chickasaw Press and a freelance sportswriter for the Sherman Herald Democrat. At Austin College, Carrie is a staff writer for The Observer (the student newspaper), an intern for Institutional Marketing and Communications, a Posey Leadership fellow and a member of the women's softball team. She is excited to join Underscore News this summer as the 2023 recipient of the Underscore Indigenous Journalism Fellowship.

**McKayla Lee, 2022 Indigenous Journalism Fellow**

McKayla Lee (Diné) is the first recipient of the Underscore Indigenous Journalism Fellowship. After completing the fellowship in the summer of 2022, she returned to the University of Montana, where she is an undergraduate student double majoring in Journalism and Native American Studies. She was born and raised in Whale Rock, Arizona on the Navajo Nation and is an enrolled citizen of the Navajo Nation. McKayla spent four years as a reporter at the Southern Ute Drum in Colorado and has won awards for her writing and photography from the Native American Journalists Association, Society of Professional Journalists, Colorado Press Association and the Colorado Coalition Against Sexual Assault.