

GRANT AGREEMENT NO.

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”) and Roots and Beats Project (or “GRANTEE”) in an amount not to exceed \$68,944 to support the “Immutable Studio” 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 \$68,944.

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 “Immutable Studio” 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 April 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 5th Ave, Suite 710
Portland, OR 97201
Email: rana.debey@portlandoregon.gov

- D. GRANTEE Project Manager: GRANTEE hereby appoints Kiara Piazza 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.

Kiara Piazza
Immutable Studio
5714 N Williams Ave
Portland, OR 97271
(708) 400-5699
Kiarap13@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 April 1, 2024 through October 31, 2024; November 1, 2024 through March 31, 2025; April 1, 2025 through October 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 \$68,944. Upon submission of an invoice from GRANTEE, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the COMMISSION shall disburse an advance payment to the Grantee in the amount of \$68,944, 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 104 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:

Kiara Piazza
Immutable Studio
5714 N Williams Ave
Portland, OR 97271
(708) 400-5699
Kiarap13@gmail.com

With a copy to:

Stephanie Rio Collier, President
Roots and Beats Project
4815 NE 7th Ave
Portland, OR 97211
info@rootsandbeats.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 5th Ave, Suite 710
Portland, OR 97201
Email: rana.debey@portlandoregon.gov

SIGNATURES:

COMMISSION

GRANTEE

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

Name: Stephanie Rio Collier
Title: President
Roots and Beats Project

Date: _____

Date: _____

APPROVED AS TO FORM:

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

25396 - Proposal for "Immutable Studio" Funding through the MHCRC Community Cable Grant

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: Feb 9, 2024 4:40 PM
Initially Submitted By: Kiara Piazza
Last Submit Date: Feb 20, 2024 1:10 PM
Last Submitted By: Kiara Piazza

Contact Information

Primary Contact Information

Active User*: Yes
Type: External User
Name: Ms. Kiara Elle Piazza
Salutation First Name Middle Name Last Name
Title:
Email*: kiarap13@gmail.com
Phone*: (708) 400-5699 Ext. Phone
###-###-####
Fax: ###-###-####

Organization Information

Status*: Approved
Organization Name*: Immutable Studio
Organization Type*: Non-Profit Entity
Tax Id:
Organization Website:
Address*: 5714 N Williams Ave

Portland Oregon 97217-
City State/Province Postal Code/Zip

Phone*: (708) 400-5699 Ext. ### ##-####
Fax: ### ##-####

FY21-22 Final Application Project Narrative

Project Narrative

Total Grant Funds: \$68,944.00
Total Match Funds: \$142,173.00
Total Funds: \$211,117.00
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:

Immutable Studio's project is a transformative initiative to develop and showcase the talents of Portland's Black and brown creative communities through advanced technology, culminating in a series of documentary videos and a collaborative set of songs to be shared in the video projects. We aim to create a dynamic platform for these creatives to express themselves, hone their skills, and amplify their artistry via community media channels, enriching the city's cultural tapestry. This opportunity will open doors for artists who could not otherwise afford such resources, offering them a chance to work with professional producers and musicians.

Our approach includes audio production workshops, open studio sessions, community kitchen events to foster collaboration and mentorship. These activities, coupled with the production of a collaborative album, are designed to encourage experimentation and growth in the artists' craft. Our board is currently made up of five teammates who are going to be trained in the use of the audio and visual technology. Four of us plan to each take the lead on a music video to be included in the docu-series, simultaneously incorporating more artists in the community through musical collaboration as well as interviews and public workshops to widen our reach of collaboration. Our team will meet weekly over the first 3 months of the project to specify our individual goals, project ideas and expectations. We will continue to meet a a group bi-monthly, with much of the work also utilizing group collaboration. Much of this work will be about collaboration, whether it is between one of our videographers and artists outside of our current boardmembers or as well as much work that will involve advancing our own personal artistic abilities using the education funding through this grant. We are identifying the artists we work with by going to events in Portland that are put on by Black and brown artists. Our teammates will be focusing their work on themes relating to ancestry, generational trauma, and spiritualism, however all of our work will tie in on these themes as it applies to Black and Brown people's history and identity. We chose to incorporate music into our ultimate video project as it is an integral vehicle for reconnecting with ancestors and, for many, becomes a literal channel for conducting such work. We are actively connecting with spiritualists, musicians, and poets in Portland who's work reflects on these themes. All of our teammates will be pairing off or working individually on certain aspects, but although we all may not be working on a shoot together at all times, we will meet bi-monthly over the 18months as a team, in order to evaluate our progress and move forward on the same page. Attending events at Black and brown spaces, such as jazz nights at The Book Pub in NE, meeting other filmmakers at Soul Restoration Center and Open Signal, and making contacts with musicians at the jazz conservatories and other collectives like BASSPDX and the IFCC are integral to meeting volunteers and collaborators. The type of artists we are working with range from dance and performance artists, to street muralists, to dulas and spiritualists, whose work informs our research. We have also connected with well-known black musicians in bands such as Special Interest, Zulu, and others in the Punk and Metal scenes which have taken themes of Black ancestry and struggle and communicated them with their unique style. We plan to film conversations with members of these bands and invited them to play in one of our four filmed showcases by the end of the 18-month project. We aspire to challenge societal perceptions and stereotypes about Black and brown communities. Our team, deeply rooted in supporting BIPOC communities, is committed to expanding our reach and impact.

At the core of our project lies the innovative use of advanced audio and visual recording technology within the creative process. This technology will not only facilitate the creation of professional-grade art but also enable us to document the entire artistic process of our participants. The resulting documentary videos and artistic content will offer an intimate look into the artists' journeys, showcasing their learning, implementation, and final artistic achievements.

Some of our artistic collaborators are people we already know, however we have already began opening up conversations with new volunteers to see in what way they wish to be involved. Our hope is to have two series of month-long workshops happen in June. We will hold four classes a week (two in audio, two in video), with all of our boardmembers partaking in the training. Our goal in these workshops is to receive fundamental training in audio/visual techniques, increasing our artistic versatility and preparing us to create professional content. Some of our teammembers have professional experience in these subjects, and some do not, so it is important we keep the classes small at first for the sake of a more quality instruction. As we make our way through the project, we plan to open up several public training sessions, offering free access to these resources for interested Black and Brown artist/collaborators. By producing high-quality video content and broadcasting it across the cable access channels we intend to offer visibility and recognition to the nuanced artistic processes and achievements of our participants. Through this, we aim to challenge prevailing stereotypes and promote a culture of inclusivity.

This project addresses the significant need for representation and support for Black and minority artists in Portland. By providing a platform for these artists to develop and showcase their talents, we are not only enriching the city's cultural diversity but also empowering these communities to share their unique narratives and artistic visions. One way in which we are able to carry this out practically is by inviting creatives from diverse backgrounds, as well as diverse mediums and styles, such that our work challenges each of us to create beyond labels and even genres. Right now we have a set of volunteers whose creative work relates to topics such as the African Diaspora, American indigeneity, identity, belonging, Black American history, ancestral reconnection, and folklore. We plan to host 4 community dinner events from May-June in which we will film discussions around these topics with Black and Brown community members. Equipment, such as the mobile trailer, is necessary to make possible shooting outdoors, in the city as well as in nature-based locations, where a secure container for a large amount of our audio-visual gear is absolutely necessary. Our promotion will happen by word of mouth networking as well as through outreach on our media platforms. The docu-series will clearly exhibit this process of building such a community, and the nuances in the Black and brown experience. Each of us integrates themes of spirituality, identity, and belonging into our work, and the series we exhibit will speak on how we have practically been able to transmute systemic and generational pain and repression into fulfillment through creative pursuits. Our ultimate goal is to not only uplift individual artists through access to shared video and computer equipment, skill-building and professional development, but to increase the visibility and recognition of Black and minority artists in Portland. We will be screening the work-in-progress at each of the four showcases, planning to show the full series in our final showcase, alongside musical performances. Partners at Soul Restoration Center have been helpful in guiding the format for our screenings. The project will serve as a beacon of empowerment and inspiration, breaking societal barriers and allowing artists to transcend perceived limitations through the power of technology and collaboration.

The success of this project hinges on specific support and resources, namely the audio and visual recording equipment, along with adequate studio space for workshops and production, skilled trainers and mentors for educational programs, and sufficient funding to cover operational costs, including materials and marketing. With the support of MHCRC funding, we will be closer to our funding goal, enabling us to provide these essential resources and implement our planned program activities. This support positions us to make a significant impact on the lives of these artists and the broader Portland community.

Immutable Studio is firmly committed to integrating Diversity, Equity, and Inclusion (DEI) into our project, aligning with the City of Portland's framework for a 5-year DEI plan. Our approach is informed by an annual assessment from the NH Equity Collective's Culturally Effective Organizations Framework. We emphasize active involvement with our community, particularly in engaging Black and minority artists. This engagement is critical to understanding and addressing the unique needs of these groups within Portland. Our leadership and project teams are comprised of diverse Black and minority artists, ensuring that decision-making and direction are informed by a range of perspectives. This inclusion extends to our target of involving up to 200 creatives from these communities in our project. The ability to begin by offering an educational and collaborative space for free to those who seek access to such resources allows us the ability to create an intimate community which grows in number and reach organically. We ensure that all our communication channels and project materials are accessible and inclusive. This include

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

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:

* 3-4 Immutable Studio content creators will be trained in how to use the equipment purchased including; how to conduct interviews with cameras and audio equipment, become proficient in Adobe Premiere video editing software and Ableton Live music software, learning song writing and music production techniques from professional musicians, and learning high level music editing techniques.

* Produce a 4-part docu-series, each part running around 30-40mins in length to be aired on Open Signal cable access stations. Produce one part every 4 months, throughout 16 months of the total project length.

* Produce a 4-part Black Artist Showcase Series with Artist talks, community dinners, and performances in partnership with Barn Radio and community friends. This series of events will be included in the final docu-series, showcasing not only artists that are part of our team, but also partnering artists and organizations, evidencing our work as a community building force through shared art.

(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:

Much of the process of evaluating the success of the project will be based on the production of content, so the timely completion of the 4 proposed music videos, the live recordings from our group (as well as public and open jam recording sessions), and the interviews, will be one self-evident criteria for evaluating the success of the project. Other factors will include how much reach the content receives, and the impact that it has on those that experience it. Based on the growth of our past BIPOC showcase and the reach of our main partnering venue (Barn Radio), we expect to have over 150 people attending each event. We plan to screen our music videos and organizational videos at Barn Radio, giving context to what our mission involves and how those interested can contribute their skills, stories, and resources to the success of the project. Our ability to mobilize and inspire individuals, as evaluated with feedback and reception of our work at each showcase, will assist as a tool for evaluation, utilizing electronic surveys and in-person panel talks.

With regards to our technical and artistic abilities as audio and visual producers, we plan to have consistent and regular creative team meetings to determine if participants are comprehending the information that they are receiving, and if not discuss ways which we can get each other up to speed. At the end of each quarter we will conduct a short internal survey asking what they learned, what about the training process they felt was helpful, & what about the process they thought could use improvement.

We will maintain a Youtube and Instagram channel where we will post all of the videos, this will give us one metric for quantifying the amount of views each video receives, though it will not be the complete picture. In-person viewings with Open Signal and Soul Restoration Center, both organizations which connect filmmakers, centering stories of Black and Brown people, will allow us a chance to welcome valuable insight and intentional feedback on our music video and docu-series content. Throughout the first 3 months of the project we plan to focus on our work with contracted technical professionals, completing production certifications, and at least 2 check-ins every 4-months (starting Fall 2024), as we will have footage and musical material to review and improve on with our mentors.

(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:

Barn Radio @barnradio "HQ2"

Joci Morrara

(651) 500-6411

215 SW 1st Ave

Portland, OR 97204

barndotdotdot@gmail.com

or jmoraraaa@gmail.com

Barn Radio is a "wip" (work in progress) space and platform for electronic music artists. They are black-owned and run, and committed to centering the voices of Black and brown artists from Portland, West Coast, and abroad. We have collaborated on a showcase with all-Black artists in October 2023, and plan to work together again by hosting more showcases in their space and together promoting and uplifting Black and minority young creatives.

Figure8sound Recording Studio and Post-Production Facility

1121 N Loring St suite 104, Portland, OR 97227

figure8soundstudio@gmail.com

Figure8sound is a professional studio, specializing in film scoring and post-production, though they have a wide base of knowledge and years of proven experience and success in mixing and mastering bands. Our team has discussed setting up several jam sessions in their studio space to test our sound setup, ask questions, and receive training on mixing and producing. We also plan to use them for consulting as we setup our own studio space.

(This field has a character limit of 3000)

o

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:

Computers \$7497

We will have three laptops available for use by our primary content creators. Having laptops instead of desktop computers will allow greater mobility for our creators, they can have the ability to work from our office, or work from their home or other remote locations. The laptops will be loaded with Adobe Creative Suite for video production and Ableton Live for music production. Our current computers are out of date, and do not have the processing power to adequately produce the content we envision, necessitating an upgrade.

Software \$3149

The laptops will be loaded with Adobe Creative Suite and Ableton Live. Two computers will be loaded with one subscription of Ableton Live music editing software, and the computers will be loaded with 4 annual subscriptions of the full Adobe Creative Suite at a total cost of \$2,400. 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 creating stop animation and other effects to take our video production to a higher level. Similarly, Ableton Live is considered the industry standard for music production. It will allow us the ability to produce the music for our album, music videos, and score to the docu-series.

Data Storage \$490

We will need data collection and storage devices in order to capture and store the video and music content we will be creating. Three 5 terabyte hard drives will accompany each of the laptops, and allow each content creator to have the projects they are working on available for easy access should they need them. 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, Lenses & Accessories \$12,278

We want to have a wide range of images that we capture with the video equipment we will be using, hoping to push the creative envelope in what we produce. The two Sony A7 iii camera and associated accessories such as the lenses, bags and batteries will help us conduct professional level two camera interviews. For the "A" camera we will have a slightly higher quality recording monitor and tripod than for the B camera. We will also need a more mobile third prosumer grade camera for use by the other content creators, such as the GoPro or Iphone to quickly upload content and updates to our media channels. In addition we will need multiple options for camera stabilization equipment such as a gimbal and shoulder mounted rig. To enhance the quality of shots for our music video and other visually engaging elements of our productions we will use a GoPro for action shots, a time lapse camera with motorized slider for time lapse video and a cinema drone for aerial shots used to film farm projects, landscapes and possibly shots for our music video.

Audio/Music Equipment \$27,248

There are two categories of audio equipment we will need to produce the content we are envisioning. The first will be equipment needed to record video and audio interviews. This includes; shotgun & lavalier mics, stands, poles and an audio recorder. Having good audio is critical for any video production, and these items will allow us versatility in how we capture the audio. The second category is equipment needed to produce our songs and accompanying music videos in the docu-series. This will require several high quality microphones for capturing vocals in the Shure SM7Bs along with boom arms to hold them. The Used Allen & Heath QU -32C Digital Mixer pffers top-grade mixing ability and buying used saves several hundreds of dollars. Studio monitors will allow us to clearly hear levels during music production and a high-quality set of headphones for production in audio and visual content. A MIDI controller will enable us to make beats and various sounds in Ableton Live. The Rhodes keyboard is a classic and standard piano to incorporate in a professional studio set-up which has versatility when it comes to making different genres of music. As this project intends to bring in artists from several genres such as jazz, punk, R&B and invest in the facilitation of a collaborative space in which we can film these sorts of intewractions, it is absolutely necessary that we have a wide range of audio gear suited to meet broad needs and to produce the video content for the project.

Lighting \$470

A lighting kit is essential for recording high quality interviews with subjects. We will use a simple and portable two light kit including softboxes, so that we can be mobile and conduct the interviews in whatever setting we find ourselves in. Locations may end up being outdoors -- in wooded areas or even at night -- and this light kit will properly light the faces of int

(This field has a character limit of 5000)

o

Proposed Project Start and End Date:

Projects may include timelines of up to 2 years.

Proposed Start Date (month/year): May 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:

Summer 2024: May 2024 – August 2024

Research equipment and make purchases

Budget and administrative planning

Staff training sessions with Figure8sound and Rushlight Agency

Research and Pre-production of docu-series, storyboarding of music videos

Produce and submit one organizational profile video to Open Signal, broadcast first music video

on youtube and open media channels on instagram and tiktok

Develop a schedule for jam sessions and practice schedule in line with audio production workshops

Quarterly survey of content creators

Fall 2024: September-December 2024

Produce and submit one part of docu-series to Open Signal

Produce first part showcase event of BIPOC artists

Produce and broadcast first music video

Mixing and mastering completion of at least 3 songs in the album

Quarterly survey of content creators

Winter 2025: January-March

Produce and submit part 2 of docu-series to Open Signal

Facilitate second BIPOC artist showcase

Continue production of second music video

At least 6 songs mixed and mastered by end of March (to be included in the original scoring of the docu-series)

Quarterly survey of content creators

Spring 2025: April-June

Produce and submit third-part docu-series video to Open Signal and clips to media channels

Release and promote Third music video

Continue training with Figure8sound and post-production video editing

Third-part BIPOC art showcase and community dinner

finish recording of all songs (around 10 songs)

Quarterly survey of content creators

Summer/Fall 2025: July-November

Produce and submit part 4 of docu-series to Open Signal and upload clips to media channels

Final BIPOC showcase end of July (footage to be included in docu-series)

Complete production of Songs, mixing and mastering

Community reflection and evaluation with staff for future programs.

(This field has a character limit of 3000)

Supplemental Material Attachments

Description	File Name	Type	Size	Upload Date
Content Manager Joci Morara's Resume	Jocelyn_Morara_Resume_092023 2.pdf	pdf	41 KB	02/20/2024 08:36 AM
Lead Videographer Wymon Smith's Resume	Wymon Creative Resume .pdf	pdf	47 KB	02/20/2024 08:36 AM
our contract with our fiscal sponsor (Roots and Beats Project)	FSP Agreement_Immutable.pdf	pdf	172 KB	02/20/2024 08:36 AM
Project Coordinator, Austin Newton's Poetry samples	Austin Newton Poem Samples.docx.pdf	pdf	32 KB	02/20/2024 08:36 AM
Project Director, Kiara Piazza's Resume	Kiaraelle_Resume.pdf	pdf	93 KB	02/20/2024 08:36 AM
Studio Manager, Silas (aka Khalil) Callier's Resume	S. Callier CMresume.pdf	pdf	68 KB	02/20/2024 08:36 AM
Updated Roles and Affiliations of Team-members	Roles and Affiliations-4.pdf	pdf	39 KB	02/20/2024 08:36 AM

FY20-21 Application Budget Correct

Budget Narrative

Budget Narrative:

Immutable Studio Budget Narrative

February 20, 2024

PERSONNEL:

Project Director will be responsible for coordinating the development and implementation of the overall project. These duties will include; scheduling interviews and training, accounting, project documentation and compiling information needed for grant reporting purposes.

78 weeks, 20 hrs/week

1170 hrs @ \$25/hr = \$29,250

Grant Funds: \$0

Match: \$29,250

Project Coordinator is responsible for coordinating the creation of the video and music content for the project. They are the primary content creator, and will assist in training and coordinating production with the other content creators.

78 weeks, 10 hrs/week

1170 hrs @ \$25/hr = \$19,500

Grant Funds: \$0

Match: \$29,250

Content Creators/Studio Managers (2 positions) will be trained on video and music equipment and software. They will assist in the creation of the video and music content. They will also handle scheduling of volunteers and assist with event coordination.

78 weeks, 10 hrs/week for each position

780 hrs @ \$25/hr = \$19,500 x 2 = \$ 39,000

Grant Funds: \$0

Match: \$39,000

Lead Videographer is responsible for assembling final video programs, equipment maintenance, assisting throughout entirety of project, helping coordinate shoots, materials, and lead camera operation.

78 weeks, 10 hrs/week

1170 hrs @ \$25/hr = \$19,500

Grant Funds: \$0

Match: \$19,500

Total Personnel Cost: \$107,250

EDUCATION AND TRAINING

Figure8sound and Post-production Facility will be contracted to consult on final equipment purchase and conduct an initial in person equipment setup and training for Immutable administrative staff consisting of approximately 30 hours at \$100/hr. We will draw on their experience in training others to use music equipment, mix, master, and produce, to prepare us as we begin producing our own video content. We intend to train to use this equipment of mixing, mastering, and production in order to include our music videos and original scoring (music) on the docu-series.

Grant Funds: \$3000

Match: \$0

Rushlight Agency will partner with Immutable Studio to train our members in music video creation skills. We will have a series of training sessions of roughly 3 hours each, for a total of 10 hours of training at \$200/hr. Grant Funds: \$2000

Match: \$0

Total Education and Training Cost: \$5,000

TRAVEL

Mileage: Reimbursement for staff, board & content creators to travel to filming locations and transportation of equipment to and from the studio. Filming locations will almost entirely be in Multnomah County, we plan to make several trips to record in an outdoor permitted area in Washington. Travel costs are assessed at \$0.56 per mile traveled for 3000 total miles traveled during the 78 week project.

Grant Funds: \$0

Match: \$1,680

Total Travel Cost: \$1,680

CONTRACTUAL

Media Strategist will consult on media strategy for the project including; pre-production, filming, editing, promotion and distribution.

Grant Funds: \$0

Match: \$5000

Website Design: Build an organizational website that will be able to prominently feature our video content as well as an easy interface for receiving donations and volunteers, new community members and artist in our network.

Grant Funds: \$0

Match: \$3000

Total Contractual Cost: \$8000

EQUIPMENT: The audio equipment will be fitted into the studio space allowing us to invite musicians of different skills and backgrounds to collaborate in the space while we film our experimentation, conversation/interviews, and professionally record music that will be included in the docu-series. Live instrumentation will create a vivid sonic scenery for the films and music videos. Recording this process visually for the docu-series is our main intent in this sonic undertaking. The trailer will allow us to mobilize our gear, including sound system, electricals, and lighting equipment, to be able to film at locations outdoors and in the city. The trailer reduces the risk of breakage of theft, providing a safe container for mobile storage during shoots on location and is essential to produce the video content for this project.

3 Macbook pro laptops @ \$2,499 = \$7,497

4 annual subscriptions of Adobe creative suite @ \$600 = \$2400

1 Ableton = \$749

3 5TB hard drives @ \$110 = \$330

4 4K Memory cards @\$40 = \$160

2 Sony A7s iii Video cameras @ \$3500 = \$7,000

2 Camera carrying bags @ \$120 = \$240

2 Sony 24-105 F4 Camera lenses @ \$1300 = \$2,600

2 NP-FZ100 rechargeable batteries @ \$78 = \$156

1 NP-FZ100 battery charger = \$50

1 Atomos Ninja V recording monitor = \$500

1 Manfrotto Fluid Video Head Tripod = \$357

1 K&F Concept camera tripod = \$150

1 Neewer shoulder rig kit = \$180

1 Manfrotto Gimbal = \$290

1 GoPro Hero 11 camera = \$600

1 GoPro cage & accessories = \$100

1 GVM motorized camera slider = \$350

1 boss looper @ \$478 = \$478

1 Moog synthesizer @ 900 = \$900

1 Nord lead 12voice @ \$1,240 = \$1,240

1 Cello @ \$1,800 = \$1,800

1 drum kit @ \$800 = \$800

1 access Virus Classic synth @ \$940 = \$940

1 Used Fender Rhodes Stage Piano @ \$5,480 = \$5,480

1 Motu M6 Audio Interface @ \$400 = \$400

1 Used Allen & Heath QU-32C Digital Mixer @ \$3,200 = \$3,200

5 Mic stands @ \$130 = \$650

1 Rode boom mic pole @ \$125 = \$125

1 Zoom H6 Audio Recorder @ \$350 = \$350

2 Shure SM7B mics @ \$399 = \$798

2 Rode desk mount arms @ \$100 = \$200

2 XLR cable bundles @ \$230 = \$460

2 Shure SM58 mics @ 99 = \$198

1 DMK57 Drum Mic Kit @ \$439 = \$439

4 drum kit mic stands @ \$41 = \$164

1 large-diaphragm condenser mic (vocals) @ \$269 = \$269

1 Adam A7V studio monitors with MK2 Sub (Bundle) @ \$2,800 = \$2800

1 Portable Vocal Booth @ \$150 = \$150

1 Primacoustic 16 bundle (soundproofing) @ \$2,445 = \$2,445

1 ProSocoustic Basstrap kit @ \$469 = \$469

1 On-stage SMS7500 monitor stands @ \$144 = \$144

1 Big Production Desk @ \$600 = \$600

3 ¼ cable bundle pack @ 43 = \$129

1 Fender tone FR-12 Guitar Amp @ \$549 = \$549

1 Fender rumble 100 bass amp @ \$329 - \$329

1 used quire bass guitar @ \$240 = \$240

1 Used Fender Telecaster Guitar @ \$465 = \$465

2 Rode NHT headphones @ \$150 = \$300

1 AKG K271 closed-back studio headphones @ \$279 = \$279

1 Pro Co SMA1604FB x-25 SMA Stage snake with xlr returns @ \$387 = \$387

1 Radical ProAV2chan Passive DI Box @ \$219 = \$219

2 RCA Cable Bundle @ \$20 = \$40

3 Multi-voltage power supply adaptor @ \$14 = \$42

4 12-input power strips @ 25 = \$100

3 Rugs (7x10ft) @ \$240 = \$720

1 5x8ft Victory enclosed Cargo trailer (essential for video production on-location, to complete the video content) @ \$4,200 = \$4,200

1 Godox SL100D Video light kit = \$470

Total Equipment Cost: \$57,677

Total Grant w/O overhead: \$62,677

OVERHEAD

Overhead for this 18 month project includes rental of our office/studio space, insurance, office supplies, bookkeeping & accounting, website.

Grant funds: \$ 6,267

Match: \$ 25,243

Total Overhead Cost: \$31,510

Total Grant Funds Requested: \$68,944

Matching Funds: \$142,173

Total Operating Budget: \$211,117

Why did our budget increase on the final application?

- Since reviewing our budget and grant request from the pre-application we found several key pieces of equipment that were left out, as well as a significant 7% processing fee which we have now fixed to include into the overhead costs.
- In the equipment, you will see that we have two Sony cameras needed in order to professionally carry out an interview and filming style which uses two different angles/perspectives. On our original budget estimate we mistakenly only included one camera.
- We also added a trailer carrier which will allow us to transport media equipment to locations around Portland as well as more remote and outdoors locations for creating music video and interview footage. We also plan to use the trailer to facilitate the distribution of our content, as it will allow us to hold a screening outdoors and safely bring equipment to and from partnering organizations which do not have all of the sound and lighting resources we need and have budget for. This piece of equipment is necessary to support the mobility, security, and feasibility of our project.

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$107,250.00	\$107,250.00
Education and Training	\$5,000.00	\$0.00	\$5,000.00
Travel	\$0.00	\$1,680.00	\$1,680.00
Contractual	\$0.00	\$8,000.00	\$8,000.00
Equipment	\$57,677.00	\$0.00	\$57,677.00
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$6,267.00	\$25,243.00	\$31,510.00
Total	\$68,944.00	\$142,173.00	\$211,117.00

Signature Page

Final Application Signature

Signature of Duly Authorized Representative*: Kiara Piazza
Date*: 02/09/2024
Title*: Project Director
Phone*: 708-400-5699
E-mail*: kiarap13@gmail.com

JOCELYN MORARA

JMORARAAA@GMAIL.COM

651-500-6411

RELEVANT EXPERIENCE

ZIBA DESIGN // PORTLAND, OR // MAY 2021 - PRESENT

CONSUMER INSIGHTS & TRENDS //

- Facilitated and co-facilitated in-person and virtual research sessions, including in-depth interviews, intercepts, immersions, and stakeholder interviews.
- Aided in the development of research goals, discussion guides and research stimulus for qualitative design research, both primary and secondary.
- Analyzed research data and aided in synthesis as well as deck creation for client share-backs and deliverables.
- Screened and scheduled participants for in-depth interviews across multiple projects, to ensure our researchers could extract valuable insights according to project goals.
- Prepared researchers for interviews through stimulus preparation, participant preparation and rehearsal.
- Prepared for, facilitated and participated in internal and external client workshops which concluded in synthesis and concept generation.
- Consumer Insights team onboarding and mentorship for new team members.

PROJECT MANAGEMENT //

- Primary point of contact for client communications, including meeting hosting and facilitation, both virtual in in person.
- Maintained a clear understanding of all aspects of the project work in the event that the need arose to step in and contribute to the progression of the project (strategy, research, design, etc.)
- Worked directly with the client, creative director and account director to remain aligned on goals, outcomes, budgets and internal and external resources on a project.
- Efficiently communicated with the project team executing the work. Routinely assuring sure that we are on schedule to deliver the project on time, on budget and as expected from the client.
- Communicated with the client on status updates and any concerns that come up as the project progresses. Assessed and managed changes in scope, design and client needs and communicated those changes to the project team.
- Accurately documented and archived all aspects of the project including photographs, deliverables and contracts.
- Conducted final quality checks to make sure all deliverables remain aligned with client expectations, as outlined in the SOW.

STUDIO ADMINISTRATION //

- Facilitated the transition back to work from COVID-19 closure.
- Conducted screening interviews for potential employees.
- Assisted the CEO, CFO, account directors and creative directors with scheduling meetings with clients and other external personnel.
- Hosted clients and managed all aspects of client experience during in-studio workshops and meetings.

CLIENT LIST //

- Project management and research experience summarized above was carried out over numerous projects for the following clients; Daimler Trucks, Amazon, Procter & Gamble, Huntington National Bank, Ventura Foods and Scotts Miracle Grow, among others. More info upon request.

Wymon Smith

**Assistant Camera,
Photographer,
Production
Assistant**

Wymon Smith

652 N Ainsworth St
Portland, OR 97217

503-869-5470
wymon.m.smith@gmail.com

Skills

Assistant Camera - Alexa 35, Sony Venice builds
Film Photography, Digital Photography, Lifestyle Modeling
Adobe Creative Suite
Grip, Production Assembly and Production Assistance
Creative Directing, Project Management

Experience

Atakawea (Feature Film) - First AC, Associate Producer

August 2023 - Current, North Dakota

Prep camera package, pull focus, upload camera settings given by DOP, formatting media, swapping batteries and lens, transporting all camera package and lighting, blocking and manipulate lighting. Collaborate with story team, coordinate production, connect with other collaborators

Indigena - Studio Coordinator

November 2021 - April 2023, Portland, OR

Complete and achieve images for publication relating to photography/videography projects, participate in pre-production/photo assisting for a projects with multiple stakeholders, build and maintaining sets as needed, capturing/editing clips to publish on social media, assembly, grip, and styling for photography/videography projects. Scheduling and project management of studio space

Education

Cleveland High School / Diploma

September 2010- June 2014, Portland, OR

References:

Samantha Hanlin - Producer (Indigena)

samantha.hanlin@gmail.com - (503) 347-1135

Mattias Evangelista - Director (Atakawea)

mattiasevangelista@gmail.com - (360) 325-3349

Riley Donovan - Director of Photography (Atakawea)

contact@rileydonavan.com - (719) 207-3922

FISCAL SPONSORSHIP AGREEMENT

This Agreement is entered into by and between Roots and Beats Project, (hereinafter referred to as the "Fiscal Sponsor"), and _____, (hereinafter referred to as the "Sponsored Project"). This Agreement becomes legally binding upon the signatures of both parties below.

BACKGROUND

1. **Fiscal Sponsorship** is a formal arrangement between a registered 501(c)(3) nonprofit (the "Fiscal Sponsor") and an initiative, association, or entity (the "Sponsored Project") committed to furthering a charitable cause. Through this arrangement, the Sponsored Project leverages the Fiscal Sponsor's administrative support, fiscal oversight, and tax-exempt status in order to attract tax-deductible donations, ensure financial accountability, and focus on its core charitable mission, all while operating under the protective umbrella of the Fiscal Sponsor's established infrastructure.
2. **Fiscal Sponsor** is a nonprofit corporation registered in Oregon, maintaining good standing, operating in compliance with the state's laws, and holding tax-exempt status under Section 501(c)(3) of the Internal Revenue Code. Its specific purpose includes, but is not limited to, fostering positive youth development through media arts education and cultural engagement.
3. **Sponsored Project** is an Oregon based initiative, association, or entity committed to a charitable cause, with its specific purpose detailed as: _____

_____.

AGREEMENT

In consideration of the mutual promises contained in this Agreement, and with the intention of being legally bound, the parties agree as follows:

1. **Term.** This Agreement shall initially commence on _____ and continue for a term of one year, unless otherwise stated or terminated earlier as delineated in the provisions of this document.
2. **Termination** This Agreement may be terminated by either party with cause effective immediately upon providing written notice to the other party if substantial breach of this Agreement occurs, or without cause effective thirty (30) days after providing written notice to the other party.
3. **Assignment, Modification and Renewal.** Sponsored Project shall not assign, delegate, subcontract, or subgrant any of their funds, rights, or obligations under this Agreement, without the prior written consent from Fiscal Sponsor. This Agreement may only be modified in writing and signed by both Parties. Renewal of this Agreement is possible annually without any set maximum, contingent upon good standing and compliance. Fiscal Sponsor may withhold consent to any assignment, modification, or renewal with or without reason.
4. **Tax Exempt Activities.** Sponsored Project confirms that its activities align with the qualifications for tax exemption under Section 501(c)(3) of the Internal Revenue Code. To ensure compliance and alignment, the following obligations shall apply:

FISCAL SPONSORSHIP AGREEMENT

- a. Sponsored Project shall submit any existing governing documents, such as bylaws, charter and/or equivalent statement of purpose to Fiscal Sponsor and make no significant changes to, or deviate markedly from, such documents without written consent from the Fiscal Sponsor.
 - b. Funds received under this Agreement shall be used exclusively for non-commercial activities that align with governing documents provided to Fiscal Sponsor.
 - c. Under no circumstances shall funds from this Agreement be utilized to engage in political campaigns, promote illegal or unethical actions, confer improper private benefits, or in any manner contradictory Section 501(c)(3) stipulations.
 - d. Under certain circumstances, Sponsored Project may engage in limited public education and advocacy activities that could influence legislation, however, all such activity is subject to IRS tax-exempt lobbying guidelines and prior written consent from Fiscal Sponsor.
 - e. Any alterations in the Sponsored Project's legal or tax status, or changes in its executive leadership or key personnel responsible for carrying out the project's charitable activities, must be promptly reported to the Fiscal Sponsor.
5. **Separate Existence and Representation.** The Sponsored Project must maintain its own distinct legal identity and present itself as such to third parties. While it may denote its fiscal sponsorship by the Roots and Beats Project, the Sponsored Project must not claim 501(c)3 tax exempt status independently using the Fiscal Sponsor's EIN. The Fiscal Sponsor holds no liability or responsibility for the management, contracts, or daily operations of the Sponsored Project, and all intellectual property rights are retained by the Sponsored Project. Furthermore, nothing in this Agreement designates the Sponsored Project as an agent or representative of the Fiscal Sponsor.
6. **Administrative Fee.** To cover administrative costs related to this Agreement, Fiscal Sponsor will deduct a 7% fee from each donation made on behalf of the Sponsored Project. This fee will be assessed and deducted immediately upon receipt of any such donation.
7. **Budget.** The Sponsored Project shall submit an annual income and expense budget to the Fiscal Sponsor for approval, along with quarterly updates highlighting any significant budgetary alterations. The budget should include a reasonable estimation of all anticipated fundraising activities for the year, such as any grants, sponsorships, donations, events and/or program revenue, as well as anticipated expenses related to its charitable activities. Irrespective of the projected budget, the onus is on the Sponsored Project to secure sufficient funds to meet all its direct expenses and operational costs.
8. **Distribution of Funds.** Fiscal Sponsor will distribute funds received on behalf of the Sponsored Project to cover legitimate expenses related to its charitable activities, upon presentation of relevant documentation detailing the purpose of the expense(s). Fiscal Sponsor maintains full discretion in determining the necessity and appropriateness of the expenses in alignment with its charitable purposes.
9. **Record Keeping and Reporting.** Sponsored Project shall keep and maintain accurate and complete records detailing its finances, operations, and activities and make such records available for inspection by Fiscal Sponsor at any reasonable time. Sponsored Project shall submit all reports as required by third party agencies who have provided funding and provide copies of all such reports to Fiscal Sponsor. Additionally, Sponsored Project shall furnish a comprehensive

FISCAL SPONSORSHIP AGREEMENT

"Annual Report" to Fiscal Sponsor within thirty (30) days after the termination of this Agreement, containing information pertaining to all financial records, charitable activities, outcomes, and compliance with the Agreement's terms. Fiscal Sponsor shall record all funds received on behalf of Sponsored Project as income for tax purposes and financial statements.

10. **No Warranties.** Sponsored Project's success in its endeavors depends on numerous factors, and Fiscal Sponsor makes no guarantees or representations regarding the Sponsored Project's organizational growth, programmatic achievements, or fundraising goals through this Agreement.
11. **Insurance.** The Sponsored Project agrees to maintain its own liability insurance policy and expressly waives any rights to seek compensation from the Fiscal Sponsor for injuries sustained by the Sponsored Project, its employees, agents, or volunteers due to their negligence. The Sponsored Project acknowledges full liability of their actions under this Agreement, regardless of factors such as inadequate insurance coverage, policy gaps, partial coverage, or similar circumstances, and the Fiscal Sponsor shall not be held responsible, either in part or in whole, for any such incidents.
12. **Vulnerable Populations.** If the Sponsored Project involves staff and/or volunteers who have regular one-on-one contact with vulnerable populations such as children, the elderly, dependent persons, or individuals at high risk of abuse or neglect, the Sponsored Project must, within 30 days of signing this contract: a) conduct criminal background checks on all relevant staff and volunteers, and b) furnish the Sponsor with a one-page document outlining safety protocols and practices for ensuring a secure environment for these vulnerable populations.

Please initial the appropriate box below:

- Yes**, the Sponsored Project's activities does involve "one on one" contact with Children, Elderly, or Dependent Persons.
 - No**, the Sponsored Project's activities does not involve "one on one" contact with Children, Elderly, or Dependent Persons.
13. **Disposition of Remaining Assets.** In the event of Agreement termination with a remaining fund balance or other assets held on behalf of Sponsored Project, a "Final Request" may be submitted by Sponsored Project within 90 days, detailing legitimate un-reimbursed or anticipated expenses related to charitable activities, or seeking to transfer remaining balance or assets to another 501(c)(3) organization on their behalf. Fiscal Sponsor shall respond to Final Request within 30 days, evaluating the request and notifying Sponsored Project of next steps. Fiscal Sponsor, at its sole discretion, may manage the disposition of Sponsored Project's assets in compliance with relevant tax and charitable trust laws, as well as applicable donor restrictions or grant agreements, which may involve reallocating any portion of remaining funds to internal programs for similar charitable activities, or to cover unmet expenses related to this Agreement. A written report detailing the disposition, including any known tax implications, will be provided to Sponsored Project within 30 days of the final actions taken regarding remaining funds and assets.
 14. **Survival, Waiver, and Severability.** Provisions of this Agreement intended to survive its completion, expiration, termination, or cancellation will do so. The failure or delay of either party to insist upon strict performance, seek redress, or enforce any agreement, covenant, or condition of this Agreement shall not constitute a waiver, whether for that instance or any subsequent act.

FISCAL SPONSORSHIP AGREEMENT

In the event that any provision of this Agreement is found to be invalid, illegal, or unenforceable in part or in whole under particular circumstances or jurisdiction, it shall not affect the validity of such provisions in any other circumstance or jurisdiction, or of any other provision.

15. **Entire Agreement.** This Agreement shall supersede any prior oral or written understandings or communications between the parties and constitutes the entire agreement of the parties with respect to the subject matter hereof. This agreement may not be amended or modified, except in writing signed by both parties hereto.
16. **Dispute Resolution and Legal Fees.** In the event of a dispute arising from or related to this Agreement, or an alleged breach thereof, the parties commit to first seeking resolution through mediation in good faith within 60 days of the issue's emergence, before considering arbitration, litigation, or any alternative dispute resolution procedure. The parties will jointly appoint a neutral third party with expertise in mediating business-related disputes. If either party initiates legal action concerning this Agreement or an alleged breach, the prevailing party shall be entitled to recover its reasonable attorneys' fees and costs, in addition to any other remedies to which it may be entitled.
17. **Indemnity.** Both parties hereby irrevocably and unconditionally agree to defend, indemnify, and hold harmless the other party, its officers, directors, trustees, employees, and agents, to the fullest extent permitted by law, from and against any and all claims, liabilities, losses, and expenses (including reasonable attorneys' fees) directly, indirectly, wholly, or partially arising from or in connection with any act or omission of the other party, relating to this Agreement, including but not limited to claims arising from negligence, willful misconduct, or breach of this Agreement. The indemnifying party shall have the right and duty to defend the indemnified party in any related legal proceedings. The indemnification obligation is limited to direct damages and does not extend to indirect or consequential damages. Both parties shall maintain appropriate insurance coverage to cover potential indemnification obligations as required by law.
18. **Governing Law Jurisdiction and Venue.** This Agreement, for all purposes, shall be construed in accordance with the laws of the State Oregon without regard to conflicts of law principles. Any action or proceeding by either party to enforce this Agreement shall be brought only in a state or federal court located in Oregon. The parties hereby irrevocably submit to the exclusive jurisdiction of such courts and waive the defense of inconvenient forum to the maintenance of any such action or proceeding in such venue.
19. **Paragraph Headings.** Paragraph headings contained in this Agreement are inserted only as a matter of convenience in aiding the speedy location of subject matter and in no way define, limit or extend the scope or intent of this Agreement or any provision thereof. Accordingly, in the case of any question with respect to the construction of this Agreement, it is construed as though such paragraph headings had been omitted.
20. **Advice of Counsel.** Both parties acknowledge that they have had sufficient opportunity to obtain independent legal counsel before signing this Agreement, confirm having thoroughly reviewed and comprehended all the terms and provisions contained herein, and agree that the drafting or preparation of this Agreement shall not be used to interpret it against either party.

FISCAL SPONSORSHIP AGREEMENT

By signing below, parties attest that they have read, understand, and agree to the terms and conditions herein.

IN WITNESS WHEREOF:

FISCAL SPONSOR

Tax ID Number: _____

Organization: _____

Print Name: _____

Title: _____

Sign Name: _____

Date: _____

SPONSORED PROJECT2

Tax ID Number: _____

Quaranta

Organization: _____

Print Name: _____

Title: _____

Sign Name: _____

Quaranta

Date: _____

Costumes

We kiss
and existence is
stripped to it's skeleton.
I see people—
myself included—feverishly building
camouflage around the bald truth,
or, if you prefer, we are
a stage crew building
sets for our costumed selves to perform on.
My life to this point has been
a great bluff overlooking the moving body
of water below.
You pull me
by the small of my back
onto your lap
and, like a fist, I remember
I am a hand, a dim light
brightening,
the sun rising inside of me—
I was afraid this would happen;
losing myself by finding myself.
I wish it was night again,
wish I was still asleep, still dreaming.
Against my will, however, I cannot deny
how much of this is like
the end of a play,
where the actor retires
his plastic shield and sheds
his costume, dressing himself,
finally, in his own clothes.

Imprints

If you pet a fawn
when it's mother is not around,
it's mother will not come back for it
because you've interrupted

the imprinting process.
Michael told me that
when I got out of my car
to pet a fawn
crouching in a ditch
up in the mountains.

Earlier, at my behest, we pawned
Michael's family's gaming console,
and when his mother called
to scorn him and found out
I was involved,
she called me a Nigger.

So here we are,
the children of divorce and adoption,
up in the mountains, releasing our sadness
in crisp tendrils of pot smoke
and petting a fawn whose
mother will now surely abandon it

KIARA ELLE PIAZZA
kiarap13@gmail | (708) 400 -5699 |

EDUCATION

Reed College, Portland, Oregon. BA, Economics, with focus in Econometrics. Received January 2020.

- Race and Economics, Economics of Education, Mathematical Analysis, Linear Algebra, Practice and Theory Econometrics, Probability & Statistics, Microeconomic Theory

SKILLS

- Passionate team builder; ability to work with diverse populations; trained in trauma-informed care
- Proficiency in Google and Microsoft suites, R Code/R Markdown (ggplot, dplyr, tidyverse), STATA, Tableau - data visualization
- Written and verbal fluency in English and Spanish, and commitment to continual learning

EXPERIENCE

Spanish Instructor (part-time), Our Nest Schoolhouse, Portland, OR. June 2023 - Present

- Organize lesson plans for an anti-bias and consent-based curriculum; introduce new material, review and manage different learning styles within a class of up to 15 preschool-kindergarten level students; provide support to other staff; empower children with a hands-on learning style; help growth of staff and student diversity
- *Results:* Assisted in providing training to new teachers; conducted outreach for low-income and BIPOC families for scholarship programs; introduced children to a new culture and language with music and grammar instruction; fine-tuned my Spanish language skills to support an on-going partnership with a Mexico-based non-profit.

Program Leader, Outdoor School (Multnomah Education School District), Portland, OR. Sept. 2022 – June 2023

- Build positive relationships with youth; engage and mentor youth in program activities for nature-based STEM learning and community service; record progress and conduct evaluations of their work as mentors to younger students; operate as team specialist in de-escalation and conflict resolution; advocate for students with high needs and behavioral issues; respond timely to youth needs and concerns; build rapport with hundreds of students; connect students to proper resources for ongoing mental health care and even facilitate DHS intervention in cases of abuse at home;
- *Results:* Adeptness in child management, specifically as an emotional support counselor for high needs children; mediation under stressful circumstances; observed the impact of thorough guidance as our students transformed in confidence and engagements over the course of just 6 days as well as improved results for returning high school students over the course of several returning sessions.

Project Manager, Casa Panaka, Xul-ha, Q.R., Mexico Oct. 2020 - Aug. 2022

- Organize a small team of international and local women in several arts disciplines; foster and maintain relationships with local government officials and donors around Yucatan Peninsula to support an arts non-profit which provides painting and music instruction for free to at-risk youth; continual check-ins with students and community members to meet their needs and concerns; engage in skill-building; practice trauma-informed care at all times; positive relationship building through role-modeling
- *Results:* Purchased a 2-hectare plot of land with a budget of 40,000; wrote and facilitated a grant from local government for 2,000 sq.mtrs of land; communicated with staff volunteers, maintained partnerships with Radio Tulum and other educational centers in the region; personally distributed over 100 musical instruments to promising students; recruited and commissioned several murals as opportunities for young teens while their schools were still under covid closure; provided access to basic needs such as housing, clothing, food.

College-Level Economics and Statistics Tutor (Independent) / **Middle School Math Assistant** (Lane Middle School) Portland, OR Sept. 2016 – Dec. 2019

- Break down complex topics in statistical theory for application in projects, e.g. linear modeling and tests of significance; provide clarity in 1-1 sessions online and in-person
- *Results:* Helped 10 students of diverse racial and economic background to achieve success in college-level statistics throughout years of consistently providing academic support; continued to support a middle schooler with a learning disability who I successfully helped test into honors level math entering high school under my mentorship.

Tableau Software, Data Scientist Intern/Competition Winner, Seattle, WA Dec. 2017 – Jan. 2018

- A month-long sprint, working closely with a manager to gain experience and understanding of different areas of the business, reviewing client sales and performing software assistance; the final week involved a competition between the 20 student-interns to present to executives an interesting story and convincing findings working with raw, Washington county-level data, excel, and tableau software.
- *Results:* Solo prize-winner in the data presentation for my ability to uniquely relate housing prices to student success rates; general introduction to working with SQL; on-the-spot problem solving during tele-communications with clients

Population Health Analyst (paid intern), Cascadia Behavioral Healthcare, Portland, OR Sept. 2017 – Dec. 2017

- Used electronic behavioral health database of clinician records to find psychological determinants of physical health characteristics; surveying over 100 residential providers with a psychology theory-based questionnaire to understand which factors can effectively increase the company's employee retention rate.
- *Results:* Found statistically significant links between psychological and physical conditions (i.e. PTSD predicting hypertension); successfully presented results to NPO financiers; analysis of employee motivation presented to Cascadia administration; informed changes making hiring process more efficient as well as a convincing argument for increasing employee bonus plans.

Pramila for Congress, Finance Intern, Seattle, WA Jun. 2017 – Aug. 2017

- Worked closely with the campaign finance director to produce quarterly fundraising projections, budget plans, research and foster connections with donors, segment donors into appropriate marketing lists, pitch contributions to previous donors, and provide support at events for the Congresswoman.
- *Results:* Fine-tuned sales and interpersonal skills; personally fundraised over \$500 in only 20 hours of call time; first-hand experience of working with donors and ability to create detail-oriented tracking and progress reports.

Silas Callier

kcallier93@gmail.com (415)573-5293

Outside In - *Youth engagement specialist 2020-present*

- Maintained and staffed the day program for up to 20 hours per week
- Helped clients navigate the various HYC programs and services
- Helped maintain relationships between the OI youth dept. and other departments in HYC
- Problem-solved in high crisis situations with clients and staff
- Advocated to hospitals to help clients get additional supports
- Engaged in skill building with participants, centered around harm reduction
- Practiced trauma-informed care during all client interactions
- Facilitated youth department training centered around equity and sex work
- Received training in de-escalation and conflict resolution
- Created engagement strategies to eliminate barriers and care for individuals facing housing insecurity
- Provided advocacy and assistance to participants dealing with the judicial system
- Participated in crisis planning and crisis intervention
- Built positive relationships with youth through role modeling
- Responsive to addressing youth needs and concerns
- Safety planned with youth
- Coordinated meetings with staff to help tailor client's needs
- Provided advocacy around housing for most underserved youth
- Advocated for institutional changes around degree requirements at outside in
- Supported participants with housing navigation
- Help obtain client's basic needs around food, clothing and additional supports
- Used various engagement styles to make rapport with participants

Outside In - *Rose Peer Mentor/Peer Housing Specialist 2019-2020*

- Outreach engagement for houseless youth
- Engaged in skill building with participants, centered around harm reduction
- Practiced trauma-informed care during all client interactions
- Facilitated youth department trainings centered around equity and sex work
- Received training in de-escalation and conflict resolution
- Created engagement strategies to eliminate barriers to care for individuals facing housing insecurity
- Provided advocacy and assistance with participants dealing with the judicial system
- Participated in crisis planning, safety planning and crisis intervention
- Built positive relationships with youth through role modeling and responsive to addressing youth needs and concerns
- Facilitated rec groups centered around recovery

Immutable Studio - Team Roles and Affiliations

Silas Callier - Studio Manager - Works with Outside In providing housing, health, and creative resources to houseless youth for the last 5 years. Serves as a very passionate mentor in BIPOC communities, sponsoring individuals in drug and alcohol recovery for the past 9 years. Silas passionately dreams big, organizing queer music and dance spaces and effortlessly connecting with Black folks from many walks of life. Silas will also be acting as our main interviewer in the docu-series.

Austin Newton - Project Coordinator/Videographer - Austin Will be helping document and produce video for cable TV and to be submitted to streaming platforms. Is a published poet with a passion for art and community – has years of sobriety and experience supporting other POC's in this regard. Currently working as a substitute teacher at Portland Public School and 'killing it' at the skatepark on the weekends.

Jocelyn Morara - Content Manager - Has worked for a design firm for years helping other non-profits begin their media campaigns and hone in on their marketing and fundraising skills. A passionate DJ and organizer of local nightlife and venue, with Barn Radio, a space which remains committed to centering Black and POC artists.

Wymon Smith - Video Producer - Wymion is an outspoken creative, promoting the voices from his community as an Indigenous Native American-Indian young creative. His work has ranged from modeling, camera-work for major artists, such as Portugal. The Man and, in-between shoots, volunteering with boots-on-the-ground search missions for missing indigenous peoples in the Pacific Northwest.

Kiara Piazza - Project Director – After Studying Economics and graduating Reed College in 2020, Kiara has followed her passion for youth empowerment, supporting fundraising for art organizations in Mexico and later, Multnomah County Outdoor School. Kiara is a passionate vocalist, and multi-instrumentalist committed to experimentation and novel ideas. As an exotic dancer for the last 6 years, Kiara has realized the importance of self-expression and self-sufficiency, and continues to find ways to integrate more mediums and more like-minded-people, breaking societal barriers and striding forward collectively.