

GRANT AGREEMENT NO.

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”) and Northwest Alliance for Alternative Media and Education (NAAME) (or “GRANTEE”) in an amount not to exceed \$81,100 to support the Voices of Wisdom 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 \$81,100.

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 Voices of Wisdom 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 Quincy Davis 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.

Quincy Davis, Project Manager / Coordinator
and
Adam Carpinelli, Board Member
Northwest Alliance for Alternative Media and Education (NAAME)
P.O. Box 42671
Portland, OR 97242
503-875-8052
quincy@7vision.link

- 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, 2024 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 \$81,100. 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 \$81,100, 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:

Adam Carpinelli, NAAME Board Member
Northwest Alliance for Alternative Media and Education (NAAME)
P.O. Box 42671
Portland, OR 97242
organization phone: 503.477.4792
contact email: naame.finances@gmail.com

With a copy to:

Quincy Davis, Manager / Coordinator: Voices of Wisdom Project
Northwest Alliance for Alternative Media and Education (NAAME)
P.O. Box 42671
Portland, OR 97242
503-875-8052
quincy@7vision.link

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: Adam Carpinelli
Title: Board Member
NW Alliance for Alternative
Media and Education
(NAAME)

Date: _____

Date: _____

APPROVED AS TO FORM:

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

25405 - Voices of Wisdom

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 10, 2024 4:27 PM
Initially Submitted By: Quincy Davis
Last Submit Date: Feb 14, 2024 3:45 PM
Last Submitted By: Quincy Davis

Contact Information

Primary Contact Information

Active User*: Yes
Type: External User
Name: Mr. Quincy Davis
Salutation First Name Middle Name Last Name
Title: Lead Coordinator, Voices of the Ancestors & Modern Mythology
Email*: quincy@7vision.link
Phone*: (503) 875-8052 Ext. #####
Phone
Fax: #####

Organization Information

Status*: Approved
Organization Name*: Northwest Alliance for Alternative Media and Education
Organization Type*: Non-Profit Entity
Tax Id:
Organization Website: <http://www.naame.org>
Address*: P.O. 42671

Portland Oregon 97242
City State/Province Postal Code/Zip
Phone*: (503) 477-4792 Ext. #####
Phone
Fax: #####

FY21-22 Final Application Project Narrative

Project Narrative

Total Grant Funds:	\$81,100.00
Total Match Funds:	\$108,055.00
Total Funds:	\$189,155.00
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:

We have identified 3 primary areas of need among youth in our community:

1. Mental-health and increasing anxiety, post-COVID lockdowns, with homicide and suicide being among the five leading causes of death for teenagers in the US. We believe this stems from lack of being a part of a healthy, in-person community, where they feel seen and heard. We see this as being exasperated with:
 - Increase in screen-time as primary mode of communication, with access to socially toxic online landscapes and unhealthy influences, that arise from as a "quick-fix" replacement for healthy community.
 - Over-consumption of media from the entertainment industry that too-often promotes escapism and themes that are degrading to the well-being of youth in our community.
2. Lack of meaningful educational experiences that connect with youth, within standardized education models are based in false, often racist, narratives about history. These educational models based on memorizing facts and testing do not work for all youth. And too many are left behind, especially those that are more geared towards art and creativity. Many youth who grow up with with the rapid-paced information, where answers can be Googled, can become underdeveloped in right-brain activity, creativity and intuition.
3. Limited career preparedness opportunities for developing practical skills in various digital storytelling forms, with an increasing need in the marketplace, as business are using more digital media.

With our project, we intend to offer these solutions that can impact our beneficiaries:

1. Provide a safe and supportive space for participants to:

- Gain experience, skills, and have fun experimenting with digital-creativity, for self-expression that can help transform negative energy of hardship or trauma.
- Be in talking circles and open sharing sessions in a safe environment, based in a culture of equality and respect.
- Be introduced to local professional artists and culture-bearers offering conscious, empowered, healthy perspectives, that embrace cultural wisdom of culture-bearers from all parts of the world. With the opportunity for collaboration, mentorship and meaningful supportive experiences, while producing their art.
- Share their voice and received positive reflections, in a safe, healthy community setting, to help them feel more connected, with a greater sense of belonging, as a valuable member of the community.

2. Rather than seeing youth as empty vessels to be filled with knowledge and memorizing facts, we believe all students have inner-genius that can be awakened. We intend to provide a supportive environment that nourishes the process of awakening the genius and innate gifts that are already within, engaging with creativity and imagination.

3. Our project provides a fun way to develop technical proficiency, with professional mentorship, in audio-video production and other creative skills. Self-directed goal-setting is meant to develop the discipline and self-confidence to see a project through to completion.

About Our Project:

We will serve youth in our communities, aged 13-21, with an emphasis on under-served indigenous, Black and Latinx youth, and those students who are less likely to thrive standardized educational settings, as well as youth who have experienced homelessness, drug and alcohol addiction, mental health disability, learning differences, trauma, foster care/shelters and juvenile detention.

Over a one year duration of our program, we anticipate serving up to 40-60 youth directly in our workshops. Also, we anticipate that over 2,500 youth will engage with our videos virtually, moving forward, which will be made available as an online resource with facilitation guidelines for teachers to hold their own talking circles and workshops.

Our in-person workshops we will held 4 weeks in a row, between late July – August, 2024. They will be a series of 3-day workshops (three days in a row), from 10AM-2PM. We anticipate 8-15 students for each group. The first 3 groups will be held at Tryon Life Community Farm, where most of the workshop will take place outdoors, in a natural setting, which will be a fun summertime learning environment.

We will provide a safe, supportive environment for participants to learn the craft of media-production, explore what they want to express, and have fun while creating their own music video or storytelling pieces. We have flexibility to meet the needs of the participant's specific areas of creative interest, working with video-production, music-production, writing, recording-art and performance. Small group-sizes will allow us to offer individualized mentorship for participants, and to support them in how they want to express themselves.

At the beginning of each workshop, we will engage in trust-building games, getting to know each other, along with showing the examples of music videos featuring guest artists that will visit the workshop. We will provide introductions to using the equipment and then soon after will break off into groups based on student interests. Students will have hands-on experience with audio/video equipment with guidance from professional local artist mentors. They will get to explore and try different things before selecting what they want to do for their project, which may take the form of writing and recording lyrics or poetry, and/or a music video or narrative video. We anticipate splitting the students into groups of their choice, between being in the film crew or lyric-writers / performers.

We will have access to a large covered area in the event of rain, as well as an indoor area production setup where participants can take turns

recording vocals. And we will produce an audio/video piece individually and/or as a group.

For at least 2 of the 3 days, we will have a visiting guest educator including:

- Local professional Hip-Hop artist(s), lyricist, musician, sharing about their creative process.
- Cultural artist(s), with an indigenous background, sharing about the intersections of art, culture and storytelling.
- Environmental education session from ReWild Portland, such as a fire-making, with all natural materials.

At the end of each 3-day workshop, we will showcase showing the videos directed by students, (completed in collaboration with our video editor).

The 4th session will be a special one-day workshop that will take place at the Northwest Council of Water Protectors (local 501c3) Medicine Gathering at Oxbow State Park.

When planning a workshop, we will be in communication with community leaders for what needs are with each particular group and throughout the project we will be receiving feedback from participants, to continuously develop our program to best serve the needs of our beneficiaries.

Prior to the workshops, we will professionally produce a series of engaging and educational pieces (music videos, short documentaries or tutorial videos) that are designed for our our evolving [Website](#) as an Online Resource. These video will be used in workshops themselves as inspiring examples featuring local professional artists who will also be guest mentors.

Our guest artists represent diverse backgrounds with who share a commitment to utilizing the power of music and art to uplift our people and our communities, and have experience with the power of art and creativity to transform negative energy of hardship or trauma into positive forms of expression.

The technology will be used for:

1. Professional production of music videos created locally by the artists & teachers involved that will be utilized as dynamic teaching material for the multimedia presentation / workshops.
2. Student production of final projects in the digital audio-visual-storytelling medium of their choice.

Our project is supported by DEI-focused work within our organization as a whole, with sensitivity to working with youth who are from historically marginalized communities and/or are non-gender conforming. This is provided by our special team of guest artists, community members and instructors who are trauma-informed and identify primarily as Black, Latinx, low socio-economic status and/or formerly houseless.

The main goal of our program is to provide an supportive environment for youth to find their voice and become empowered self-directed creators, to learn practical new skills in a fun and engaging way (with career-technical skills that are in increasing need), to develop self-confidence, leadership, discipline, to work with others, and begin to recognize themselves as a valuable member of the community with the

ability to get involved and give back.

The sharing of our video content with Community Media Centers will support our broader program goals by raising awareness and amplify our work in the community, to showcase our dynamic education model as be viable example for educational institutions locally and beyond.

(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:

Throughout the project, we will produce a total of at least 10 videos including:

- 3 professional music videos (touching on an important and life-affirming subject, presented in a way that is relevant to youth in our communities).
- 4 professional educational videos including:
 - Behind the scenes videos featuring the artists involved.
 - Tutorial videos in music production and/or video production.
- 3 (or more) Student created music videos or storytelling pieces.

In addition, for youth workshop participants to attain a 25% or more increase in:

- Technical audio/visual skills.
- Sense of self confidence.

The 10 videos produced during the project will be:

- Delivered to Community Media Centers upon completion of the project.
- Made accessible for free on our website, as educational resources along with teaching tools. This will empower educators to facilitate presentations and workshops, based on our dynamic education guidelines. For example, as related to the video's subject matter, we will provide corresponding question prompts for classroom talking circles on the subject and experiential-learning activities. [Website Example](#).

(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:

Throughout the content creation phase, we will have weekly meetings among collaborators and project partners involved, with project leadership and direction by the main project coordinator. A project coordinator assistant will help keep track of deadlines and goals, to provide support to stay on schedule, and communicate with project coordinator to be prepared to adapt if necessary.

Throughout each workshop, the talking circles and open discussion sessions will provide insights on the overall progress and gauging if the student needs are being met to help them achieve their goals. This can be facilitated with specific prompts / questions. Also, individualized mentorship from educators and assistants can help with checking in with students about their progress, answer any questions and offer support for challenges.

We will provide an evaluation at the end of each workshops for students to fill out. The data evaluated will be gathered from observational reports written by project coordinators, self-reported forms completed by youth participants, as well as data provided by partner organizations. The overall program evaluation will be facilitated by the lead or assistant coordinator, who will compile the data that to be cataloged and digitized. Project coordinators will ensure that youth evaluation forms are completed at the beginning and end of each workshop series. Additionally, project coordinators will complete observational reports relating to the individual youth's progress, implementation of the program itself, and suggestions for areas of improvement.

The evaluation forms will measure such outcomes as:

- Increases in digital audio/video skills
- Increases in self-confidence, both personal and career-outlook Increased interest in the learning process
- Development of self-expression and creativity
- Feeling a part of a community

We will have a timeline of project releases and the project coordinator and assistant will keep track of progress, to the 10 (or more) audio-video pieces throughout the project. All 10 will be delivered to community Media Centers upon completion. We will be in communication to ensure the video file is delivered in proper format (high-quality .MP4 or .MOV) to meet their needs.

We are continuously in the process of developing our programming based on previous evaluations and feedback from participants.

(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:

Ascending Flow (Confirmed): Talilo Marfil: talilomarfilmusic@gmail.com

Use of studio space and volunteer staffing services, including transportation of students, for workshop up to an estimated value of \$3,000.00 USD.

Tryon Life Community Farm (Confirmed) Jenny Leis: jennyleis@gmail.com

Use of land and indoor yurt space for workshop #3 with an estimated value of \$3,000.00 USD.

Pacific Northwest Council of Water Protectors (Confirmed)

Use of land and space for a day-long workshop, with an estimated value of \$2,000.00 USD.

Cypher CURE (Confirmed) Quincy Davis: quincy@7vision.link

Volunteer artist Facilitators for workshops freestyle workshops. with an estimated value of \$3,000.00 USD.

ReWild Portland (Confirmed): Mindy Finch: mindyfitch@gmail.com

Volunteer support activity offering a one-day, immersive environmental education experience of some kind (e.g., a day of friction fire, making, basket weaving, or learning about edible native plants) with Rewild Portland staff, as an in-kind contribution with an estimated value of up to \$3,000.00 USD.

REBELWISE (Confirmed): connect@rebelwise.link

Network of artists with extensive experience in lyric-writing / lyricism, recording-art, performance and/or music production, for the creation of songs / videos as potential guest educators, with an estimated value of \$15,000.00 USD

Potential guest artist educator roster (Confirmed): Talilo Marfil, Kunu Bearchum, Quincy Davis, Alexandra Loves, Lyla June, Desirae Harp, Mic Crenshaw, Sommer Moselle (Xamada). Ashel Seasunz and more.

7VISION LLC (Media Production Studio) (Confirmed): Quincy Davis: quincy@7vision.link

Facilitating and managing volunteer support including behind the scenes documentation of the creative process, production assistance and various other roles to support the video production process, with an estimated value of \$20,000.00 USD

Keys, Beats, Bars (Confirmed) Adam Carpinelli: carpinelli.adam@gmail.com

Potential guest artist visit, mini-workshop at MacLaren Youth Correctional Facility. Guest educator contractor costs, with an estimated value of \$800.00 USD.

Youth Organized and United to Help (Y.O.U.TH) (Unconfirmed) Imani Muhammad: imani@youthpdx.org

Potential collaboration and coordination of youth presentations, with an estimated value of \$2,000.00 USD

INDÍGENA (Unconfirmed) Josué Rivas: connect@indigena.io

Professional indigenous artist guest visit, with an estimated value of \$1000.00 USD

Huehca Omeyocan (an organization dedicated to promoting cultural practices of the Anahuac Indigenous people) (Confirmed): Eduardo Cruz huehcaomeyocan@yahoo.com

Guest presenters at workshops, with an estimated of value of \$2000.00 USD

(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:

(1) Equipment for professional video production for music video and documentary: Cameras (2), professional-quality lenses, stabilization (tripods, gimbals), lavalier microphones, shotgun microphones, vocal microphone, preamp, compressor, vocal isolation booth, digital recorder, lighting, power supplies, cables and accessories and 2 computers for video editing, graphic design and additional content creation.

Advancements in mirrorless video cameras, with low-light capabilities will allow us to produce videos to match or exceed the stunning visual quality of commercial production companies. The creative direction of the video production will be lead by Quincy Davis who has over 12 years of professional experience and has produced over 30 music videos and 3 documentaries. This provides the necessary experience and knowledge to utilize the equipment to the best of its ability, to get the most out of these tools, for creating dynamic, professional-quality pieces to be utilized in our workshops (and showcased on community media centers), to offer an engaging learning experience and to spark student's creative imagination for their own projects.

(2) Equipment for student audio/video production and editing: (2 DSLR cameras with lens kits, 2 laptop computers with video editing software, 2 professional vocal recording stations, including 2 professional-quality vocal microphones with mic stands, 2 preamps, 2 digital interfaces, portable acoustic treatment, 2 laptops, recording software (Logic X), vocal plugin software, monitors, headphones and necessary accessories.

We will be providing equipment for hands-on experience for each student to experiment with creative tools to create their final project, exploring the audio/video digital storytelling medium of their choice, including, but not limited to: music video, documentary or photography. Students will be given opportunity to work with professional quality audio recording equipment for their lyrics, poetry, spoken word and documentary voice-over segments. Their final project will be based around each student's piece of writing (16 bar verse) or other form of personal expression, incorporating what they learned throughout the process and presented as a video and/or live performance.

The instructors involved will have the technical skillset with this DSLR camera equipment and video production experience to guide students and support their creative process. The guest artists educators involved in this program have an average of over 10 years of experience working with the medium of recording-art and lyricism and have professionally recorded and produced 1 or more albums.

We will provide all completed material to community media center channels (Open Signal and/or MetroEast) to be enjoyed for free by the public, showcasing positive forms of expression by youth in our community, dynamic, uplifting music videos featuring local, independent artists and documentary storytelling sequences with cultural significance.

We plan for longevity with all equipment by purchasing protective cases and screen-protectors (for laptop computers) and being sure to set up a protocol for handling cameras, lenses, microphones and other equipment, for both professional production settings and youth workshops. Within youth workshops, we will be sure establish an expectation to handle equipment with care, and that they are not toys.

Maintenance includes: cleaning of lenses and cameras at least every 6 months and changing tubes of our pro audio equipment when necessary (tube microphones, pre-amp and compressor).

Our plans for upgrading in the future include:

- After around 2-3 years of use, we plan to upgrade our Sony FX3 cameras to a newer model of Sony that will be an improvement in picture quality and features. Since we are investing in high quality lens kits, they will continue to be useful with the newer model of camera, with professional handling, maintenance and cleaning.
- We plan to upgrade the MacBook Laptop for improved processing power (estimated 2-3 years).
- We plan to upgrade the youth workshop cameras and microphones (estimated 2-3 years).
- Any programs / software that we purchase will not require an ongoing monthly fee but a full version and will be updated on a regular basis along with the computer operating system.
- We plan to purchase an upgrade to be able to be able to create visual animations using AI (estimated after 1-2 years).

(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): April 2024

Proposed End Date (month/year): October 2025

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

Implementation Plan:

February - March 2024:

- Reaching out and communication with project partners and community partners, as part of the initial planning stage for Summer youth workshops.

April - May 2024:

- Pre-production and planning for music videos.
- Prepare, organize and edit music / video content already available.
- Create and develop curriculum
- Equipment research and purchasing.
- Finalize plans for youth workshops.

May - July 2024:

- Production of 3 music videos and corresponding professional creative educational content to be showcased in upcoming workshops.
- Completion of editing of educational material to be utilized in workshops and completion of developed curriculum and educational material to be utilized for workshops.
- Recruiting and promotion of workshops. (if needed).
- Youth workshop planning and coordination.

July - September, 2024

We will host a series of 4 summer youth workshops, taking place outdoors, on the land of our project partners, Tryon Life Community Farm in SW Portland (3 sessions, on a Wednesday, Thursday and Friday from 10AM - 2PM. We anticipate 8-15 students for each session.

The 4th session will be a special one-day workshop that will take place at the Northwest Council of Water Protectors (local 501c3) Medicine Gathering at Oxbow State Park.

The youth participants may be through our partnerships with local organizations: Ascending Flow, Y.O.U.Th, Cypher CURE, NARA / Roots & Beats.

The specifics of which youth-based organization we will collaborate with will be determined in the initial planning phase (April-May).

Whenever possible, the organization will provide transportation of their own youth.

And we will come up with a plan for transportation needed.

These workshops will include:

- Guest local artists, educators featured (depending on availability): Talilo Marfil, Kunu Bearchum, Quincy Davis, Alexandra Loves, Desirae Harp, Mic Crenshaw.
- Guest culture-bearers from Huehca Omeyocan (an organization dedicated to promoting cultural practices of the Anahuac Indigenous people)
- Guest environmental education session from ReWild Portland

After completion of workshops, we will utilize evaluations for ongoing development.

October 2024: completion of production, editing and finalizing all material (student work) to be delivered in high quality .MOV or .MP4 for use by community media centers: Open Signal and MetroEast. Upon completion of the program we will also prepare educational curriculum material designed to be utilized for workshops facilitated by teachers (in-person or virtual) and accessible to youth in our community via online platform, ongoing.

(This field has a character limit of 3000)

Description	File Name	Type	Size	Upload Date
Equipment & Training Budget	MHCRC Equipment Training Budget.pdf	pdf	151 KB	02/14/2024 03:43 PM
Featured Artists and Guest Educators	Featured Artist Guest Educator Bios with Photos.pdf	pdf	865 KB	02/14/2024 12:33 PM
Letters of support for Lead Coordinator	Letters_of_Support_QuincyDavis.pdf	pdf	1 MB	02/14/2024 12:33 PM
Resume of Lead Coordinator with links	Resume_with_links-Quincy_Davis.pdf	pdf	125 KB	02/14/2024 12:33 PM

FY20-21 Application Budget Correct

Budget Narrative

Budget Narrative:

Please note these differences from our Pre-App:

- We had the wrong number for project total (\$193,000) due to a calculation error. The correct project total is: \$189,155).
- For Overhead, we have added:
 - \$1,100 to Overhead Grant Funds to account for additional costs and fees.
 - \$4,055 to Overhead Matched, which accounts for the 5% Fiscal Sponsor fee that will be deducted from the total funds we receive. (5% of \$81,100 = \$4,055).
- We moved the \$28,000 from Infrastructure/facilities Construction to Miscellaneous as it seems to be more accurate category.

1. PERSONNEL: \$40,000 total (\$0 grant funds, \$40,000 matched) Project Coordinator (\$22,000 / year): Ensure that all of the moving parts of the program are taking care of while communicating effectively with the project's community partners, instructors, artists involved and sub-contractors. This role entails overall lead project management and responsibility for handling budget. Coordinator assistant (\$12,000 / year) : Responsible for more specific aspects of communication and scheduling to ensure everyone involved is on the same page as well as managing social media and promotions for the project. Project Video Producer \$6,000 / 6-months: Ensuring that all videos will be properly produced, including conceptualizing, pre-production / planning, leading or overseeing directing, lighting, sound and post production to achieve a high standard of commercial quality.

2. EDUCATION AND TRAINING \$5,000 total (\$5,000 grant funds, \$0 matched):

Our organization currently has a range of experience, from professional previous experience with similar technology to some experience, but a need for training. We will provide up-front, initial training for staff to ensure that video production team is comfortable using the new equipment, and that educators are prepared to support the students in all areas of this program. We plan to bring educators and assistants on board who already have the skills in at least one or more areas of video-production, digital-video editing, electronic music-production, lyricism / recording-art. In addition to their skill-set, the training will help them develop their knowledge in any other area of digital audio / video needed to have a well-rounded foundation as educators in this program.

Either or both of the lead instructors will be involved in each of the 4 groups (8 workshop sessions) along with 1 additional assistant and 1 guest artist per class. The training of multiple educators involved will allow us to be flexible based on schedules and availability throughout the project.

The trainings will consist of (A) in-person trainings, (B) Virtual Consultation with an industry professional and (C) Online course subscriptions to virtual education platforms that are accessible to educators to watch on their own time.

A) In-person trainings for video production and vocal / music production, specific to the new equipment we will be working with and the varying level of each educator's skill set. For these trainings, we plan to work with video producers and recording engineers / producers in the Portland area, to

provide our educators with hands-on experience learning from local professionals. This also includes elements of team-building and coaching. These trainings will take place either in the professional's studio or in our lead video producer's studio space, working with the specific equipment used in this program. (\$1052: 4 sessions (\$263 each) of video-production + \$1052: 4 sessions (\$263 each) of vocal / music production) = \$2105 Total in-person trainings.

B) Virtual consultation with industry professional Sean Divine (music production, vocal-production, recording, mixing) (<https://seandivine.com/pro-audio-consultation/>). Ten 1 hour-long zoom calls throughout the year: \$105 x 10 = \$1005 total Professional Consultation.

C) Online courses include

- Masterclass Family plan \$20 x 12 months (up to six devices; \$240 annually).
- PureMix Pro plan 1 year @ \$274.99 x 6 members = \$1650.

\$1890 Total Online Courses.

Please note these costs are representative of an an up-front, one-year annual subscription.

3. FOOD / ACCOMMODATION / TRAVEL \$4,000 total (\$0 grant funds, \$4,000 matched): Providing lunch for students, educators and volunteers and compensating guest teachers for gas / travel expenses.

4.CONTRACTUAL \$20,000 total (\$0 grant funds, \$20,000 matched): services including lead educator / facilitator, guest artists / educators and assistant teachers. Project Partner Contributions:

- Compensation for guest educators (\$10,000 matched): 7VISION (\$10,000)
- Volunteer support (\$6,000 matched): 7VISION (\$5000), Ascending Flow (\$1,0000)
- Donated space (\$4000 matched): Tryon Life Community Farm \$2,000, Social Justice Action Center \$2,000

5.EQUIPMENT \$80,000 total (\$68,000 grant funds, \$12,000 matched): The detailed breakdown of equipment purchases is provided as a PDF in supplemental materials. The Equipment consists of: A) Professional equipment for the creation of professional-quality audio/video content that will be used in youth workshops as teaching tools, as well as being provided to CMC's and B) Equipment for youth workshops where participants will have hands-on experience creating their own work.

A) Professional video production equipment includes: 1 professional Sony mirrorless camera, lenses, laptop for production/editing, stabilization (gimbals, tripods), professional studio sound recording equipment, accessories and cables. These are the tools that we will use, combined with the lead video producer's direction, technical skills and professional collaborators, to produce professional quality music video and documentary pieces for this program that are meant to match or exceeds the production-quality of mainstream commercial audio / video.

B) Student video production and vocal recording, music production & video editing equipment includes: Sony mirrorless cameras, lenses, stabilization (gimbals, tripods), LED lighting kits, portable power solutions and cables, vocal recording, keyboard, green-screen and accessories. This equipment that is portable, durable and we are able to set up in any environment, allowing students to explore the creative digital medium of their choice, either individually or in small groups, and produce their final projects to be showcased at the end of each series of sessions.

The \$12,000 equipment match is provided by 7VISION who will contribute to the production process by providing professional equipment including video-production lighting, a 2nd Sony FX3, lens kit, studio recording equipment and more.

6. INFRASTRUCTURE (FACILITIES CONSTRUCTION) (\$0 total)

7. MISC. \$28,000 total (\$0 grant funds, \$28,000 matched) □

MARKETING / PROMOTIONS / WEB DESIGN (\$5,000): graphic design, marketing / promotions, website design, social media services, content creation for social media utilizing our professional and student created material, to ensure we are engaging with the community throughout the program and following completion of workshops, be able to showcase the videos we created on a simple website (utilizing www.Wix.com for website creation and www.Vimeo.com for hosting / embedding videos).

VIDEO PRODUCTION COSTS (\$24,400): Any costs associated with music videos including services for assistant director, cinematography, personal assistance, editing, actors, performers, space rental fees and any additional creative services. We will also be producing documentary segments utilizing interviews with artists and guests involved and behind the scenes of the creative process to be compiled for use in workshops as teaching material accompanying the music videos.

8. OVERHEAD COSTS \$11,000 total (\$8,100.00 USD grant funds, \$4,055.00 USD matched):

- \$8,100: Internet, phone, printer, use of studio space for audio/video production, and various subscriptions including stock video / image, creative sound sample libraries, video hosting, music hosting, web hosting, domain hosting and cloud services.
- \$4,055: Fiscal Sponsor Fee. 5% of the grant funds received will go directly to our fiscal sponsor (NAAME) before we start the project (5% of \$81,000).

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$40,000.00	\$40,000.00
Education and Training	\$5,000.00	\$0.00	\$5,000.00
Travel	\$0.00	\$4,000.00	\$4,000.00
Contractual	\$0.00	\$20,000.00	\$20,000.00
Equipment	\$68,000.00	\$12,000.00	\$80,000.00
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$28,000.00	\$28,000.00
Overhead	\$8,100.00	\$4,055.00	\$12,155.00
Total	\$81,100.00	\$108,055.00	\$189,155.00

Signature Page

Final Application Signature

Signature of Duly Authorized Representative*: Quincy Davis
Date*: 02/09/2024
Title*: Project Coordinator
Phone*: 503-875-8052
E-mail*: quincy@7vision.link



MHCRC Equipment & Training Budget

Total Equipment & Training Budget: \$85,000.00

Total Grant Funding: \$73,000.00

Total Matching Funding: \$12,000.00 (at the bottom of document)

Part 1: Grant Funding

Training Total: \$5,000.00

A) In-person training for video production and vocal / music production with local artist / professional: \$2105

- 4 sessions (\$263 each) of video-production (\$1052).
- 4 sessions (\$263 each) of vocal / music production (\$1052).

B) Virtual consultation with industry professional, for music production, vocal-production, recording, mixing: \$1005

- Ten one hour-long zoom calls throughout the duration of the program (<https://seandivine.com/pro-audio-consultation/>): \$105 per hour session x 10 (\$1005)

C) Virtual online education video platform for training educators for our program, with courses including video production, directing, storytelling, creative songwriting, lyricism, music production, leadership and more. Please note that these video platform education subscription services will be a one-time, up-front purchase = \$1890 total, including:

- Masterclass (<https://www.masterclass.com/checkout>) Family Plan annual subscription = \$240
- PureMix Pro plan (<https://www.puremix.com/pricing>) for 6 members = \$1650.

Total Equipment Total: \$68,000

Categories:

1. Pro Audio/Video Production (music video, documentary + content creation):
\$56,286.00
2. Youth Audio/Video Production: \$7,600 \$11,714.00

1: Pro Video/Audio Production: \$56,286.00

Pro Video (\$23,975.00)

- Sony FX3 Full-Frame Cinema Camera (ILME-FX3) + Sigma 24-70mm f/2.8 Lens (578965) + 64GB Card + Filter Kit + Bag + NP-FZ100 Compatible Battery + Card Reader \$4,940: <https://www.amazon.com/Sony-Full-Frame-ILME-FX3-NP-FZ100-Compatible/dp/B0BYLHT2QN/>
- Sony 2.8 70-200 lens \$2800: <https://electronics.sony.com/imaging/lenses/all-e-mount/p/sel70200gm2>
- Sony 12-24mm F2.8 \$2900: <https://electronics.sony.com/imaging/lenses/all-e-mount/p/sel1224gm>
- Sennheiser EW 100 G4 2-Person Camera-Mount Wireless Combo Microphone System Kit \$1943: https://www.bhphotovideo.com/c/product/1398449-REG/sennheiser_123.html
- DJI RS 3 Pro Gimbal Stabilizer Combo \$1099: https://www.bhphotovideo.com/c/product/1706757-REG/dji_cp_rn_00000218_01_rs3_pro_gimbal_stabilizer.html
- Extra batteries Sony NP-FZ100 Rechargeable Lithium-Ion Battery: \$78 x 6 = \$470: https://www.bhphotovideo.com/c/product/1333269-REG/sony_np_fz100_rechargeable_lithium_ion_battery.html
- Atomos Ninja 5.2" 4K HDMI Recording Monitor with Recording + Accessory Kit \$900: https://www.bhphotovideo.com/c/product/1792295-REG/atomos_ninja_5_2_4k_hdmi.html
- Lexar 256GB Professional 2000x UHS-II SDXC Memory Card (3-Pack) \$680: https://www.bhphotovideo.com/c/product/1761043-REG/lexar_256gb_professional_2000x_uhs_ii.html
- Sachtler Ace M System Black Edition with Tripod & Mid-Level Spreader (75mm Bowl) \$749: https://www.bhphotovideo.com/c/product/1512659-REG/sachtler_1001be_ace_m_black_edition.html
- Gaffer tape (3" x 55 yd, Black) \$32 x 3 \$96: https://www.bhphotovideo.com/c/product/812219-REG/General_Brand_001UPCG355M_BLA_Pro_Gaffer_Cloth_Tape.html
- Sound Devices MixPre-6 II Kit with Multitrack 32-Bit Field Recorder & Porta Brace AR-MIXPRE6 Field Bag \$1189: https://www.bhphotovideo.com/c/product/1541989-REG/sound_devices_mixpre_6_ii_kit_with.html
- Schoeps CMIT 5 Shotgun Microphone (Blue) \$2400 x 2 = \$4724: https://www.bhphotovideo.com/c/product/405353-REG/Schoeps_CMIT_5U_CM5U_Shotgun_Microphone_Blue.html
- Collapsible Boom pole \$143 x 2 = \$286: https://www.bhphotovideo.com/c/product/1606650-REG/film_devices_bpk_101_al_micro_phone_travel_boom_pole.html
- Adapter Kit with Shotgun Microphone \$600: https://www.bhphotovideo.com/c/product/1494691-REG/sony_xlr_k3m_xlr_adapter_kit.html
- Hollyland Mars 400S PRO II SDI/HDMI Wireless Video Transmission System \$599: https://www.bhphotovideo.com/c/product/1797150-REG/hollyland_hl_mars_400s_pro_ii_hollyland_mars_400s_prosdi_hdmi.html

Pro Audio (\$32,311.00)

- Manley Labs Reference Silver Tube Microphone \$5000: <https://www.amazon.com/Manley-Labs-Reference-Silver-Microphone/dp/B078PCWJSW/>
- Apogee Symphony I/O MKII Connect Thunderbolt Interface 8x8 Analog \$5425: <https://vintageking.com/apogee-symphony-i-o-mkii-thunderbolt-chassis-w-8x8-analog-i-o>
- Bettermaker Mastering Compressor \$3590: <https://vintageking.com/bettermaker-mastering-compressor>
- Audeze LCD-X Over Ear Open Back Headphone New 2021 Version Creator Package with Carry case \$1200: <https://vintageking.com/audeze-lcd-x-creator-package-w-leather-and-economy-carry-case>
- Hazelrigg Industries VEC The Everything Channel (preamp and compressor) \$7,900: <https://vintageking.com/hazelrigg-industries-vec-the-everything-channel>
- The Blast Pad - the world's best high SPL pop screen / mic filter \$298: <http://petesplaceaudio.com//blast-pad-mic-pop-screen>
- Carpenter Studio Gear 10U Rolling Rack 19.5" Deep \$461: <https://vintageking.com/carpenter-studio-gear-10u-rolling-rack-19-5-deep-caramel>
- Mogami Gold XLR breakout Cable \$270: <https://vintageking.com/mogami-gold-db25-to-xlr-cable-5>
- Little Labs Monotor 2-Channel Headphone Amplifier \$580: <https://vintageking.com/little-labs-monotor>
- Mogami Gold STUDIO-06 XLR Microphone Cable, XLR-Female to XLR-Male, 3-Pin, Gold Contacts, Straight Connectors, 6 Foot \$57 x 4 = \$228: <https://www.amazon.com/Mogami-GOLD-STUDIO-15-Microphone-XLR-Female/dp/B0002E1P2Q/>
- Mogami Gold STUDIO-15 XLR Microphone Cable, XLR-Female to XLR-Male, 3-Pin, Gold Contacts, Straight Connectors, 15 Foot \$74 x4 = \$296: <https://www.amazon.com/Mogami-GOLD-STUDIO-15-Microphone-XLR-Female/dp/B0002E1P30/>
- ClearSonic IsoPac F - Medium Vocal Booth Kit with Dark Gray SORBERS, Lid System and Fan \$2003: <https://www.amazon.com/ClearSonic-IsoPac-Medium-SORBERS-System/dp/B07RG7YQGZ>
- Apple 16" MacBook Pro (M3 Max, Space Black) \$5000: https://www.bhphotovideo.com/c/product/1793894-REG/apple_mbp16m330blk_16_macbook_pro_m3.html
- Protective Cover for MacBook Pro 16 Inch M3 Pro/Max \$60: <https://www.amazon.com/SUPCASE-Unicorn-MacBook-Kickstand-Protective/dp/B0BHRTVJJR/>

2. Student Video/Audio Production: \$11,714.00

Youth Video (\$4,114.00)

- Sony a7S II ILCE7SM2/B 12.2 MP E-mount Camera with Full-Frame Sensor, Black (used) \$795: <https://www.amazon.com/Sony-ILCE7SM2-mount-Camera-Full-Frame/dp/B0158SRJVQ/>
- Sony E 55-210mm F4.5-6.3 Lens • for Sony E-Mount Cameras • Black \$298: <https://www.amazon.com/Sony-55-210mm-F4-5-6-3-Mount-Cameras/dp/B00HNJWSDS/>
- Sony Cyber-shot DSC-RX100 VA Digital Camera with Accessories Kit x1 \$1000: https://www.bhphotovideo.com/c/product/1435956-REG/sony_cyber_shot_dsc_rx100_va_digital.html
- Neewer 660 RGB LED Video 2-Light Kit with App Control \$224 x 2 = \$448: https://www.bhphotovideo.com/c/product/1732680-REG/neewer_66600098_2_x_rgb660_smart.html
- 2 beginner fluid-head tripods) Magnus VT-4000 Tripod System \$160 x 2 = \$320.00: https://www.bhphotovideo.com/c/product/842086-REG/Magnus_VT_4000_VT_4000_Tripod_System.html
- Gimbal for smaller camera: Gimbal kit DJI Ronin-SC Handheld 3-Axis Gimbal Stabilizer for Sony Mirrorless Camera: \$310.00: <https://www.amazon.com/DJI-Ronin-SC-Handheld-Stabilizer-Mirrorless/dp/B07Y8QF9J6/>
- NEEWER Universal Shoulder Rig Kit, 16"/40cm Extended 15mm Rod Support System Camera Stabilizer for DSLR Camcorder for Filmmaking, Compatible with SmallRig Follow Focus/Lens Support/Matte Box, SR004 \$98: <https://www.amazon.com/Universal-Stabilizer-Camcorder-Filmmaking-Compatible/dp/B0BWT7HSDD/>
- Portable green screen backdrop: Julius Studio 5' x 7' Green & Blue Reversible and Collapsible Chromakey Photo Backdrop Panel \$80: <https://www.amazon.com/dp/B07CQ82V67/>
- 2 basic LED lights) 2-Pack RGB LED Video Light Kit with 50CM Light Stand, 360° Full Color Built-in 4040mAh Rechargeable Battery 3200K-7500K Photo Light Panel Lighting Kit: \$120 x2 \$240: <https://www.amazon.com/dp/B08CZC3N66/>
- Rode VideoMic Pro Camera-Mount Shotgun Microphone \$230 x 2 = \$460: https://www.bhphotovideo.com/c/product/1152351-REG/rode_videomic_pro_r_videomic_pro_with_lyre.html
- MOSISO Camera Backpack 17.3 inch, DSLR/SLR/Mirrorless Case Large with Laptop Compartment \$65: <https://www.amazon.com/MOSISO-Mirrorless-Photography-Compartment-Compatible/dp/B08346JQ5/>

Youth Audio (\$7,600.00)

- 2021 Apple MacBook Pro with Apple M1 Pro chip • 16 inch • 16GB RAM • 1TB SSD Space Gray (Renewed) \$1,449 x 2 = \$2898: <https://www.amazon.com/Apple-MacBook-16-inch-512GB-Renewed/dp/B09NRXLCGJ/>
- Austrian Audio OC18-STUDIO-SET, OC18 Microphone, Spider Mount, Mic Clip, Windshield, Case \$800: <https://www.amazon.com/Austrian-Audio-Cardioid-Condenser-Microphone/dp/B07W5K2S65/>
- Vocal Mic - Lauten Audio LS-208 Cardioid Condenser Microphone \$600: <https://vintageking.com/lauten-audio-ls-208>
- Universal Audio Arrow 2x4 Thunderbolt 3 Interface \$250: <https://reverb.com/item/78824948-universal-audio-arrow-2x4-thunderbolt-3-interface-with-solo-dsp-processor-2010s-gray>
- Behringer U-Phoria UM2 USB Audio Interface \$59: <https://www.amazon.com/BEHRINGER-Audio-Interface-1-Channel-UM2/dp/B00EK1OTZC/>
- PR502 2-Slot 500-Series Chassis Kit with External Power Supply \$200: <https://www.diyrecordingequipment.com/products/pr502-2-slot-500-series-chassis>
- Shadow Hills Industries Mono GAMA 500 Series Microphone Preamp \$1075: <https://www.sweetwater.com/store/detail/MonoGama--shadow-hills-industries-mono-gama-microphone-preamp>
- TEGELER AUDIO VOCAL LEVELER 500 SERIES OPTO COMPRESSOR \$712: <https://vintageking.com/tegeler-audio-vocal-leveler-500-series-opto-compressor>
- Audio-Technica ATH-M20x Closed-Back Monitor Headphones (Black) \$49 x 4 = \$196: https://www.bhphotovideo.com/c/product/1024219-REG/audio_technica_ath_m20x_closed_back_professional_studio.html
- ART Tube MP/C Compact Tube Microphone Preamp (with Opto Compressor) \$176: <https://www.amazon.com/ART-Compact-Microphone-Preamp-Compressor/dp/B008ZT9SGK/>
- Xkey 25 USB MIDI Keyboard Controller - Apple-Style Ultra-Thin Aluminum Frame, 25 Full-Size Velocity-Sensitive Keys, Polyphonic Aftertouch, Plug & Play On iPad, iPhone, Mac, PC \$136: <https://www.amazon.com/CME-Controller-XKEY-25-USB/dp/B00DU2VKV8/>
- M-Audio Keystation 49 MK3 - Synth Action 49 Key USB MIDI Keyboard Controller with Assignable Controls, Pitch and Mod Wheels \$119: <https://www.amazon.com/M-Audio-Keystation-MK3-Semi-Weighted-USB-Powered/dp/B07DDN6TP6/>
- Microphone Windscreen, Professional Thick Wind Shield Pop Filter, Acoustic Filter for 1.77 inch-2.36 inch Recording Studios Microphones, Sound-Absorbing Foam that Reduces Noise and Reflections \$30 x 2 = \$60: <https://www.amazon.com/Microphone-Professional-Microphones-Sound-Absorbing-Reflections/dp/B0B2HYRSQZ>
- XLR Cables: 4 Units - 6 Foot – Quad Balanced XLR Microphone Cable \$65 x 2 = \$130: <https://www.amazon.com/Units-Balanced-Microphone-Custom-Neutrik/dp/B08YNBGF2H/>

- Gator Frameworks Metal Screen Pop Filter with 12.4-Inch Gooseneck \$35 x 2 = \$70: <https://www.amazon.com/Gator-Frameworks-12-4-Inch-Gooseneck-GFW-POPFILTER-MTL/dp/B08VBMH1M3/>
 - USA Gear Audio Mixer Case - Podcast Mixer Travel Case with Scratch-Resistant Interior & Customizable Storage - Compatible with RODECaster Pro, RODECaster Pro II, RC Duo & More Audio Equipment (Black) \$60 x 2 = \$120: <https://www.amazon.com/USA-Gear-Audio-Mixer-Scratch-Resistant/dp/B093QPP9BB/>
-

Part 2: Matching Funding

Audio and Video Production equipment being contributed to the project, valued at \$12,000.00+

- Sony FX3 Mirrorless camera with camera cage and accessories
- Pro Video Lens kit: Sony 35mm F1.4, Sony 85mm F1.8, Sony 16-35 F2.8
- 1x1 Light panel x 3
- LED Fresnel light kit x2
- Softbox light kit
- Full Green Screen
- 6 Heavy-duty C-Stands
- 6 Heavy-duty light stands
- 4 mic stands
- Extensive professional Music production plugins and software
- Video production plugins and software
- KRK V6 Monitors x2
- ProArt HD Monitor
- Handheld microphones
- Lavalier microphones
- Professional Sound-Absorbing blankets x 4
- ATHM50x Closed-back Studio Headphones x 3
- Mogami Gold Cables x 10
- DJI RS2 Gimbal
- Various video production grip and lighting equipment
- Various video production accessories
- Various music production accessories

Seven Vision: Voices of Wisdom & Modern Mythology Featured Artist / Guest Educator Bios

REBELWISE Artist Collective (featured members below). Learn more at: <https://rebelwise.link>



As humanity moves faces an ever-changing and uncertain world, Rebel Wise is utilizing the power of music & art to uplift our people & our communities with high-caliber production of modern Hip-Hop and world-fusion with

conscious lyricism. Our mission is to bring people together in community and offer an emergent narrative that cuts through the status-quo and breaks the spell of hopelessness.

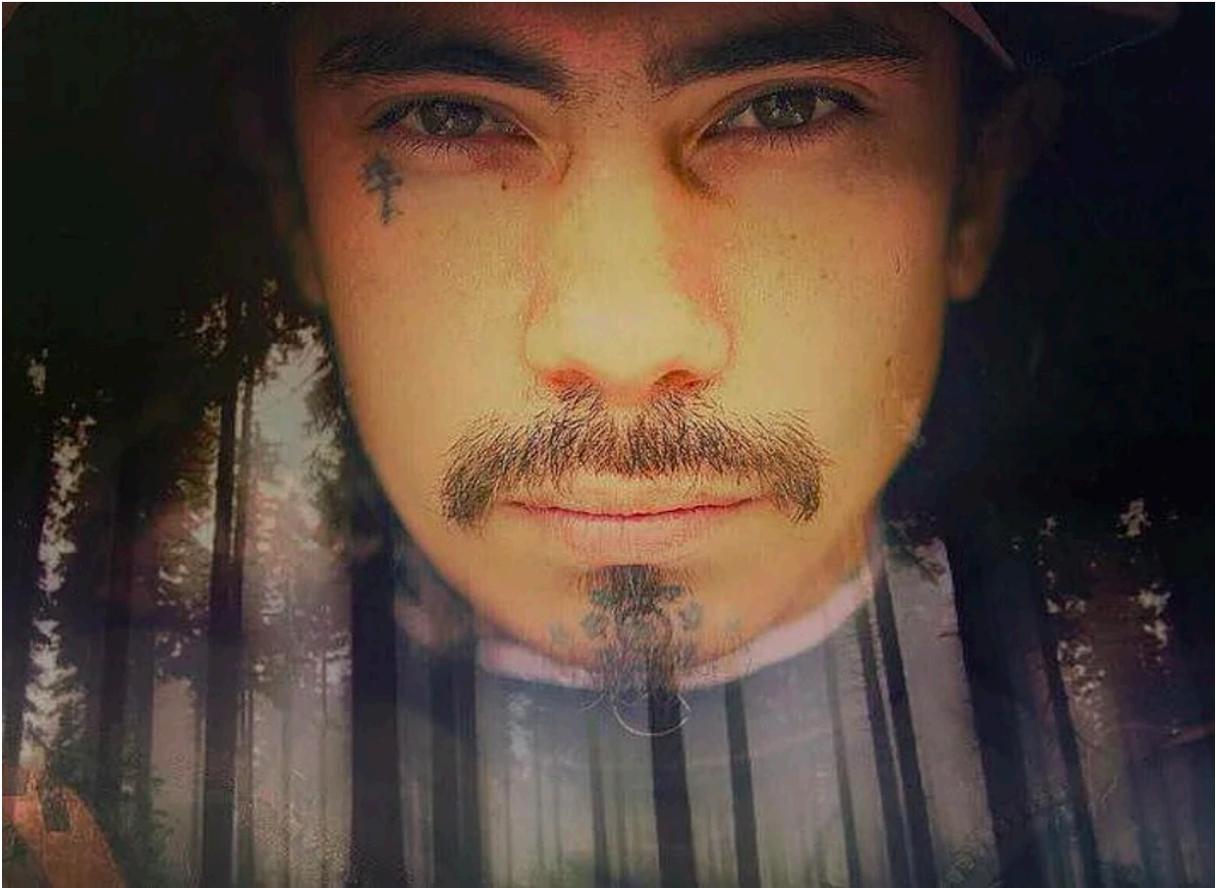
QUINCY DAVIS



is a lyricist, music producer producer, creative director, documentary filmmaker and educator who has travelled the world, spreading his message of inspiration and empowerment, from the center of downtown Portland, to the Oregon State Penitentiary, to Indonesia. He works with high-school students throughout the Portland area as a

guest speaker and workshop leader. Quincy's life story is one of redemption, after a struggle from rock-bottom to make his way out of a negative lifestyle, Quincy committed to sobriety, and found the teachings of indigenous wisdom-keepers and earth-based ceremonies that profoundly influenced and transformed his life. He translates these understandings and experiences through the art-form of music and video, with the intention to inspire, empower and be a spark for the younger generation of visionaries. He has been involved in youth education work since 2012, visiting High-schools, treatment centers and lock down facilities as a speaker, workshop leader and part-time teacher in the Portland area.

TALILO MARFIL



Filipino-American hip hop recording artist residing in Portland. Known for his quick style of rap and spiritual inspiring lyrics he continues to pursue his dream of becoming a worldwide recording and performing artist. Born in Iloilo, Philippines, where his mother was a high school student and his father in the military, he eventually immigrated to the U.S. when he was two. Growing up on hip hop, he related to the struggle that was usually expressed in the genre and began rapping at 16. Growing up as Asian-American in a low-income family, he felt unwanted in society and made decisions putting him in jail and prison. Upon release at 21, guided by spiritual values, he aims to inspire others, who have experienced the challenges he faced, with his music, knowing that his

purpose is to help others find their own purpose in life.

MIC CRENSHAW



Chicago-born MC & performer, Michael (Mic) Crenshaw fell in love with music at a young age while living in Minneapolis. His teenage years were challenging as he actively confronted white supremacist gangs that were a growing part of the hard-core music scene. He eventually chose to escape the violence and moved to Portland, where he quickly became one of the most respected artists in the Northwest, and his community efforts have had both local and international impact.

ASHEL SEASUNZ



AshEL "Seasunz" Eldridge, MA. Transpersonal Psychology, originally from Chicago, now resides in Oakland, Ca. He is the founder of Soulestial Church, a sacred activist movement providing medicinal music, workshops, and ceremonies for healing the people and the Earth. He is also the founder of Earth Amplified, both a roots, rap, and reggae band and is a creative multimedia organization and collective, creating art that awakens. He is a co-founder of United Roots – Oakland's Green Youth

Arts and Media Center, the founder of SOS Juice. S.O.S (System out of our System) Juice, a non-profit/for profit promoting health equity, social entrepreneurship, and spiritual liberation and EFAM - Essential Food and Medicine, committed to reclaim surplus and locally grown produce to make juice, soups, smoothies, and natural medicines that directly serve the most vulnerable people in our communities for free.

Alexandra Loves



Alexandra's soul's mission is to support people (especially women) on their journey of healing, self-discovery and empowerment to step into who they truly are and create their lives in alignment with their highest purpose. She teaches courses, offers one-on-one counseling, hosts a podcast and at times, performs as a majestic clown. Her work and artistry is influenced by her life experience of growing up in Saudi Arabia, studying theater at a

university in the US and, eventually, reconnecting with her roots, to be initiated as a priestess in her traditional West African ancestral lineage.

LYLA JUNE



Artist, scholar & community organizer is a nationally and internationally renowned public speaker, poet, hip-hop artist and acoustic singer-songwriter of Diné (Navajo) and Tsétsêhéstâhese (Cheyenne) lineages. Her music and

message centers around intergenerational and inter-ethnic healing, as well as an articulation of Indigenous Philosophy. Her life story of addiction, abuse, discrimination and eventually overcoming these battles gives her a powerful vantage point from which to share a message of love, unification and healing. Lyla's urgent, vibrant stage presence and ability to convey paths forward for indigenous liberation have brought her to universities, school assemblies, conferences, music festivals, and community centers across the United States and over ten nations around the world.

KUNU BEARCHUM



Of the Northern Cheyenne and Ho-chunk Nations, Kunu Bearchum is a multimedia artist based in Portland, Oregon. As a creative who identifies as a modern day storyteller, he uses technology and critical thinking to maintain the ancient craft of telling stories. Using classic forms of narrative and contemporary practices he strives to tell authentic parables. Bearchum dreams of creating an entirely Native-focused multimedia broadcast and distribution company like Vice or Aboriginal Peoples Television Network. In the meantime, he's working hard to launch a STEM summer camp for middle school-aged Native students that marries biomedical and nutrition science with traditional ecological knowledge. "Where I'm at now is an evolution of what I feel like I should be putting

into the world,” he says. “[Native Americans have] always had our oral history and storytelling ability. I want to make music that shows that.”

RXN



Eugene Native MC, music producer and professional videographer. RXN brings a different brand of hip-hop back into the music scene using lyricism, storytelling and singing.

(Additional artists to be added)



410 NE 18th Ave
Portland, OR 97232

LatinoNetwork
www.LatNet.org

info@LatNet.org
503.283.6881

February, 2021

To Whom It May Concern:

This letter is in support of Quincy Davis. He is a highly respected musician, hip-hop artist and arts educator in Portland, Oregon, that I am fortunate to know and work with.

I have known Quincy for four years as a hip-hop artist and instructor for Studio Latino, an after-school program for Latino Network that I coordinate at Reynolds High School and Middle School.

Studio Latino works with underserved populations in Portland areas. Our students navigate socio-economic challenges, cultural barriers, and access to the expressive arts. At Reynolds, the youth were immediately drawn to Quincy. They related to him and he related to them. Quincy believes in the power of music and he has inspired our youth to write, perform and produce hip-hop music that expresses their inner lives, hopes and dreams. When I interviewed him, he was immediately drawn to his vision and ability to communicate his passion as an artist and an arts instructor.

Quincy has the sought after talent of being flexible and meeting youth where they're at. He has the ability to create a plan and then let it go, responding to the ever-changing needs of our program. He also has a talent at managing a classroom and inspiring students to stay focused and pay attention. Of all my artists in my program, Quincy is one artist I never have to worry about.

He is trustworthy and reliable. He stands out. The leadership with Studio Latino students has commented on his ability to work with the most difficult and challenged students. He has an incredible capacity to listen to student needs, calming student reactions, and getting youth onboard with the task of creative writing.

Quincy's personal journey has taken him through the light and shadow of human existence. He is constantly searching and creating meaning in life. He participates, respects, and learns from Native American elders and traditions. He is community oriented. His messages challenge perceptions of hip-hop and his messages reflect an intimate understanding of the human condition.



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I cannot recommend Quincy enough. His work has elevated and grown my program, and I look forward to working with him in the future. I have no doubt in his musical career. I champion his talents as an arts educator.

If you have any questions, please feel free to call me at (971) 506-2564. I'm more than happy to further discuss his performance in my program, his passion for music, the messages in his songs, and the fidelity of his character.

With respect and honor,

Jessica Lagunas
Studio Latino Manager
jessica@latnet.org
(971) 506-25-64

Sandra Ingerman
PO box 4757
Santa Fe, New Mexico 87502
505-820-7957
lsising@aol.com

February 12, 2021

To whom it may concern:

Many years ago Quincy Davis requested to visit me in Santa Fe. He was involved in writing and producing rap music that contained a positive message for listeners and for his generation.

I am a shamanic teacher and have written 12 books on the subject. Many of my books are devoted to how we can use spiritual practices to create a positive present and future for ourselves and all life on the planet.

In my trainings and books I emphasize my teachings on how the power of words, our thoughts, and using our imagination can create a positive outcome. And I use drumming to lead the exercises I teach.

Quincy had some questions for me. For in much of the rap music that is on the market loud drumming is used and the words of the songs include messages of hate, separation, and violence.

We talked about ancient teachings and also the scientific evidence of how the drum creates a theta state in the brain where the brain is easily influenced by the words and experiences being shared.

There were many things that impressed me about Quincy. He shared with me all the challenges he had been through in life, which led him to seeking out positive role models to help him turn his life around. He did not take on a victim stance. Rather he stood in his power and put all his energy into finding teachers and spiritual practices that could help him transform his life and become the best person he could be.

Through creating his music he became a skilled leader for others in his generation. He is highly motivated and organized. He is also a brilliant musician.

Right now the younger generation is in desperate need of positive role models who can provide tools that inspire them to create a positive vision individually and for the planet.

To summarize I believe Quincy Davis is a brilliant artist/music producer and educator. He creates a good message that connects with a younger generation. He is a born leader.

I would highly suggest him for:

- Professional artist development & project grants (music / video / writing)
- Residencies (developing youth-based curriculum & songwriting)

- Non-profit project grants involving youth, music, community and environmental education / experience in nature

I have followed Quincy's work over the years. Each project he immerses himself into is so timely. He is giving an entire generation a place of belonging. Quincy Davis is an example of how we can turn around the violence and trauma we see in the youth today. And after meeting Quincy Davis and watching Quincy mature into the man and leader he is now I am left feeling hope for our future.

Please feel free to contact me with any questions.

With best wishes,

Sandra Ingerman

www.sandraingerman.com

Feb. 15, 2021

Dear Oregon Community Foundation & Oregon Humanities,

I am very pleased to recommend Quincy Davis as a candidate for the Fields Arts Fellowship.

I have known Quincy for over ten years and have worked with him in various artistic, cultural, and ceremonial settings. I founded [Earth & Spirit Council](#) in 1991, a non-profit which put on The Procession of the Species, among other eco-spiritual events. We also sponsored The Natural Way, an indigenous elders' speakers' series that was co-sponsored by Portland State University's indigenous studies program. My husband is Rod McAfee, an Akimel O'odham elder from Arizona who leads ceremonies around the Northwest and worked to bring native ceremonies to prison populations. I am the author of "[The Power of Ceremony – Restoring the Sacred in our Selves, our Families, our Communities.](#)"

One of the projects on which Quincy and I worked together is a video that compiles the essence of our Natural Way program teachings for future generations. In this project, Quincy demonstrated the ability to make connections between the important teachings of indigenous elders and the youth of today. It's as if he can translate these old cultural/historical teachings into a language that makes sense to young people, without changing the essence of those teachings. He does this partially through his use of hip hop as a medium, by creating images that speak to the youth, and by being genuinely interested in the elder teachings. Quincy knows the truth of these indigenous teachings and how they can help the youth of today.

Another aspect of Quincy that makes him an excellent candidate for this fellowship is that he is responsible, respectful, and dedicated. He does what he says he is going to do, has high standards for himself and others, and is conscientious as well as caring.

I know that Quincy is a good fit for this Fields fellowship. He truly is a treasure that Oregon should be proud of.

Please contact me if you have any questions or need further information. I can be reached at linda@lindaneale.com or 503-452-4431.

Sincerely,

Linda Neale
www.lindaneale.com

Susan Anglada Bartley
M.Ed, Bridger K-8
02-15-21

Quincy Davis is a compassionate poet and educator who gives back to the community. With collaborator Mike Crenshaw, he came to Bridger K8, where I teach, in the context of the global pandemic, to reach kids through the use of his art. Quincy talked with kids about their right to have a voice and demonstrated his craft through culturally relevant material that he wrote and co-produced. His verses connect with the next generation who are coming up in the middle of a human rights movement, struggling in poverty, and trying to navigate toward an understanding of their identities. Quincy showed his compassion and understanding, and also showed how art can be the best way through. Please offer him this opportunity to develop as an artist so that he can continue his work that uplifts others, especially the next generation.

Here are some quote from students who participated in the workshop:

They were super inspiring and their music is very powerful. - Amara P.

Their music told stories and told things about the world right now, they are inspiring with a powerful type of music- Presley P.

They're using their music to tell stories about what is going in the world today and express themselves and share their perspectives so that we can connect with them through a whole personal level. Their music is powerful, well-thought, and provoking, using quotes that can shape people's perspectives on how they see in the world. In other words, their music helps us connect and reunite as a community during hard times when our country feels divided and hope is lost. - Thyson N.

Please feel free to contact me if you have any questions: sbartley@pps.net
Thank you,

Susan Anglada Bartley

My name is Giles Buser-Molatore and I am a Youth Counselor at Parrott Creek Child and Family Services. Each summer I run a music program here and the last two summers Quincy Davis has come to do a presentation with the youth. Quincy has added a wonderful element to the music program by teaching the youth about his art and his mission.

Quincy is very enjoyable to work with, being friendly, punctual, and knowledgeable. He is very passionate about his art and also about bettering humanity. He is a talented hip-hop artist and is very knowledgeable about lyric writing and music and film production. Quincy speaks from his experience and is easy for youth to relate to. He is an inspirational role model and his visits are always looked forward to.

If you would like any more information about my experience with Quincy Davis please contact me at 503-515-3822 or gmolatore@pcreek.org

Sincerely,

Giles Buser-Molatore

April 15, 2016

To Whom It May Concern:

I have great respect for artist and rapper, educator and inspirer, Quincy Davis. He is reaching out to young people who are so often disenchanting and cut off from the adult world as they experience it today. Drawing on his own experience when he was a teenager and underwent some dark times with drugs and the trouble it led to, he works as a healer to a new generation of youth. Thus he is a fine example of the “wounded healer,” a man who has learned lessons from his past and is busy applying them for the sake of the next generation.

Quincy very much qualifies as a mentor as he works in schools and in cultures from Indonesia to Portland and in the Oregon prison system in a language many young people can understand: hip hop and music, dance and creativity, film and video, ritual and ceremony to effect healing and also empowerment. He works with a group, namely young men, who need special attention in our times as many are facing struggles that are both inner and outer as they search for their own identity and purpose and meaning in a world that largely ignores them or feeds them negative images of themselves. A recent study on men and depression came to the following conclusion: “Depression in males of all ages is a public health crisis that must be addressed. To do so, we must redefine healthy masculinity and recognize that even if men are putting on a face suggesting ‘everything is fine,’ real pain may be lurking beneath the surface.”¹

Quincy works from a deep inner place that has been nourished by serious and ancient indigenous spiritual practices including vision quests, sweat lodges and sundances. I recall a Native American elder who worked in prisons for twelve years telling me a few years ago in response to my book on the Sacred Masculine called *The Hidden Spirituality of Men*, that the key to his work is finding ways to get to the hearts of men in prison who are inclined to project on others instead of looking inside. He said, “yours is the first book I’ve used that got men to look inside *and find the nobility inside*.” This is the work that Quincy is effecting--helping young men in particular to find and act out and work from the nobility that is in them.

I praise Quincy’s work and his sacrifice and his willingness to live at the edge where so much creativity happens and needs to happen. He speaks and sings a language that young people understand and he draws wisdom from them while sharing his own and by offering them opportunities to record their music and poetry and thoughts and experiences. Consider his most recent video with Talio Marfil that speaks to the moral crisis of poisoned water in Flint, Michigan. A powerful call for change of heart and action.

There is no better path than the path of creativity to empower the young to greater self expression and deeper caring. Such work carries young people from moral outrage alone to healthy warriorhood—

¹ William Pollack and Jennifer Siebel Newsom, “Depression in Men Is a Public Health Problem,” *San Francisco Chronicle*, September 4, 2014, p. A-14. See also my article, “Men Behaving Badly,” available on my website at www.matthewfox.org.

putting their righteous anger to good use. His organization, "Cypher CURE" as well as his other works assist that important work.

I have worked with young people for a number of years with my YELLAWE program and with programs in alternative worship and ceremony as well as in a number of my books. I detect in Quincy and his work a talented and committed young voice to carry on this important work in his unique way. I recommend wholeheartedly him and his projects to your consideration.

Sincerely,

Rev Dr Matthew Fox,

author of *Occupy Spirituality: A Radical Vision for a New Generation*; *The A.W.E. Project: Reinventing Education, Reinventing the Human*; *Original Blessing*; *The Hidden Spirituality of Men*; *A Spirituality Named Compassion*

From: Cleveland High School
3400 SE 26th Avenue
Portland, OR 97206
503.916.5120

April 7, 2016

Re: Letter of Recommendation for Quincy Davis

To Whom It May Concern:

Quincy Davis is the real deal. He is a gifted storyteller, talented musician and filmmaker, compassionate human, and brave activist. It is with unreserved enthusiasm that I offer my professional recommendation.

I actually met Quincy years ago when I worked with his parents developing a media literacy organization in Portland. I connected with him later when I started a media studies program at Cleveland High School where I still teach. Quincy came in to speak with the students about his film connecting the increasingly realistic video games (particularly first person shooter) with actual images of war leaked to the public (titled *Subconscious War*). The similarities are disturbing and uncanny. He spoke of his own, self-confessed preoccupation with video games and their gradual dissolution of his sensitivities and sensibilities regarding violence. He was gracious, humble, and his message was compelling. He inspired without being pious.

It is this ethos that permeates all of Quincy's work. His most recent song/video highlights the corporate coopting of public water sources and its impact on communities in the US. He brought this issue into a global studies course with curriculum that speaks not only to contemporary water-rights issues, but the history of disenfranchised communities in North America. Again, his message to the students was clear: our responsibility as educated, privileged citizens is to give back.

Through my experiences with Quincy, I can speak directly to his capacity for teaching and delivering instruction. He is prepared, professional, and dynamic. The latter, of course, is a must-have for a high-school classroom. While he's asking students to wrestle with complex issues, he never condescends. He is soft spoken, yet his words are serious and weighty. The students are engaged, and their feedback from his workshops and presentation is always stellar.

Whenever there is an opportunity to work with Quincy, I am on board. I continue to be impressed and inspired by his willingness to open his heart and mind to the hard work that needs to be done in the trenches (excuse the cliché) and on the streets to promote equity and enlightenment. His goal is global and he starts at home, here, in Portland, and at the schools where he learned how to be a man in the United States.

I do hope you will consider supporting this outstanding person in the necessary work he is doing. Please, also, contact me with any questions you have about Quincy, our programs, or the work on which we have collaborated.

Sincerely,



Vanessa Hughes M.A.T.
IB English Literature, Media Studies, Media Production
Cleveland High School, Portland, OR
vmhughes@pps.net



LatinoNetwork
www.LatNet.org

410 NE 18th Ave
Portland, OR 97232

info@LatNet.org
503.283.6881

April 7th, 2016

To Whom It May Concern:

This letter is in support of Quincy Davis. He is a highly respected musician, hip-hop artist and arts educator in Portland, Oregon, that I am fortunate to know and work with.

I have known Quincy for a little under a year as a hip-hop artist and instructor for Studio Latino, an after-school program for Latino Network that I manage. He teaches at Reynolds High School.

Quincy came to me as a recommendation from a highly respected artist/performer, Edna Vazquez. I interviewed him and was immediately drawn to his vision and ability to communicate his passion as an artist and an arts instructor. He is genuine. His music is moving, and his messages are infused with social justice, community and spirituality.

Studio Latino works with underserved populations in Gresham. Our youth navigate socio-economic challenges, cultural barriers, and access to the expressive arts. At Reynolds, the youth were immediately drawn to Quincy. They related to him and he related to them. Quincy believes in the power of music and he has inspired our youth to write, perform and produce hip-hop music that expresses their inner lives, hopes and dreams.

Quincy has the sought after talent of being flexible and meeting youth where they're at. He has the ability of to create a plan and then let it go, responding to the ever-changing needs of our program. He also has a talent at managing a classroom and inspiring students to stay focused and pay attention. Of all my artists in my program, Quincy is one artist I never have to worry about.



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He is trustworthy and reliable. He stands out. The leadership at Reynolds has commented on his ability to work with the most difficult and challenged students. He has an incredible capacity to listen to student needs, calming student reactions, and getting youth onboard with the task of creative writing.

Quincy's personal journey has taken him through the light and shadow of human existence. He is constantly searching and creating meaning in life. He participates, respects, and learns from Native American elders and traditions. He is community oriented. His messages challenge perceptions of hip-hop and his messages reflect an intimate understanding of the human condition.

I cannot recommend Quincy enough. His work has elevated and grown my program, and I look forward to working with him in the future. I have no doubt in his musical career. I champion his talents as an arts educator.

If you have any questions, please feel free to call me at (503) 997-2275. I'm more than happy to further discuss his performance in my program, his passion for music, the messages in his songs, and the fidelity of his character.

With respect and honor,

Joaquin Lopez

Studio Latino Manager

Joaquin@latnet.org

(503) 997-2275

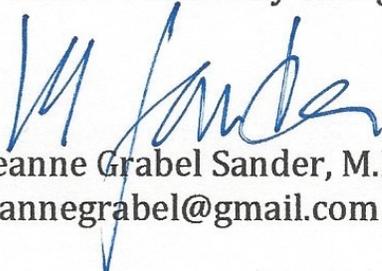
LEANNE GRABEL

2915 NE Davis Portland OR 97232 . (503)757-0331
leannegrabel@gmail.com / <http://leannegrabel.com>

This letter is in support of Quincy Davis, writer, poet, hip hop recording artist, photographer, filmmaker and teacher/mentor. I have known Quincy his entire life and have collaborated with him on multi-media performances, as well as in the classroom. Quincy has written music and created visuals for my performance-poetry-based theatrical performances, as well as designing promotional materials for these performances. Quincy has also written and played music for and helped me record my own spokenword tracks.

It is rare to find so much talent, clarity, social involvement and progressive intention in someone so young. It is also rare to find the skills needed to be a good teacher. I've seen Quincy inspire a classroom of "under-served/at-risk" youth with his hiphop-inspired lyrics and beats. I've seen him share his process in such a way that every single student in a classroom of struggling learners with lifelong behavior problems and academic detachment came alive and began to write and create under Quincy's watch. Quincy is current, empathetic and wildly inspiring.

I am a public school teacher, a published memoirist and poet, a spokenword performance artist and a family friend. I firmly believe that if you have a chance to hire Quincy or fund a Quincy Davis project, you are lucky. Quincy Davis has absolutely everything necessary to rock and eventually change this world.



Leanne Grabel Sander, M.Ed.
leannegrabel@gmail.com

Quincy Davis

Music Producer, Lyricist / Recording-Artist, Video Director & Youth Educator based in Portland, USA | quincy@7vison.link | 503-875-8052

Video Producer: www.sevenvisionstudios.com

Music Producer / Composer: www.quincydavismusic.com

Artist Collective Founder (Dope Medicine Hip-Hop): www.rebelwise.link

Youth Educator: www.voicesofwisdom.link

Notable Work

Documentaries

- [Voices of the Wisdom Keepers](#), 1-hour documentary (director, editor and soundtrack composer): [Trailer](#) + [Full film](#) (private link, please don't share), 2023
- Series of [5 REBELWISE documentary shorts](#) (director, editor, producer)
- [Behind Being](#), 20 minute documentary about Indonesian art, culture & community (producer, director and editor), 2014
- [Subconscious War](#), 30 minute documentary about media, reality & war, (editor) 2011
- Music video production work, 2009 - 2021 (showcased in [video reel](#))

Music Videos

- Series of 10+ [REBELWISE music videos](#) (director, editor, producer)
- recording-artist, director, editor) 2020-2023
- [Over 20 self-produced music videos](#) (Producer, songwriter / recording-artist, director, editor), 2013 – 2021

Albums

- [Voices of the Wisdom Keepers \(Original Soundtrack\)](#), 2023 (music composer / producer)
- [Rebel Wise](#) full-length album (music producer, lyricist / recording-artist): full-length original album featuring 16 MC's / vocalists.
- [Visions OutKast full-length visual mixtape](#) 12-part visual mixtape (songwriter / recording artist and video director / producer), 2018
- [Remedy](#) (songwriter and recording-artist) full-length solo album, 2016
- [Soul Minor: PerMission to Shine](#), (music-producer, lyricist / recording-artist) full-length, solo album, 2013

Youth Education / Mentoring / Community

- Founder and lead coordinator of [Voices of Wisdom](#) workshop program, 2021 - present
- Founder of [Cypher CURE](#), 2016 - 2019
- Hip-hop songwriting and music production teacher at Reynolds high-school, Latino Network (Sun Program), 4 years: 2015 - 2019
- Hip-hop songwriting, music and video-production teacher / guest presenter at high-

schools and facilities for at-risk teens in the Portland area, including [Oregon Youth Authority](#) (McLaren & Tillamook correctional facilities), Chemawa Indian School, [Native American Youth & Family Center](#), [Harmony Academy Recovery High-School](#), [Keys, Beats, Bars](#), [Nickerson Day Treatment Center at Lifeworks NW](#), [Portland Y.O.U.th Summit](#), and [Parrott Creek Ranch for Teenage Boys](#), 2015 - 2020

Grants Received

- *RACC Creation, Cultivation & Community* grant, 2023
- *New Music USA* small grant fund Portland, 2022
- *RACC Professional Development* grant to complete the [Voices of the Wisdom Keepers documentary](#), 2019.
- Selected for La Wayaka Current Tropic Artist Residency, to participate in cross-culture exchange in the indigenous village of Guna Yala, Panama, 2017
- *RACC Professional Development Grant Award* upon being invited to attend The Organic Art Ranch Artist Residency in Transylvania, Romania, 2016
- *RACC Professional Development Grant Award* to attend the Ubud Writers & Readers Festival (Bali, Indonesia) as speaker & performer, 2013
- *Behind Being* documentary: successfully-funded Kickstarter campaign, 2012

Awards / Honors

- [Voices of the Wisdom Keepers \(feature-length documentary\)](#) Official Selection:
 - 27th Red Nation International Film Festival & Awards, 2022
 - 15th Bushwick Film Festival, 12th International Social Change Film Festival
 - 11th SunChild International Environmental Festival
 - Global Indie Film Fest, 2023
 - Impact DOCS Awards, 2022
 - Pacific Northwest Multi-Cultural (PNMC) Readers Series & Film Festival, 2021
- [REBELWISE - Children of the Sun \(music video\)](#) award winner: Reale Film Festival, 2022.
- Nominated as Portland's Best Hip-hop artist by Willamette Week reader's polls, 2017
- [Lighthouse \(music video\)](#) awarded Semi-Finalist in the Los Angeles CineFest, 2016.
- [Behind Being](#) selected for:
 - Chhatrapati Shivaji International Film Festival, 2016
 - [Cellu l'art International Film Festival](#), Jena, Germany, 2015
 - [Ubud Writers & Readers Festival](#) (Bali, Indonesia), 2013
- [Soul Minor: Déjà Vu](#) (music video), 1st place audience award for short video competition, [FICSAM International Mental Health Film Festival](#), Portugal, 2014
- [Subconscious War](#) documentary: featured on [Films For Action](#), as:
 - [The Best Social Change Documentaries of 2011](#)
 - Number 66 on [The Top 100 Documentaries Inspiring the Shift to a Sustainable Paradigm](#)