



COVER SHEET – AGENDA ITEM #C3

For Commission Meeting: May 23, 2016

“Community Technology Grant Agreement: North Northeast Business Association”

Recommendation

Staff recommends that the Commission approve the 2016 Community Technology Grant agreement with The North Northeast Business Association (NNEBA) for \$41,422

Background

At the January 25 meeting, the Commission selected 7 Pre-Applications to invite to apply for funding. Following the Commission’s decision, MHCRC staff engaged all 7 applicants in a process to complete full grant applications and contracts.

MHCRC staff has reached agreement on a full grant application and contract with NNEBA and recommends approval at the May meeting. In follow up to Commissioner’s comments at the January meeting, the final project plan provides a more detailed narrative description of the project purpose and anticipated outcomes.

There is a small increase in the grant request amount as a result of actual equipment vendor quotes and a corresponding increase in match support.

	Grant Request	Match	Total Project Budget
Pre-Application	\$35,855	\$43,500	\$79,355
Final Application	\$41,422	\$58,600	\$100,022

Attachment: Draft Community Technology Grant Agreement (1)

Prepared By: Rebecca Gibbons
May 9, 2016

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

This Agreement is between the Mt. Hood Cable Regulatory Commission (Commission), through the Office for Community Technology (OCT), and The North Northeast Business Association (Grantee) (together referred to as the "Parties").

RECITALS:

This Agreement is entered into for the purpose of providing the Commission's 2016 grant funds for the Grantee's NNEBA Fellows Youth Media Project: Green Lighting Black Lives Matter Project.

AGREEMENT:

1. Grant Amount, Use of Grant

Grantee is awarded a total amount of \$41,422 for specific capital costs related to the Grant project. Grantee shall use the Grant funds exclusively for the purposes outlined in its Grant Application (the "Grant"). The Grant Application is attached to this Agreement as Attachment 1. Grantee shall not use the Grant funds for any purposes other than those set forth in Attachment 1.

2. Project Manager

The Commission's Project Manager shall be Rebecca Gibbons or such other person as shall be designated in writing by the OCT Director.

3. Payments

Upon submission of an invoice from Grantee, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the Commission shall pay to the Grantee \$41,422 as specified in the invoice within thirty (30) days after receipt of the invoice. The invoice 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.

All expenditures made from Grant funds for Grant project capital costs must be made at least sixty (60) days prior to the expiration of this Agreement.

Grantee shall repay to the Commission, within thirty (30) days of the expiration date of this Agreement, any Grant funds that have not been expended for Grant purposes.

4. Financial Records

Grantee shall account for the Grant funds separately in its books of accounts. Grantee shall charge only Grant-related expenditures against Grant funds.

Grantee agrees to keep accurate and complete financial records that will enable the Commission to easily determine the use of Grant funds and the allocation method of Matching Funds committed by Grantee and Project Partners in the Grant for the project.

5. Reports

Grantee shall submit Interim Status Reports and a Final Status Report (collectively referred to as 'Report(s)') to the Project Manager using the Commission's online grants management system. The Reports shall include both programmatic and financial information as established by the Commission. An example of the range or report information collected is attached to this Agreement as Attachment 2. For a Report to be acceptable to the Project Manager, the Grantee shall document and clearly describe the progress of the grant scope in accordance with the reporting schedule defined below.

Interim Status Reporting periods are June 1, 2016 through December 31, 2016; January 1, 2017 through June 30, 2017; July 1, 2017 through December 31, 2017. Interim Status Reports are due within thirty (30) days of the end of each reporting period.

Grantee shall submit a Final Status Report no later than July 31, 2018.

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.

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

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

6. Project and Fiscal Monitoring

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

7. Audit

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

8. Publicity

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

9. No Other Obligations/Complete Agreement

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

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

10. Representations

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

11. Indemnification

Subject to the limitations and conditions of the Oregon Constitution, Article XI, Sections 7 and 9, and the Oregon Tort Claims Act (ORS 30.260 through 30.300), the parties agree to indemnify and hold one another harmless from any loss, damage, injury, claim, or demand arising from their respective activities in connection with this Grant. Neither party shall be liable for any loss, damage, claim, or demand arising from the negligence of the other party or its agents or employees.

12. Compliance with Laws

The Commission and Grantee agree to comply with all applicable local, state and federal laws and regulations that apply to the subject matter of this Agreement.

13. Amendment

The Project Manager is authorized to amend the terms and conditions of this Agreement, provided such changes do not increase the Grant amount or the Commission's financial risks or change the purpose of the Grant. If approved such amendments shall only be effective if in writing, and signed by duly authorized representatives of both Parties. Any change in the amount of the Grant funds or the financial risks under this Agreement must be approved by vote of the Commission.

14. Term of the Agreement

This Agreement becomes effective on May 24, 2016], unless Grantee fails to sign and return the Agreement to the Commission within thirty (30) days of Commission action to approve the Agreement, in which event this Agreement shall be null and void. The term of this Agreement is through, and including, September 30, 2018.

15. Early Termination of Agreement

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

- (a) Written notice provided to Grantee from the Commission before any obligations are incurred; or
- (b) Mutual written agreement of the Parties.

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

16. Material Failure to Perform

The Project Manager may terminate this Agreement after determining that Grantee has failed to comply with any material term or condition of this Agreement. The Project Manager shall give Grantee written notice of the intent to terminate this Agreement, identifying the reasons for such action.

If Grantee fails to remove or otherwise cure the material failure within thirty (30) days of the written notice of termination, or if Grantee does not undertake and continue efforts satisfactory to

the Project Manager to remedy the failure, then the Commission may, at its sole discretion, require Grantee to refund to the Commission any amounts improperly expended, any unexpended amounts or the full amount of Grant funds paid by the Commission to Grantee for the Grant project in compliance with the terms and conditions of this Agreement.

17. Suspension of Work

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

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

18. Non-Discrimination

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

19. Severability

If any provision of this Agreement is found to be illegal or unenforceable, this Agreement nevertheless shall remain in full force and effect and the provision shall be considered stricken.

20. Choice of Law and Choice of Forum

This Agreement shall be construed according to the laws of the State of Oregon, without regard to its provisions regarding conflict of laws. Any litigation between the Commission and Grantee arising under this Agreement or out of work performed under this Agreement shall occur, if

in the state courts, in the Multnomah County court having jurisdiction thereof, and if in the federal courts, in the United States District Court for the State of Oregon.

21. Survival

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

22. Assignment

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

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

23. Electronic Means

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

24. Notice

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

If to the Commission:

Attn: Rebecca Gibbons, Project Manager:
Mt. Hood Cable Regulatory Commission
c/o City of Portland/ OCT
PO Box 745
Portland, OR 97207-0745
Email: rgibbons@mhcrc.org

If to Grantee:

Attn: Fawn Aberson, Outreach Coordinator
The North Northeast Business Association
PO Box 11565
Portland, OR 97211
Email: Fawnaberson@gmail.com

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

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT: NNEBA Fellows Youth Media Project: Green Lighting Black Lives Matter Project.

GRANTEE SIGNATURE:

GRANTEE: THE NORTH NORTHEAST BUSINESS ASSOCIATION

BY: _____ Date: _____

Name: _____

Title: _____

MT. HOOD CABLE REGULATORY COMMISSION SIGNATURES:

By: _____ Date: _____
Mt. Hood Cable Regulatory Commission Chair

Approved as to Form:

By: _____ Date: _____
Mt. Hood Cable Regulatory Commission Attorney



Application

00281 - 2016 Community Technology Grants

00521 - The NNEBA Fellows Youth Media Project:Green Lighting Black Lives Matter

Community Technology Grants

Status:	Submitted
Original Submitted Date:	04/02/2016 6:54 AM
Last Submitted Date:	05/09/2016 10:01 PM

Primary Contact

Name:	Mr.	Fawn	Raachel	Aberson
	Salutation	First Name	Middle Name	Last Name
Email:	Fawnaberson@gmail.com			
Phone:*	503-841-5034			
	Phone	Ext.		
Title:	Outreach Coordinator			

Organization Information

Organization Name:	The North Northeast Business Association		
Organization Type:	Non-Profit Entity		
Tax ID			
Organization Address:	P O box 11565		
City*	Portland	Oregon	97211
	City	State/Province	Postal Code/Zip
Phone:	503-841-5032		

Executive Summary

Executive Summary

The Executive Summary is your opportunity to introduce your project.

In response to the Black Lives Matter movement, which has sparked one of the most critical examinations of systemic inequity since the civil rights movement of the 1960's, The NNEBA Fellows Youth Media Project: Green Lighting Black Lives Matter seeks to put cutting edge film and video production equipment into the hands of a total of 50 low income Black youth, ages 16-26. NNEBA's goal is to empower the next generation of filmmakers who's finished video projects will capture the unique and individual stories of what it means to be Black in Portland, Oregon. We will edit these finished video projects into episodes that will be aired through Portland Community Media television. Subject matter for these video projects will focus on nonprofit organizations that specifically serve the needs of the Black community. Examples of these organizations include PAALF, Coalition of Black Men, SEI and etc... We will identify the youth participant through a recruitment process that includes outreach within High Schools, Black Student Unions, Black social clubs and events associated with our community/non-profit partners. Training will be conducted at our Headquarter space, which can accommodate large group learning. To assist in training our NNEBA Fellows filmmakers, we have forged collaborative relationships with Black filmmakers at JB JR Productions, Black Rain Films and Flossin Media, all who are currently actively participating in Portland's film, video and media platforms. Additional mentoring will come from a variety of volunteers made up of NNEBA members, local business owners, educators and motivators. Our anticipated outcomes over a 24 month period are as follows. First, recruit, train and evaluate a total of 50 low-income Black youth entrepreneurs in the usage and purposeful application of video technology through 4 block training sessions. This includes video content creation, community media development, content distribution, and film & video business related development. The 50 will be broken into two groups, 25 in year one and 25 in year two. Each of these groups will be broken into 5 teams of 5 individuals. Second, identify 10 nonprofits that serve the Black Community to focus on as subject matters for the video projects. Third, in their teams, the youth film makers will produce professional grade, finished video projects in the following forms. 1x 8 minute Black Lives Matter-themed short film. 1 x 60 second PSA on a non-profit that serves the Black Community, who in return will be able to use the PSA to help promote the work of their organizations. Additionally, each individual youth participant will create one finished 5-minute self-portrait video telling the story of their individual experience from entrance to exit of the program. In the last block of training, the youth filmmakers will splice their projects together in 28 to 58 minute episodes to be aired on Portland Community Media and shown at 1 of 4 indie film networking events held at NNEBA hq, Portland Community Media studios and 2 other locations TBD. By the end of each year each youth will have receive at least 128 hours of pre and post video production training from each of the two trainers. Fourth, we will seek to educate Portland Community Media viewers and screening event attendees on diverse social justice issues and the daily, systemic realities of those born Black and living in Portland. Each participant will have served to strengthen the authentic voices and images of the Black community in Portland through presentation of their unique perspectives before local, regional & national viewing audiences. The final goal of this project is for our Fellows to leverage their newly developed skills to benefit them as they move on to higher education, careers and other personal/professional opportunities. Ancillary deliverables will include overall tech vocabulary development, tech career industry awareness, and potential technology job placement/internships

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Project Narrative

Total Grant Funds:	\$41,422.00
Total Match Funds:	\$58,600.00
Total Funds:	\$100,022.00
Cable System Technology Use	Community Access Channels
Proposed Technology	Video production equipment
Public Benefit Area	Reducing Disparities for Underserved Communities
Project Purpose	

In defining the project purpose, applicants must:

Today's Black Lives Matter movement has sparked one of the most critical examinations of systemic inequity since the civil rights movement of the 1960's. Across the board socioeconomic issues facing the Black community in Multnomah County, continues to result in grave disparities in quality of life advancement systems including; health care, education, wealth creation and workforce training. The number of Black people in key roles throughout these systems is abysmal, making equity and advancement within them that much harder to achieve. Our media systems are no exception, with black voices and faces largely absent, both behind and in front of the camera.

One critical way to reduce disparities within our Black community is to create awareness through first-hand storytelling and documentation. Our venture, The NNEBA Fellows Youth Media Project: Green Lighting Black Lives Matter will put cutting-edge film and video production equipment into the hands of 50 low-income Black youth ages 16-26 over a 24 month period. They will be two separate groups, 25 in year one and 25 in year two. Each of these groups will be broken down into 5 teams of 5 individuals. The goal is to empower these youths to create short films capturing their unique and individual stories of what it means to be Black in Portland, Oregon, and then share those perspectives with the community through Portland Community Media television.

This project will seek to balance the inequities in the Portland mainstream media community who tend to prioritize voices that cater to people with the loudest megaphones and deepest pockets. Our project took some strong cues of inspiration from the 2015 *Hollywood Diversity Report: Flipping the Script*, which stated "...Media images contribute greatly to how we think about ourselves in relationship to others. When marginalized groups in society are absent from the stories a nation tells about itself, or when media images are rooted primarily in stereotypes, inequality is normalized and is more likely to be reinforced over time through our prejudices and practices. Given that our society is becoming more diverse with each passing day, media images that work against diversity also undermine the democracy we claim to be."

Our youth filmmakers will tell the stories from the perspective of the Black experience in Portland, both their own and those of their community. We will also focus on 10 non-profits such as PAALF, Coalition of Black Men, Sister Sisters etc... who are set up to address the needs of Black Community. With this focus, each individual in each team will create a 5-minute self-portrait video. Additionally, each team of 5 will create at least one 8 minute short film on the Black experience in Portland, and create at least one 60 second PSA for one of the non-profit partners.

We shared our project with Portland Community Media (PMC) staff and they are looking forward to working with us on getting the final productions on-air, through a series of 3-4 consecutive 58 minute episodes broadcast throughout their viewing territory. PCM has also committed to being the host site for one of our public invited screening premieres.

We have also shared our project with some of the non-profits within Multnomah County that serve the needs of our Black community. Because many of the non-profits we have identified have limited funding and resources for this type of storytelling, their opportunity for exposure is huge. Through the lenses of young black filmmakers, an organization like the Coalition of Black Men will be able to share their vision of a better Black Portland while simultaneously exposing the young Black filmmaker and PMC viewers to the resources and support that their organization has available to advance our Black community. Finished PSAs, self-portraits and 8-minute short productions will be spliced into the episodes final series, as well as given to the non-profits to share through their own marketing portholes.

Additional screening premieres of final productions will be held at the N/NE Business Association (NNEBA) HQ space.

Through these premieres, NNEBA will connect the young filmmakers to the business community within their district which in turn exposes both parties to personal and professional growth opportunities along cultural lines.

We will recruit youth from throughout Multnomah County by connecting with students, teachers and counselors at High Schools, Charter Schools, Black Student Unions and through events associated with our non-profit partners who will be the center of our focus.

The training will come from our collaborative partners, including Black filmmakers and media professionals, JB JR Productions, Black Rain Films and Flossin Media. Combined, these collaborators have over 26 years of experience in the Film, Video and Media storytelling fields. Additional mentoring will come from NNEBA Board Members and community members with relevant subject matter experience. Together, we will deliver a total for 4 training blocks. Each block will be 4 hours a week for a total of 8 weeks. The subject titles will include: Getting to Video with Storytelling, Getting to Video with Sound and Pictures, Concept and Story and Making a Demonstration Video.

Measurable outcomes of this project will include training a total of 50 youth filmmakers over the course of 2 years, 25 in year one and 25 in year two. These filmmakers will learn how to storyboard, budget, time manage, capture video with professional grade cameras, direct onsite shoots, become on-air talent, create voice-overs, manage and care for professional grade

equipment, set lighting, mixing sound using editing software, edit video using final cut pro, create final production formatting, backup files on hard drive, learn video and film language, schedule airtime with Portland Community Media, produce a screening event, perform post production close out duties and produce final project report. Additionally, by putting cameras in the hands of our youth filmmakers and training them in all aspects of film & video production, we give them the capability to have influence over their environment and the situations they face. The proposed technology utilized will empower Portland's low-income Black youth to document and tell the stories of their own experiences first hand, through the eyes of a people faced with historical marginalization, socioeconomic disparities, and institutional inequities that continue to be barriers to successful economic advancement. In order for these youth to succeed in today's economy while addressing the realities of race as it relates to poverty and socioeconomic disenfranchisement, it is important to provide training in and access to equipment and technologies that will result in lucrative opportunities within film and digital media production. By providing well-resourced trainings, these youth filmmakers are prepared for opportunities to garner living-wage employment with upward mobility within the tech industry.

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Evaluation Plan

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

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

We will measure our anticipated outcomes in several ways. First, the total number of youth participants will be tracked through our program application process, including all those who apply vs those who actually participate in the training. Secondly, each chosen participant will have individualized evaluations at three different stages of their training to help manage program expectations. The first will be done at the beginning of the program, the second mid-way through and the final upon completion of training. Evaluations will be conducted by the Program Managing Director & Coordinator and by the two Program Trainers. Thirdly, we will track the total number of Black community members and non-profits serving the Black community who we contacted vs those who made the final cut of 10 non-profits and 50 community members selected to be featured in the films. Fourth, we will host 4 viewing parties, in front of audiences made up of community members & program stakeholders to showcase the youth filmmakers final projects. We will distribute feedback sheets for attendees to fill out as well as do short Q & As from the audience to the youth filmmakers. These feedback sessions will also be filmed. Fifth we will follow up with our Fellows as they transition out of the program to see if they were able to leverage their experiences from our program to advance further into the technology sphere, the overall business sphere &/or higher education sphere. Sixth, we will host a SWOT meeting with project partners to discuss the strengths, weaknesses, opportunities and threats that we could identify throughout the process. We will use this information to create our final grant report.

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Project Partners

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

Training for this project will come from three professional Black filmmakers and media producer partners. Jerry Bell Jr. of JB JR Productions, Maurice Cardwell of Black Rain Films and John Washington of Flossin Media all lead organizations specializing in working with and producing content from the perspective of the Black Oregonian. These project partners will assist our youth entrepreneur film and video makers in all aspects of pre-and post-filmmaking techniques. Jerry Bell Jr & Maurice Cardwell will contribute discounted training consultation at \$50 an hour that will train the youth filmmakers in how to take charge of their passion for filmmaking by Greenlighting their own projects. They are committed to applying their wealth of experience and knowledge to assisting youth entrepreneurs enrolled in the NNEBA Fellow Youth Media Project: Green Lighting Black Lives Matter by providing hands-on training in script-writing, storyboard development, on-camera personas, production schedules, budget development and time management skills. They will also provide training in creation and production of feature films, independent films, movie productions, documentary films, series and commercial production, and music videos. Each Training Block will last for 8 weeks, on an average of 4 hours a week for a total of 128 hours training provided. Over the course of 2 years, that's a total of 256 training hours from both Jerry Bell and Maurice Cardwell. They are proud to accept this unique opportunity to support and work with young people in developing both personal and professional skills in the film and video industry. With the current dearth of African American filmmakers in an industry that has very few of us in "Green Lighting" roles, They will share perspectives and strategies to weather the challenges and successfully produce quality video content, available for viewing by the general public. They will also share methods of writing and producing plays, short & feature length films and insights on acquiring and producing commercial work. They will also provide training for the youth filmmakers in audio/video programming, pre and post film production techniques, technical skills training, mentoring and training in camera usage, story writing, storyboarding, directing skills, sound engineering, video editing and final production. Overall project leadership will come from John Washington, CEO of Flossin Media, who will be the contracted Program Managing Director at a discounted rate of \$60 per hour for a total of 180 hours over the course of two years. Having produced his own Reality TV show, Flossin TV: the Making of a Magazine, and a cutting edge online/print publication, Flossin Magazine, Mr. Washington will lead training that assist youth filmmakers in methods and strategies to survive, grow and thrive within the complicated media industry. This includes oversight of the creating, directing, editing, producing and distributing process of the program trainers. He will also provide expertise in content creation and how to successfully negotiate screen time with Local, Regional and National Cable Companies and Community Media (such as Comcast and Portland Community Media). Additionally, Mr. Washington take on the role of project liaison between the project partners and the NNEBA staff. This includes overall project planning, staff development and orientation, development of training manual and materials. NNEBA's internal staff who will contribute to the day to day details of this project which includes weekly scheduling, communication, timeline management, coordination of weekly/monthly tasks for trainers/partners and participants, participant recruitment, photo documentation processing, online marketing and tabling at relevant events, scheduling and coordinating for end of project screening parties and report creation.

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PROJECT FEASIBILITY SECTION includes: Technical Design, Implementation Plan, Organizational Capacity and Project Budget (see Final Application Budget form)

Technical Design

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

The NNEBA Youth Fellows Youth Media Project Green Lighting Black Lives Matter project is committed to putting professional grade video equipment into the hand of our youth filmmaking entrepreneurs. In compiling our equipment list we consulted both our project collaborators and industry experts. Across the board they all agreed that the equipment we requested was ideal for beginning and advance filmmakers alike. Because our goal is to train 50 youth, we decided that would need 5 technology workstations equipped with the basics we would need for both in house training and final productions. This would allow the youth to divide into 5 teams of 5 (25 in year one and 25 in year two) who could learn as a group while developing camaraderie . We also choose MAC products because it is the Film and video world standard equipment. The IMac pro is model off of similar equipment at Portland Community media. We also choose small iMac books for students to use in the field to check quality.The Cannon EOS Camera is a high quality and user friendly piece of equipment and is ideal for beginning users. Sound and lighting are key to any good finish video piece so we chose to equip each technology workstation with a basic professional grade lighting kit and sound kit and stuck with the cannon brand for interface compatibility. The external hard drives and Blue Ray USB ports were chosen because we know that we will be transferring and storing a lot of data. We choose Final Cut Pro as our software because, again, it is industry standard. Because we will likely have a lot of computers online at once, we decided we would need a router booster to sustain this capacity. For the past four years we have operated out of a headquarter space that we are developing as a technology resource center for community members. The space is expansive enough to house the 5 technology work stations. It will also be a comfortable space to deliver the training to large groups (ie the 25 students and their trainers). Additionally the building has a stage, so guest speakers and presentations will be easily accommodated. This equipment is just another great step forward in the advancement of our organization as a resource to our community members. We foresee this technology as being an asset to the community at large in helping them tell their unique and meaningful stories.

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Proposed Project Start and End Date:

Projects may include timelines of up to 36 months.

Proposed Start Date (month/year)	June/2016
Proposed End Date (month/year)	June /2018

Implementation Plan

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

Our timeline for this work will span 2 @ 12 month spans. Beginning June of 2017 through June of 2018. The chronological of the plan is as follows:

June-July we will procure technology equipment, install software and orient consultants/volunteers on the proper use.

June- August, we will begin to identify and enroll 25 Black youth entrepreneurs for the participation in first year of the training program. Simultaneously we will finalize program training docs and workshop timelines and project development.

Sept-March we will train and evaluate in the usage and purposeful application of video technology as it relates to video content creation, community media development, content distribution, and film & video business related development.

Dec-Feb We will host 2 practice screening events one in Dec and one in Feb at which the Youth Film Producers will show produce professional grade finished video examples of their training from at least one of the following categories: A) 1 @8 minute Black Lives Matter-themed short film B) 1@ 60 second PSA for one of the identified non-profits, who will be able to use the PSA to help promote the work of their organizations and Or, C) 1 finished 5 minute self-portrait video of their experience while working on this project.

April- May, we will work on all project promotion and finishing touches.

May, a final collage of the projects will be edited and submitted to Portland Community Media to air on Cable Access TV. They will air in a spliced series of 3-4 episodes of 28 or 58 minutes. In May we will host 2 project end premiere screening and community forums with the general public for project feedback.

June of 2017 we will do a SWOT on first round training to make adjustments for second Round. In June of 2017- June of 2018 we will initiate same timeline. At the End of June of 2018 we will host final SWOT with community partners and submit final report to MHCRC.

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Organization Capacity

The applicant should demonstrate the Organization's capacity to successfully integrate the project into the organization.

As the fiscal manager, training site host and overall program administrator of this project, NNEBA is a committed contributor to the NNEBA Fellows Youth Media Project: Greenlighting Black Lives Matter. The North/Northeast Business Association stands ready to support and implement the goals of this program, using our 501(c)3 non-profit status to promote and sustain operations in the same manner that we have done for nearly 4 decades in the economic and business development of urban North/Northeast Portland. One of the largest and oldest business districts in the city, we are a voice, advocate and facilitator of economic development for approximately 5,000 businesses and 58,000 residents within our geographical boundaries, and we are assured to garner support for this latest programming through our network of members and supporters. This network will assuredly come through as they have in the past, bolstering and encouraging growth and opportunities to thrive and expand within the community. As one of the most culturally diverse memberships in the 64 business associations in the city, our main focus has been geared towards civic engagement and economic development. We have a rich history of engaging and enrolling citizens from across the spectrum in getting involved in community enrichment efforts through our signature programming. One such model, our NNEBA Youth Fellows Youth Ambassador program for ages 16-26, grew from working closely in partnership with community organizations such as SEI, Worksource Inc., PCC and Concordia University to help provide workforce development opportunities for youth entrepreneurs. We will continue to utilize our partnerships and networks to build upon and grow the NNEBA Youth Fellows Media Project: Green Lighting Black Lives Matter, calling upon supporters and expert organizations as contributors to the program in various ways that allow for growth and development. The NNEBA Youth Fellows Youth Ambassador Program that serves as the springboard for the NNEBA Youth Fellows Media Project: Green Lighting Black Lives Matter, was designed to help disadvantaged youth improve and expand skills that come from operating successful businesses and organizations and to then use these skills to procure better employment and higher education opportunities. One of the most notable benefits of participating in this latest Youth filmmaking program is in that students are guided to create and implement a work plan that connects them with the business community while leaving a sustainable and positive imprint on those who live and work within it's boundaries. Other successful endeavors over the years include working with the Portland Organizing Project, a community collaboration to clean up derelict properties and find alternative activities for youth who might otherwise be drawn into gangs. We also succeeded in helping in the creation of the Albina Community Plan, a comprehensive and coordinated strategy for building on the strengths of N/NE neighborhoods and revitalizing areas that had suffered decline. It is through these partnerships and organizational connections that we will be able to advance the work of the NNEBA Youth Fellows: Green Lighting Black Lives Matter by integrating community action planning and support networking with others who are reaching out to the same demographic, utilizing different ways and techniques to provide expertise. The MLK Dream Run provides yet another unique opportunity for youth engagement with historic community members and newer neighborhood residents. Through this event, NNEBA also helped to facilitate and implement a program for formerly incarcerated residents to receive flagging certification, good for three years, from All About Flagging. The Run and associated opportunities for advancement will allow for a larger audience to become familiar with the NNEBA Youth Fellows Media Project: Green Lighting Black Lives Matter, while simultaneously giving youth other examples of our organizations capacity to put their burgeoning skill sets to good use. This can be done by having youth enrolled in the program film and document the process of planning and implementing the Dream Run or associated activities, should they choose to do so. Our demonstrable commitment to the NNEBA Youth Fellows Youth Media Project: Green Lighting Black Lives Matter will serve to help the next generation of African American business owners and residents looking to "plug in" to systems designed to help them counter current economic barriers. Our headquarter space not only allows us an advantage of being central in location and easily accessible by the community, it has become known as a place where our community can come together to address long-term issues that impact residents. It is a flex space for youth entrepreneurial development, a flex space for small business training and a flex space for community visioning and collaboration. Our in-house

technology workstations will provide a place where we can strategize, document and implement our long-term systemic development plan and stands ready to accommodate participants in the NNEBA Youth Fellows Media Project: Green Lighting Black Lives Matter.

(This field has a character limit of 5500)

Measurable Project Outcomes

What project outcomes do you hope to achieve for the identified community or targeted beneficiaries through the use of the proposed technology?

Our outcomes over a 24 month period are as follows. First, to recruit, train and evaluate 50 low-income Black youth entrepreneurs in the usage and purposeful application of video technology as it relates to video content creation, community media development, content distribution, and film & video business related development. Second, to have these youth produce professional grade finished video projects. They will engage a combined total of 50 additional Portland Black community members, as well as 10 Portland nonprofits that serve Black needs, to be included in the subjects of these short films/projects. Final finished projects will include the following: In small teams of 5 each group will complete a 1 @8 minute Black Lives Matter-themed short films to be aired on Portland Community Media and shown at 1 of 4 indie film networking events held at NNEBA headquarters one at Portland Community Media studio and 2 other locations TBD. Each team will also make 1 @ 60 second PSA for one of the identified non-profits, who will be able to use the PSA to help promote the work of their organizations. Additionally, each individual youth participant will create one finished 3-5 minute self-portrait video of their experience from entrance into the program to exit. By the end of each year 25 youth (50 over the course of 2 years) will have received 128 hours of pre and post video production training. The third overarching goal of this project is to educate Portland Community Media viewers and screening event attendees on diverse social justice issues and the daily, systemic realities of those born Black and living in Portland. Each participant will have served to strengthen the authentic voice and image of the Black community in Portland to local, regional & national viewing audiences. The final goal of this project is for our youth film makers to leverage their newly developed skills to benefit them as they move on to higher education, careers and other personal/professional opportunities. Ancillary deliverables will include overall tech vocabulary development, tech career industry awareness and potential technology and job placement/internships within the professional community.

Budget Narrative

Budget Narrative

Budget Narrative: The NNEBA Fellows Youth Media Project: Green Lighting Black Lives Matter

Personnel

Project Administrative Director- The N/NE Business Association Chair, Kenneth Doswell, will oversee all administration aspects of this grant. This includes financial management, evaluation and reporting. Total estimated hours for the project will be approximately 80 @ 45 dollars per hour over the course of 2 years

Grant Funds: \$0

Match: \$3,600

Program Coordinator- Fawn Aberson, NNEBA Outreach Director, will oversee scheduling, communication, timeline management and coordination of the 5 training blocks for both trainers and participants and assist in recruitment. Estimated number of hours for the 2 year period will be 200 @ discounted rate of \$50 an hour

Grant Funds: \$0

Match: \$10,000

Program Outreach & Marketing Manager- Michele Darr- Outreach and marketing manager for NNEBA, will recruit participants, photo document project process from start to finish and market program to public via online outreach and community tabling. Estimated number of hours for the duration of the 2 year period is 200 @ a discounted rate of \$25 dollars an hour

Grant Funds: \$0

Match: \$5,000

Facilities and Equipment Manager- Alem Gebrehiwot will create equipment check out/in/ storage management, inventory log and overall equipment maintenance checks- This person will commit approximately 80 hours for the duration of 2 years. Estimated cost of \$30 per hour

Grant Funds: \$0

Match: \$2,400

Technology Professional /Trainer(TEP) - the TEP will consult, design network and do a one- time installation of new software, routers and booster and provide 3 x 90 minute training sessions for staff and trainers on the application and usage of new computer/software. Estimated total hours of the installation and training at the field rate of this professional is \$27 an hour estimated total number of hours TEP will need to contribute is approximately 56 which will equal

Grant Funds- \$1512

Match: \$0

Education and Training

2 Trainer consultants , 1 Program Managing director and 1 Program Coordinator will enroll in a 3 hour 3 session PC to Mac transition training program and a entry to Final Cut Pro on a Mac- \$90 per each participant

Grant Funds-\$360

Match- \$0

Travel – 2 Program Trainer Consultants will travel to 10 project sites of the final non-profits, to determine site location field testing. Our organization miles reimbursement is \$2.50 cents per gallon. Round trip for 10 sites is 40 miles

Grant Funds: \$100

Match: \$0

Contractual

Managing Director- John Washington, Flossin Media CEO, will oversee overall project planning, participant/ consultant/volunteer development, program orientation and training manual development. Estimated number of hours for the 2 year program is 180 hours @ discounted rate of \$60 dollars an hour

Grant Funds:\$0

Match: \$10,800

Program Trainer 1- Jerry Bell Jr, CEO, Actor, Director, Producer of JBJR Productions, will implement 4 blocks of training for a total of 50 youth film makers (25 in year one and 25 in year two). Getting to the Video with Storytelling, Getting to the Video with Sound and Pictures, Concept the Story and Making the Finished Video Piece. This includes Producer skills training, storyboarding, directing, budgeting and timeline management. Each Training Block will last for 8 weeks and an average of 4 hours a week for 128 hours in year 1 and 128 in year 2 for a total of 256. Over the course of 2 years Jerry Bell will contribute an

estimated number or 256 training hours at the discounted rate of \$50 an hour

Grant Funds: \$0

Match: \$12,800

Program Trainer 2- Maurice Cardwell, CEO, Writer, Director Producer of Black R Rain Films will implement 4 blocks of training for a total of 50 youth film makers (25 in year one and 25 in year two). Getting to the Video with Storytelling, Getting to the Video with Sound and Pictures, Concept the Story and Making the Finished Video Piece. This includes technical skills training, basic camera operating, video editing and final post production. Each Training Block will last for 8 weeks and an average of 4 hours a week for 128 hours in year 1 and 128 in year 2 for a total of 256. Over the course of 2 years Jerry Bell will contribute an estimated number or 256 training hours at the discounted rate of \$50 an hour

Grant Funds: 0

Match: \$12,800

Equipment

We are building 5 technology work stations that will accommodate groups of 5 students per station for a total of 25 students in year one and 25 students in year two. The following is the equipment needs for these stations are as follows:

Computers- iMac Pro 27 inch with Retina 5K display @ \$2,299 x 5 for in studio training and finish project creation = \$11,495
iMac pro 13 with carrying case for out in the field training @ \$1,299 x 5 work stations = \$6,495

Grant Funds: \$ 17,990

Match: \$0

Cameras

Canon EOS 5D Mark III 22.3 MP Full Frame CMOS with 1080p Full-HD Video Mode Digital SLR Camera Kit with EF 24, to capture video \$3,099 x 5 =\$15,495

Grant Funds: \$15,495.

Match:\$0

Sound Equipment

Professional Advanced Broadcast Microphone and accessories Kit for Canon EOS DSLR 5D Mark II III 6D 7D 7D II 70D. For use in the field to conduct interviews and out in the field work @ \$85 x 5 = 425

Grant Funds: \$ 425

Match: \$0

Lighting Equipment

Cannon EOS Lighting kit for field and in the training studio space @5 x \$150 =

Grant Funds: \$ 750

Match: \$0

Software

Final Cut Pro Software to assist with training and editing final projects @ \$350 x 10 =

Grant Funds: \$ 3,500

Match: \$0

Router Extender

NETGEAR N300 Wi-Fi Range Extender, Essentials Edition (EX2700)- to extend the capacity to have multiple computers online at the same time \$35 @2= \$70

Grant Funds: \$ 70

Match: \$0

External hard Drives

External hard drives for back up and storage of files and video roll \$135 x 5

Grant Funds: \$ 675

Match: \$0

Blue Ray USB-

Pawtec Slim External USB 3.0 Aluminum 6X 3D Blu-Ray Combo Drive Mac PC @ \$109 x 5 will be used to do bulk file transfer both in field and in training sessions

Grant Funds: \$ 545

Match: \$0

Miscellaneous Cost

Property & Liability Insurance 2yr @ \$600 per year = \$1200 to insure and protect equipment

Grant Funds: \$ 0

Match: \$1,200

Statement of Matching Resources

A project will not be considered eligible for funding unless the applicant documents the capacity to supply matching resources of at least 50 percent (50%) of the total project cost.

The Statement of Matching Resources is essential to understanding which project costs identified in the Budget Narrative and the line Item Budget will be supported by the applicant organization and which project cost will be supported by Project Partners.

Resources contributed by NNEBA:

\$21,000 personnel/NNEBA staff- Admin, outreach director, outreach /marketing manager, equipment manager

\$1,200 Miscellaneous- equipment insurance paid by NNEBA

Resources contributed by Flossin Media:

\$10,800 in contractual program director

Resources contributed by JB JR Productions:

\$12,800 in contractual program trainer 1

Resources contributed by Black R Rain Films:

\$12,800 in contractual program trainer 2

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$1,512.00	\$21,000.00	\$22,512.00
Education and Training	\$360.00	\$0.00	\$360.00
Travel	\$100.00	\$0.00	\$100.00
Contractual	\$0.00	\$36,400.00	\$36,400.00
Equipment	\$39,450.00	\$0.00	\$39,450.00
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$1,200.00	\$1,200.00
Overhead	\$0.00	\$0.00	\$0.00
Totals	\$41,422.00	\$58,600.00	\$100,022.00

Final Application Signature

Signature of Duly Authorized Representative

Kenneth Doswell

Date	05/09/2016
Title	NNEBA Chair
Phone	503-841-5032
E-mail	Chair@nnebaportland.org

Supplemental Material Attachments

File Name	Description	File Size
NNEBA Fellows GBLM curriculum overview.docx	Green Lighting Black Lives Matter Curriculum Overview. Curriculum will continue to refine over the course of the next several months	32 KB

Partner Commitment Letter(s)

File Name	Description	File Size
JBJR productions letter of support.docx	Partner letter JB Jr Productions	110 KB
Letter of contribution Flossin Media.docx	Flossin Media Partner Letter	119 KB
Letter of Support Black Rain Films.docx	Partners Letter Black Rain Films	64 KB

RECOMMENDED TIME CLASS:

4 hours per week total class hour may vary depending on projects. Locking down specific training time will be considered in the future once all the youth have been identified, but classes could look like 2 hours in the evening, or 4 on a weekend

GOALS:

- To learn basic video production techniques.
- To learn how to identify the core story and steps needed to tell that story with video.
- To be able to successfully produce and complete individual projects.

LEARNING AIDS:

- Digital Filmmaking for Beginners 1st edition
- Video 101 Course (online reference)
- Newbies Guide to Final Cut Pro

ACTIVITY STEPS:

Step 1: Getting to Video with Storytelling

Making a video combines many traditional skills as well as some that may not be so familiar to young adults. It's important to take your time and prepare kids with the fundamental, nontechnical elements before actually introducing the camera.

Think of a video project as having three parts: concept, storyboard and production. More sophisticated projects with older students might include an editing stage, but that involves technology and training beyond introductory activities like this. In the beginning, have students make short pieces of 30 seconds to one minute. You can get more sophisticated later, but students must first master the fundamentals.

Before we start our video project, we will need to make sure that students understand what makes a good story, especially one that involves pictures as well as words. Try panel book activities and storyboarding. We also recommend introducing animation and multimedia authoring before tackling video to help ease students into the process. Exercises like these help students not only understand the elements of story better but also improve their language skills and graphic sense.

Step 2: Getting to Video with Sound and Pictures

Also fundamental to video is a basic understanding of sound and photography. Both can be introduced while working with multimedia authoring projects before getting to the video stage.

It's especially important to sensitize students to the impact of sound. Although it's something they know is all around them, they tend to think more consciously about words and pictures than sound effects and background noise. In the video production phase, sound effects will become even more important because they'll have to be reinforced. An actor walking in sneakers, for example, may not make footsteps loud

enough to be picked up by the camera's recorder. You'll need a sound effects person on your team to focus on such things.

Preparation and understanding are the keys to a successful video project. The more you do low-tech things, the higher you can up the creative ante later with technology. Projects like this are not just about the tools; they're about inspiring creativity, confidence and learning in students.

When it comes to camera work, don't get too deeply into theory just for this project, but cover the basic techniques of photography. With video, the photographic essentials of angle, pan, distance, level, focus and framing are combined with a new element—movement—of both the camera and the subjects being filmed.

If the digital cameras you used to introduce photography also allow for the capture of short video segments, you won't have to introduce the kids to an additional piece of equipment. Using digital cameras rather than full-fledged video cameras has another advantage: Because they capture the images on disk instead of tape, it's easy to add them to multimedia presentations and Web pages.

Step 3: Concept and Story

Once we are comfortable that the students are ready, it's time to begin a group video project. Start by showing them an example of a short, simple video as a model. TV commercials can be helpful because the good ones effectively combine the essential elements of sound and picture to tell a story in a minute or less.

Find an example—one that's fairly minimalist—so as not to distract or intimidate the students with fancy production values or special effects. In their first video, you'll have them copy the basic structure of the example, so keep it simple. Show students the example at least twice, each time asking them to pay particular attention to one element of the piece, such as sound or camera position.

Now step the students through making a storyboard of the sample you showed them. In addition to the basic sketches of the action, each frame must include such elements as associated dialogue, camera position and important sound effects. You're basically drafting all the cinematic elements of each shot as thumbnails for understanding the story and how it was told. Do this exercise interactively and ask lots of questions to point students to the elements they may not notice at first.

Once the students understand the model, spend some time helping them apply it to their own projects. The most basic elements of a story of this type are problem, solution and how we obtain the solution. In the case of a commercial, for example, the equation might be as simple as the following:

- Problem: A person has no furniture.
- Solution: Buy some furniture.
- How: Use the store's catalog.

Use mapping to help generate ideas; take a look at a sample map to begin a storytelling project. Divide the group into teams of five or more and have each team come up with other problem/solution/how equations of their own. After a few minutes, have the teams share their ideas with the whole class, and pick an idea to produce as a demonstration

video. Once you've selected a concept, storyboard it in detail with the entire class. Let the whole group write it while you act as questioner, coach and facilitator.

Step 4: Making a Demonstration Video

As we stress over and over again, good modeling is the essence of good teaching. For the demonstration video, you will be the director working with a crew. By producing the demonstration video first, you'll be able to model the various roles in a production crew and show the students what shooting a video will be like.

Half the fun of creating a video is that it's a team project—not just a group of people working alongside each other, but a real team that must totally coordinate all of its ideas, work and efforts in order to succeed. For example, the camera person must learn how to follow the actors, and the lighting person must understand how the camera person will move around. Repeated modeling, practice and rehearsal are essential.

Assemble your demonstration team, and either assign or let the members select their roles. In addition to the director, a production team needs a camera person, a sound person, a lighting person and a props person, along with whatever actors are called for in the script. You can adjust the responsibilities according to the number of people in your group. Some people may be able to play more than one role: For example, one person can usually handle both props and lighting. Conversely, you may want to have more than one person doing sounds.

Don't overlook the importance of lighting, by the way. It's something few adults notice, let alone students, but it can make all the difference in how a film or photograph looks. Spend some time demonstrating lighting effects. You don't need special equipment, just one or more lamps you can move around the room.

Using your storyboard as a foundation, help the demonstration team understand their roles by modeling in front of the class. You may end up deciding to adapt certain aspects of your storyboard, such as lighting, camera placement or where the actors walk. Once your team has figured it out, rehearse a couple of times. Preparation and confidence is everything. Have the camera and sound people practice coordination with the actors, but keep it simple. This is a demonstration to help the entire class feel comfortable. They'll experiment with new techniques once they begin their own projects.

Now that everyone is ready, it's time for action. Have your team shoot the video, then show it to the whole class and talk about it. The teams can now go off and shoot their own films.

End of training sessions will also cover complete packaging of final projects such as graphics for promotion, launching a public premiere screening events and navigating the distribution of the production through Public Broadcasting process.



www.jbjrproductions.com

(503) 250-3650

March 31, 2016

Dear Sir or Madam:

I am writing this letter in support of the North/Northeast Business Association and the developing Youth Media Project: Green Lighting Black Lives Matter.

As a new member of NNEBA, I am excited to be lending the skill set of my company, JBJR Productions, to this project. My committed contribution to the Youth Media Project: Green Lighting Black Lives Matter, is to apply my wealth of experience and knowledge towards training and assisting youth entrepreneurs in developing story-boards, on camera personas, production schedules, budget development, time management skills and final product project screening premieres.

JBJR Productions specializes in feature films/ independent films, movie productions, documentaries, and music videos. We have a well-documented history of managing the entire video production process from concept development to the finished product. Prior to my film and video career, I also worked at Intel for over 20 years as a senior project manager.

I strongly support the mantra of Black Lives Matter. Some of my current productions over the past 5 years that have highlighted the historically underrepresented black faces and voices of our community include *Red White and Black*- a documentary on minorities in Oregon's wine industry and *Angela's Sacred Heart*-based on a true story of a black woman's journey through the trauma of being battered and abused. I have also had lead acting roles in a few Independent films, including, *Toymaker*- a 7 minute short chronicling the story of a Black toy maker.

In addition, I have been involved on all levels of production and acting. I continue to garner co-starring roles on network TV series like *Grimm*, *The Librarian* and *Z Nation* and I play myself on a nationally syndicated commercial as the *Swiffer Wet Jet* Dad.

I look forward to bringing my knowledge of directing, acting and pre-production skills to this project. I will be do this through teaching a series of 4 Training blocks. Each Training Block will last for 8 weeks, on an average of 4 hours a week for a total of 128 hours training provided. Over the course of 2 years, that's a total of 256 training hours half of these training hours will provided by JB Jr. Productions. I will contribute discounted consulting of \$50 dollars per hour. This brings our in-kind vs actual cost a match of \$12,800 or \$25,600 in total training services cost.

We hope that you can see the value in this project and we thank you for your thoughtful consideration.

Sincerely,

A handwritten signature in black ink that reads "Jerry Bell Jr." The signature is written in a cursive style with a prominent initial "J" and "B".

Jerry Bell Jr, CEO JBJR Production



MAURICE J CARDWELL
www.blackrainfilms.com
[503-888-7408](tel:503-888-7408)
March 31, 2016

Dear Grant Selection Committee;

I am writing this letter as both a supporter of, and contributor to, the NNEBA Fellows Youth Media Project: Green Lighting Black Lives Matter.

I am the current CEO of Black Rain Films. As long I can remember, I have had a love for movies, storytelling and writing. I began my own cinematic pursuit at the age of 14, when I decided to enroll into a four year audio/video program. I knew that I had found my calling and I haven't looked back since. I am excited that I have been provided with this unique opportunity to support and work with young people who are as hungry as I was to discover outlets in developing both personal and professional skills in the film and video industry.

As an African American filmmaker in an industry that has very few of us in "Green Lighting" roles, I have had to weather my own challenges of successfully producing quality video content, available for viewing by the general public. I have written and produced countless plays, short & feature length films and even done some commercial work. One of my most recent endeavors was a short film I wrote and directed called "Queen Over Jacks". It took home four NW Film Awards, including Best Director and Best Film. Additionally, the film received screen time, running at the 2015 Urban Action Showcase and Expo presented by Cinemax/HBO. I also recently released a full length feature film called "Toy Maker", which features a predominately African American cast.

I am committed to contributing my time, resources and expertise to assisting in pre and post film production techniques as they relate to this project. This includes provision of technical skills training, mentoring and training in camera usage, story writing, storyboarding, directing skills, sound engineering, video editing and final production.

This will be done through a series of 4 Training blocks. Each Training Block will last for 8 weeks, on an average of 4 hours a week for a total of 128 hours training provided. Over the course of 2 years, that's a total of 256 training hours half of these training hours will provided by Black Rain Films will contribute discounted consulting of \$50 dollars per hour. This brings our in-kind vs actual cost a match of \$12,800 or \$25,600 in total training services cost.

Thank you for your consideration of this very worthy project.

Sincerely

Maurice Cardwell

Maurice Cardwell, CEO Black Rain Films



Flossin Media
PO Box 12185
Portland, Oregon 97212
971-388-3117
www.flossinmedia.com
Flossin: It Simply Means To Shine

March 30, 2016

Dear Sir or Madam,

I am writing this letter in support of, and in contribution to, the North/Northeast Business Association Fellows Youth Media Project: Greenlighting Black Lives Matter.

Flossin has more than 12 years of history within the media industry, creating, directing, editing, producing and distributing our own reality TV show, Flossin TV: the Making of a Magazine. We successfully negotiated screen time with Comcast channel 14 and 72 in both Oregon and Washington, airing 14 episodes, or 2 seasons over 2 years and collaborated with Portland Community Media in scheduling final airtime and screening parties.

Under my leadership, my creative team has written and produced over 15 publications, with local, regional and national distribution points. The most recent edition of our magazine focused on the [Black Lives Matter](#) movement and the people within our community that are making the biggest impact within the realms of Justice, Equity, and Accountability, both locally and nationally.

I am committed to providing overall project leadership by being the liaison of communication and between project partners and the NNEBA staff and the youth participants. The scope of my work will include project planning, staff development & orientation, training in interviewing techniques, development of training manual and materials, negotiating and scheduling of finished produce projects for public broadcast viewing. All tallied I am committed to providing 180 consulting hours to this project I will be providing in-kind services to NNEBA at a 50% discount with our actual matching vs in-kind cost tallying \$10,800.

I thank you for your consideration of this extraordinary project proposal

Sincerely,

A handwritten signature in black ink that reads "John Washington".

John Washington, Editor in Chief/CEO
Flossin Media
johnwashington@flossinmedia.com
503-881-7134- Direct

Grant Agreement -- Attachment 2

EXAMPLE OF INTERIM REPORT INFORMATION

OUTCOMES ACTIVITIES AND PROGRESS

Describe project activities that focus on the intended outcomes and/or progress made toward the outcomes. Provide both quantitative and qualitative details as they relate to an activity.

LEARNINGS AND EVALUATION

Summarize the key evaluation steps completed or underway. What are the primary lessons learned thus far about the project? Have you had any course corrections or adjustments to your project based on learnings thus far? How might these learnings impact project implementation in the next Reporting Period?

IMPLEMENTATION SUCCESSES AND CHALLENGES

By using the project's original implementation plan/timeline (included in Attachment 2 to the Grant Agreement, The Implementation Plan), provide a mark-up of the plan indicating the status of your project in relation to the original plan/timeline by adding a "status" column to your activities list.

Describe any anticipated and unanticipated successes and challenges.

EXPENDITURE DETAIL

Provide a line item accounting, in context of the original grant budget, of the expenditures incurred during the Reporting Period; including both Grant fund and Matching fund expenditures.

Provide a clear narrative of the expenditures incurred for each line item identified above.

Provide a clear explanation of any expenditure that substantially differs from the original Grant budget.

WORK SAMPLES

Periodically, the MHCRC will use photos and videos (with permission) on our website to highlight the work of the organizations we support. Please send us photos or videos that illustrate the impact of the grant project in the community. (By sharing photos or videos, you acknowledge that any and all material you are providing has been obtained with appropriate signed media releases and may be shared with the MHCRC's stakeholders and broader audiences.)

EXAMPLE OF FINAL REPORT INFORMATION

RESULTS

Describe the significant project activities that took place throughout the life of your project and how these activities contributed to the realization of the original project purpose and outcomes. (As applicable, please quantify your results as they related to your original project outcomes, i.e. numbers of people served, the demographics of those served, the number and type of content created, the number/type of classes/programs offered, etc.)

Outline your evaluation process, including evaluation tools and methods. Detail the results of your evaluation.

Do you have a testimonial story to tell that captures the essence of the project's impact? (Where anonymity is required, please use pseudonyms.)

REFLECTIONS

What did you learn about the problem or issue you were trying to address?

What did you learn about the population served?

What factors contributed to your success?

What, if any, were the significant challenges encountered? How did you address both anticipated and unanticipated challenges in the course of the project?

EXPENDITURE DETAIL

Provide a line item accounting, in context of the original grant budget, of the expenditures incurred during the Project term; including both Grant fund and Matching fund expenditures.

Provide a clear narrative of the expenditures incurred for each line item identified in Step 1.

Provide a clear explanation of any expenditure that substantially differs from the original Grant budget.

SUSTAINABILITY

Will the project/program continue beyond the term of this Grant? If so, what are your next steps and plans for continuing or changing the project/program?

WORK SAMPLES

Periodically, the MHCRC will use photos and videos (with permission) on our website to highlight the work of the organizations we support. Please send us photos or videos that illustrate the impact of the grant project in the community. (By sharing photos or videos, you acknowledge that any and all material you are providing has been obtained with appropriate signed media releases and may be shared with the MHCRC's stakeholders and broader audiences.)