

MT. HOOD CABLE REGULATORY COMMISSION

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COVER SHEET – AGENDA ITEM #C4

For Commission Meeting: May 18, 2015

“Community Technology Grant Agreement: Northwest Children’s Theater & School”

Recommendation

Staff recommends that the Commission approve the 2015 Community Technology Grant agreement with Northwest Children’s Theater & School for \$48,292.

Background

At the January 26 meeting, the Commission selected 12 Pre-Applications to invite to apply for funding. Following the Commission’s decision, MHCRC staff engaged all 12 applicants in a process to complete full grant applications and contracts.

MHCRC staff has reached agreement on a final grant application and contract with Northwest Children’s Theater & School (NWCT) and recommends approval at the May meeting (draft contract attached). The purpose of the proposal is to purchase video recording equipment to begin recording live NWCT performances and distributing the programs via the community channels as a means of reaching children in local hospitals and other hard to reach populations. In 2014 NWCT piloted the project in partnership with Doernbecher Children’s Hospital. This trial run presented NWCT with a valuable learning experience on which to build its project proposal. NWCT’s Pre-Application was clear and detailed and Commissioners didn’t raise any specific questions or concerns when selecting the Pre-Application to move forward in the funding process.

The Pre-Application budget estimate, once fully developed however, did increase. Through a robust review of the total project budget with consultants, advisors and potential vendors, on the necessary equipment, personnel and training needed to produce quality programming (i.e. the ability to capture actor movements in low light and to capture the subtleties of voice) NWCT identified a need for wireless headsets in addition to the previously identified microphones and some facilities construction that could be grant funded. As a result of this due diligence, NWCT’s match commitment increased significantly as well. The increase in matching resources was largely due to additional personnel needed to successfully implement the project.

	Grant Request	Match	Total Project Budget
Pre-Application	\$35,000	\$70,000	\$105,000
Final Application	\$48,292	\$173,053	\$221,345

The overall MHCRC grant budget has room to absorb this increase.

The Commission approved two grant contracts at its March meeting. Seven contracts are presented at the May meeting for Commission consideration. Staff is working with the remaining three applicants to complete final applications in preparation for the June Commission meeting.

Attachment: Draft Community Technology Grant Agreement (1)

Prepared By: Rebecca Gibbons
May 12, 2015

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

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

RECITALS:

This Agreement is entered into for the purpose of providing the Commission's 2015 grant funds for the Grantee's Community Cable Access for Main Stage Productions at NWCT project.

AGREEMENT:

1. Grant Amount, Use of Grant

Grantee is awarded a total amount of \$48,292 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 2. Grantee shall not use the Grant funds for any other purpose than that set forth in Attachment 2.

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

Grantee shall submit periodic invoices for actual capital costs incurred by Grantee related to the approved Grant budget. 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 and a breakout of the invoice amount by line items which accord with the approved Grant project budget. Upon submission by the Grantee of an invoice, and upon certification by the Project Manager that the invoice is in accordance with this Agreement and any restrictions upon use of the Grant funds, the Commission shall pay to the Grantee the amount as specified in the invoice, not to exceed the total Grant amount of \$48,292 within thirty (30) days from date of the invoice. If the Project Manager finds that the invoice is not in accordance with this Agreement, the Project Manager shall notify the Grantee of the reasons for the disallowance and non-payment.

All invoices for Grant project capital costs must be received by the Commission at least thirty (30) days prior to the expiration date of this Agreement in order to be paid under the Agreement terms. No invoices shall be accepted after the expiration of this Agreement.

4. Financial Records

Along with the periodic invoices, Grantee shall submit 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 financial documentation of Grant project expenditures.

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 Reports and a Final Report (collectively referred to as 'Report(s)' herein) 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. A sample of Report information is attached to this Agreement as Attachment 1. For a Report to be accepted by the Project Manager, the Grantee shall document and clearly describe the progress of the grant in accordance with the reporting schedule defined below.

Interim Reporting periods are June 1, 2015 through December 31, 2015; January 1, 2016 through June 30, 2016; July 1, 2016 through December 31, 2016. Interim Reports are due within thirty (30) days of the end of each reporting period. Grantee shall submit a Final report thirty (30) days after the project end date of May 31, 2017 summarizing the activities and accomplishments of the entire Grant.

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

Grantee shall also provide other financial or program reports as the Commission deems reasonably necessary or appropriate. 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 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.

6. Project and Fiscal Monitoring

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

level of monitoring will be determined by the Project Manager. Grantee shall remain fully responsible at all times for performing the requirements of this Agreement.

7. Audit

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

9. No Other Obligations/Complete Agreement

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

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

10. Representations

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

11. Indemnification

Grantee shall hold harmless, defend, and indemnify the Commission and the Commission's officers, agents, and employees against all claims, demands, actions, and suits (including all attorney fees and costs) brought against any of them arising from Grantee's work or any of Grantee's contractors work under this Agreement.

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 upon the date of the last signature by a party. The term of this Agreement is through, and including, July 31, 2017.

15. Early Termination of Agreement

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

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

Upon termination, Grantee shall return to the Commission the full amount of Grant funds paid by the Commission to the Grantee for the Grant project.

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 Commission 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, by electronic mail, 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 promptly 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: Nick Fenster, Marketing & Development Director
Northwest Children's Theater & School
1819 NW Everett St.
Portland, OR 97209
Email: nick@nwcts.org

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

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT: Community Cable Access for Main Stage Productions at NWCT

GRANTEE SIGNATURE:

GRANTEE: NORTHWEST CHILDREN'S THEATER & SCHOOL

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

Grant Agreement -- Attachment 1

SAMPLE 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.)

SAMPLE 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.)



Application

00069 - 2015 Community Technology Grants

00227 - Community Cable Access for Main Stage Productions at NWCT

Community Technology Grants

Status: Submitted
Original Submitted Date: 03/09/2015 4:13 PM
Last Submitted Date: 05/01/2015 12:51 PM

Primary Contact

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

Organization Information

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

Executive Summary

Executive Summary

The Executive Summary is your opportunity to introduce your project (please limit to one page).

NWCT's mission is to educate, entertain, and enrich the lives of young audiences. Cable broadcast with Portland Community Media allows this mission to expand to reach children and families within Multnomah County who might otherwise be unable to attend live performances. Hospital patients, library patrons, economically disadvantaged families, children at schools, and more will observe exciting, engaging original NWCT plays. To participate, beneficiary organizations such as hospitals and libraries are only required to have access to cable television, and the ability to project the images and sounds received. Participants will also have the option to explore take-away activities created by NWCT's educational outreach staff, designed to keep children thinking about the many artistic and technical details that inform the creation of a colorful, magical play. NWCT produces at least one original play each year, which means the theater has the rights required for broadcast. The ongoing creation of new plays means that the partnerships will endure, and potentially expand to include other outreach programming that brings NWCT's education staff to the site for hands-on learning.

Before the program can take place, NWCT is challenged to purchase camera equipment, microphones, and lighting that will make each recorded play fully audible and illuminated. Once this equipment is obtained and installed, NWCT will prepare InternsNW students to operate each of the three required cameras. InternsNW is an immersive program for Portland area high school students ages 15 to 19 with an established interest in theater, and a desire to explore it on a professional level. Digital recording stands to challenge these students to respond to the unique demands of broadcast, while developing working knowledge of sophisticated equipment. InternsNW prides itself on educating its students on every facet of theater life, and digital recording has become essential knowledge for modern performers pursuing professional work or college education. A broadcast director will guide the movements of cameras and balance microphone sound levels, so viewers of recorded performances are included in the performances subtleties. The recorded versions allow each play to be timeless, revisited on Portland Community Media by dedicated theater friends and new fans and families alike.

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Project Narrative

Total Grant Funds:	\$48,292.00
Total Match Funds:	\$173,053.00
Total Funds:	\$221,345.00
Cable System Technology Use	Community Access Channels
Proposed Technology	Video production equipment
Public Benefit Area	Reducing Disparities for Underserved Communities
Project Purpose	

Describe the overall project, including how technology will be used and the type of proposed technology to be deployed. How will use of the technology address your identified public benefit area and serve your identified community or targeted beneficiaries? What project outcomes do you hope to achieve for the identified community or targeted beneficiaries through the use of the proposed technology?

Each year, NWCT brings innovative and original main stage plays to thousands, including schools, community groups, and families. In 2012, NWCT began exploring digital broadcast technology as a means of reaching children in local hospitals and other hard to reach populations, as well as students in economically disadvantaged schools without the budget for field trips or outreach. A representative from OHSU approached NWCT about the possibility of Doernbecher Children's Hospital becoming the first organization to participate. The debut broadcast took place in spring of 2014, with rented equipment and contracted camera operators working in cooperation with NWCT's videographer and broadcast director.

This trial run of the original play "Little Red" allowed NWCT to evaluate what is necessary to best digitally render NWCT's performances. Needs determined include:

- 1.) Three cameras with high-quality, low-light lenses for clean capture of stage performances
- 2.) Microphones for every actor so each spoken word is clearly received and recorded
- 3.) A broadcast director to coordinate three camera operators.

The theater solicited insight from Ted Ochoa, a videographer specializing in live events, who provided valuable information regarding necessary equipment for a seamless broadcast with maximum audience participation. This trial run gave NWCT a first-hand tutorial on all of the systems that will be used in this project. NWCT's experienced staff will oversee six hours of training and 40 hours of hands-on education for InternsNW participants, so that each operator has thorough understanding of camera technology, and graduates from the program with comprehensive experience and digital recording credit.

InternsNW is a merit-based, competitive, tuition-free program for high school students ages 15-19 who are passionate about theater. These students arrive at the program eager to deepen their knowledge with hands-on training and workshops, while developing discipline and a greater sense of community. Each of the 30 available spots is secured through successful completion of an audition, written application, letter of recommendation, and interview. Once accepted, students can participate for a single six-month long session, or can elect to reapply for a total of three consecutive years of advanced instruction.

Hands-on education requirements include working backstage for one of four main stage productions as a stagehand, wardrobe/dresser, or booth technician assisting with light and sound. Through participation in the program, InternsNW students achieve early mastery of lighting and sound design, costume design and repair, set design, and acting techniques that are translatable to most any theater, allowing the program to function as college preparation, and training or future employment in professional theater.

InternsNW serves up to 20 children from the Portland metropolitan region ages 15-19 annually. Based upon demographics of the past three years, Interns NW is generally 60% female and 40% male, with an ethnic minority population between 10% and 30%, and an economically disadvantaged population of 25%. A close relationship with Portland Public Schools and 150 social service agencies ensures diversity and depth of reach.

Project Outcomes for the project over the two-year time period include:

- 1.) 40 InternsNW students will receive hands-on production training and will demonstrate mastery of digital recording skills.
- 2.) Annually, at least 2 original plays, 5 original trailers, and 1 major program video will be produced. Plays, trailers and program videos will be distributed to Portland Community Media (PCM) and Portland Public Schools (PPS) for airing on the community access channels.
- 3.) NWCT will leverage its existing relationship with 75 schools that participate in outreach to announce the availability of this programming. The theater also enjoys long-term partnership with 150 social service agencies, which can provide vital assistance in making the cable broadcast known to Portland's most disadvantaged populations.
- 4.) NWCT hopes to bring community access cable programming to at least 10 schools in the first year, that will also participate in follow-up and evaluation.

By the end of 2017, NWCT will have an established cable broadcast program reaching at least 20 community organizations, with outreach managers maintaining relationships with new schools, hospitals, and community groups accessed through this initiative. InternsNW will have provided valuable knowledge to aspiring theater professionals, and NWCT will have hired a broadcast director for oversight. Additionally, more young people and families will become aware of the theater and its unique offerings, many of which are available at free or reduced costs, through exposure on Portland Community Access channels. Free and reduced-cost program options are actively promoted by social service agencies that partner with the theater to ensure those most needy are aware of available scholarships; cable access provides another venue to expand this awareness and encourage diversity. With NWCT's audience stretching throughout Multnomah County and beyond, the theater will further its

legacy as a leader in professional children's theater, with a reputation for community, diversity, innovation, and accessibility.

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Evaluation Plan

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

To measure outcomes, NWCT employs a comprehensive evaluation plan designed to measure short and long-term overall institutional effectiveness and audience response. Success is determined by attendance, enrollment, audience surveys, special evaluations sent to teachers to measure educational impact, and in-house assessment of perceived effectiveness. It is also measured through the number of schools that request to return, parental involvement and contributions, and consistent growth in season subscription sales. As of 2013, every NWCT program operates with an evaluation plan that generates demographic and statistical information, as well as commentary to prove the theater's success and pinpoint areas for improvement. The theater works closely with parents to assure them that information is confidential and used exclusively to understand the theater's reach, and for reporting to state and federal grantmakers. This is in addition to more extensive evaluation designed to measure short and long-term program success, much of which is tabulated through informal surveys distributed to parents, students, and teachers who report on achievement of educational benchmarks.

Internet survey technology is used to gather data, as studies reveal that audiences are more inclined to respond to quick-to-complete electronic surveys than they are to paper and pencils. Since switching to this style of survey, NWCT has enjoyed a 20% return rate. For the recent sensory friendly production of *The Jungle Book*, surveys asked how each change made to the production impacted their experience. Sensory friendly adjustments included sound, lighting, spacing between seats, and more. This data is then used to determine additional sensory friendly adjustments. Similar surveys will be used to understand the impact of cable broadcast performances on school and community groups. Please see the enclosed survey results for *Mary Poppins* and the Sensory Friendly survey results for further detail.

Success will be measured through number of community partners engaged, whether the initial 10 school/community group goal for cable broadcast is achieved, and the quality of training provided to InternsNW. Parents, teachers, and community organizers viewing the cable broadcast will be provided a link to a simple online survey that will reveal where they watched the broadcast, how many people they brought, how they heard about the broadcast, and what they learned about NWCT programming and its accessibility. They will also be asked to consider the overall quality of the play observed. InternsNW will evaluate the experience through candid exit interviews with NWCT program staff, and will consider the skills developed, with long-term evaluation looking at how those skills help them in college and professionally.

Specifically, 40 InternsNW Students will receive hands on production training and will demonstrate mastery of digital recording skills; NWCT will track enrollment, attendance, diversity, and student hours. InternsNW instructors will assess development of digital broadcast skills at the beginning of training, at the one-year midpoint, as well as after training is complete, to ensure accumulated and retained student knowledge. Success will be measured using Oregon Department of Education benchmarks for arts education. At the same time, NWCT will evaluate and interview instructors and the Broadcast Director to determine whether education attempts were successful. At the end of the first year of digital broadcast curriculum, InternsNW will be surveyed for feedback on the quality of instruction and the overall experience, as well as their own perception of whether or not the curriculum was sufficiently rigorous. Student evaluations will inform NWCT's determination of instructor and broadcast director success.

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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.

InternsNW is a part of NWCT's Theater Arts School, which provides camps and classes to Portland-area children ages 3-19 interested in exploring theater arts. Theater Arts School is one of three core programs that allow NWCT to achieve its mission to educate, entertain, and enrich the lives of young audiences. The interns program was developed to address a need for advanced, comprehensive instruction for older students who expressed specific interest in pursuing theater in college or as a career. Since the program is part of NWCT, it also shares staff and facilities with the theater itself, including Artistic Director Sarah Jane Hardy. What InternsNW provides the broadcast is students eager to learn, who then inspire young people watching at home to understand what they can accomplish in theater before graduating high school. Since the program is fully funded, any child observing the broadcast, regardless of economic background, can visualize their own participation. Interns then have an in-demand skill to add to resumes and college applications, ensuring they leave NWCT even more prepared to enter a competitive job market.

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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.

Three cameras are required for quality digital recording, and clear, complete broadcast. After completing tests with Doernbecher Children's Hospital, the theater has determined that the Canon XF305 would best meet the needs of this program. The Canon XF305 Professional Camcorder provides both quality and affordability, with a design suited to requirements of electronic newsgathering crews, independent filmmakers, documentary producers, event videographers, etc. The Canon XF305 is also extremely compatible with existing industry infrastructure, so InternsNW students will master equipment identical or similar to what they are likely to use in other theater environments. Responsive low-light lenses also guarantee delivery of pristine image quality, and it is considered ideal for multi-camera shoots and later editing. The XF-series also records to common Compact Flash media, and at the 50Mbps rate will record 40 minutes to a 16Gb card or 160 minutes to a 64Gb card, and has multiple outputs for nonstop recording. This adaptability and accuracy makes the Canon XF305 ideal for community access channels.

For maximum clarity, each actor needs to be equipped with a cordless microphone, so nuances of dialog can be recorded, and to minimize the influence of sounds that would cloud the recording. Right now only the main actors wear microphones, which helps the live audience focus, but for recording each voice must be equally audible and clear. After conducting research and consulting with on-site sound designers, NWCT has determined what microphones and packs are necessary to achieve auditory goals. NWCT will need to purchase 20 Audio Technica microphone packs, which offer six hours of battery power, and a two-position mounting clip. Two different types of microphones are also necessary. The Countryman B3 is a high-quality lavalier mic, with field-selectable high-frequency response caps and extremely low handling noise. The Countryman E6 headset is a low-profile earset that delivers audio while rejecting surrounding noise and feedback. An ultra-miniature electret condenser element is held close to the mouth by a thin boom and earpad. Three sensitivity options cover general speaking applications. This microphone also allows you to adjust color so that the E6 matches the skin tone of the wearer, for minimum visibility. Oversight and implementation of all equipment will be led by NWCT's long-term artistic director, Sarah Jane Hardy. Hardy trained at the Hylton Bromley School of Dance & Drama in England and earned Advanced Certification in Ballet, Tap, and Modern from the International Dance Teachers' Association. Hardy worked as a choreographer, dancer and teacher throughout Europe and the Middle East before moving to the United States and earning an MFA in Directing. Cinematography and broadcast direction led by Lucas Welsh, who has been NWCT digital content manager since 2010. Education program staff will educate InternsNW students and actors extensively prior to the debut broadcast, and these students will see the immediate impact of attention to detail, focus, and accurate handling of technology.

Ongoing maintenance of new technology and equipment will be managed through an increase in the annual maintenance budget, funded through general operations, and a new "flex budget" for production which will reinvest savings on equipment rentals and repairs. General operations is supported through ticket sales, tuition, grants, and donations. In 2015, NWCT has fund, with an initial goal of \$25,000.

(This field has a character limit of 10000)

Proposed Project Start and End Date:

Proposed projects may include timelines of up to 36 months to complete the projects.

Proposed Start Date (month/year) May 2015

Proposed End Date (month/year) May 2017

Implementation Plan

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

Equipment will be purchased immediately after funds are received. The artistic director will hire a broadcast director, and curriculum will be developed in alignment with Oregon Department of Education's benchmarks for arts learning. Once this equipment is tested and curriculum is complete (by August 2015), training led by the artistic director and the broadcast director will begin. Interns will have already been accepted into the program, after completing the application and interview required for acceptance. The program is competitive, and all students accepted have previous theater experience to support their expressed interest. Participating Interns will attend a 2-day mixing and camera-handling workshop, with each day offering three hours of comprehensive training, for six hours total. From there, Interns will be ready for hands-on training. Prior to recording, all Interns will attend two rehearsals where they will practice in an environment with more flexibility for being corrected and making mistakes. This will ready Interns to make the first of five play trailers to advertise upcoming and current offerings. These short three-minutes-or-less videos represent the program's first major milestone, and allow Interns to understand what's to come in a highly condensed format. Students will record two performances, and in January or February will produce a full program video to be broadcast on community access cable. Once the first year of recording is complete, students will have accumulated six hours of training and 40 hours of experience, while receiving videographer credit on five trailers, one major program video, and two play performances. Students will also be experienced in camera handling and mixing/editing – two skills vital to digital recording of all kinds. NWCT will better understand the impact of these efforts during exit interviews for InternsNW, conducted as part of a comprehensive evaluation detailed elsewhere in this application, where participants are asked to elaborate on their experiences, and the impact on their lives and careers.

The first season of digital recording launches in September 2015, with the start of the 23rd season. Students who have completed the required prerequisites will have the opportunity to become part of the "film crew" for the winter and spring 2016 performances. The 23rd season will feature at least two original plays, which ensures NWCT has the rights necessary to control a broadcast. The second year of programming will then begin, with a second round of InternsNW students completing the required prerequisites, and joining Interns who have already completed this training. Interns will have additional opportunities to experiment with digital recording through assisting with the creation of trailers and program videos all year round. These videos will ensure the required skills have been achieved before broadcast time, and will create valuable promotional content. Final evaluation will take place in May 2017, when NWCT will be able to best determine what else might be necessary to ensure the long life of the program, and the lasting impact of training, broadcast, and digital recordings of NWCT plays.

NWCT will consider the program successful when it becomes sustainable, with crew fully sourced through Interns NW, and the broadcast director funded through the budget of main stage productions. Equipment upgrades or replacements will be part of NWCT's new Tech budget, which considers the cost of technology upgrades and replacements, as well as maintenance to keep existing equipment in excellent health.

(This field has a character limit of 21000)

Organization Capacity

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

NWCT began with a shoestring budget, a dedicated core of volunteers, and determination to provide children the opportunity to directly engage with the theater arts. By the end of the first year income was sufficient to celebrate sustainability, and attention turned towards expanding reach while maintaining a close-knit community. One of the founders remains a staff member, serving as Managing Director and overseeing daily operations, including managing 24 staff members and 200 contracted instructors. Support leadership includes the Artistic Director, Education Director, and the Marketing and Development Director, each of whom has both professional theater and position-specific experience, and work collaboratively to prepare the theater for a smooth transition as they move into full leadership. Stability and sustainability is assured through the expansion and evaluation of existing programs, and investments in new technology such as online class registration and a central database for all programs (ticketing, enrollment, donations, grants management, and evaluations).

Fifteen board members provide fundraising assistance, oversight, pro bono legal assistance and expertise, and represent Portland's business, artistic, and philanthropic communities. Board members offer crucial support for short and long-term planning, including prioritization of projects and problem solving, assistance and oversight of monthly financial statements and year-end auditing procedures. Each year, the board raises \$30,000 for general operations. In the next three years the board will grow to reflect over 20 members, with an increased financial goal of \$50,000. In 2015, a board member contribution will be used to create a reserve fund, providing an additional \$25,000 of financial flexibility to better meet urgent organizational needs and make necessary repairs.

NWCT original plays crafted by Portland's local talent fuel the creative economy, while saving thousands on royalties and creating new streams of revenue through royalties collected. Financial resources and sustainability are informed by strategic planning that considers long-term solutions to immediate needs. In 2014, a grant from the Miller Foundation allowed the theater to implement new online registration and a centralized database, which will save NWCT thousands of dollars and staff hours each year. Fundraising includes the annual auction gala, which sold out all 300 tickets in 2013 and 2014, raising \$65,000 and \$70,000 respectively. This event operated with a less than \$11,000 budget, and was driven by volunteers, donated goods and services, and the enthusiasm of Board and staff. Donors include local businesses like Saint Cupcake (now Quin), PosterGarden, and Sterling Bank, foundations like the Collins Foundation and the Miller Foundation, and government foundations such as Regional Arts and Culture Council and Oregon Arts Commission.

NWCT thrives as a direct result of its community, and honors lasting relationships by cultivating an inclusive, open environment. Free tickets to preview and matinee performances are facilitated by partnerships with 150 social service organizations, including Foster Parents Association, Friends of the Children, and Raphael House of Portland. The theater has distributed 67,000 free tickets in total. Efforts to reach other underserved communities include bilingual (Spanish/English) productions, music and dance celebrating multiculturalism, special services for deaf and blind children, sensory friendly productions, livestreaming to medically sensitive and rural populations, and targeted marketing to spread awareness of NWCT commitment to all forms of diversity.

Outreach activities directly align with Oregon Department of Education's benchmarks, and include assistance with school theatrical productions, hands-on education that directly incorporates class curriculum, and single day events to invigorate classrooms and inspire creativity. Schools such as Rosemary Anderson also use the main stage theater for performances of their plays, allowing the greater community to join them in celebrating their artistic achievements. In 2013, 86 schools participated in Outreach, including 35 Title 1 schools. NWCT's Theater Arts School instructs 3,500 children ages 3-18 years in 175 classes taught by 200 contracted theater professionals annually. The school offers classes after-school and on weekends, and camps during spring break and summer. Classes compliment current NWCT main stage productions, and encourage development of creativity and confidence. Scholarships are available, and NWCT has never turned away a child for lack of funds.

InternsNW is one of NWCT's most successful programs, attracting a dedicated and passionate group of young people eager to expand their knowledge of theater. Broadcast and digital recording curriculum will expand on existing curriculum in light, sound, and stage management. Including digital recording also allows the skills to expand beyond the realm of theater into television or film, and creates potential for partnerships with film students and organizations in the future. NWCT has a solid reputation for working with the arts community, including the Anjali School of Dance and AWOL Dance Collective in 2015, so that students can examine many artistic possibilities. Digital recording is the logical next step in the creation of a fully rounded curriculum.

(This field has a character limit of 5500)

Budget Narrative

Budget Narrative

PERSONNEL:

Project Director, Nick Fenster: The Project Director is tasked with oversight, which includes raising funds to meet the project's budget, developing and implementing marketing and outreach strategies, as well as managing equipment purchases and negotiating with vendors. The Project Director is also responsible for implementing the evaluation plan, including interviews with participating organizations, online surveys, and communicating with the Broadcast Director regarding necessary changes to equipment or crew. The Project Director will work 10% of the time for 24 months. Based on an annual salary of \$40,000, the cost to the project will be \$8,000.

Grant Funds: \$0

Match: \$8,000

Artistic Director, Sarah Jane Hardy: NWCT's Artistic Director will oversee the artistic development of all productions that will be recorded. She is responsible for hiring the Broadcast Director and all education staff participating in the InternsNW program, as well as management of performers and the stage manager for each main stage production. She is also tasked with the creation of new curriculum to support digital recording equipment. The Artistic Director will work 10% of the time for 24 months. Based on an annual salary of \$46,000, the cost to the project will be \$10,000.

Grant Funds: \$0

Match: \$10,000

Outreach Coordinator: NWCT currently has two Outreach Coordinator's on staff, tasked with building relationships between the Children's Theater and Portland area schools, specifically in relation to NWCT's educational programming. For this project, one Outreach Coordinator will be tasked with identifying schools that are able to participate, building interest in the project, and helping to coordinate the final viewings of the performances. The Outreach Coordinator will work 10% of the time for 24 months. Based on an annual salary of \$35,000, the cost to the project is \$7,000.

Grant Funded: \$0

Match: \$7,000

Production Manager: The Production Manager is responsible for all scheduling regarding the production department, which includes the InternsNW program. Responsibilities relating to this project include scheduling all educational workshops on proper camera handling and other elements of broadcast to up to 20 advanced theater students annually. They will also oversee contracts for all contractual labor, and any additions or modifications to the InternsNW application process. The Production Manager will work 10% of the time for 24 months. Based on an annual salary of \$35,000, the cost to the project will be \$7,000.

Grant Funded: \$0

Match: \$7,000

Interns: Over the life of the project 40 interns will be trained, 12 of whom will operate cameras during cable broadcast. 40 interns will receive 6 hours of training each (240 total hours), and 12 interns will commit 24 hours (total) to digital recording for cable broadcast. While the labor of InternsNW is considered part of the comprehensive training and education received in the tuition-free program, if three camera operators were hired at an hourly rate of \$15, the total contribution would be \$360.

Grant: \$0

Match: \$360

CONTRACTUAL:

Broadcast Director: The Broadcast Director will lead a series of workshops and trainings annually to prepare students in the InternsNW program for the recording sessions. On the day of filming, the Broadcast Director will direct three cameras handled by InternsNW students and the student editor who will create a rough mix of the performance as filming occurs. If necessary, the Broadcast Director will re-edit the footage post-performance. They will be responsible for making sure that clean, dynamic

visuals are recorded, and that a clean feed from the Theater's sound board is added to the mix. The Broadcast Director will work closely with InternsNW students to deepen their knowledge of broadcast recording, and to create the highest quality sound and visuals possible. At a cost of \$1,000 per production recorded, and \$4,000 annually for all workshops led and trailers created, the Broadcast Director's cost to the project will be \$12,000.

Grant Funded: 0

Match: \$12,000

Lighting and Sound Designers: The Lighting and Sound Designers are responsible for the overall light plot and sound design of the production, respectively. For this project, they will be tasked with ensuring that the Broadcast Director has clean access to the sound board and is aware of any dramatic changes in lighting that need to be accounted for during recording. The Lighting and Sound Designers have a contract cost of \$1,000 each per production. Over two years the cost to the project is estimated at \$8,000.

Grant Funded: \$0

Match: \$8,000

Equipment

3 Canon XF 305 = \$18,000

16 CountryMan Lav Mics B3 = \$4,022

16 CountryMan E6 Earset = \$6,400

16 Audio Technica Wireless Body Pack = \$2,640

Mixer = \$5,000

Computer = \$2,500

Deck Link Studio = \$695

Cables = \$1,000

Lighting Equipment (Lighting instruments, light board, new front of house position, and dimmer packs) = \$54,870

Installation = \$34,049

Grant Funded = \$40,257

Match = \$88,919

Facilities Construction

Updating the electrical circuiting for the theater to handle the additional power required by new lighting equipment.

Grant Funded = \$3,660

Match = \$16,387

Overhead

Includes: Space (work room) and supplies needed for InternsNW workshops and trainings; phones, administrative supplies and equipment, necessary file storage, and other Box Office resources needed to manage recorded performances and the audience; also includes accounting and financial systems and resources needed to track project expenses, receipts, payment of contracts, and equipment purchase orders.

Grant Funded = \$4,375

Match = \$10,247

Miscellaneous

Grant administration

Grant Funded = \$0

Match = \$3,000

Evaluation

Grant Funded = \$0

Match = \$2,500

Total Miscellaneous Costs = \$5,500

Matching funds will be pulled from NWCT's general operations budget, which makes allowances for additional staff time and administration costs. Additional funds come from a grant awarded but not yet received from MJ Murdock Charitable Trust. The Trust has pledged a minimum of \$50,000 and a maximum of \$100,000 to be spent as needed on technology and equipment. An additional grant has already been received from Meyer Memorial Trust, which provided funds for lighting technology and NWCT's match on the Facilities Construction.

Statement of Matching Resources

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

The Statement of Matching Resources is essential to understand 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.

A portion (\$62,747) of the matching resources will be provided by NWCT itself, through income generated by ticket sales to main stage productions. This contribution will cover costs associated with staff salaries and benefits, overhead, and theater contractors, including additional hours required for cable broadcast. Additional matching resources will be provided by the Murdock Charitable Trust. A grant of \$50,000 was awarded in 2015; NWCT has up to one year to apply for an additional \$50,000 of matching funds. In order to receive these funds, NWCT must receive \$50,000 in grant funds from other sources. The grant from Murdock can be distributed in any way NWCT deems appropriate, so long as it addresses construction, equipment, infrastructure, or labor associated with technology and stage enhancement. Should NWCT receive a grant from MHCRC, it will fulfill the matching requirement for the remaining \$50,000, and funds will be released. In this way, each grant is matched. Other costs are covered through funds received from Meyer Memorial Trust. The grant from Meyer was also for technology, but is primarily reserved for items and advancements that are not part of this budget.

NWCT will contribute the following as matching resources to the project:

Project Director: \$8,000
Artistic Director: \$10,000
Outreach Coordinator: \$7,000
Production Manager: \$7,000
Contractual: \$15,000
Overhead: \$10,247
Miscellaneous Cost: \$5,500

Total: \$62,747

The Following will be matched through grants received from the Meyer Memorial Trust and the Murdock Charitable Trust:

Equipment: \$88,919
Facilities Construction: \$16,387
Contract labor: \$5,000

Total: \$110,306

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$32,000.00	\$32,000.00
Education and Training	\$0.00	\$0.00	\$0.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$20,000.00	\$20,000.00
Equipment	\$40,257.00	\$88,919.00	\$129,176.00
Infrastructure Construction	\$0.00	\$0.00	\$0.00
Facilities Construction	\$3,660.00	\$16,387.00	\$20,047.00
Miscellaneous	\$0.00	\$5,500.00	\$5,500.00
Overhead	\$4,375.00	\$10,247.00	\$14,622.00
Totals	\$48,292.00	\$173,053.00	\$221,345.00

Final Application Signature

Signature of Duly Authorized Representative	Nick Fenster
Date	03/04/2015
Title	Director of Marketing and Development
Phone	503-222-2190
E-mail	nick@nwcts.org

Supplemental Material Attachments

File Name	Description	File Size
Bio Summaries FY15.pdf	Biographical summaries of key staff	64 KB
Commission Agreement NWCT 2015.doc	Sample of Commission Agreement for original works by NWCT	119 KB
Little Red Sample.mp4	Sample of current digital recording limitations	96.9 MB
NWCT Board 2015.pdf	NWCT Board of Directors 2015	54 KB

Partner Commitment Letter(s)

File Name	Description	File Size
Interns NW Letter of Support FY15.docx	Letter of Support from Sarah Jane Hardy of Interns NW	228 KB

Northwest Children's Theater & School
Biographical Summaries

Judy Kafoury, Founder and Managing Director

Judy holds a B.A. in psychology ('79) and an M.S.W. ('82) from Portland State University. Before her work with NWCT, she established Child Development Specialist programs for Portland Public Schools and founded the Multnomah County Child Development Center. Her professional history includes marketing and development for the ACLU in San Francisco, development of Youth Justice Clinic, and serving as Marketing Director of Portland Civic Theater. She is one of the four founders of NWCT, and has served as Managing Director for 22 years. Her duties include oversight and development of the marketing, fundraising, financial, and administrative programs. She now manages a staff of 23, and has served on the Board of Directors since the theater's inception in 1993.

Sarah Jane Hardy, Artistic Director

NWCT's Artistic Director, **Sarah Jane Hardy** was born in Liverpool, England and began her artistic training as a dancer and actor, with her earliest performances in traditional English holiday pantomimes. She trained at the Hylton Bromley School of Dance & Drama in Merseyside, England and earned Advanced Certification in Ballet, Tap, and Modern from the International Dance Teachers Association.

In her early career Hardy worked as a choreographer, dancer and teacher throughout Europe and the Middle East from 1987-1991 before moving to the United States as an international student in 1993 and earned her BFA in Performance/Directing and an MFA in Directing from Utah State University, graduating Summa Cum Laude.

In 2001 she began working for NWCT, where directing and choreography credits include *Hansel and Gretel* (new work), *The Wizard of Oz*, *Alice in Wonderland* (new work), *Go Dog Go!*, *The Devil and Daniel Webster*, *Swiss Family Robinson* (new work), *The Tragedy of Romeo and Juliet*, *The Witches*, *Moby Dick the Musical*, *Narnia*, *Seussical*, *Crazy For You*, *The Legend of Sleepy Hollow* (new work), *Grease!*, *Jack and the Beanstalk*, *The Night of the Living Dead*, *El Zorrillo* (debut bilingual production, new work), *Snow White and Rose Red*, and *Cinderella*.

As a playwright, Sarah Jane collaborated on two new musicals for the 2008-2009 NWCT Season *Hansel and Gretel* and *Alice in Wonderland* (NWCT 2008-9 Season) Non NWCT playwriting history includes Rocky Mountain Theatre Association Winner *Have you Ever Heard Jazz Music?* and ACTF Region VII Finalist *Push*. Always an avid supporter of new works, Sarah Jane has been employed as a dramaturge, director, literary manager and playwright.

Nick Fenster, Marketing and Development Director

Nick is a former Northwest Children's Theater and School student who returned years later in 2009. A graduate of Emerson College, Nick began at NWCT as a theater teacher, before moving on to work in the Marketing and Development department, becoming the Marketing and Development Director in fall of 2011.

Nick has made it his mission to improve customer service, data collection, and overall community participation at NWCT. Over the past three years, Nick has implemented a series of technical upgrades to the company as well. These include: standardizing NWCT's computer systems through

Northwest Children's Theater & School

Biographical Summaries

hardware grants from local non-profit Free Geek, helping to launch NWCT's new website in 2010, and upgrading to the PatronManager CRM (a ticketing system and database that is built on the widely-respected Salesforce platform) for all ticketing, individual giving, and grants tracking.

Each year since assuming a leadership position Nick has exceeded goals for the individual giving campaign by 10% or more, and dramatically reduced the marketing costs while increasing ticket sales and subscriptions, leading to three consecutive years of the best attendance in NWCT history. He also oversees the auction, and strives to increase revenue and reduce expenses while still offering an exciting, engaging annual event. For the past two years Nick has achieved these goals, selling out all 304 tickets both times, and raising \$65,000 to \$11,000 in expenses (2014) and \$64,000 to \$15,000 in expenses (2013). Many of the 2013 expenses were for equipment to be used for years to come, allowing the overall auction expenses to decline each year.

In addition to his responsibilities at NWCT Nick is also a Steering Committee member of Portland Emerging Arts Leaders (the Portland affiliate of Emerging Arts Leaders, a program of Americans for the Arts), a Rotarian, and an active member of the Portland Arts Alliance.

Suezann Kitchens, Theater Arts School Director

Suezann is the founding director of Off Broadway Arts for at-risk youth, where she taught creative drama and musical theater, and produced three shows annually. She is currently in her fourth year teaching drama at Rosemary Anderson High School where students earn English credit. Each year, this course concludes with a community performance of a Shakespeare play at NWCT. Suezann also started a drama program at Boulter Middle School, where she taught Remedial Reading through drama and was able to raise test scores 75%. The middle school's drama group attended the One Act Play Festival for the first time in 2014, and won first place performing Shakespeare. Suezann has teaching credentials for Oregon and Texas.

Jessica Zodrow, Outreach Director and Teaching Artist

Jessica completed her B.A in Theatre Arts from Southern Oregon University in 1998, then began directing, teaching and helping to run children's theatre programs in Ashland, Portland and the New York City Area. In 2010 earned her Master's in Theatre Education from NYU. For the last three years she has been teaching, directing and managing a conservatory in the Bay Area. She is passionate about both the art form of theatre and the benefits of studying the art form- such as community building, empathy growth and learning how to laugh all the time.

Anita Menon, Co-Director for The Jungle Book

Anita is the Founder and Artistic Director of the Anjali School Of Dance (www.anjalidance.com), which she founded in 1996 to impart the ancient art form of Bharatanatyam (a classical dance style from India) to students in the Portland area. Besides being an accomplished dancer with over 500 performances to her credit, she also a teacher and a choreographer. She has adapted the traditional art form for the next generation of dancers through her innovation and experimentation with contemporary choreographic works including dances on Cinderella, Red Riding Hood, Pegasus and the Wizard of Oz. Anita has choreographed dances using western classical music (such as Beethoven's 5th symphony) as well dances blending Bharatanatyam and yoga. In addition, Anita teaches "Story N Motion" - a program that combines the use of Bharatanatyam movements to convey stories, myths and legends from around the world.

Northwest Children's Theater & School Biographical Summaries

In 2012, Anita presented a dance drama of Shakespeare's "A Midsummer Night's Dream" (supported by a project grant from RACC) in Portland and once again in June 2013 in Seattle with over 55 participants from both cities. As a 3 time RACC grant awardee, Anita is currently working on her latest project "Murder on the Ganges" a twist to Agatha Christie's Hercule Poirot Murder Mystery "Death on the Nile" coming to Portland on Sept. 7th & 13th 2014. She will also be co-directing "Jungle Book" with Sarah Jane Hardy and John Ellingson at Northwest Children's Theater and School's MainStage play (2014-2015 season). Anita is also an active volunteer board member of the Cultural Coalition of Washington County (CCWC) as well as the Hillsboro Arts & Culture Council (HACC).

Jen Livengood, Co-Founder and Artistic Director, AWOL Dance Collective

Inspired by beauty, quirks, irony, and oddities, Jen Livengood enjoys working with a group of dancers that brings out the best in all life has to offer. Before working with AWOL, she performed with Pendulum Aerial Dance Theater, Polaris Dance Theater, Mary Hunt and Dancers, Jayne Persch/Hypaxis Dance, Pure Dane and Bill Holden Dancers. Jen choreographs for local high school dance programs, teaches modern dance, and guest teaches at Portland area studios. A founding member of AWOL, she has been artistic director since 2003.

RODOLFO ORTEGA, composer, The Little Mermaid

Rodolfo Ortega received his Bachelor's Degree in Music from the University of Arizona and his Master's of Music from Manhattan School of Music, where he studied piano and composition. The recipient of multiple awards, his compositions are frequently showcased at many of the Pacific Northwest's premier theaters.

MILO MOWERY, writer, The Little Mermaid

Milo Mowery began his playwriting career in 2000 when he was awarded the Rocky Mountain Theatre Association playwriting award. Since then his work has been staged in California, Washington, Utah, Oregon and New York. A freelance writer, Milo lives in Washington State with his wife and two children.

Northwest Children's Theater & School
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COMMISSION AGREEMENT – Original Work

Agreement dated this ____ day of March 2015, between _____ (“Author”) whose address is _____, and _____ (“Author”) whose address is _____, and Northwest Children’s Theater & School (“Commissioning Party”), a Non-Profit Organization, organized pursuant to the laws of the State of Oregon, whose address is 1819 NW Everett St., Suite 216, Portland, OR 97209.

1. The Commissioning Party has commissioned the Authors, and the Authors have accepted a commission, to write an original, full-length musical stage play entitled _____ (the “Play”). The Authors have agreed to provide the Commissioning Party a script and musical score of the Play in time for rehearsals and production.
2. In full consideration of the foregoing, Commissioning Party agrees to pay Authors and Authors agree to accept the non-returnable, non-recoupable sum of \$_____ each, payable following the production opening weekend.
3. Provided the Commissioning Party has timely made all payments required hereunder, Authors shall in good faith cause Commissioning Party to receive billing credit in all productions and presentations of the Play and in all programs and publications of the Play in book and magazine form, substantially as follows:

Originally commissioned and premiered by Northwest Children’s Theater & School

4. The AUTHORS hereby represent, warrant and agree each to his contribution to the Play that:
 - a. The Authors are the sole owners and authors of the Play, all of which is wholly original with the Authors (except to the extent that it contains material which is in the public domain, or for which the Authors have obtained, or are not required to obtain, permission for such material to be used in the Play, and has not been otherwise copied in whole or part from any other work; the Play and the use of the Play as herein contemplated do not violate, conflict with or infringe upon any intellectual property rights or any rights of defamation of any person, firm, organization, corporation, partnership or other entity (any of all of the foregoing, a “Person”).
 - b. The Authors have the sole and exclusive right to enter into this Agreement, and have the full warrant and authority to grant the rights granted by the Authors herein.
 - c. The Authors will hold harmless and indemnify the Commissioning Party against any losses (other than loss of profit), costs, expenses (including reasonable attorney’s fees), damages and recoveries caused by any breach of the representation or warranties granted by the Authors herein. The foregoing indemnity shall apply only to matters finally judicially determined or, with the Authors’ prior written approval, settled, such approval not to be unreasonably withheld.

5. The COMMISSIONING PARTY hereby represents, warrants and agrees that:
 - a. The Commissioning Party has all the requisite power and authority to enter into and perform the terms and conditions of this Agreement. No approval or agreement by any other Person is required to be obtained in connection with the execution, delivery or performance of this Agreement.
 - b. The Commissioning Party will hold harmless and indemnify the Authors against any and all losses (other than loss of profit), costs, expenses (including reasonably attorney’s fees), damages and recoveries caused by any element of the Play or any production thereof authorized by the Commissioning Party in connection with this Agreement not expressly related to the Authors’ representations and warranties. The foregoing indemnity shall apply only to matters finally judicially determined or, with the Commissioning Party’s prior written approval, settled, such approval not to be unreasonably withheld.

6. The Commissioning Party, recognizing that the Play is the exclusive artistic creation of the Authors, agrees that it will not make or permit to be made any addition, omission and/or alteration to the Play, including dialogue and stage directions, without the prior written consent of the Authors. All such changes shall be the exclusive property of the Authors, free of all liens and encumbrances. Any violation of this paragraph will be sufficient cause for the Authors to immediately terminate all rights of the Commissioning Party hereunder.

7. The Commissioning Party represents and warrants that it shall not, and shall not permit any Person under its control, direction or employ, to privately or publicly, directly or by implication represent, imply or agree that the Play is a collaborative or joint project or that the authorship of the Play is held by any Person other than the Authors.

8. All rights in the Play not expressly granted to the Commissioning Party in this Agreement are reserved to the Authors for the Authors' uncontrolled disposition and use, except that until termination of the Commissioning Party's right to present the Play hereunder, the Authors shall not (except as may be expressly consented to in writing by the Commissioning Party) present or grant to any Person the right to present a live stage production of the Play.

9. The commissioning Party acknowledges and agrees that any copyright of the Play, including any extensions or renewals thereof throughout the world, shall be exclusively in the name of the Authors.

10. The Commissioning Party's Participation

- a. If the producer shall have presented the play for at least 15 performances then the Producer shall for a period of not more than 5 years from the last performance of the play, provided that the production is not mounted directly by, or in association with, the Producer shall receive royalties of 1% of box office receipts (exclusive of tax, credit card commissions, selling agents' commissions and library discounts) from any subsequent worldwide production of the play.
- b. Should the film, television, radio or video rights to the Play be sold within 5 years from the first performance of the Play the Producer shall receive 5% of the gross amount of the Authors' proceeds from such sale.
- c. The Producer shall have no share of the proceeds from rewriting the Play for television, film radio or video or any other media.
- d. **Subsidiary Products:** The Authors hereby grants NWCT the exclusive right to record, manufacture, reproduce, distribute, perform and sell an **Original Cast Recording** ("Musical and A/V Works") based on or incorporating, in whole or in part, the Play.
 - a. For 500 physical copies of Original Cast Recordings sold by NWCT, NWCT will pay each of the Authors the in-effect rate of statutory mechanical royalties at the time of the CD Release to the public.
 - b. For all permanent digital downloads of the Original Cast Recording, including individual song and full album downloads, NWCT will make quarterly payments to the Authors for mechanical royalties based on the in-effect rate of statutory mechanical royalties at the time of the CD Release to the public.
 - c. NWCT shall provide Authors will full accountings of any and all income from Original Cast Recording sales of Songs and Albums. Any future licensing, manufacturing and sales of sound recordings of the Play, or any of the music, NWCT shall be required to consult with Authors and obtain Authors' permission before any such future manufacturing. For any use of the music by parties other than NWCT, the Authors otherwise reserves the rights to receive full mechanical royalties at the in-effect statutory rate at the time of the creation of any Musical or A/V Works, as well as the full right and ability to directly and exclusively receive all performance rights income for performances of the musical compositions, or sound recordings thereof, in any medium now known or hereafter developed. Authors, as exclusive owners of the song compositions, reserves the right to re-record any or all of the musical compositions, or allow others to do so, without any notice or compensation to NWCT. Authors also exclusively reserves any and all worldwide public performance income and payments related to the use of his musical compositions.

- d. The Authors grant the Producer and any of its current or future partners rights to broadcast the final production in formats including but not limited to: online livestream broadcasts, local access cable distribution, and digital recordings distributed directly to partner organizations including schools, hospitals, and other community partners.

11. This Agreement shall be governed by, and construed in accordance with, the laws of the state of Oregon applicable to all contracts made and entirely performed within.

12. All notices to either party shall be in writing and given by personal delivery, certified or registered mail (return receipt requested), and shall be deemed given when so addressed to such party's address as given above, or to such other address as such party may hereafter specify by notice duly given.

13. This is the entire Agreement between the parties. This Agreement shall not be amended or modified except by a written agreement signed by the parties.

14. The Commissioning Party shall not assign this Agreement or its rights arising hereunder without the prior written consent of the Authors.

15. This Agreement shall be binding on the parties hereto and on their executors, administrators, personal representatives, successors and assigns.

16. If a dispute arises out of or relates to this agreement, or the breach thereof, and if said dispute cannot be settled through direct discussions, the parties agree to first endeavor to settle the dispute in an amicable manner by mediation in Multnomah County, Oregon under the Commercial Mediation Rules of the American Arbitration Association before resorting to arbitration if such mediation is reasonably available. Thereafter, any unresolved controversy or claim arising out of or relating to this contract, or breach thereof, shall be settled by arbitration in Multnomah County, Oregon in accordance with the Commercial Arbitration Rules of the American Arbitration Association, and judgment upon the award rendered by the arbitrator(s) may be entered in any court having jurisdiction thereof. In any arbitration or mediation brought for the nonpayment/collection of moneys, the award of the arbitrator or mediator, as the case may be, shall require the party losing such dispute to pay the costs of such arbitration or mediation plus the prevailing party's reasonable attorney's fees.

IN WITNESS WHEREOF each of the parties hereto has caused this Agreement to be duly executed as of the day and year first written above.

COMMISSIONING PARTY

By: _____ Date: _____
Judy Kafoury, Northwest Children's Theater & School

AUTHOR

By: _____ Date: _____
Author

AUTHOR

By: _____ Date: _____
Author



1819 NW Everett St., Suite 216
Portland, OR 97209-2189

ADMINISTRATION

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Judy Kafoury

Artistic Director

Sarah Jane Hardy

Interim Education Director

Suezann Kitchens

Rebecca Gibbons

Grant Program Coordinator

503-823-5515

E-mail:rgibbons@mhcrc.org.

March 11, 2015

Dear Ms. Gibbons and the Members of the Board,

Interns NW would like to extend its enthusiastic support to the *MHCRC Community Grant: Community Cable Access for Main Stage Productions at NWCT*. In addition to reaching thousands of community members through cable broadcast of main stage plays, this grant will provide technology and equipment necessary for creation and implementation of digital recording and broadcast curriculum for Interns NW.

Interns NW is a year-long tuition free program for approx. 25 – 30 high school aged students who are interested in preparing for a life-long career in theatre. The program has significant educational and practical components. Participants select classes and workshops from a range of topics including performance, design and technical theater. Additionally, they participate in the entire run of a main stage show, learning alongside professional theater technicians.

With a grant from MHCRC, in the first year, up to 20 Interns NW participants would take 6 hours of training in the fall. Training would include camera, mixing and sound work in a hands-on environment, learning the equipment, the technical vocabulary and the process for recording and streaming. They would then practice these skills by assisting NWCT staff in the creation of video trailers, social media content and other video production needs as they arise.

During the January 2016 production of *Alice in Wonderland*, they would attend 2 performances early in the run to learn the show and discuss the streaming specifics. Later in the run, they would record another two performances to record and stream. They will repeat this process during the May production of *Snow White*. At the end of year we will conduct a debrief and evaluation with the group to determine what worked, what additional training would have been helpful, etc. We will use this information along with our own observations and feedback to craft curriculum for the forthcoming season, which will again include five trailers, two play performances, and a program recording, along with six hours of workshop training and several weeks of hands-on education.

With the addition of digital broadcast curriculum, graduates of Interns NW will be better prepared to pursue theater or film on a collegiate level, in their careers, or competitive internships elsewhere. Interns NW enthusiastically supports this proposal, and will offer its assistance in evaluation and reporting, to further

*Company Founders



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Harold Goldstein

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Managing Director

Judy Kafoury

Artistic Director

Sarah Jane Hardy

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Suezann Kitchens

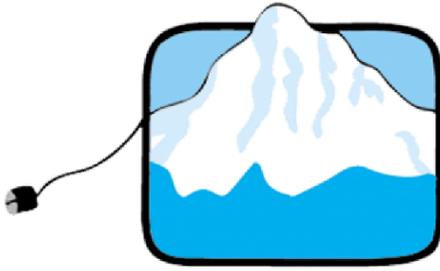
underscore the immediate and potential long-term impact of this award, and with the creation of content that will be broadcast across community cable access networks. In this way, NWCT will reach a broader, more diverse audience, while Interns NW will strengthen programming through broadening curriculum. This improves the strength and long-term sustainability of both programs, and fulfills NWCT's mission to educate, entertain, and enrich.

If you have further questions about the participation of Interns NW, I can be reached at 503-222-2190 or via email at sarahjane@nwcts.org.

Warm regards,

Sarah Jane Hardy
Artistic Director

*Company Founders



MT. HOOD CABLE REGULATORY COMMISSION

111 SW Columbia St., Suite 600 • Portland, OR 97201

Phone: (503) 823-5385 • Fax (503) 823-5370

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COVER SHEET – AGENDA ITEM #C5

For Commission Meeting: May 18, 2015

“Community Technology Grant Agreement: Young Audiences of Oregon & SW Washington”

Recommendation

Staff recommends that the Commission approve the 2015 Community Technology Grant agreement with Young Audiences of Oregon & SW Washington for \$28,384.

Background

At the January 26 meeting, the Commission selected 12 Pre-Applications to invite to apply for funding. Following the Commission’s decision, MHCRC staff engaged all 12 applicants in a process to complete full grant applications and contracts.

MHCRC staff has reached agreement on a full grant application and contract with Young Audiences of Oregon & SW Washington and recommends approval at the May meeting (draft contract attached). Young Audiences’ Pre-Application was clear and detailed and Commissioners didn’t raise any specific questions or concerns when selecting the Pre-Application to move forward in the funding process. There are no significant changes to the final application; however, the budget estimate, once fully developed increased slightly.

	Grant Request	Match	Total Project Budget
Pre-Application	\$25,780	\$31,835	\$57,615
Final Application	\$28,384	\$37,962	\$66,346

The overall MHCRC grant budget has room to absorb this increase.

The Commission approved two grant contracts at its March meeting. Seven contracts are presented at the May meeting for Commission consideration. Staff is working with the remaining three applicants to complete final applications in preparation for the June Commission meeting.

Attachment: Draft Community Technology Grant Agreement (1)

Prepared By: Rebecca Gibbons
May 12, 2015

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

This Agreement is between the Mt. Hood Cable Regulatory Commission (Commission), through the Office for Community Technology (OCT), and Young Audiences of Oregon & SW Washington (Grantee) (together referred to as the “Parties”).

RECITALS:

This Agreement is entered into for the purpose of providing the Commission's 2015 grant funds for the Grantee's Teaching Artist iPad Library & Curriculum Development project.

AGREEMENT:

1. Grant Amount, Use of Grant

Grantee is awarded a total amount of \$28,384 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 2. Grantee shall not use the Grant funds for any other purpose than that set forth in Attachment 2.

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

Grantee shall submit periodic invoices for actual capital costs incurred by Grantee related to the approved Grant budget. 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 and a breakout of the invoice amount by line items which accord with the approved Grant project budget. Upon submission by the Grantee of an invoice, and upon certification by the Project Manager that the invoice is in accordance with this Agreement and any restrictions upon use of the Grant funds, the Commission shall pay to the Grantee the amount as specified in the invoice, not to exceed the total Grant amount of \$28,384 within thirty (30) days from date of the invoice. If the Project Manager finds that the invoice is not in accordance with this Agreement, the Project Manager shall notify the Grantee of the reasons for the disallowance and non-payment.

All invoices for Grant project capital costs must be received by the Commission at least thirty (30) days prior to the expiration date of this Agreement in order to be paid under the Agreement terms. No invoices shall be accepted after the expiration of this Agreement.

4. Financial Records

Along with the periodic invoices, Grantee shall submit 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 financial documentation of Grant project expenditures.

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 Reports and a Final Report (collectively referred to as 'Report(s)' herein) 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. A sample of Report information is attached to this Agreement as Attachment 1. For a Report to be accepted by the Project Manager, the Grantee shall document and clearly describe the progress of the grant in accordance with the reporting schedule defined below.

Interim Reporting periods are June 1, 2015 through December 31, 2015; January 1, 2016 through June 30, 2016; July 1, 2016 through December 31, 2016. Interim Reports are due within thirty (30) days of the end of each reporting period. Grantee shall submit a Final report thirty (30) days after the project end date of June 30, 2017 summarizing the activities and accomplishments of the entire Grant.

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

Grantee shall also provide other financial or program reports as the Commission deems reasonably necessary or appropriate. 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 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.

6. Project and Fiscal Monitoring

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

level of monitoring will be determined by the Project Manager. Grantee shall remain fully responsible at all times for performing the requirements of this Agreement.

7. Audit

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

9. No Other Obligations/Complete Agreement

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

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

10. Representations

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

11. Indemnification

Grantee shall hold harmless, defend, and indemnify the Commission and the Commission's officers, agents, and employees against all claims, demands, actions, and suits (including all attorney fees and costs) brought against any of them arising from Grantee's work or any of Grantee's contractors work under this Agreement.

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 upon the date of the last signature by a party. The term of this Agreement is through, and including, August 31, 2017.

15. Early Termination of Agreement

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

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

Upon termination, Grantee shall return to the Commission the full amount of Grant funds paid by the Commission to the Grantee for the Grant project.

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 Commission 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, by electronic mail, 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 promptly 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@mhcr.org

If to Grantee:

Attn: Julie Hammond, Grants & Marketing Coordinator
Young Audiences of Oregon & SW Washington
1220 SW Morrison St.
Portland, OR 97205
julie@ya-or.org

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

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT: Teaching Artist iPad Library & Curriculum Development

GRANTEE SIGNATURE:

GRANTEE: YOUNG AUDIENCES OF OREGON & SW WASHINGTON

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

Grant Agreement -- Attachment 1

SAMPLE INTERIM REPORT INFORMATION

OUTCOMES ACTIVITES 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.)

SAMPLE 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.)



Application

00069 - 2015 Community Technology Grants

00224 - Teaching Artist iPad Library & Curriculum Development

Community Technology Grants

Status: Submitted
Original Submitted Date: 04/17/2015 12:29 PM
Last Submitted Date: 04/29/2015 10:30 PM

Primary Contact

Name:	Julie	Hammond		
	<small>Salutation</small>	<small>First Name</small>	<small>Middle Name</small>	<small>Last Name</small>
Email:	julie@ya-or.org			
Phone:*	503-225-5900	230		
	<small>Phone</small>	<small>Ext.</small>		
Title:	Grants & Marketing Coordinator			

Organization Information

Name:	Young Audiences of Oregon & SW Washington		
Organization Type:	Non-Profit Entity		
Address:	1220 SW Morrison St		
City*	Portland	Oregon	97205
	<small>City</small>	<small>State/Province</small>	<small>Postal Code/Zip</small>
Phone:	503-225-5900		

Executive Summary

Executive Summary

The Executive Summary is your opportunity to introduce your project (please limit to one page).

In response to the needs of students and demand of middle school teachers, particularly those from lower income neighborhoods, Young Audiences will establish a mobile iPad Library and develop curriculum for technology-integrated arts residencies with three professional teaching artists. These programs will be implemented at a significant discount in 3–5 Title 1 schools in Multnomah County, serving nearly 400 6th-8th grade students.

The purpose of the program is to:

- Help reduce the technology gap between schools while serving students with the greatest need—a key component of Young Audiences’ commitment to equity as outlined in our current strategic plan;
- Expand program delivery in content (technology integrated arts) and service area (middle school students);
- Build organizational capacity of staff and teaching artists to develop and implement arts residencies that meaningfully integrate technology;
- Support the Common Core State Standards (CCSS) which, beginning in the 6th grade, demand that students have an ability to utilize technology and engage with multi-modal forms of text;
- Engage teachers and principals with Young Audiences’ arts planning tools and services.

This project has three key outcomes for our targeted beneficiaries:

- Improve student confidence using technology both in- and out-of-school;
- Develop student ability to analyze and interpret media (images, sounds, words) created by themselves and others;
- Encourage creative and critical use and exploration of technology.

Young Audiences mobile technology library will include a suite of 35 iPads, related software, and charging/storage stations. Staff and teaching artists will be trained to use, maintain, and troubleshoot all equipment. Selected schools from Portland, David Douglas, and Reynolds School Districts will receive programs at 50-90% of the full cost; this subsidy will be provided by Young Audiences’ funding partners.

In summer 2015, Young Audiences will release a RFP to our roster of 153 teaching artists for five-session sequential residencies from three distinct arenas: storytelling, moving images, and music. Residencies must include significant hands-on time with the iPads, technology use that promotes creative/original thinking (not plug and play), and result in tangible student-created art work. All programs will align with CCSS and promote media literacy and fluency with technology. Three proposals will be selected and the teaching artists will work closely with Young Audiences programs staff to refine their lesson and embedded evaluation plans.

Each artist will implement their residency two times during the 2015–16 and 2016–17 school years (reaching 12 classrooms over two years) with observed teaching, program revisions, and student learning evaluation following each session. Student created art will be shared in school (and after school for friends and family when possible) and student videos will be broadcast on public access channels.

This project is a natural extension of Young Audiences’ core work “to inspire young people and expand their learning through the arts.” We know there are technology, arts, and achievement gaps for low income students in our community. We are committed to developing collaborative and affordable ways to serve students and schools who stand to benefit from these programs and the skills learning and life skills they teach.

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Project Narrative

Total Grant Funds:	\$28,384.00
Total Match Funds:	\$37,962.00
Total Funds:	\$66,346.00
Cable System Technology Use	Both: Channels and I-Net
Proposed Technology	Mobile devices
Public Benefit Area	Reducing Disparities for Underserved Communities
Project Purpose	

Describe the overall project, including how technology will be used and the type of proposed technology to be deployed. How will use of the technology address your identified public benefit area and serve your identified community or targeted beneficiaries? What project outcomes do you hope to achieve for the identified community or targeted beneficiaries through the use of the proposed technology?

The Teaching Artist iPad Library & Curriculum Development project will deliver technology-integrated arts programs to middle schools students at 3–5 Title 1 schools in Multnomah County. This project will serve nearly 400 6th–8th grade students, 12 middle school teachers, and three Young Audiences’ teaching artists.

Support from the MHCRC Community Technology Grant will enable Young Audiences to achieve these key purposes:

- Help reduce the technology gap between schools while serving students with the greatest need—a key component of Young Audiences’ commitment to equity as outlined in our current strategic plan;
- Expand program delivery in content (technology integrated arts) and service area (middle school students);
- Build organizational capacity of staff and teaching artists to develop and implement arts residencies that meaningfully integrate technology;
- Support the Common Core State Standards (CCSS) which, beginning in the 6th grade, demand that students have an ability to utilize technology and engage with multi-modal forms of text;
- Engage teachers and principals with Young Audiences’ arts planning tools and services.

Young Audiences has heard repeatedly from classroom teachers and school principals that the arts and technology needs of middle school students are not being met. As K-5 schools merged with middle schools, our programs staff became more keenly aware of the lack of offerings developed specifically for the learning needs of 6th-8th grades students. While elementary teachers currently have 115 programs to choose from, middle school teachers have only 35. In the past year, our Community Outreach Manager spoke with classroom teachers, principals, and school administrators who specifically asked for middle school programming that linked arts and technology with other subject areas to fulfill school STEAM goals. In Title 1 schools, where extracurricular and in-class opportunities are limited, the dearth of student interaction with technology is felt most keenly. While significant resources—regionally and by our organization—have gone to expanding and delivering arts experiences for K–5th grade students, Young Audiences offers few specialized programs for 6th–8th grade students and, due to lack of resources, few programs that incorporate technology in meaningful ways.

Support from the MHCRC will enable Young Audiences to establish an in-house iPad library to be used by teaching artists during in-school residencies. Teaching artists will use the iPad library during program development and implementation: in each residency, students will have significant hands-on time with the tablets, developing media literacy as they create digital art (videos, photos, podcasts, music). Technology will leverage student learning and ability to analyze, interpret, and use critical thinking on media (images, sounds, and words).

These technology-arts residencies will be implemented in 3–5 schools in the Portland, David Douglas, and Reynolds districts. Each five-session residency will offer students 250 minutes of hands-on instruction with the teaching artist and iPad, and result in the creation of an original group of art works.

Schools and teachers will be selected based on school status (Title 1, population eligible for free and reduced lunch), current relationship with Young Audience (history of past work with our teaching artists, participation in Run for the Arts), access to technology (does the school have an active computer lab), and teacher/principal interest. As with all Young Audiences residencies, teaching artists will hold a planning meeting with the classroom teacher in advance of the first session to make lesson adjustments and tailor the program to best fit the curricular, artistic, and academic goals.

In response to the demands of schools to better meet the needs of middle school students with technology-integrated arts programs, Young Audiences will:

- Establish and maintain an iPad library (35 devices in total);
- Hold a Request for Proposals (RFP) process to solicit new or modified residencies from our current roster of teaching artists;
- Work closely with three selected teaching artists to refine residency lessons and assessment plans to ensure they meet the specific needs of 6th–8th grade students and incorporate technology in meaningful ways;
- Implement pilot residencies in the 2015–16 school year and full residencies in the 2016–17 school year.

With support from local funders such as the Harold & Arlene Schnitzer CARE Foundation, residencies will be offered to Title 1 schools at a discounted rate (50-90% of the full program cost). Student videos created through these residencies will be broadcast on public access channels; all residencies will rely on cloud-based sharing and storage of digital media.

This project will Reduce Disparities for Underserved Communities and enhance Young Audiences’ Service Delivery in two significant ways:

1) Teaching artist access to the iPad library will foster the development of new programs and extensions to existing programs that make use of tablet technology. In its initial implementation, these programs will reach 400 middle school students in 3-5 Title 1 schools. In the future, Young Audiences aims to make this technology, and its potential impact, available to our entire

roster of 153 professional teaching artists.

2) By making iPads available to students during in-school residencies, Young Audiences will address the technology gap that exists between schools and within our county. iPads were selected for their multiple functions (still photography and editing, video recording and editing, audio recording and editing, animation), and potential student access to similar consumer devices through institutions such as the County Library.

Middle school teachers are eager for arts programs specifically designed to bring technology to 6th—8th grade students. As such, the RFP to teaching artists will call for programs from three distinct arenas: storytelling (e.g. podcasts, documentary photography), moving images (e.g. animation, documentary video), and music (e.g. recording, creating computer music). Our current roster includes teaching artists such as animators Ben Popp and Sarah Nagy, musicians Mo Phillips and Greta Pederson, and graphic designer/cartographer Peggy Ross who have the skills and ability to incorporate technology into their residencies, but like the schools they hope to serve, do not have affordable access to the devices that would make this possible.

The value of arts experiences on student learning and achievement are well documented, and evidence suggests that these benefits are especially true for low-income youth as in-school arts programs can help to close the achievement gap. Despite this evidence, school budgets rarely allow for experiences with professional artists, let alone those that make significant use of technology. We know from published studies and our own experiences that comfort with technology is essential to success in work and life. Students are drawn to working with iPads, and the visual interface of many of these tablet programs are a boon to students for whom English is a second language. This project will give students the opportunity to analyze, interpret, and create with images, sounds, and moving pictures. Guided by an expert teaching artist and driven by personal creativity and expression, at the end of each residency every student will have tangible evidence of their experience and learning. While this project does not propose to eliminate the technology divide between schools, it is a small but significant step towards greater parity for students. Arts programs give many students a reason to come to school, a chance to excel, and opportunities to engage with new ways of thinking. Combined with increased fluency in technology, this program is one step towards helping students find success in and out of school.

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Evaluation Plan

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

Young Audiences staff has extensive experience with building and using a variety of evaluation tools to measure student learning outcomes and program design, and, as an affiliate of the national network of Young Audiences, access to a large network of consulting peers. We will work with those affiliates who regularly engage middle school populations with technology-driven programs to ensure our evaluation (and implementation) plans fit current best practices.

Evaluation will focus on the project's three, student learning centered outcomes. Young Audiences will use existing residency evaluation protocols to track student confidence with technology, analytical ability, and critical and creative technology use. Inputs will include: classroom teachers, teaching artists, programs staff, and students. Students will receive pre- and post-surveys and complete a post-program evaluation crafted by the teaching artist specifically for their residency (these may be written, visual, or other). In select cases, students will hold a recorded (audio and/or video) post-residency interview with a Young Audiences staff member and participants in the pilot year (2015–16) will be contacted in 2016–17 to see if and how their fluidity and relationship to technology has changed (e.g. Have you accessed or sought out the same or similar technology out of school?). In addition, classroom teachers will complete a written evaluation the program's perceived impact on their students. Each teaching artist, with support from Young Audiences, will develop his or her own art-form based assessment tools to track and measure student learning. These assessments will be embedded into lesson plans and necessarily incorporate technology. Each lesson plan will identify:

- Learning objectives (e.g. "Student understand what sound waves look like. Students are able to edit audio using on-screen images.");

- Assessment criteria (what the teaching artist should look for to determine progress);

- Connections to Common Core State Standards (CCSS) and Habits of Mind / 21st Century Skills.

General program evaluation will begin by determining if project objectives were met. Quantitative measures include: number of RFPs received from teaching artists; number of schools interested in programs; number of schools and students served; number of residencies implemented; impact of program on student access to technology (e.g. percentage of students who used an iPad for the first time). While evaluation will be managed by Programs Director Allison Tigard, staff members will be responsible for tracking and project areas specific to their field (school outreach, artist relations, data and demographics).

Qualitative measures will focus on the efficacy of teaching artist professional development (lesson design and iPad training), the impact of technology on student learning/engagement, participant satisfaction; and general project design.

Young Audiences will use photo and video to track and document project progress. One teaching artist (and their residency) will be documented with in-depth video including pre- and post- program interviews and high quality shooting of students at work. As each residency will result in the creation of an audio or visual project, these final projects will be part of the quantitative and qualitative evaluation. When possible, in-school showings of student-created work will be observed and student reactions will be tracked using an audience response rubric.

The project will also be evaluated from a financial and sustainability standpoint by Young Audiences' Executive Director and Controller: were sufficient funds raised to achieve full implementation; were funds spent equitably; were sufficient resources devoted to all project components.

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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.

Funding Partners: As Young Audiences proposes to bring these residencies to Title 1 schools with limited resources, we will rely on support from area foundations to subsidize the cost of in-school residencies, and support planning, teaching artist training, and management expenses. Confirmed funders include the Harold & Arlene Schnitzer CARE Foundation, the Regional Arts & Culture Council, US Bank / US Bancorp, the Collins Foundation, and the Goldman Family Foundation. Additional support is pending from the Oregon Arts Commission, the Juan Young Trust, the Reser Family Foundation, and the Autzen Foundation. Young Audiences has extensive relationships with all of the funders who are committed to the expansion of meaningful arts experiences for students in the Metro area.

Teaching Artists: The core of Young Audiences' arts in education programs is our roster of 153 professional teaching artists. The three artists selected in the RFP process will work closely with Young Audiences' programs staff to develop, revise, and implement these new residencies. The teaching artists will also play an essential role in developing artist-to-student iPad training, evaluating the project and impact of their residencies, and supporting Young Audiences with post-pilot expansion.

Schools: Since 1958, Young Audiences has connected professional teaching artists with schools and local communities. Our staff School Liaison works with nearly 200 schools in Oregon and SW Washington to select and schedule in-school arts programs. This history of experience and relationships will be essential as we plan and implement programs in the Portland, Reynolds, and David Douglas School Districts. While artist program details and teacher/Principal interest ultimately determine which schools we will partner with, potential sites include: Peninsula School, Faubion, Cesar Chavez, George Middle School, Alice Ott Middle School, and Reynolds Middle School. With the understanding that schools and students with the fewest resources are most in need of supplemental technology and arts experiences, schools will receive residencies at a significant discount (50-90% of the full program cost). This fee may be paid by a school's Run for the Arts or general funds.

Portland Center for the Media Arts (PCMA) is the documentation partner for the project. Having worked with Young Audiences for multiple years, PCMA understands the needs of in-school filming where the students' work, discovery, and creativity is front and center. PCMA will create an in-depth look at one teaching artist's program implementation and offer editing and broadcast consultation as needed.

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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.

Young Audiences will purchase and maintain a library of 35 iPads for use by teaching artists and students in school settings. These tablets will be installed, at a minimum, with Garage Band (sound editing) and iMovie (video editing) software. Each tablet will be equipped with a Gumdrop case. Young Audiences will also purchase three Brettford PowerSynch Trays for charging the iPads between sessions and resetting them following each residency, and two Case Cruzler shipping cases for in-office, at-school, and between site storage and transit. Young Audiences will engage trainers from MacForce to work with our in-house IT, teaching artists, and programs staff to ensure a base-line familiarity with the technology. Intermediate training will be given to our in-house IT & Office Manager who will coordinate tablet maintenance and updates. Young Audiences has budgeted 10% of the equipment cost for repair and upgrades.

Students will work with professional teaching artists during five-session residencies to create individual, group, and class projects. All of these projects will rely on the I-Net for cloud-based sharing and storage of digital media. Videos created by students, and video documentation of the complete project, will be broadcast on public access channels and promoted by Young Audiences.

As mentioned in the "Project Purpose" section, iPads were selected for their flexibility across art forms: the same tablet can be used one week for digital photography and video, and the next to record and edit audio for a classroom podcast. An internal survey of Young Audiences roster of teaching artists revealed an existing familiarity and fluency with iPads and similar devices. As the Multnomah County Library makes iPads available to youth and students for in-library use, we anticipate that students can transfer their skills and familiarity from in-school to out-of-school settings.

While Young Audiences does not currently offer residencies with iPads, we have worked with teaching artists and schools to incorporate existing classroom technology into school residencies. In the 2013–14 school year, for example, a school working with roster artist Aaron Nigel Smith requested that students use Garage Band, installed in the school computer lab, to record their compositions. Young Audiences facilitated this request; supporting the teaching artist as he made adjustments to his lesson plans to ensure that arts learning goals were still being met. Young Audiences will also consult with schools such as Chapman Elementary and local/national peers on best practices in supporting a mobile technology library.

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Proposed Project Start and End Date:

Proposed projects may include timelines of up to 36 months to complete the projects.

Proposed Start Date (month/year) July 2015

Proposed End Date (month/year) June 2017

Implementation Plan

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

Implementation of this project will begin with the release of the RFP to our artist roster in June 2015. Select applicants will hold follow-up meetings with programs staff and the three artists will be chosen by the end of July. Artist training, lesson planning, sample projects, and residency-specific evaluation methods will be complete by mid-October. Five iPads will be ordered in early July for teaching artists to use when developing their residencies (one for each artist and one each for the Programs Director and IT & Office Manager to gain a base-level familiarity). The remaining equipment will be ordered in late July / early August; Young Audiences IT & Office Manager will work with staff from MacForce to install software and ensure that all tablets are synched and working as expected. Staff and artists will receive full training on the iPads in August or September, depending on schedules and availability.

Young Audiences Outreach Manager will begin contacting school partners in late August and hold informational meetings with teachers and principals throughout the fall. During the 2015–16 pilot year, each artist will implement their residency two times (three artists will serve six total classrooms). Each residency will involve at least one in-person planning meeting with the classroom teacher, and five in-class sessions. Classroom teachers will deliver the pre-program assessment prior to the first residency lesson. Teaching artists will work with the classroom teacher to meet the need of students and/or match their program to curriculum. Young Audiences anticipates working with 3–5 schools in total; an artist might work in two schools, or deliver the same residency to two different classes in the same school. Following completion of each residency, the teaching artist and classroom teacher will arrange a public sharing of the work—a “listen in” for audio, a “gallery walk” for photos, and “screening” for video—and create an online space where work can be seen in and out of school in perpetuity. Post-program surveys will be given to students following the final residency session. Young Audiences will arrange for collections of student video work to be shown on public access television in winter/spring 2016.

One session of each residency will be observed by Young Audiences programs staff member to provide feedback on teaching, technology integration, and student engagement. Following the first implementation of their technology-based residency, each teaching artist will work with the Programs Director to review and adjust their lesson plan. Young Audiences will arrange periodic meetings for the three selected teaching artists to share their experiences, struggles, strategies, and breakthroughs with each other, and the Outreach Manager will follow-up with the classroom teacher and appropriate school administrator to receive feedback on the residency experience.

One teaching artist will be selected as a case study for documentation: this multi-session residency will be filmed and interviews will be held with the teaching artist, classroom teacher, participating students, and school administrators. This edited video will be shown and shared alongside the student-created work.

Summer 2016 will provide further opportunity for residency refinement and additional iPad training if needed.

Each teaching artists will implement their residency two times in the 2016–17 school year with in-school and public access showings of completed work. If appropriate, the artists will work with new students in the same school in order to deepen working relationships with the classroom teachers. Young Audiences staff will observe residencies on an as-needed basis and provide solo or collective guidance and support for the teaching artists. A public showing of student video work will take place in winter/spring 2017.

Based on evaluation data and school and artist interest, Young Audiences will release a second RFP to our roster of teaching artists in spring 2017 with the aim of training artists and developing additional technology residencies for the 2017–18 school year.

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Organization Capacity

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

For 56 years Young Audiences has been a catalyst for creativity and learning for K-12 students. Working under the mission to “inspire young people and expand their learning through the arts,” Young Audiences builds bridges from professional artists and arts organizations to schools and local communities. We also support the infrastructure that makes arts learning possible through planning and consultation services, professional development programs for teachers and teaching artists, and fundraising support. Our staff of 16 strives to ensure the quality of our programs and keep offerings equitable and accessible. In 2013–14 our roster of 153 professional teaching artists and community partners served 77,735 K-12 students in 171 schools and sites, of which 48% were Title 1. Students experienced 199 performances, 149 workshops, and 831 residencies in theatre, dance, music, literary, visual, and media arts.

Young Audiences Core Activities

1) Arts in education programs taught by our roster of teaching artists including Residencies (3–5 sequential sessions), Workshops (one-time sessions), Performances, and Family Arts Nights.

2) Teacher professional development such as Arts For Learning Literacy Lessons (A4L), a teacher-led arts-integrated literacy curriculum.

3) Arts planning and funding resources including Run for the Arts, our annual jog-a-thon program. Young Audiences also helps schools achieve integrated arts experiences that support existing curriculum, from one-time programs to whole-school immersions, by working individually with teachers or principals to select grade and subject appropriate programs and manage schedules, contracts, and budgeting.

4) Teaching artist professional development: In addition to the Teaching Artist Studio, a seven-month comprehensive training open to all teaching artists in the Portland area, Young Audiences hosts workshops, individual coaching, and networking and collaboration “salons” for our roster of artists.

This project is directly connected to Young Audiences programs and strategic goals of increasing middle school arts access, STEAM opportunities, and equitable service across the region. As teaching and program quality is vital to student success, the Teaching Artist iPad Library and Curriculum Development project will incorporate specific and ongoing training for the participating teaching artists and, when appropriate, provide additional support for classroom teachers. As with all programs scheduled by Young Audiences, our School Liaison and Outreach Manager will work closely with school staff to ensure residencies meet the needs of students and teachers.

Many of the schools Young Audiences has targeted participate in our Run for the Arts fundraising program. These student-raised funds are then used exclusively for arts related programs, supplies, and transportation. Schools with Run accounts would be able to cover the modest program fee from these funds. All schools in Oregon are eligible to hold a Run for the Arts; on average schools, including those with Title 1 status, raise \$3,500.

Key Staff

Allison Tigard, Programs Director. Her work includes facilitation of both classroom teacher and teaching artist professional development trainings, program evaluation, and cultivation of new programming. In collaboration with the University of Washington, she has developed companion residencies to the A4L Program currently implemented in multiple sites across the nation and in every 3rd–5th grade classroom in the Beaverton School District where she serves as Project Coordinator and honorary Teacher on Special Assignment. Allison has been a theatre arts teaching artist for over 15 years and continues to work as a professional actor. She holds a degree from Central Washington University in theatre arts and dance.

Josephine Kuever, School Liaison, assists over 170 schools each year with arts planning. She works with teachers to help determine grade and subject appropriateness, scheduling, and budgeting needs, and is part of the artist roster evaluation and review. Josephine holds a Masters in Arts Administration from the University of Oregon.

Marie Schumacher, Community Outreach Manager, works directly with principals, teachers, and PTA/PTO groups to introduce or expand in-school arts programs. As an experienced arts administrator and teaching musician, Marie uses her backgrounds in developmental psychology, music education, classroom teaching, and small business to her work with Young Audiences. Marie has a master's degree in developmental psychology from U.C. Berkeley and a B.A. from Harvard University. She is a songwriter who plays guitar and piano, and she has released four CDs of original music.

Cary Clarke, Executive Director, acts as liaison to school districts, facilitates coordination of arts learning projects, assists with development and implementation of new arts programs, and coordinates the work of the arts learning staff. Prior to joining

Young Audiences, Cary was the Arts & Culture Policy Director for the City of Portland in the office of former Mayor Sam Adams and served as an English Language Learners (ELL) educator in East Portland's Parkrose School District.

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Budget Narrative

Budget Narrative

Personnel

Programs Director. The Programs Director will oversee the all aspects of the project including the RFP process, teaching artist professional development (training, meetings, in-school observations), curriculum design, evaluation, and documentation. The Programs Director will also oversee the project budget and ensure that goals and targets are met. Over 24 months, the Programs Director will work 6 FT weeks on this project. At an hourly rate of \$25 including benefits, the cost to the project will be \$6,000.

Grant Funds: \$0 | Match: \$6,000

Artist Programs Specialist. The Artists Programs Specialist will support the implementation of the project and RFP process by working closely with the selected teaching artists and observing in-school residencies and final presentations. The Artist Programs Specialist will also liaise with the public access channels to arrange public screenings of student-created work. Over 24 months, the Artist Programs Specialist will work 4 FT weeks on this project. At an hourly rate of \$18 including benefits, the cost to the project will be \$2,880.

Grant Funds: \$0 | Match: \$2,880

School Liaison. The School Liaison will schedule in-school programs, coordinate artist contracts, and work closely with classroom teachers to ensure programs match school needs and budgets. Over 24 months, the School Liaison will work 1 FT week on this project. At an hourly rate of \$21 including benefits, the cost to the project will be \$840.

Grant Funds: \$0 | Match: \$840

IT & Office Manager. The IT & Office Manager will manage all equipment orders, set-up and maintain the iPad library, and offer in-house training as needed. Grant-funded hours include equipment order and initial installation (1 FT week). Over 24 months, the IT & Office Manager will work 5 FT weeks on this project. At an hourly rate of \$18 including benefits, the cost to the project will be \$3,600.

Grant Funds: \$720 | Match: \$2,880

Executive Director. The Executive Director will provide project oversight and guidance, budget support, and liaise with school administrators and principals as needed. Over 24 months, the Executive Director will work 3 FT weeks on this project. At an hourly rate of \$37 including benefits, the cost to the project will be \$4,440.

Grant Funds: \$0 | Match: \$4,440

Community Outreach Manager. The Community Outreach Manager will market residencies to schools, support school-artist relationships, build connections to news schools, and support the evaluation process. Over 24 months, the Community Outreach Manager will work 4 FT weeks on this project. At an hourly rate of \$18 including benefits, the cost to the project will be \$2,880.

Grant Funds: \$0 | Match: \$2,880

Controller. The controller will manage all accounting, payments for teaching artists and other contractors, and work with the Programs Director and Executive Director to ensure that income and expenses are on target. Over 24 months, the controller will work 1 FT week on this project. At an hourly rate of \$21 including benefits, the cost to the project will be \$840.

Grant Funds: \$0 | Match: \$840

Grants & Marketing Coordinator. The Grants & Marketing Coordinator will develop program revenue streams through public and private foundation sources, promote the program via social media, and seek press coverage through local print, online, radio, and television stations. She will support the Artist Programs Specialist with the public access broadcast of student work. Over 24 months, the Grants & Marketing Coordinator will work 3 FT weeks on this project. At an hourly rate of \$18 including benefits, the cost to the project will be \$2,160.

Grant Funds: \$0 | Match: \$2,160

Staff Training: Five staff and three teaching artists will participate in a two hour training. Participants include: Programs Director, Artist Programs Specialist, School Liaison, IT & Office Manager, Community Outreach Manager, and the three selected teaching artists. The IT & Office Manager will hold an additional 5 hour training with MacForce on equipment set-up, maintenance, and basic repair. The total cost of staff time to participate in these trainings is \$1,265.

Grant Funds: \$0 | Match: \$1,265

Contractual

MacForce will offer two 2-hour trainings to Young Audiences' staff and teaching artists (\$400 each) and an additional training for Young Audiences IT & Office Manager (\$400) to support the set-up of the iPad Library. Equipment maintenance and repair is budget at 10% of total cost (\$1,397).

Grant Funds: \$1,200 | Match: \$1397

Teaching Artists. Three teaching artists will be selected to develop technology-integrated residencies and implement these residencies in schools during the 2015-16 and 2016-17 school years. Teaching artists will be compensated at a rate of \$550 per residency (includes planning meeting with the classroom teacher, planning, and 5 in-school sessions) and for 10 hours of professional development (including curriculum revisions and meetings with the Programs Director). Total cost: \$7950

Grant Funds: \$0 | Match: \$7,950

Portland Center for the Media Arts will document the project with video and still photography and edit at least one 3-5 minute film about the project. Footage will also be used for evaluation purposes. Total cost: \$1,550

Grant Funds: \$0 | Match: \$1,550

Equipment

iPad Library. 35 iPads will be purchased at a cost of \$399 each. Each tablet will be installed with Garage Band (4.99 each), iMovie (\$14.99 each), and equipped with a protective Gumdrop case (\$54 each). Total cost: \$16,554

Grant Funds: \$16,544 | Match: \$0

Bretford PowerSynch Tray. Young Audiences will purchase three PowerSynch Trays (\$2,000 each, holds up to 10 iPads at a time) to charge and synch iPads. Total cost: \$6,000

Grant Funds: \$6,000 | Match: \$0

Case Cruzer Shipping Case. Each Case Cruzer Shipping Case will hold up to 20 iPads and will be used to store and transport iPads between Young Audiences' office and school sites. These cases can be secured to protect the equipment against transit damage and theft. Price each: \$515. Total cost: \$1,030

Grant Funds: \$1,030 | Match: \$0

Overhead Costs

Includes portion of office space for trainings, insurance, postage, copying, and in-office equipment (computers, phones, internet, fax). Total cost \$5,760

Grant Funds: \$2,880 | Match: \$2,880

Statement of Matching Resources

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

The Statement of Matching Resources is essential to understand 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.

Young Audiences will match personnel expenses at a total cost of \$24,185, contractual costs of \$10,897 (including equipment repair and maintenance, documentation, teaching artist expenses), and overhead of \$2,880. We will use new and existing funders to cover these expenses. Confirmed support include the Harold & Arlene Schnitzer CARE Foundation (\$5,000), the Regional Arts & Culture Council (portion of \$58,000 operating grant), US Bank / US Bancorp (portion of \$10,000 operating grant), the Collins Foundation (portion of \$30,000 operating grant), and the Goldman Family Foundation (portion of \$10,000 operating grant). Additional support is pending from the Oregon Arts Commission, the Juan Young Trust, the Reser Family Foundation, and the Autzen Foundation.

PCMA will provide documentation at a total cost of \$1,550. MacForce will provide equipment repair and maintenance at an estimated cost of \$1,397.

Partner schools will pay between \$55 and \$275 for in-school residencies: the exact amount paid by each school will be based on school fit for the project, ability to pay (e.g. existing Run for the Arts funds), and Young Audiences resources.

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$720.00	\$24,185.00	\$24,905.00
Education and Training	\$0.00	\$0.00	\$0.00
Travel	\$0.00	\$0.00	\$0.00

Contractual	\$1,200.00	\$10,897.00	\$12,097.00
Equipment	\$23,584.00	\$0.00	\$23,584.00
Infrastructure Construction	\$0.00	\$0.00	\$0.00
Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$2,880.00	\$2,880.00	\$5,760.00
Totals	\$28,384.00	\$37,962.00	\$66,346.00

Final Application Signature

Signature of Duly Authorized Representative	Cary Clarke
Date	04/29/2015
Title	Executive Director
Phone	503-225-5900
E-mail	cary@ya-or.org

Supplemental Material Attachments

File Name	Description	File Size
Allison Tigard Programs Director Resume.pdf	Programs Director Resume	122 KB
Cary Clarke Resume.pdf	Executive Director Resume	312 KB
Resume - Josephine.pdf	School Liaison Resume	547 KB
YA Board Roster 2014-2015 with Details.pdf	Young Audiences 2014-15 Board of Directors roster	97 KB

Partner Commitment Letter(s)

File Name	Description	File Size
MacForce_Letter_Estimate.pdf	Estimate of training services to be provided to Young Audiences by MacForce.	295 KB
PCMA_Letter_Estimate.pdf	Estimate of documentation services to be provided by Portland Center for the Media Arts. Includes video shoot and editing.	286 KB

Allison Tigard

Programs Director

Work Experience

Programs Director, Young Audiences of Oregon & SW Washington, October 2010-present; Portland, OR

- Manage YA Roster of teaching artists which includes: designing and evaluating professional development opportunities, supporting implementation of existing programs while cultivating new programming, and oversee accounting and scheduling processes
- Craft marketing and outreach strategies for district and school personnel to promote existing educational programming and A4L Literacy Lessons
- Collaborate with Young Audiences National, University of Washington, and WestEd to coordinate the comprehensive implementation of the Beaverton School District Arts for Learning Lessons Project

Program Assistant, The Right Brain Initiative; The Regional Arts & Culture Council, April 2010-July 2010; Portland, OR

- Support Program Specialist's work with program evaluation
- Coordination of school reflection meetings and other evaluation tools
- Assist in assembling materials for spring and summer professional development
- Coordination of registration and workshop sign up, along with communication with registrants
- Administrative assistance with tracking the Initiative and development of a student exhibit

Volunteer Coordinator, Fertile Ground City-Wide Festival, December 09-February 2010; Portland, OR

- Recruit, manage, and assist volunteers in promotional work and sales of festival passes
- Liaison to Festival Director and community/event sites
- Maintain current list of events completed and submit accurate information for volunteer tracking
- Represent Fertile Ground at various community events and communicate with public

School Liaison, Young Audiences of Oregon & SW Washington, June 08-July 09; Portland, OR

- Responsible for implementing the placement and payments to artists and schools
- Develop personal relations with high activity schools and provide long-term planning solutions
- Liaison to roster artists and community partners with schools in 20 county region; assist with problem solving, compromise, and effective solutions for all involved parties
- Website updates and management
- Author and disseminate monthly newsletter to teachers

Site Coordinator, Higher Stages; An Outreach Program of Tears of Joy Theatre, September 07-08; Portland, OR

- Liaison to partnering Portland Public Schools; foster positive working relationships and further opportunities
- Successful grant-writing and procurement of in-kind donations
- Point of contact for all parents of enrolled students, specifically low-income families at Title One schools; provide information on student's progress, participation, and special needs
- Register an average of 100 at-risk youth in weekly classes and maintain attendance records
- Provide quarterly reports for grant/fund raising purposes in life skills assessment, effectiveness of teacher and class activities, and behavioral challenges or improvements

Youth Director, Greylock Project; Williamstown Theatre Festival, June 2006-August 2006; Williamstown, MA

- Encourage self-confidence and public speaking skills through the theater arts
- Create a safe and trusting environment for self-expression and creativity
- Foster engagement and enthusiasm for learning new skills

Education

Central Washington University, Bachelor of Theater Arts 2000, graduated cum laude

Qualifications

- Honorary Teacher-on-Special-Assignment for the Beaverton School District
- Facilitation of art-integration workshops for large groups of certified classroom teachers and education specialists
- Former performing arts teacher for summer and after-school programs
- Current professional actor at local regional theatres and national television shows
- Extensive experience grants administration including reports to funders through events and written materials
- Effective interpersonal communications, writing skills, and public speaking
- Excellent computer skills including database management, latest Microsoft programs, and basic 'html' coding for websites

CARY CLARKE

Employment **Young Audiences of Oregon & SW Washington**

Executive Director, Oct. 2013 – Present

- Oversees all aspects of programmatic, operational and development activities for most comprehensive arts education organization in region
- Supervises staff and manages relationship with Board of Directors

City of Portland, Oregon, Office of the Mayor

Arts & Culture Policy Director, Office of Mayor Sam Adams, Jan. 2011 – Dec. 2012

Arts & Culture Policy Coordinator, Office of Mayor Sam Adams, Mar. – Dec. 2010

- Managed City resources, strategies and projects related to arts and culture, with focus on education, equity and access
- Advised mayor on and implemented arts and culture policy
- Guided implementation of RACC Equity Initiative including language support services and Arts for All reduced-cost ticketing program
- Directed City's arts education partnerships with local school districts and RACC (Kennedy Center's *Any Given Child*, Arts Education & Access Fund, Right Brain Initiative)
- Oversaw Regional Arts & Culture Council (RACC) grantmaking, public art, arts education programs, advocacy, budgeting
- Coordinated development of dedicated tax and fund for arts education and access, overwhelmingly approved by Portland voters in November 2012 general election
- Introduced technological platforms to promote local art and artists with Listen Local music-on-hold program, Mayor's curated Kickstarter page, Public Art PDX free smartphone app
- Fostered relationships and collaborations with local arts organizations, foundations and artists
- Produced public engagement arts events, concerts and forums at City Hall and in neighborhoods
- Coordinated City relationship with local film/television productions (*Grimm, Portlandia, Leverage*) and Oregon Governor's Office of Film and Video
- Integrated arts and culture objectives into municipal plans
- Conducted communications and media campaigns on City arts policy and programs
- Served as mayor's liaison to multiple advisory councils and governing committees
- Supervised mayor's arts and culture staff
- Partnered with Travel Portland on cultural tourism, PR and marketing efforts
- Developed City's legislative agenda regarding arts and film issues
- Staffed mayor at and prepared remarks for public appearances

PDX Pop Now!, Portland, OR

Co-Founder & Director, 2004-2009

- Created, managed 501(c)(3) non-profit organization dedicated to Portland music community
- Positions held include President, Vice President, Outreach Coordinator, Booking Coordinator, Sponsorship Coordinator, Grants Coordinator, Board Member, Advisor
- Initiated, developed and ran Youth Outreach & Education program in local public schools
- Produced and curated annual, three-day, free, all-ages festival of Portland music

- Led successful statewide advocacy campaign to modernize regulations and expand all-ages access to live music
- Released and juried yearly two-disc compilation of Portland music
- Organized free, all-ages local music concerts at Portland City Hall
- Advised high-school-student-led school arts advocacy organization Music in the Schools
- Supervised live music event production, published documentary photobook and DVD
- Oversaw smooth transition of organizational leadership
- Launched successful grantwriting efforts
- Secured sponsorships and donations

Portland Mercury, Portland, OR

Local Music Columnist, "Our Town Could Be Your Life," 2007-2010

- Lead reporter on local music community in Portland alternative weekly newspaper
- Areas of focus included regional music policy, all-ages community, education, recordings and performances by local musicians

Parkrose Middle School, Portland, OR

Russian Bilingual ELL (English Language Learners) Educational Assistant, 2005-2008

- Taught English to non-fluent and non-native-English-speaking 6th-8th graders
- Interpreted for and provided instructional assistance to students in mainstream classes
- Served as liaison to and advocate for diverse Russian-speaking school community
- Translated school, district and official documents
- Connected students and families with social service organizations
- Led afterschool Computer Music program and Russian & East European student club

At Dusk, Portland, OR

Musician, 1999-2009

- Sang, wrote and played guitar, bass, percussion in recording and nationally touring band
- Managed promotion, finances and booking

Russian Language Consultant & Educator, Portland, OR

Freelance Translator and Tutor, 2002-2005

Brandeis-Bardin Institute: Camp Alonim, Los Angeles, CA

Director of Counselor Training Program (Gesher), 2002

Counselor & Leadership Advisor, 1998-2000

Education

Yale University, New Haven, CT

B.A., Russian and East European Studies, May 2002

- Phi Beta Kappa, Summa Cum Laude, Recipient of the Scott Prize for Excellence in Russian, Honors in the Major
- Junior Term abroad at Herzen University in St. Petersburg, Russia
- Acted in nine theatrical productions, member of Yale Dramatic Association

Skills

Languages: Fluent Russian, Rusty Spanish

Computer Skills – Office, Google Apps, Social Media, Music Software

Board Member of *Know Your City*

JosephineKUEVER

EDUCATION

Master of Science in Arts Management, *Performing Arts Concentration*
Certificate in Not-For-Profit Management

University of Oregon, June 2009

Bachelor of Music in Voice Performance

The Boston Conservatory of Music, May 2004

PROFESSIONAL EXPERIENCE

School Liaison, *Young Audiences of Oregon & SW Washington (Portland, OR)*, 2011-present

- Work with schools to plan and schedule arts performances, residencies and workshops
- Create programming contracts and invoices, and track payments to artists
- Design and distribute a monthly e-newsletter
- Manage online Educator's Guide, including a roster of artist pages
- Coordinate in-school observations of teaching artist applicants and participate in artist selection process

Marketing Intern/Administrative Volunteer, *Lord Leebrick Theatre Company (Eugene, OR)*, 2008-present

- Worked with managing director on new marketing opportunities for their youth and low-income outreach program
- Drafted press releases for upcoming plays and events
- Redesigned website, making it more readable and user-friendly
- Update website's current production information, class listings, and production archive
- Design multiple html emails to promote shows and fundraisers

Web Designer/Developer, Various Clients, 2003-Present

- Direct communication with clients for decisions on style and content
- Experienced with WordPress platform
- Code websites in HTML and CSS, with an emphasis on standards and accessibility
- Perform updates and website maintenance

Publication Coordinator, *Center for Community Arts and Cultural Policy (Eugene, OR)*,

Winter & Spring 2009

- Edited symposium transcripts and proceedings drafts
- Communicated with design and printing departments to ensure the publication made its deadline
- Drafted publication introduction letters and coordinated mailings to symposium attendees and constituents

Coordinator, Symposium on Cascadia-Region Cultural Planning and Development,

Center for Community Arts and Cultural Policy (Eugene, OR), Fall 2008

- Managed invitations/RSVPs and communication with attendees
- Coordinated with catering company and managed attendance logistics
- Produced information packet for attendees
- Coordinated student volunteers

School Programs Intern, The Metropolitan Opera Guild (New York), Summer 2008

Research and Professional Development Opera Institute responsibilities:

- Revised Letters of Agreement for Institute teaching artists
- Assisted with the assembly of binders for teachers, including editing and formatting documents
- Video recorded three days of Institute activities for documentation purposes
- Compiled information from teacher evaluations

Additional responsibilities:

- Made several school visits to observe teaching artists
- Transferred teaching artist contact information from various non-database formats into an Excel spreadsheet that could be used for mail merges
- Developed online survey for teaching artists that helped the department assess employees' skills, experience, and availability in order to better allocate classroom assignments
- Wrote several biography, story of the opera, and classroom activities sections for Met School Memberships study guides

Production and Education Intern, The Eugene Symphony (Eugene, OR), Fall 2007

- Improved Youth Concert educational materials by making the language more kid-friendly, the format and design consistent and attractive, and separating teacher and student content
- Updated contact information database to assist with search for a new artistic director

Office Manager, Lifeforce Family Chiropractic (San Anselmo, CA), 2004–2007

- Managed the care programs, payment plans and appointments of over 200 patients
- Organized over three years of unpaid insurance claims and worked with claims handler to recover the funds
- Coordinated outside marketing and planned office special events
- Communicated with patients through email newsletters
- Created and implemented procedures that streamlined management of office and doctors' schedules

SOFTWARE & PROGRAMMING LANGUAGE SKILLS

Word, Excel, PowerPoint, Dreamweaver, Photoshop, Illustrator, InDesign, HTML, and CSS

Young Audiences of Oregon & SW Washington, Inc.

2014-2015 Board of Directors

1220 SW Morrison Street, Suite 1000, Portland, OR 97205
phone: 503.225.5900 fax: 503.225.0953 e-mail: youngaudiences@ya-or.org

This information is current as of March 30, 2015

Jarkko Cain

(H) 233 SE 27th Avenue, Portland, OR 97214

(W) Holocene, 1001 SE Morrison Street, Portland, OR 97214

Co-Owner / General Manager

1st term ends June 30, 2017

Arts education advocate and strong supporter of local area non-profits and the arts.

jsc@holocene.org

(H) 503-750-8354

(W) 503-239-7639

Tai Calandriello

(H) 1503 NW 114th Avenue, Portland, OR 97229

(W) Western Energy Institute

827 NE Oregon Street, Suite 200, Portland, OR 97232

Chief Operating Office, Western Energy Institute

1st term ends June 30, 2017

Native Oregonian and self described creative being.

taicalandriello@hotmail.com

(H) 503-784-5176

(W) 971-255-4970

Kathren Cavanaugh

Executive Committee (Past President)

(H) 13455 SW Goodall Road, Lake Oswego, OR 97034

Communications Specialist

2nd term ends June 30, 2016

Longtime Oregon resident and, with husband Mike, owner of Greystone Construction, Inc.

kathren@me.com

(H) 503-675-2741

(F) 503-675-0901

(C) 503-939-5391

Lisa Harley

(H) 52763 E. Sylvan Way, Sandy, OR 97055

(W) Marriot Portland City Center, 550 SW Oak Street, Portland, OR 97204

Sales Manager

1st term ends June 30, 2017

Arts education advocate and strong supporter of the power of the arts and the effects it has on children.

lisa.harley@thenines.com

(H) 503-622-1646

(W) (503) 575-4036

(C) 971-801-5179

Robin Mesher

(H) 232 SW Marconi Avenue, Portland, OR 97201

Philanthropist

3rd term ends June 30, 2017

Arts education advocate and strong supporter of local area non-profits.

rmesher521@aol.com

(H) 503-222-4755

(F) 503-222-2574

(C) 503-329-8076

Julie O'Connor

(W) Intel Capital, Ronler 5 Drive, Hillsboro, OR 97124

Business Development Manager

(H) 2547 NE 32nd Avenue, Portland OR 97212

1st term ends June 30, 2016

Arts education advocate and strong supporter of the power of the arts and the effects it has on children.

julieoc@mac.com

(W) 503-729-9931

(H) 503-206-8500

Lindsay Park

Executive Committee (Co-Treasurer)

(W) Perkins & Co., 1211 SW 5th Avenue, Suite 1000, Portland, OR 97204

Tax Manager

(H) 32550 SE Doyle Road, Estacada, OR 97023

1st Term ends June, 30, 2016

Proud parent, runner, and active community member.

lpark@perkinsaccounting.com

(W) 503-802-8622

(F) 503-294-4378

(H) 503-630-5860

Young Audiences of Oregon & SW Washington, Inc.

2014-2015 Board of Directors

1220 SW Morrison Street, Suite 1000, Portland, OR 97205
phone: 503.225.5900 fax: 503.225.0953 e-mail: youngaudiences@ya-or.org

L. Jan Robertson

Executive Committee (VP Governance)

jrobertson@nbsrealtors.com

(W) Norris Beggs & Simpson, 121 SW Morrison #200, Portland OR 97204

(W) 503-273-0315

Chief Executive Officer

(H) 360-573-0916

(H) 11432 NE Summit Ridge Dr., Vancouver WA 98686-4122

(C) 503-789-4000

5th term ends June 30, 2017

(F) 503-228-0322

Native of Washington state, RACC Board Chair, and National Young Audiences Board Member.

Judy Rompa

Executive Committee (President)

mirompa@msn.com

(H) 2410 SW Huber Court, Portland, OR 97219

(H) 503-452-9673

Teaching Artist

(C) 503-803-0283

1st term ends June 30, 2015

Mother of two teenagers, avid runner, and former Arts Chair of the Oregon PTA

Britton Smith

Executive Committee (Co-Treasurer)

britton_smith@yahoo.com

(W) US Bank, 111 SW 5th Avenue, 6th Floor, Portland, OR 97204

(W) 503-275-4032

Senior Portfolio Manager, Vice President

(F) 503-275-4177

(H) 9811 SW Lynwood Terrace, Portland, OR 97225

(H) 805-886-7186

1st term ends June 30, 2016

Native of Portland and father of two children, his mother is a former Young Audiences artist.

Jill Trinchero

Executive Committee (Secretary)

jillgraham3@hotmail.com

(H) 3323 NE 30th Avenue, Portland, OR 97212

(C) 503-810-2852

Owner, Lolabelle Designs

1st term ends June 30, 2015

Mother of two children and professional jewelry designer.

MacForce LLC



MacForce
 PO BOX 14066
 PORTLAND, OR 97293
 (503)231-7707
 info@macforce.com
 http://www.macforce.com

Estimate

Date	Estimate #
04/23/2015	1001
Exp. Date	
	06/30/2015



Address
Julie Hammond Young Audiences of Oregon & SW Washington 1220 SW Morrison Street, Ste 1000 Portland, OR 97205

Date	Activity	Quantity	Rate	Amount
04/23/2015	Custom iPad Training 2 Hour Class (4 people per class)	2	400.00	800.00
04/23/2015	Custom iPad Training (IT Manager)	5	80.00	400.00
			Total	\$1,200.00

- 2x 2hr classes of basic iPad training and use.
 - 5hrs of IT training with the IT manager on setting up and maintaining the iPads.

Accepted By _____

Accepted Date _____



PORTLAND CENTER
FOR THE MEDIA ARTS
portlandmediaarts.org

Estimate

519 SW Park Ave, Ste 420
Portland, OR 97205

Date	Estimate #
4/28/2015	3958

Name / Address
Young Audiences of Oregon & SW Washington 1220 SW Morrison St. #900 Portland, OR 97205

			Project
Description	Qty	Rate	Total
Young Audiences, Technology Residency video PCMA Nonprofit Video Production Package - FLAT AMOUNT Pre-production, production & post-production for single cost-effective flat fee. Additional Day Shoot: Videographer, camera, tripod		1,200.00	1,200.00
		350.00	350.00

Signature _____

Total	\$1,550.00
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PCMA Nonprofit Video Production Package: FLAT FEE \$1200 (up to 4 minutes)

Portland Center for the Media Arts provides a cost-effective and all inclusive video production package for nonprofits and public benefit organizations. This package was specifically designed for profile and fundraising media needs. This package includes:

PRE-PRODUCTION

- Creative development
- Collaborative project management
- Content organizing assistance
- Shoot scheduling

SHOOTING

- Day shoot (six hours)
- High-definition camera package
- Professional sound and lighting (as needed)
- Director and interviewer
- B-roll acquisition

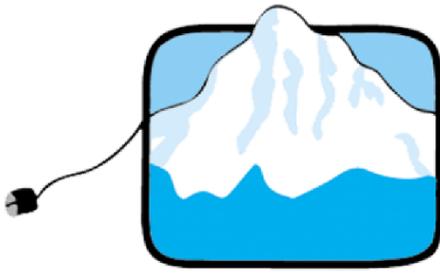
POST-PRODUCTION

- Professional editor/storyteller (15 hours), includes 2 revisions
- Music selection with license and sound design
- Delivery of digital HD files and/or web-friendly formats along with RAW footage (If requested)

Client Responsibilities

To achieve this cost-effective price point for this package the client agrees to assume Producer duties on the project. Duties include:

- Coordinating Interviews and shoot times
- Selecting locations/events/shooting opportunities
- Collaborate to create messaging



MT. HOOD CABLE REGULATORY COMMISSION

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COVER SHEET – AGENDA ITEM #C6

For Commission Meeting: May 18, 2015

“Community Technology Grant Agreement: Metro (Council Chambers)”

Recommendation

Staff recommends that the Commission approve the 2015 Community Technology Grant agreement with Metro for \$166,790.

Background

At the January 26 meeting, the Commission selected 12 Pre-Applications to invite to apply for funding. Following the Commission’s decision, MHCRC staff engaged all 12 applicants in a process to complete full grant applications and contracts.

MHCRC staff has reached agreement on a full grant application and contract with Metro and recommends approval at the May meeting (draft contract attached). In follow up to Commissioner comments at the January meeting regarding the current and future role of PCM in the project, the final application provides further justification for the robotic camera system upgrade and detail on Metro’s ongoing partnership with PCM (see Executive Summary, Evaluation Plan and Project Partners). Specifically, use of PCM’s portable system is described as a stop-gap measure to keep Council meetings on the air despite the equipment failure. The portable system requires that PCM expend limited staff time to set up and break down the equipment for each meeting. In addition, the portable system is intrusive in the Council Chambers and does not provide for varied camera views. Once the new robotic camera system is installed, Metro will continue to contract with PCM to operate the new equipment and to provide ongoing technical support.

There are no other significant changes to the final application; however, the budget estimate, once fully developed with project partners and technical design vendors, did increase.

	Grant Request	Match	Total Project Budget
Pre-Application	\$150,000	\$153,000	\$303,000
Final Application	\$166,790	\$196,290	\$363,080

The overall MHCRC grant budget has room to absorb this increase.

The Commission approved two grant contracts at its March meeting. Seven contracts are presented at the May meeting for Commission consideration. Staff is working with the remaining three applicants to complete final applications in preparation for the June Commission meeting.

Attachment: Draft Community Technology Grant Agreement (1)

Prepared By: Rebecca Gibbons
May 12, 2015

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

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

RECITALS:

This Agreement is entered into for the purpose of providing the Commission's 2015 grant funds for the Grantee's Metro Council Chamber Broadcast Video Recording Upgrade project.

AGREEMENT:

1. Grant Amount, Use of Grant

Grantee is awarded a total amount of \$166,790 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 2. Grantee shall not use the Grant funds for any other purpose than that set forth in Attachment 2.

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

Grantee shall submit periodic invoices for actual capital costs incurred by Grantee related to the approved Grant budget. 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 and a breakout of the invoice amount by line items which accord with the approved Grant project budget. Upon submission by the Grantee of an invoice, and upon certification by the Project Manager that the invoice is in accordance with this Agreement and any restrictions upon use of the Grant funds, the Commission shall pay to the Grantee the amount as specified in the invoice, not to exceed the total Grant amount of \$166,790 within thirty (30) days from date of the invoice. If the Project Manager finds that the invoice is not in accordance with this Agreement, the Project Manager shall notify the Grantee of the reasons for the disallowance and non-payment.

All invoices for Grant project capital costs must be received by the Commission at least thirty (30) days prior to the expiration date of this Agreement in order to be paid under the Agreement terms. No invoices shall be accepted after the expiration of this Agreement.

4. Financial Records

Along with the periodic invoices, Grantee shall submit 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 financial documentation of Grant project expenditures.

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 Reports and a Final Report (collectively referred to as 'Report(s)' herein) 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. A sample of Report information is attached to this Agreement as Attachment 1. For a Report to be accepted by the Project Manager, the Grantee shall document and clearly describe the progress of the grant in accordance with the reporting schedule defined below.

Interim Reporting periods are June 1, 2015 through December 31, 2015 and January 1, 2016 through June 30, 2016. Interim Reports are due within thirty (30) days of the end of each reporting period. Grantee shall submit a Final report thirty (30) days after the project end date of October 31, 2016 summarizing the activities and accomplishments of the entire Grant.

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

Grantee shall also provide other financial or program reports as the Commission deems reasonably necessary or appropriate. 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 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.

6. Project and Fiscal Monitoring

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

7. Audit

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

9. No Other Obligations/Complete Agreement

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

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

10. Representations

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

11. Indemnification

Grantee shall hold harmless, defend, and indemnify the Commission and the Commission's officers, agents, and employees against all claims, demands, actions, and suits (including all attorney fees and costs) brought against any of them arising from Grantee's work or any of Grantee's contractors work under this Agreement.

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 upon the date of the last signature by a party. The term of this Agreement is through, and including, December 31, 2016.

15. Early Termination of Agreement

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

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

Upon termination, Grantee shall return to the Commission the full amount of Grant funds paid by the Commission to the Grantee for the Grant project.

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 Commission 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, by electronic mail, 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 promptly 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: Les McCarter, IT Infrastructure Manager
Metro
600 NE Grand Ave.
Portland, OR 97232
Email: les.mccarter@oregonmetro.gov

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: Metro Council Chamber
Broadcast Video Recording Upgrade

GRANTEE SIGNATURE:

GRANTEE: METRO

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

Grant Agreement -- Attachment 1

SAMPLE 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.)

SAMPLE 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.)



Application

00069 - 2015 Community Technology Grants

00228 - Metro Council Chamber Broadcast Video Recording Upgrade

Community Technology Grants

Status: Submitted
Original Submitted Date: 04/08/2015 4:52 PM
Last Submitted Date: 05/01/2015 4:57 PM

Primary Contact

Name:	Les	McCarter		
	Salutation	First Name	Middle Name	Last Name
Email:	Les.McCarter@OregonMetro.gov			
Phone:*	503-974-6464			
	Phone		Ext.	
Title:	IT Infrastructure Manager			

Organization Information

Name:	Metro		
Organization Type:	Government Agency		
Address:	600 NE Grand Ave		
City*	Portland	Oregon	97232
	City	State/Province	Postal Code/Zip
Phone:	503-797-1610		

Executive Summary

Executive Summary

The Executive Summary is your opportunity to introduce your project (please limit to one page).

THE PROBLEM

Metro's 1990s based broadcast video recording system has failed. Currently Metro Council meetings use a temporary make-shift, mobile recording system supplied by Portland Community Media to create and broadcast each public meeting.

ALTERNATIVE SOLUTIONS CONSIDERED

The repair of the broken Metro system would only restore 1990's non-high definition recordings and be dependent on out-of-date technology subject to future failures. This would not be a prudent use of dollar investment to resurrect a less than optimum set of tools.

The continued use of Portland Community Media's (PCM) portable equipment is also less than optimum. PCM's staff must expend extra hours before and after to setup the portable system, which when running is intrusive in the public space with wires draped around the room.

Furthermore the placement of the limited number of cameras do not provide a more varied and viewable broadcast for the community.

THE PROPOSED SOLUTION

This grant's requested solution is a complete replacement of the out-of-date system with modern cameras, recording and production equipment that is permanently installed in Metro's Council Chambers for PCM to professionally operate.

The end result would not only replace the temporary stop-gap solution provided by PCM's mobile system, but create a vastly improved high definition broadcast when compared to Metro previous old technology. It will also employ equipment that PCM currently operates at other locations; contributing to a smoother behind the scenes operation.

THE NEED TO ACT FOR THE PUBLIC'S BENEFIT

Metro's charter is at the heart of the agency's strong commitment to public participation. The agency provides a broad range of public information and participation opportunities, including: dissemination of proposals and alternatives, process for written comments, public meetings after effective notice, settings for open discussion, online engagement, information services, and consideration of and response to public comments. The failed broadcast video system is one part of the methods employed to better communicate to the public.

Metro is committed to transparency and access to decisions, services and information for everyone throughout the region. Through the active participation of the community, the quality of plans and policies are better tuned to meet people's needs today and into the future. Metro strives to be responsive to the people of the region, provide clear and concise informational materials and address the ideas and concerns raised by the community. While not the sole tool, video transmission is one avenue to deliver Metro's message.

It is important to note that the while television broadcasting is not a "modern interactive" communication medium, it still provides a vital link for the less mobile portion of the community and is a Americans With Disabilities (ADA) requirement.

The reestablishment of Metro facility based broadcast video recording system based on high quality production will aid in the agency's ability to clearly communicate through all means of technology.

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Project Narrative

Total Grant Funds:	\$166,790.00
Total Match Funds:	\$196,290.00
Total Funds:	\$363,080.00
Cable System Technology Use	Community Access Channels
Proposed Technology	Video production equipment
Public Benefit Area	Improving Service Delivery
Project Purpose	

Describe the overall project, including how technology will be used and the type of proposed technology to be deployed. How will use of the technology address your identified public benefit area and serve your identified community or targeted beneficiaries? What project outcomes do you hope to achieve for the identified community or targeted beneficiaries through the use of the proposed technology?

The Problem

Metro's 1990s broadcast recording equipment at the Council Chambers has failed.

The Solution

In an attempt to fix, Metro hired two independent companies to assess the status of Council Chambers' audio and video recording systems. Both consultants agreed that the broadcast recording system had reached an end of life and was not worthy of repair. The audio system was failing so severely, that Metro elected to remediate immediately and is not part of this grant request.

This project proposes replacing the broadcast video recording technology with equipment that is familiar to Portland Community Media, who is Metro's primary contracted vendor for recording and managing of the broadcast video production. Their review and agreement with this grant proposal has been a key element in the development of this project.

Metro has selected a project path for success by consciously following a similar design and implementation plan that PCM use to install the Portland City Hall system.

For this grant, Metro has worked with PCM and Ross Video to quantify representative equipment that would provide modern high definition broadcast video. Specific items (from new cameras to control systems to servers to streaming mixers) have been assembled to create an environment that PCM is familiar with in operations and will maximize the ability create an improved video broadcast for the public.

While using the council chambers' core installation, all the electronics will be removed and replaced with updated equipment. A contingency will be set aside if the buildings cabling needs to be replaced to serve the new cameras.

Public Benefit

This project will result in improved quality and delivery of programming from the Metro Council Chambers site to citizens. The proposed technology upgrades will ensure the quality of programming produced at the site is on par with other cable system programming and will ensure viewers have a positive viewing experience and feel more connected to Metro decision making.

Project Outcomes

Project outcomes will include:

- Reduced production costs/time savings
- Improved quality of programming
- Improved the quality of experience within Council Chambers
- Provide viewers with more information about Metro events, activities and decision making.

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Evaluation Plan

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

The project will evaluate the success based on costs, quality, operations and post installation stakeholder interviews.

COSTS: Currently Metro pays Portland Community Media (PCM) setup and take down of their portable recording labs. The project will provide a cost savings report based on the reduced number of hours needed by the PCM staff once the completed permanent equipment is installed at Metro. Metro has historic costs to compare with the end results. Note that Metro will continue to use PCM for the core recording, but they will no longer need to spend time on the setup and take down of a portable recording studio. We will compare hours of PCM staffing support before and after the technology installation.

QUALITY: Sample video recordings will be compared with older Metro recorded programs to the final installation's recordings. Metro will work with PCM to maximize the quality and clarity of the delivery for the target broadcast market. Furthermore, Metro will solicit email feedback from viewers within the broadcasts and also from Metro's website.

OPERATIONS: Metro's project manager will monitor the project installation and final deployment to guarantee smoothly daily operations for PCM, Council, attendees and administrative staff. And then make any needed changes to provide consistent week-to-week results for the optimum quality video recordings.

INTERNAL STAKEHOLDER SATISFACTION: A pre-project survey of the room's users has already been completed with complaints and observations recorded. Once the project is completed and the system functioning, a follow up survey will be conducted. Stakeholders to be interviewed will include the Council members, administrative staff and PCM operators.

EXTERNAL STAKEHOLDER SATISFACTION: Due to the nature of broadcast TV as an outbound transmission, gaining external stakeholder (the public) satisfaction will be based on one off comments. We will solicit feedback via email, but there is no easy way to canvas the viewing public.

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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.

Portland Community Media is Metro's partner in broadcast video production. They have aided Metro in their video productions for years. They have superior expertise and staff.

The project's decision to let PCM design and select the equipment provides a ready to use technical staff that will be able to operate the room once installed.

Furthermore, Metro's Information Services department, who will be the project lead, will participate in the project completion technical training by the installation vendor. The role of the Metro's Information Services staff is not to operate the equipment, but provide a technical bridge for future management decisions and facilities management of the room.

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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.

Metro has followed Portland Community Media's lead in designing the replacement system based on their previous experience in building similar broadcast systems and their intimate knowledge of Metro's Council meetings. We are electing to design the system around Ross Video production equipment including their Legislative Control System to provide enhanced management.

For the budget process, we are including five modern Panasonic pan-tilt HD cameras.

Vendor neutral equivalents will be considered during the RFP process, but must meet the operation requirements of PCM.

Camera placement and studio production equipment will be housed in the same locations as the existing system now occupies.

As Metro is proposing replacing an existing system and using PCM's expertise, Metro is confident in the technical design of this project.

Post Installation Maintenance

Once installed, Metro would use PCM as the lead operator of the system and look to their expertise for ongoing on-site maintenance. For specific equipment and vendor issues, Metro would make part of the installation contract a warranty period with the installation company would provide technical support in the initial year.

Beyond the initial installation phase and Metro would assume financial responsibility for any future needs or upgrades. As this is a full replacement of the broadcast system, we do not anticipate any near term "upgrades" of the system.

Additional Technical Details

Taking PCM's lead, Metro worked with Ross Video and Advanced Broadcast Solutions (ABS) to select a system that was compatible with PCM's existing central office and would complement Metro's chambers.

Specific camera models include five Panasonic HD Pan-Tilt Cameras (AW-HE130) that utilize IP/Serial communication protocols for future proofing.

The broadcast control systems is a combination of hardware and software from Ross Video. The integration of a single vendor for both hardware and software remove the potential of installation incompatibilities that would arise if a disparate collection of tools were constructed in a piecemeal solution.

Details of the equipment can be found in the attached budgetary quote.

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Proposed Project Start and End Date:

Proposed projects may include timelines of up to 36 months to complete the projects.

Proposed Start Date (month/year) July 2015

Proposed End Date (month/year) October 2016

Implementation Plan

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

Project Initiation Phase

- Assemble project team: Les McCarter (Project Manager) will work with technical team (Portland Community Media), Metro's facility manager, business & Council users and executive sponsors to finalize the project charter based on this grant request. And form the working teams.
- Time Frame: 6 weeks

Project Plan Phase

- Project team will create detailed RFP statement of work and equipment specifications based on PCM's past project implementation of similar projects
- Team will issue RFP and select vendor
- Contract and terms will be negotiated and solidified
- Time Frame: 9 weeks

Project Execution Phase

- With Metro contracting oversight and PCM's technical expertise, the selected vendor will participate in the execution planning and then tasked with the full implementation
- Upon installation, vendor will provide complete installation documentation to Metro and provide high end technical training to PCM and more general training to the Metro staff. These train sessions will include specific hands on sessions, but also provide post installation "phone support."
- Metro and PCM will do functional testing and acceptance of the system when complete
- Metro plans to leverage the vendor completely to properly install the equipment in a timely manner.
- Time Frame: 6 weeks

Operations Phase - Project Evaluation

- Once the equipment is functional, Metro will shift from the "travelling" PCM recording to the new equipment. Metro Council meeting that are filmed are on average two or more a month. Until two back-to-back meetings function flawlessly, a joint task force of the installation vendor, PCM and Metro's technical staff will monitor the effectiveness of the installation and make any procedural or technical adjustments.
- After the installation and moving the new system into production, the Metro team will then use the earlier described evaluation plan to gauge the success of the project over a six month period. These steps will include:
- **COST:** At the conclusion of the installation, Metro will start tracking the ongoing operation costs and will provide the final accounting and comparison. The proposed project end date is 13 months after the commencement, so Metro anticipates of having at minimum, six months of operating data to analyze and report on.
- **QUALITY:** Part of the vendor user acceptance of the completed product will be an analysis of the video quality. Metro will look for PCM's expert analysis. We will also do a follow up check at the end of the grant period to make sure that the quality levels have been maintained.
- **OPERATIONS:** Once installed, the project team will focus on transitioning to smooth operations as a primary goal for early success. A issues tracking log will be implemented and the resolution of each issues tracked.
- **Internal Stakeholder Satisfaction:** Within the first 60 days of operations, an updated internal stakeholder satisfaction will be issued. This will not only be used to compare with initial survey, but also to correct any newly identified issues.
- **External Stakeholder Satisfaction:** All comments will be collected and reviewed before closing of the project. However, if any actionable comments arrive during the project, adjustment will be implemented if feasible.
- Time Frame: Life of the Grant Project

Project Close Phase

- At the completion of the technical project implementation phase, a project close out meeting will be held to wrap up all documentation and turn over the system into production.
- A second close out meeting will be held at the end of the grant period to complete all the needed requirements of the grant process
- Note that Metro Council has on average two or more broadcast meetings a month and will continue to work with PCM to operate the new system for all future meetings.
- Time Frame: Life of the Grant Project

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Organization Capacity

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

Metro has named the internal Information Services staff as the project liaison and management lead. These operational skills and roles are part of their core competencies. However, for the specific technical design, installation and operation oversight, Metro will partner with the video production experts: Portland Community Media. Jason Tait of PCM has been advising Metro's grant preparation team. PCM has committed to providing expertise and manpower to implement this project.

For Metro, this is a high profile project and will be prioritized above other technical work

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Budget Narrative

Budget Narrative

PERSONNEL - Metro staff commitment by project phase (see IMPLEMENTATION PLAN section for activity breakdown). \$50,500 – Metro Funded

•**Project Initiation Phase** - \$10,368 / 158 hours. Metro personnel resources include: Project Manager, Exec Sponsor, facilities manager and engineer, council clerk and supervisor, technology engineer, Metro Deputy COO.

•**Project Plan Phase** - \$12,207 / 191 hours. Metro personnel resources include: all the same staff in the Initiation Phase, but also procurement analyst, procurement administrator, attorney.

•**Project Execution Phase** - \$11,829 / 195 hours. Metro personnel resources include: all the same staff in the Initiation Phase. Plus Metro graphic design and communication team.

•**Operations** - \$7,609 / 128 hours. To cover council clerk and staff's operation of the new environment during meetings (estimated 42 meetings). While PCM will operate the video production equipment, the Metro staff manages the lights, sound levels and other "stage" coordination.

•**Project Close Phase** - \$8,481/ 130 hours. Primary Project Manager with administrative support and wrap up contributions from all core team participants.

Below are listed specific resources, including role activity, hour rates, participation and matching cost.

Manager of IT Infrastructure (Project Manager):

The Project Manager will work with the technical team (consisting of PCM, Metro's facility manager, business & Council users and the Director of IS) to finalize the project charter and to form the work teams. Specific phase based responsibilities include:

Initiation: Forming and organizing project, identifying resource, setting up meetings, creating project charter; Planning; get project team to document design requirements create work break down structure, create RFP, issue RFP and select vendor;

Execution: coordinating team, tracking tasks, monitoring quality, monitoring finance, starting baseline data collection;

Operations; coordinating teams, tracking operations, monitoring quality; administrating contracts, collecting results data;

Closing: coordinating tasks, assembling and analyzing data, creating of final reports, document lessons learned. At a rate of \$66.92/hr for 60hrs during the Initiation Phase, 80hrs during the Planning Phase, 100hrs during the Execution Phase, 30hrs during the Operations Phase, 40hrs during the Close Phase, the total cost is:

Match: \$20,745

Director of Information Services: (Project Sponsor)

Initiation: Work with PM to assure proper scope and resources; Planning; attend kick off sessions and monitor progress.

Execution: monitor progress; Operations; monitor progress; Closing: review and approve. At a rate of \$89.74/hr for 20hrs during the Initiation Phase, 12hrs during the Planning Phase, 12hrs during the Execution Phase, 12hrs during the Operations Phase, and 20hrs during the Close Phase, the total cost is:

Match: \$6,820

Metro Deputy COO (Exec Sponsor)

Initiation: Provide guidance for lead team and review project charter; Closing: review and comment on project closing and end results. At a rate of \$111.32/hr for 4hrs during the Initiation Phase and 4hrs during the Close Phase, the total cost is:

Match: \$891

Facilities Manager: SME Project Advisor

Initiation: Providing Building SME Expertise; Planning; Providing Building SME Expertise; Execution: Providing Building SME Expertise and resource oversight; Operations; Providing Building SME Expertise; Closing: Lessons Learned and documentation. At a rate of \$62.90/hr for 12hrs during the Initiation Phase, 12hrs during the Planning Phase and 4hrs during the Execution Phase, 2hse during the Operations Phase and 5 hours during the Close Phase, the total cost is:

Match: \$2,202

Facilities Engineer: Building Labor/Resource

Execution: Help w/ camera installation issues in building Operations; review operations from building perspective: . At a rate of \$40.45/hr for 20hrs during the Execution Phase and 8hrs during the Operations Phase, the total cost is:

Match: \$1133

Council Clerk: SME Project Advisor

Initiation Provide expertise at project meetings: Planning; Provide expertise at project meetings: Execution: Provide expertise and SME oversight in installation: Operations; actively involved in testing and training; Closing: SME input and lessons learned.

At a rate of \$45.26/hr for 12hrs during the Initiation Phase, 10hrs during the Planning Phase, 10hrs during the Execution

Phase, 20hrs during Operations Phase, 6hrs during Close Phase, the total cost is:

Match: \$2,625

Council Clerk Supervisor: (SME and Liaison with Council)

Initiation Provide expertise at project meetings, communication to Council; Planning; Provide expertise at project meetings; communication to Council; Execution: Provide expertise and SME oversight in installation; communication to Council: Operations; actively involved in testing, communication to Council; Closing: SME input and lessons learned; communication to Council. At a rate of \$67.45/hr for 12hrs during the Initiation Phase, 12 hours during the Planning Phase, 8hrs during the Execution Phase, 4hrs during the Operations Phase, 8hrs during the Close Phase, the total cost is:

Match: \$2,968

IT Systems Engineer: Metro's Tech Advisor

Initiation: SME expertise/advisement; Planning; SME expertise/advisement Execution: SME expertise/advisement Operations; SME expertise/advisement and training Closing: SME expertise/advisement. At a rate of \$61.15/hr for 12hrs during the Initiation Phase, 10hrs during the Planning Phase, 10hrs during the Execution Phase, 16hrs during the Operations Phase, 4hrs during the Close Phase, the total cost is:

Match: \$3180

Various Staff: Metro has various staff that participate in the Council Chambers.

Initiation: Survey experience for baseline before the project; Planning; poll some staff for perspective in preparation of RFP Closing: Poll various staff at closing to get OUTCOME feedback. At a rate of \$65/hr for 10hrs during the Initiation Phase, 5hrs during Planning Phase, 20hrs during Operations Phase, 20hrs during Close Phase, the total cost is:

Match: \$3,575

Administrative: Provide project administrative support

Initiation: admin support; Planning; admin support plus RFP prep; Execution: admin and finance support Operations; admin and finance support; Closing: admin and grant support. At a rate of \$38.88/hr for 16hrs during Initiation Phase, 24hrs during Planning Phase, 16hrs during Execution Phase, 16hrs during Operations Phase, 23hrs during Close Phase, the total cost is:

Match: \$3694

Procurement Analyst: RFP Oversight and Consulting

Planning; Help with pre-RFP process; Execution: RFP selection and oversight. At a rate of \$51.63/hr for 10 hours during the Planning Phase and 15 hours during the Execution Phase, the total cost is:

Match: \$1,291

Attorney: Contract Review.

Planning; Review RFP and then selected contract. At a rate of \$85.87/hr for 16 hours during the Planning Phase, the total cost is:

Match: \$1,374

Details for PERSONNEL can also be seen from the perspective of the resources:

Project Team Allocation by Hours By Project Phase

Role	Hourly Rate	Initiation Phase	Planning Phase	Execution Phase	Operations Phase	Close Phase
Procurement Analyst	\$ 51.63	0	10	15	0	0
Attorney	\$ 85.87	0	16	0	0	0
Facilities Manager	\$ 62.90	12	12	4	2	5
ROLE: Exec Sponsor – Targeted Staff: Director of Information Services	\$ 89.74	20	12	12	12	20

Metro Deputy COO	\$ 111.32	4	0	0	0	4
Council Clerk Supervisor	\$ 67.45	12	12	8	4	8
ROLE Technology engineer – Targeted Staff: IT System Engineer	\$ 61.15	12	10	10	16	4
Council Clerk	\$ 45.26	12	10	10	20	6
ROLE: Administrative	\$ 38.88	16	24	16	16	23
Various Staff	\$ 65.00	10	5		20	20
ROLE: Project Manager – Targeted Staff: Manager of IT Infrastructure	\$ 66.92	60	80	100	30	40
		158	191	195	128	130

The hourly rates are fully loaded rates that includes taxes, PERS, health and welfare benefit costs.

Grant funds: \$0.

Matching Funds: \$50,500.

CONTRACTURAL -

Vendor:

Metro will contract with a vendor for system integration design, build and testing, and training of PCM and Metro staff for a total estimated cost of \$50,000

Grant funds: \$0.

Matching Funds: \$50,00

PCM :

Planning and Execution: Metro will contract with PCM for expert consultation services and will participate in vendor trainings during the planning and Execution phases. PCM will commit 300 hours to the project for a total cost of \$25,000.

Grant funds: \$0

Match funds: \$25,000

Operations: Metro will contract with PCM to operate the new equipment during the grant period for all Metro Council meeting that require broadcasting. We estimate that there will be:

Producers (two crew members to operate/facilitate live broadcasts).\$80 per hr for 4hrs per meeting. \$320 per meeting. (\$15,360 per year)

Playback operators (master control support for live broadcast and replay schedules).\$40 per hr for 3hrs per meeting. \$120 per meeting.(\$5,760 per year)

Engineering (software updates, general light maintenance of systems). \$40 per hr for 1hr per month (estimated average).

Manager (scheduling/Metro contact) \$40 per hr for 1hr per month (estimated average).

Grant funds: \$0.

Matching Funds: \$22,080.

TOTAL of Contractual:

Grant funds: \$0.

Matching Funds: \$97,080.

EQUIPMENT - \$195,000 is budgeted for a complete system rebuild. The Match commitment includes \$11,000 of Metro budgeted funds for modifications and equipment accessories as needed once the final design is in place.

Grant funds: \$166,790
 Matching Funds: \$28,210.

Based on the included quote, the actual equipment and software breaks down as follows:

Category	Items	Cost
Video Automation	Legislative Control System Ross DashBoard GUI Layout for Legislative Control System; Ross DashBoard Turnkey Client; Ross DashBoard Controller for Panasonic AWHE130 PTZ camera; Ross DashBoard Multimedia ViewControl Carbonite Production Switcher ROSS Carbonite+ 1-A M/E with 24 Input FSFC; Ross Video Limited- Redundant Power for Carbonite 1-A Frame and Panel; Ross Video - G/HD/SH SDI to HDMI Converter.	\$ 26,082
Video Processing	Auto sensing input with HDMI output and analog audio output 2 channel audio de-embedder can select from 16 channels of embedded audio 3G SDI Input, HDMI Output, Dual unbalanced analog audio output.	\$ 26,063
Video Graphics	XPression Graphics Ross XPression Studio - Single (SW+HW); ROSS DataLinq Server Option; Ross - XPN-KBD - XPression Custom Keyboard; ROSS XPression Designer Edition - 3D CG (Software Only) Bundle	\$ 33,214
Video Graphic Hardware	Terminal Gear Video Limited - openGear 3.0 Frame with Cooling and Advanced Networking Frame; Ross Video - PS-OG3 - Power Supply; Ross openGear MPEG-4 AVC; Video Encoder w/Rear Module	\$ 17,456
Video Processor Coverter	Stream plus Remove VC Ross Video: 3G/HD/SD High Quality Up/Down/Cross Converter with External Key/Fill & Internal Animation Store with Rear Module; Ross Video - Analog Video Utility Distribution Amplifier with 20-Slot frame Rear Module, R2L-8705, Looping input; Ross Video: ADA-8405-C-R2C Analog Audio and Timecode DA with Remote Gain w/ Rear Module	\$ 3,835
Signal Tester	Ross Video Limited - Master Reference and Test Signal Generator. SPG + TPG with analog and 3G / HD / SD Test Patterns. Dual front loading power supplies.	\$ 9,661

GPS Receiver/Antenna	Ross GPS receiver/antenna option with 35m cable	\$ 1,558
Profesional Services	Ross Vendor equipment setup	\$ 7,325
Cameras	Panasonic AW-HE130 HD Integrated Camera (White)	\$ 39,440
Cam Controller	Panasonic Advanced Pan-tilt controller with IP/Serial control and Tracing Memory	\$ 4,134
Audio Mixer	Yamaha - Digital 96kHz mixing console ensemble Designs - BrightEye Mitto 3G / HD / SD Scan Converter	\$ 7,223
Recording Equipment	AJA Video Systems - NEW-Rackmount Digital File Recorder, with Apple ProRes 422 and DNxHD, includes: 2 x AC Power Cords, (No Storage Modules included); AJA - 1TB HDD storage module with USB 3.0 connection; AJA Video Systems - Universal SD/HD Audio/Video Frame Sync/Converter	\$ 13,219
Closed Captioning	Comrex TCB-2 Telephone Coupler, Auto Answer (9500-0250)Comrex Telephone Coupler, Auto Answer (9500-0250); Comrex TCB-2 (9500-0250) Telephone Coupler, Auto Answer;Link Electronics - HD/SD Caption Encoder.	\$ 7,877
Monitor	Planar - EP4650 46 in. diagonal edge-lit LED professional LCD. Ultra slim, narrow bezel, low power, and lightweight. 24x7 reliability. 1920x1080 resolution with 700 nits brightness. Data and video connectivity. RS-232 and Ethernet control. Landscape and portrait; Planar - EP5550 55 in. diagonal edge-lit LED professional LCD. Ultra slim, narrow bezel, low power, and lightweight. 24x7 reliability. 1920x1080 resolution with 700 nits brightness . Data and video connectivity. RS-232 and Ethernet control. Landscape and portrait; Marshall Electronics - V-R185-DLW - 18.5" Rack Mount Monitor with Waveform Vectorscope CC plus other advanced features	\$ 16,482

FACILITIES CONSTRUCTON - \$20,000 for internal wiring/cable infrastructure replacement or upgrade as needed to support the new equipment.

Match: \$20,000

Statement of Matching Resources

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

The Statement of Matching Resources is essential to understand 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.

Metro's matching resources - see Budget Narrative for details:

PERSONNEL - \$50,500

CONTRACTURAL - \$97,080

EQUIPMENT - \$28,710

FACILITIES CONSTRUCTION - \$20,000

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$50,500.00	\$50,500.00
Education and Training	\$0.00	\$0.00	\$0.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$97,080.00	\$97,080.00
Equipment	\$166,790.00	\$28,710.00	\$195,500.00
Infrastructure Construction	\$0.00	\$20,000.00	\$20,000.00
Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$0.00	\$0.00	\$0.00
Totals	\$166,790.00	\$196,290.00	\$363,080.00

Final Application Signature

Signature of Duly Authorized Representative	Les McCarter
Date	04/08/2015
Title	Metro Infrastructure Manager
Phone	503-974-6464
E-mail	Les.McCarter@oregonmetro.gov

Supplemental Material Attachments

File Name	Description	File Size
Metro Council Chamber Budgetary Quotation from ABS and Ross Video.pdf	Budgetary Quote for Metro Video Project	331 KB

Partner Commitment Letter(s)

File Name	Description	File Size
Grant_Partner Letter_PCM.pdf	PCM Support Letter	280 KB



811 South 192nd Street, #100
 SeaTac, WA 98148
 Ph: (206) 870-0244
 Fax: (206) 299-9990

Quotation

Date	4/2/2015
Quotation #	16752
Rep	WEF
Account #	
Project	

Bill To
Portland Community Media Jason Tait 2766 NE MLK Jr Blvd Portland OR 97212 971-255-5746

Ship To
Portland Community Media Bea Coulter 2766 NE MLK Jr Blvd Portland OR 97212

FOB	Terms	Ship Via	Valid Until	P.O. No.
Origin	Due on receipt	Ground	4/30/2015	

Item	Description	Qty	Unit	Total
DB-LCS-001	Legislative Controll System Ross DashBoard GUI Layout for Legislative Control System	1	13,426.00	13,426.00T
DB-TURNKEY-HW	Ross DashBoard Turnkey Client	1	3,327.00	3,327.00T
DB-PTZP-001	Ross DashBoard Controller for Panasonic AWHE130 PTZ camera.	1	7,046.00	7,046.00T
DB-VCMM-000	Ross DashBoard Multimedia ViewControl	1	2,283.00	2,283.00T
C1-A-124PLUS-001	Carbonite Production Switcher ROSS Carbonite+ 1-A M/E with 24 Input FSFC	1	24,248.00	24,248.00T
C1-A-REDPSU-EXT	Ross Video Limited- Redundant Power for Carbonite 1-A Frame and Panel	1	1,125.00	1,125.00T
SHC-9642	Ross Video - 3G/HD/SH SDI to HDMI Converter. Auto sensing input with HDMI output and analog audio output 2 channel audio de-embedder can select from 16 channels of embedded audio 3G SDI Input, HDMI Output, Dual unbalanced analog audio output.	2	345.00	690.00T
XST1-0101-M4	XPression Graphics Ross XPression Studio - Single (SW+HW)	1	25,985.00	25,985.00T
XST-DLQ	ROSS DataLinq Server Option	1	4,330.00	4,330.00T

All quotes are valid for 30 days unless otherwise noted.
 By signing above, the purchaser/licensee acknowledges that the
 purchaser/licensee read and agrees to the terms and conditions set forth
 by ABS and quoted vendors. ABS terms and conditions supersede any
 and all purchase orders and other documents relating to the system or
 the purchase or license thereof. Purchaser/licensee is subject to
 shipping/handling and 3% credit card processing fees incurred related to
 order, unless otherwise stated.

Subtotal

Sales Tax (0.0%)

Total

Signature _____



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FOB	Terms	Ship Via	Valid Until	P.O. No.
Origin	Due on receipt	Ground	4/30/2015	

Item	Description	Qty	Unit	Total
XPN-KBD	Ross - XPN-KBD - XPression Custom Keyboard	1	735.00	735.00T
XDS0-0001-BDL	ROSS XPression Designer Edition - 3D CG (Software Only) Bundle	1	2,164.00	2,164.00T
OG3-FR-CN	Terminal Gear Ross Video Limited - openGear 3.0 Frame with Cooling and Advanced Networking Frame	2	1,562.00	3,124.00T
PS-OG3	Ross Video - PS-OG3 - Power Supply	1	484.00	484.00T
MSE-8671-R2	Ross openGear MPEG-4 AVC Video Encoder w/Rear Module	2	6,924.00	13,848.00T
UDC-8625A-R2	Stream plus Remove VC Ross Video: 3G/HD/SD High Quality Up/Down/Cross Converter with External Key/Fill & Internal Animation Store with Rear Module	1	3,197.00	3,197.00T
UDA-8705A-R2L	Ross Video - Analog Video Utility Distribution Amplifier with 20-Slot frame Rear Module, R2L-8705, Looping input	1	258.00	258.00T
ADA-8405-C-R2C	Ross Video: ADA-8405-C-R2C Analog Audio and Timecode DA with Remote Gain w/ Rear Module	1	380.00	380.00T

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Subtotal

Sales Tax (0.0%)

Total

Signature _____



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Portland Community Media Bea Coulter 2766 NE MLK Jr Blvd Portland OR 97212

FOB	Terms	Ship Via	Valid Until	P.O. No.
Origin	Due on receipt	Ground	4/30/2015	

Item	Description	Qty	Unit	Total
SRG-4400	Ross Video Limited - Master Reference and Test Signal Generator. SPG + TPG with analog and 3G / HD / SD Test Patterns. Dual front loading power supplies.	1	9,661.00	9,661.00T
GPS-4400-35M	Ross GPS receiver/antenna option with 35m cable	1	1,558.00	1,558.00T
DB-COM-1DAY	Onsite Services Ross Commissioning, 1 Day OFFSITE - Preparing representatives, Seat marks, and cameras.	1	1,575.00	1,575.00T
DB-COM-1DAY	Ross Commissioning, 1 Day OFFSITE - Preparing representatives, Seat marks, and cameras.	1	1,575.00	1,575.00T
TRAVEL-PRE-001	Ross Video Limited - Pre Paid Service Expense Trip 1	1	1,450.00	1,450.00T
XPRESSION-COM-1DAY	Ross - XPRESSION-COM-1DAY - Xpression Commissioning, 1 Day	1	1,575.00	1,575.00T
TRAVEL-PRE-002	Ross Video Limited - Pre Paid Service Expense Trip 2	1	1,150.00	1,150.00T
	SUBTOTAL			125,194.00
AW-HE130WPJ	Panasonic AW-HE130 HD Integrated Camera (White)	5	7,888.00	39,440.00T
AWRP120GJ	Panasonic Advanced Pan-tilt controller with IP/Serial control and Tracing Memory	1	4,134.00	4,134.00T
01V96I-CA	Yamaha - Digital 96kHz mixing console	1	2,191.00	2,191.00T
BEM-1	Ensemble Designs - BrightEye Mitto 3G / HD / SD Scan Converter	1	5,032.00	5,032.00T

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Subtotal

Sales Tax (0.0%)

Total

Signature _____



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FOB	Terms	Ship Via	Valid Until	P.O. No.
Origin	Due on receipt	Ground	4/30/2015	

Item	Description	Qty	Unit	Total
Ki Pro Rack	AJA Video Systems - NEW-Rackmount Digital File Recorder, with Apple ProRes 422 and DNxHD, includes: 2 x AC Power Cords, (No Storage Modules included)	2	3,655.00	7,310.00T
KI-STOR1000-USB	AJA - 1TB HDD storage module with USB 3.0 connection	6	452.00	2,712.00T
FS1	AJA Video Systems - Universal SD/HD Audio/Video Frame Sync/Converter	1	3,197.00	3,197.00T
TCB-2	Comrex TCB-2 Telephone Coupler, Auto Answer (9500-0250)	1	377.00	377.00T
	Comrex TCB-2 Telephone Coupler, Auto Answer (9500-0250)			
	Comrex TCB-2 (9500-0250) Telephone Coupler, Auto Answer			
HDE-3000	Link Electronics - HD/SD Caption Encoder.	1	7,500.00	7,500.00T
997-7040	Planar - EP4650 46 in. diagonal edge-lit LED professional LCD. Ultra slim, narrow bezel, low power, and lightweight. 24x7 reliability. 1920x1080 resolution with 700 nits brightness . Data and video connectivity. RS-232 and Ethernet control. Landscape and portrait.	3	2,395.00	7,185.00T

All quotes are valid for 30 days unless otherwise noted.
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Subtotal

Sales Tax (0.0%)

Total

Signature _____



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Quotation

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Bill To
Portland Community Media Jason Tait 2766 NE MLK Jr Blvd Portland OR 97212 971-255-5746

Ship To
Portland Community Media Bea Coulter 2766 NE MLK Jr Blvd Portland OR 97212

FOB	Terms	Ship Via	Valid Until	P.O. No.
Origin	Due on receipt	Ground	4/30/2015	

Item	Description	Qty	Unit	Total
997-7042	Planar - EP5550 55 in. diagonal edge-lit LED professional LCD. Ultra slim, narrow bezel, low power, and lightweight. 24x7 reliability. 1920x1080 resolution with 700 nits brightness . Data and video connectivity. RS-232 and Ethernet control. Landscape and portrait.	2	3,499.00	6,998.00T
V-R185-DLW	Marshall Electronics - V-R185-DLW - 18.5" Rack Mount Monitor with Waveform Vectorscope CC plus other advanced features	1	2,299.00	2,299.00T
Freight Add	SUBTOTAL Freight will be pre-paid and added to invoice.		0.00	88,375.00
WEF	Thank you! Bill Floyd 503.550.0171 Bill@advancedbroadcastsolutions.com		0.00	0.00T

All quotes are valid for 30 days unless otherwise noted.
 By signing above, the purchaser/licensee acknowledges that the purchaser/licensee read and agrees to the terms and conditions set forth by ABS and quoted vendors. ABS terms and conditions supersede any and all purchase orders and other documents relating to the system or the purchase or license thereof. Purchaser/licensee is subject to shipping/handling and 3% credit card processing fees incurred related to order, unless otherwise stated.

Subtotal \$213,569.00
Sales Tax (0.0%) \$0.00
Total **\$213,569.00**

Signature _____



April 30, 2015

2766 NE MLK JR. BLVD.
PORTLAND, OR 97212

PH [503] 288-1515
FX [503] 288-8173

www.pcm.tv.org

Dear Les,

This letter is in support of your grant application with the Mt. Hood Cable Regulatory Commission's Community Capital Grants program.

Portland Community Media will provide: engineering and design support and consultation, production services through our existing service contract, cablecast distribution of Metro's weekly commission meetings and facilitation for maintenance and service of equipment post installation.

For the purposes of your application, you can value PCM's services at \$40 per hour (for engineering, design and maintenance facilitation). The estimated total in-kind value of these services is: \$25,000.00. Estimated ongoing operations of the system (based on the existing contract for services) is: \$22,080.00. The total value of PCM services is: \$47,080.00.

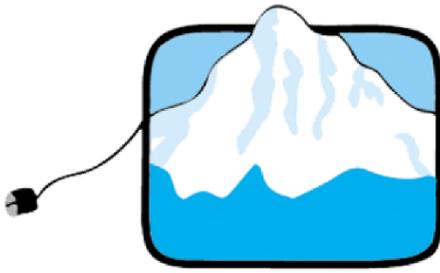
Good luck with your grant application.

Sincerely,

Bea Coulter
Director of Operations
Portland Community Media

DIVERSE. INDEPENDENT. LOCAL

11 21 22 23 29 30



MT. HOOD CABLE REGULATORY COMMISSION

111 SW Columbia St., Suite 600 • Portland, OR 97201

Phone: (503) 823-5385 • Fax (503) 823-5370

www.mhrc.org

Serving Multnomah County and the Cities of Fairview, Gresham, Portland, Troutdale and Wood Village

COVER SHEET – AGENDA ITEM #C7

For Commission Meeting: May 18, 2015

“Community Technology Grant Agreement: Metro (Video Conferencing)”

Recommendation

Staff recommends that the Commission approve the 2015 Community Technology Grant agreement with Metro for \$72,000.

Background

At the January 26 meeting, the Commission selected 12 Pre-Applications to invite to apply for funding. Following the Commission’s decision, MHCRC staff engaged all 12 applicants in a process to complete full grant applications and contracts.

MHCRC staff has reached agreement on a final grant application and contract with Metro and recommends approval at the May meeting (draft contract attached). The Commission may recall that Metro’s Pre-Application was clear and detailed with regard to the project purpose, outcomes and evaluation methods. There are no significant changes to the final application; however, the budget estimate, once fully developed, did increase.

Through a robust review of the total project budget with consultants, advisors and potential vendors, on the necessary equipment, personnel and training needed, the final budget reflects a small increase in grant funds in relation to the significant increase in matching resources.

	Grant Request	Match	Total Project Budget
Pre-Application	\$60,000	\$60,000	\$120,000
Final Application	\$72,000	\$113,519	\$185,519

The overall MHCRC grant budget has room to absorb this increase.

The Commission approved two grant contracts at its March meeting. Seven contracts are presented at the May meeting for Commission consideration. Staff is working with the remaining three applicants to complete final applications in preparation for the June Commission meeting.

Attachment: Draft Community Technology Grant Agreement (1)

Prepared By: Rebecca Gibbons
May 12, 2015

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

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

RECITALS:

This Agreement is entered into for the purpose of providing the Commission's 2015 grant funds for the Grantee's Metro Video Conferencing project.

AGREEMENT:

1. Grant Amount, Use of Grant

Grantee is awarded a total amount of \$72,000 for specific capital costs related to the Grant project. Grantee shall use the Grant funds exclusively for the purposes outlined in its Grant Application (the "Grant"). The Grant Application is attached to this Agreement as Attachment 2. Grantee shall not use the Grant funds for any other purpose than that set forth in Attachment 2.

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

Grantee shall submit periodic invoices for actual capital costs incurred by Grantee related to the approved Grant budget. 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 and a breakout of the invoice amount by line items which accord with the approved Grant project budget. Upon submission by the Grantee of an invoice, and upon certification by the Project Manager that the invoice is in accordance with this Agreement and any restrictions upon use of the Grant funds, the Commission shall pay to the Grantee the amount as specified in the invoice, not to exceed the total Grant amount of \$72,000 within thirty (30) days from date of the invoice. If the Project Manager finds that the invoice is not in accordance with this Agreement, the Project Manager shall notify the Grantee of the reasons for the disallowance and non-payment.

All invoices for Grant project capital costs must be received by the Commission at least thirty (30) days prior to the expiration date of this Agreement in order to be paid under the Agreement terms. No invoices shall be accepted after the expiration of this Agreement.

4. Financial Records

Along with the periodic invoices, Grantee shall submit 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 financial documentation of Grant project expenditures.

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 Reports and a Final Report (collectively referred to as 'Report(s)' herein) 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. A sample of Report information is attached to this Agreement as Attachment 1. For a Report to be accepted by the Project Manager, the Grantee shall document and clearly describe the progress of the grant in accordance with the reporting schedule defined below.

Interim Reporting periods are June 1, 2015 through December 31, 2015; January 1, 2016 through June 30, 2016; July 1, 2016 through December 31, 2016; January 1, 2017 through June 30, 2017. Interim Reports are due within thirty (30) days of the end of each reporting period. Grantee shall submit a Final report thirty (30) days after the project end date of August 31, 2017 summarizing the activities and accomplishments of the entire Grant.

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

Grantee shall also provide other financial or program reports as the Commission deems reasonably necessary or appropriate. 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 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.

6. Project and Fiscal Monitoring

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

level of monitoring will be determined by the Project Manager. Grantee shall remain fully responsible at all times for performing the requirements of this Agreement.

7. Audit

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

9. No Other Obligations/Complete Agreement

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

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

10. Representations

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

11. Indemnification

Grantee shall hold harmless, defend, and indemnify the Commission and the Commission's officers, agents, and employees against all claims, demands, actions, and suits (including all attorney fees and costs) brought against any of them arising from Grantee's work or any of Grantee's contractors work under this Agreement.

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 upon the date of the last signature by a party. The term of this Agreement is through, and including, October 31, 2017.

15. Early Termination of Agreement

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

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

Upon termination, Grantee shall return to the Commission the full amount of Grant funds paid by the Commission to the Grantee for the Grant project.

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 Commission 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, by electronic mail, 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 promptly 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@mhcr.org

If to Grantee:

Attn: Adam Karol, Senior Infrastructure Analyst
Metro
600 NE Grand Ave.
Portland, OR 97232
Email: adam.karol@oregonmetro.gov

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: Metro Video Conferencing Project

GRANTEE SIGNATURE:

GRANTEE: METRO

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

Grant Agreement -- Attachment 1

SAMPLE INTERIM REPORT INFORMATION

OUTCOMES ACTIVITES 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.)

SAMPLE 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.)



Application

00069 - 2015 Community Technology Grants

00231 - Metro Video Conferencing Project

Community Technology Grants

Status: Submitted

Original Submitted Date: 04/20/2015 8:26 AM

Last Submitted Date: 05/08/2015 4:52 PM

Primary Contact

Name: Mr. Adam Anton Karol
Salutation First Name Middle Name Last Name

Email: adam.karol@oregonmetro.gov

Phone:* 503-797-1716
Phone Ext.

Title: Senior Infrastructure Analyst

Organization Information

Name: Metro

Organization Type: Government Agency

Address: 600 NE Grand Ave

City* Portland Oregon 97232
City State/Province Postal Code/Zip

Phone: 503-797-1610

Executive Summary

Executive Summary

The Executive Summary is your opportunity to introduce your project (please limit to one page).

Metro is proposing a multi-location video conferencing system between Metro locations that will improve the work experience for approximately 1,200 employees of Metro, enabling them to spend more of their work day in productive activities as opposed to travelling to meetings. By virtue of this significant increase in efficiency and effectiveness, this project will yield major benefits for the 750,000 residents of Multnomah County. Metro's boundary encompasses Portland, Oregon and 24 other cities – from the Columbia River in the north to the bend of the Willamette River near Wilsonville, and from the foothills of the Coast Range near Forest Grove to the banks of the Sandy River at Troutdale. Considering this wide geographic service area, one can understand that travel and communication are major challenges to the efficiency and effectiveness of our daily work.

Metro, with the assistance of an implementation vendor, will deploy a total of four video conference rooms at key Metro locations throughout Portland, recovering multiple FTE's worth of traveling time and moving Metro towards a more efficient, collaborative future.

By enabling Metro to both increase service levels and reduce costs, this project will benefit the entire community. Furthermore, the project will yield a significant reduction in Metro's carbon footprint and the other ecological impacts associated with auto travel. In so doing, it supports the Metro mission of engagement, education and collaboration.

(This field has a character limit of 4000)

Project Narrative

Total Grant Funds:	\$72,000.00
Total Match Funds:	\$113,519.00
Total Funds:	\$185,519.00
Cable System Technology Use	I-Net
Proposed Technology	Interactive data over I-Net
Public Benefit Area	Reducing Costs of a Service or Function

Project Purpose

Describe the overall project, including how technology will be used and the type of proposed technology to be deployed. How will use of the technology address your identified public benefit area and serve your identified community or targeted beneficiaries? What project outcomes do you hope to achieve for the identified community or targeted beneficiaries through the use of the proposed technology?

The MHCRC Community Technology Grant will enable Metro to leverage other recent and ongoing technology investments to implement a flexible, multi modal, practical, cost effective, and user friendly video collaboration solution. This solution focuses on enabling key conference rooms with dedicated video conferencing equipment and infrastructure at four Metro locations. It will enable participants to join meetings from virtually any Internet connected device from any location where they can access a modicum of bandwidth. People using these various strategies and platforms can join the same meeting or easily launch ad hoc meetings, all with minimal technological barriers.

Video collaboration, allowing people to meet face to face over large distances, has been shown to:

- 1. Improve decision making by reducing communications delay**
- 2. Build trust and understanding within cross functional and diverse teams**
- 3. Reduce employee travel costs and environmental impact**
- 4. Encourage information sharing and knowledge building**

Therefore, targeted goals for Metro's proposed project are: **1) better organization decision making; 2) stronger Metro work teams; 3) reduced costs with positive environment contributions; and 4) smarter collaboration.**

We strongly believe that videoconferencing will provide tremendous organizational enhancements that comes from improved interactive collaboration with a broader workforce. In addition, immediate cost savings are expected. To give a sense of the potential cost savings, Metro performed a study on a sample group of users that travel only between the Zoo and MRC's downtown office. We found twenty staffers who must make the five mile trip for five or more meetings per month. In total, we estimate that 90 hours per month—and some of the most frequent travelers are the most highly paid people—and over 850 travel miles will be saved if we were able to eliminate travel time for just those twenty Metro Staff. The full list of staff that travel is over 100 people, so we know there are more savings available than what that narrow study indicates (see attachment A).

In a single month Metro could recover over 90 hours of staff time, just enabling conferencing between the Oregon Zoo and the Metro building downtown. And more than just offsetting costs, Metro feels cross site collaboration would become even more frequent if the complication of travel were removed as a logistical requirement.

Setting the Stage

Metro IT has studied options for alternative collaboration platforms for a long time. We understand that older systems have suffered from underutilization. However, we believe the timing and the environment are now right because:

- We've observed an increasing comfort level with conferencing and an increasing dissatisfaction with travel requirements.
- Many of our employees have had experience with Skype and WebEx type products, to the effect, we believe, that cultural barriers have largely dissolved.
- We are mid rollout of our new Cisco based VOIP phone infrastructure, and these conferencing technologies leverage that technology.
- Metro recently completed a Microsoft Exchange upgrade to 2013 and is rolling out Office 2013, which will seamlessly integrate scheduling and presence from the desktops with the video conferencing system.

Most importantly, we believe that technology has sufficiently evolved to make this move practical. According to industry analysts, the traditional video hardware companies have moved aggressively to adapt to the growing popularity of software based video and the expectations of the mobile generation. The emphasis in the last few years has been on ease of use and interoperability. With a modern system, "All you need to do to hold a video conference is walk into the room, sit down and press a button," according to UK-based AVer. Requirements for IT support have declined dramatically. Some of the newer room systems can be set up and connected to the network in ten minutes. Prices have also dropped, supporting "the market's overall trend toward video offerings that lower the barriers of entry for smaller businesses" says TechTarget.

Three years ago six conference rooms at the main Metro building were equipped with projectors, sound and dedicated presentation workstations. It took some time, but slowly projection adoption grew. Today the projector rooms are booked close to 100% of the time. We feel intra-office videoconferencing will follow a similar pattern, with cultural adoption coming inexorably as more users experience the ease of use and enjoy the release from expensive travel times.

Desktop and mobile video users can now participate in video conferences via Metro's existing WebEx services. Accordingly, Metro proposes to implement a hybrid hardware/software video solution to augment today's limited desktop solution. Current WebEx licensing for desktop and mobile conferencing will be leveraged and integrated into this conferencing solution. But what will these dispersed users connect to? Typically, they need to connect to a group meeting taking place at one of four Metro locations. In order for this to be a satisfactory option, that room needs a high definition system with a quality microphone and a zoom camera. Otherwise people are trying to crowd around a computer, or the remote participants can't see and hear well.

Also, most people at these locations work in cubicles in noise sensitive areas. Metro does not deploy desktop speakers for this very reason. Having a conference room option at their location will enable them to participate in video conferences without distracting and disturbing other employees. Conference rooms currently outfitted with permanent computer/projector equipment greatly raised adoption of technology and created a culture of productivity and expectations of available technology service in these shared locations.

Metro is planning on deploying video conferencing equipment in four existing conference rooms in three Metro facilities. The selected Cisco technology will let us supplement the existing projection systems and data network into rooms that are already using projectors for meetings. The four conferencing rooms will be two at the Metro Regional Center, 600 NE Grand; and one each at the Oregon Zoo and the Portland 5 Hatfield Hall, 1111 SW Broadway Ave.

Key staff in all departments, business units, and remote locations were interviewed as part of the two month Cisco VOIP discovery process that was completed in November, 2014. Over 100 Metro Directors, Admins, and thought leaders participated in this process. One of the significant

findings was the near universal complaint about travel for meetings. In particular, the Portland Zoo staff and the Portland 5 staff feel they spend far too much time travelling back and forth from the MRC building. When questioned about video conferencing as a solution, almost all these participants expressed a high level of interest and approval of video conferencing as a viable replacement for much of this travel.

This project's executive champion, the Deputy Chief Operating Officer, has significant video conferencing experience, including experience with the very technology being proposed here. He is motivated to "sell" this solution through his normal interactions and use it personally enough to plant the seeds of cultural adoption at the Director and Executive staff levels. Between that and the enthusiasm noted through the VOIP discovery project, there's a critical mass of interest and viable use cases to make video conferencing "stick" and become part of Metro's culture.

EXPECTED OUTCOMES INCLUDE:

1) Improve decision making by reducing communication delay

Effective decisions are made when key people are involved and communication is done in a timely fashion. These decision-makers are in high demand and are tasked on a number of essential projects. Current forms of communication, such as email and phone conferencing are insufficient for discussing complex problems. They lack context or do not allow participants to fully participate in the discussion and on presentations. Metro's geographic barriers often lead to not having all the right people in the discussion or putting off meetings for weeks to find a convenient time and location, particularly because any such meetings must be padded with time before and after the meeting to allow for travel. Meetings that might only take a half an hour, require blocking of an hour and a half or more. Staff often miss or avoid meetings when travel is involved or travel time conflicts with other duties or appointments. Videoconferencing can create the opportunity for just in time meeting with all the needed participants with no barriers of location or added travel time

2) Reduce employee travel costs and environment impact

Videoconferencing will directly reduce travel costs, reduce road congestion and lower negative environment impact.

POSTIVE ENVIRONMENT BENEFITS: In the first 24 months of implementation, we project, based on our sampling of Zoo and MRC staff, that 1,500 hours of travel by Metro employees will be avoided. Over the life of the project, this equates to about 12,000 miles. Based on the EPA's October 2008 publication, "Average Annual Emissions and Fuel Consumption for Gasoline-Fueled Passenger Cars and Light Trucks", reducing travel by 12,000 miles will save approximately 312 lbs in carbon monoxide emissions, 13,572 lbs of carbon dioxide emissions and 32 lbs of volatile organic compounds.

COST REDUCTION: Furthermore, there will be reduced Metro costs. Over the course of the project, Metro will avoid \$20,000 in fleet costs, based on an analysis of our lease costs and an assumption of an average cost of \$1.72 per mile.

DECREASE ROAD CONGESTION: While not huge, any reduced transportation useage removes a small strain on existing community transportation systems.

3) Encourage information sharing and knowledge building

This grant will make available video conferencing systems more available and ready to use. More than half of Metro's 1,200 employees will have access to a web / videoconferencing solution. Metro anticipates at least 300 knowledge workers at Metro will take part in at least one videoconference in the first 24 months after deployment. Staff will be able to interact with other agencies and access training from distant sources.

4) Build trust and understanding within cross function and diverse teams

Existing Metro communication modes of phone calls and email do not encourage collaborative interaction. Face-to-face or videoconferencing meeting build stronger business relationships and improves teamwork. While face-to-face meeting are still superior, videoconferencing will get team members that work at remote locations, but don't travel to work closer together. The grant will provide these opportunities for more frequent interactions via remote videoconferencing.

Additional Logistic Outcomes

Training: Metro Systems staff will train the HelpDesk staff as well as key administrative assistants in appropriate departments in the simple end-user functions, who will informally disseminate and guild end user usage. Systems also plans a number of drop-in open house style events, similar to lunch and learns. Beyond the mechanics of using the system, Metro plans on introducing a methodology of how to conduct effective meetings.

Potential expansion of services: While beyond the scope of this grant, the installation of this equipment and the incorporation of video conferencing into Metro culture will position Metro to offer new services to the community. For example, in the future zoo staff and park naturalists could offer virtual field trips to schools throughout the region, which are also trying to reduce travel costs.

(This field has a character limit of 30000 or approximately 4 single spaced pages)

Evaluation Plan

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

The project evaluation will be led by Metro Information Services department and will include representatives from most of Metro's locations and business units that are active meeting participants.

The stated outcomes are a mixture easily quantifiable cost reductions and the more complex increase in organization efficiencies. To examine the effectiveness of the technology, Metro plans to use a combination of statistical usage analysis and end-user survey inquiries.

Data gathering strategies will include:

- Baseline, prior to implementation, the travel patterns as they relate to meetings at targeted location.
- >>Data gathered will be statistical sampling of who traveled to remote meetings, how far they traveled, modes of transportation
- >>Identify frequent meeting travelers for further study to better understand before and after impacts
- Baseline, prior to implementation, the typical meetings with participation of remote co-workers
- >>Statistical sampling and surveys; looking to see if participation rates increase post implementation
- >>In progress and post installation studies of similar data gathered in the baseline process
- Regular surveys of user base for experiences of effectiveness plus asking for recommended program change feedback. (This will focus on immediate impressions and experiences)
- Conduct an annual user satisfaction survey to obtain feedback and guide program adaptations. (This will provide a longer term view.)
- Use video server logs to characterize usage patterns and provide metrics for system usage; looking to identify increased usage to reflect success or failure
- Metro will compare agency financial reports before and after to assess impact on travel costs.

Stated Outcomes and Specific Evaluation Plans

1 . Improve decision making by reducing communications delay

- Do quarterly interviews of top video conferencing meeting originators; asking specific questions about decision making and speed to completion.

2 . Build trust and understanding within cross functional and diverse teams

- Actively work with technology early adopters to gauge the impact to group meetings and tweak our delivery methods.
- Look for increased participation usage trends to gauge the adoption rate; working with the assumption that better meetings will drive additional usage.

3 . Reduce employee travel costs and environmental impact

- Based the data gathered from prior to implementation baseline, the project team will survey identified users to understand if travel patterns have changed.
- General survey of users will ask about their changes in travel patterns, if any.
- Results will be quantified.
- Example Metro financial reports to see if there is any impact to travel costs

4 . Encourage information sharing and knowledge building

- Send out surveys to meeting participants (not the leads) to gauge their interpretation of the effectiveness of the technology.
- Look for increased participation usage trends to gauge the adoption rate; working with the assumption that better meetings will drive additional usage.

(This field has a character limit of 4000)

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.

Cisco	Design services, implementation assistance, best practices knowledge transfer
Cisco Vendor (TBD)	Detailed design, CCM integration and implementation

(This field has a character limit of 4000)

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 proposed video solutions for Metro would integrate into the existing Cisco Communications Manager Architecture and allow a single call control to manage for both voice and video. Video components are added in a similar fashion to telephones thereby making deployment of video as easy as adding a telephone.

The overall architecture for the proposed sites as seen below is to place the following equipment into the network to support video. This includes such items as secure video firewall traversal which allows outside agencies to communicate with Metro without compromising security; simplified video calling for end users through intuitive touch panel controls; bridging of multiple video calls in one session via a simple dial-in number. Calls would be made across the network leveraging existing network connections with I-Net as well as internal Metro network connections.

The Cisco CUCM is already in place and operational, the video communications portion of that would be handed as traditional telephony. Adding the bridging and firewall traversal would, as suggested below, be done via authorized partner who would familiarize system operation and maintenance during implementation. The core video equipment would be housed with the CUCM servers and in several cases would be installed on the same servers. Since Metro uses their 100MB network and interfaces to the I-Net bandwidth for the 4 video systems would be easily accommodated since each call would be in the range of 1MB and the maximum anticipated video call volume would be 4-5 calls at any given time initially. Further growth of the system may include more video sites but at this time, the smallest link between sites is 100MB which is more than enough for existing data traffic and the added video calls.

Management of the system would be through the IT team. Since the system requires no effort for moves, the biggest challenge would be integration with the Exchange calendaring system that is managed by the desktop applications group. API's and plugins are available and would be used accordingly to integrate the systems. Setup of this is usually coordinated via the installing Partner.

While this is a shift in the way some Metro Departments operate, the sponsoring management will be able to leverage Partner expertise along with training resources from Metro to re-align the organization's mindset around meeting travel and the use of video resources. A promotion plan would be included by the partner to let target employees of video use know where the systems are and how to schedule them. An informal study has indicated that many employees are already very interested in using video for reducing travel across town at high traffic hours and that they are eager to learn how to leverage video for other applications.

(This field has a character limit of 10000)

Proposed Project Start and End Date:

Proposed projects may include timelines of up to 36 months to complete the projects.

Proposed Start Date (month/year) 6/2015

Proposed End Date (month/year) 8/2017

Implementation Plan

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

A proposal to deploy the system above will create a staffing plan as part of the detailed work plan. To be cost effective, it would rely on a strong balance of Partner and Metro resources once a qualified Partner has been selected. This summary of the resources involved are built into the resource matrix:

During a kickoff meeting, the partner would work with Metro to define the roles and responsibilities matrix of both parties. The purpose of this matrix is to assign individuals to activity categories, define role responsibilities, and define relationships between groups. This matrix should be used early in a Systems Engineering Phase, before detailed resource allocating or scheduling.

The goal of the roles and responsibilities matrix is to:

- Define roles and responsibilities of project stakeholders.
- Improve overall project team and stakeholder communication.
- Proactively identify gaps in assignments, accountability, or resources.
- Clarify cross-functional interactions between project team members.

The existing design, provided by Cisco, would be the basis of an RFP that metro would put out to bid via standard internal procurement process.

Milestones	Task Description	Involved Resources	Time Frame
Select Vendor	Metro RFP and selection process	Director of IS, Manager Of IS, DCOO	July - Oct, 2015
Complete Contract	Negotiate and approve contract	Manager of IS, Project Manager, DCOO	Oct - Nov, 2015
Design Solution	Vendor and Metro validate the solution	Partner Vendor, Project Manager, Senior Infra. Engineer	Dec - March, 2016
Deploy equipment	Install the equipment in designated conference rooms	Partner Vendor, Senior Infra. Engineer, Engineer	April - Aug, 2016
Build Jabber backend server	Configure the Cisco jabber appliance	Partner Vendor, Senior Infra. Engineer, Engineer	April - Aug, 2016
Backend Exchange integration	Build integration between the new system and AD and Exchange-based services	Partner Vendor, Senior Infra. Engineer, Engineer	April - Aug, 2016
Network Analysis	Test network throughput rates, set final stream rates	Senior Infra. Engineer, Engineer	April - Aug, 2016
Testing - Conferencing Quality	Choose and test final bitrate for streams	Senior Infra. Engineer, Engineer	April - Aug, 2016
Testing - Mail & Calendar Integration	Test several use cases with scheduling, invites and auto-provisioning. Also test directory services	Senior Infra. Engineer, Engineer	April - Aug, 2016
Testing - Multipoint	Test multi-point conference capabilities, validate functionality	Senior Infra. Engineer, Engineer	April - Aug, 2016
Develop Training	Create in-room instructions, presentation materials an a new wiki page	Project Manager, Manager of IS, Training Supervisor	July - Aug, 2016
Testing - Documentation	Invite select users to "beta-test" the documentation.	Training Supervisor, Help Desk Staff	July - Aug, 2016
Create Evaluation Surveys	Use Metro's internal survey system to create automatically sent surveys to the bookers of video conference rooms	Project Manager, Senior Infra. Engineer, Engineer	July - Aug, 2016
Train IT Staff and VIPs	Hands on training for the HelpDesk and key Metro staff (Admins, executives)	Senior Infra. Engineer, Project manager, Help Desk	Aug - Sept, 2016
Kick off "Campaign"	Through email and meeting scheduling, senior staff will be encouraged to start using the new services	Director of IS, DCOO	Aug - Sept, 2016

Train Metro Staff	Hold on-site training sessions, advertise the wiki documentation	Training Supervisor, Project Manager, Help Desk Staff	Sept - Nov, 2016
Troubleshooting & Maintenance		Partner Vendor, Project Manager, Senior Infra. Engineer, Engineer, Help Desk Staff	Aug - Sept, 2016
Evaluation	Analyse and report on objectives and usage	Project Manager, Manager of IS, Director of IS, DCOO	Feb - June, 2017

This Project Plan (with dates) is also available as an attachment to this grant application.

(This field has a character limit of 21000)

Organization Capacity

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

As part of a successful rollout and adoption rate, a variety of training is a must. Metro Information Services staff, including HelpDesk and Systems, will need to become intimate with the technology platform. Dedicated, hands on training for the Help Desk staff is planned and considered a prerequisite to deployment.

End user training for this conferencing solution will be provided through 3rd party training vendors, leveraging the same training methodology Metro plans to use for end user Cisco VOIP telephone training. Adding basic conferencing training to the VOIP training represents only a minor increase in scope. This training will be onsite and hands on. Training groups will be limited in size to 10 because of the limited size of the lab environment. In addition, having multiple smaller training sessions provides scheduling flexibility to the staff.

(This field has a character limit of 5500)

Budget Narrative

Budget Narrative

Personnel Costs

Deputy COO

Technology Champion – Drive agency cultural evolution and acceptance at the Executive level

MILESTONE INVOLVEMENT: Select Vendor, Complete Contract, Kick off internal "campaign", Evaluation

TASKS: Kickoff Message; Providing appropriate agency goals; review project charter; attend training; comment on evaluation

20 hours, \$111.32/hr

Grant Funds: 0

Matching funds: \$2,226

Director of IS

Sponsor - Budgeting, approval and acting as a technology ambassador to Director level staff

MILESTONE INVOLVEMENT: Select Vendor, Complete Contract, Kick off internal "campaign", Evaluation

TASKS: Kickoff Message; Providing appropriate agency goals; review project charter; participate in oversight of RFP/vendor selection; consult on design review; participate in alpha testing; review communication plan; attend training; comment on evaluation; user; project oversight

100 hours, \$89.74/hr

Grant funds: 0

Matching funds: \$8,974

Manager of IS

Architect, vendor liaison, adoption analysis and usage reporting

MILESTONE INVOLVEMENT: Select Vendor, Complete Contract, Develop Training, Evaluation

TASKS: Kickoff Message; Providing appropriate agency goals; review project charter; participate in co-writing of RFP and vendor selection; contribute to design; participate in alpha testing; review communication plan; attend training; oversee project quality controls; oversee ongoing operations quality; comment on evaluation; user; project oversight;

120 hours, \$66.92hr

Grant Funds: 0

Matching funds: \$8,030

Senior Infrastructure Engineer / Project Manager

Project Manager, technical design and business analyst role

MILESTONE INVOLVEMENT: Design Solution, Deploy equipment, Multiple build tasks, create surveys, train IT staff, troubleshoot

TASKS: Organize and manage project team; create project charter; participate in co-writing of RFP and vendor selection; contribute to design; coordinate vendor involvement; coordinate facilities build out; control communication plan; create training and support plan; participate in alpha & beta testing; oversee alpha and beta testing; work w/ administrator for organizing training; oversee project quality controls; oversee ongoing operations quality; comment on evaluation; user; project oversight; grant reporting and management; overall project management and oversight

260 hours, \$62/hr

Grant funds: 0

Matching funds: \$16,120

Training Supervisor

Sustained training program design and coordination. Materials, presentation, scheduling

MILESTONE INVOLVEMENT: Develop and test training and documentation,; lead on-site training;

TASKS: Work with vendor to document system; develop training and test plans; provide training to Help Desk; do training for three phases; alpha test, beta test and broad rollout to key players; include training of 1) booking within Exchange/Outlook and operating the equipment and video conference meeting etiquettes

120 hours, \$41.09/hr

Grant funds: 0

Matching funds: \$4,931

System Engineer

Technical implementation, core systems support

MILESTONE INVOLVEMENT: Design Solution, Deploy equipment, Multiple build tasks, create surveys, train IT staff, troubleshoot

TASKS: Work with vendor to design solution; work with vendor as they deploy equipment; ensure Exchange calendar integration; perform quality checks of design and implementation; work with training supervisor; monitor the operations.

80 hours, \$61.15/hr

Grant funds: 0

Matching funds: \$4,892

Help Desk Staff (4 staff)

Meeting facilitation (when needed), post training user training, conference room support

MILESTONE INVOLVEMENT: Documentation testing, Metro Staff Training

TASKS: Get training on equipment; sit and critique each training phase (Alpha, Beta and Live); provide ongoing phone support once the system goes live

220 hours, \$39.14/hr
Grant funds: 0
Matching funds: \$8,611

Facilities Engineer

Installation In Metro Facilities

MILESTONE INVOLVEMENT: Deploy Equipment

TASKS: Three of the Cisco camera system are “wall mounted”-Facilities Engineers will facility the installation (other system is “portable” cart enabled”) working with vendor guidance

90 hours, \$40.45/hr
Grant funds: 0
Matching funds: \$3,641

Procurement Analyst

Oversee Metro RFP Contracting

MILESTONE INVOLVEMENT: Contracting

TASKS:

30 hours, \$51.63/hr
Grant funds: 0
Matching funds: \$1,549

Attorney

Legal Review Metro Contracting

MILESTONE INVOLVEMENT: Contracting

TASKS:

10 hours, \$85.57/hr
Grant funds: 0
Matching funds: \$856

Administrative

Meeting facilitation (when needed), post training user training, conference room support

MILESTONE INVOLVEMENT: Contracting, Design Solution, Deploy equipment, Multiple build tasks, create surveys, train IT staff

TASKS: Organize, document at all phases as assistant to PM; including booking of training sessions, procurement.

120 hours, \$39.14/hr
Grant funds: 0
Matching funds: \$4,692

Total Personnel costs:

Matching: \$64,519
Grant: \$0

Contractual Costs

Cisco/Local Vendor

Design and installation professional services, Project Management

\$30,000 flat fee

Grant funds: \$0

Matching funds: \$30,000

Equipment:

1 Cisco TelePresence Server 320	\$92,000
1 Cisco TelePresence Management Suite	\$16,000
3 3SX10 HD w/ int 5x Cam and mic	\$13,000
6 SmartNet Service Contracts	\$10,000
1 Cisco TelePresence MX300	\$27,000
Vendor Discount	-\$67,000
Total Equipment:	\$91,000

Grant funds: \$72,000

Matching funds: \$19,000

Statement of Matching Resources

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

The Statement of Matching Resources is essential to understand 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.

This proposal is requesting less than 50% of the total cost of the project from the grant committee.

Specific commitments are:

Personnel \$64,519
Contractual \$30,000
Equipment \$19,000
Totals \$113,519

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$64,519.00	\$64,519.00
Education and Training	\$0.00	\$0.00	\$0.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$30,000.00	\$30,000.00
Equipment	\$72,000.00	\$19,000.00	\$91,000.00
Infrastructure Construction	\$0.00	\$0.00	\$0.00
Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$0.00	\$0.00	\$0.00
Totals	\$72,000.00	\$113,519.00	\$185,519.00

Final Application Signature

Signature of Duly Authorized Representative

Rachel Coe

Date

04/17/2015

Title

Director of IS, Metro

Phone

503-797-1602

E-mail

rachel.coe@oregonmetro.gov

Supplemental Material Attachments

File Name	Description	File Size
Grant project plan.xlsx	Excel version of Project Plan	11 KB
Metro VideoR3_Discounted.xlsx	Equipment List	49 KB
MetroVideo Technology.docx	Cisco Proposal	1.6 MB

Partner Commitment Letter(s)

Milestones

Select Vendor

Complete Contract

Design Solution

Deploy equipment

Build Jabber backend server

Backend Exchange integration

Network Analysis

Testing - Conferencing Quality

Testing - Mail & Calendar Integration

Testing - Multipoint

Develop Training

Testing - Documentation

Create Evaluation Surveys

Train IT Staff and VIPs

Kick off "Campaign"

Train Metro Staff

Troubleshooting & Maintenance

Evaluation

Task Description

Metro RFP and selection process

Negotiate and approve contract

Vendor and Metro validate the solution

Install the equipment in designated conference rooms

Configure the Cisco jabber appliance

Build integration between the new system and AD and Exchange-based services

Test network throughput rates, set final stream rates

Choose and test final bitrate for streams

Test several use cases with scheduling, invites and auto-provisioning.

Also test directory services

Test multi-point conference capabilities, validate functionality

Create in-room instructions, presentation materials and a new wiki page

Invite select users to "beta-test" the documentation.

Use Metro's internal survey system to create automatically sent surveys to the bookers of video conference rooms

Hands on training for the HelpDesk and key Metro staff (Admins, executives)

Through email and meeting scheduling, senior staff will be encouraged to start using the new services

Hold on-site training sessions, advertise the wiki documentation

Analyse and report on objectives and usage

Involved Resources

Director of IS, Manager Of IS, DCOO
Manager of IS, Project Manager, DCOO
Partner Vendor, Project Manager, Senior Infra. Engineer
Partner Vendor, Senior Infra. Engineer, Engineer
Partner Vendor, Senior Infra. Engineer, Engineer

Partner Vendor, Senior Infra. Engineer, Engineer
Senior Infra. Engineer, Engineer
Senior Infra. Engineer, Engineer

Senior Infra. Engineer, Engineer
Senior Infra. Engineer, Engineer

Project Manager, Manager of IS, Training Supervisor
Training Supervisor, Help Desk Staff

Project Manager, Senior Infra. Engineer, Engineer

Senior Infra. Engineer, Project manager, Help Desk

Director of IS, DCOO

Training Supervisor, Project Manager, Help Desk Staff
Partner Vendor, Project Manager, Senior Infra. Engineer, Engineer, Help Desk Staff
Project Manager, Manager of IS, Director of IS, DCOO

Time Frame

July - Oct, 2015
Oct - Nov, 2015
Dec - March, 2016
April - Aug, 2016
April - Aug, 2016

April - Aug, 2016
April - Aug, 2016
April - Aug, 2016

April - Aug, 2016
April - Aug, 2016

July - Aug, 2016
July - Aug, 2016

July - Aug, 2016

Aug - Sept, 2016

Aug - Sept, 2016

Sept - Nov, 2016
Aug - Sept, 2016
Feb - June, 2017



Item Name	Description	Quantity	ListPrice	Extended ListPrice	Discount %	Selling Price
CTI-320-TS-K9	Cisco TelePresence Server 320	1	44,000.00	44,000.00	0	44,000.00
PWR-CORD-US-C	US power cord	1	0.00	0.00	0	0.00
LIC-300-1SL	Cisco TelePresence Server Screen License	4	12,000.00	48,000.00	0	48,000.00
LIC-300-TP1	Cisco TelePresence Server 3rd Party Multi-Screen Interop Key	1	0.00	0.00	0	0.00
LIC-320-TS-K9	License Key For TS on Media 320 Software Image	1	0.00	0.00	0	0.00
SW-300-V3.X-K9	Software Image for TelePresence Server on media 310/320 v3.x	1	0.00	0.00	0	0.00
R-VMVCS-CTRL-K9	E-Delivery - Virtual VCS Control incl FindMe app	0	20,700.00	0.00	0	0.00
SW-VCS-8.X-K9	Software Image for VCS with Encryption Version 8.X	0	0.00	0.00	0	0.00
LIC-VCS-20	Video Comm Server 20 Add Non-traversal Network Calls	0	14,160.00	0.00	0	0.00
LIC-VCS-OCS	VCS Microsoft Interoperability	0	20,280.00	0.00	0	0.00
LIC-SW-VMVCS-K9	Software Release Key for Encrypted Virtual VCS Application	0	0.00	0.00	0	0.00
LIC-VCS-FINDME+	Autoexpand ONLY -Video Communication Server and FindMe app	0	0.00	0.00	0	0.00
LIC-VCS-GW	Enable GW Feature (H323-SIP)	0	0.00	0.00	0	0.00
LIC-VCSE-100	Video Communication Server - 100 Traversal Calls	0	0.00	0.00	0	0.00
LIC-VVCS-C-PAK	Config Only E-Delivery Virtual VCS Control PAK pid	0	0.00	0.00	0	0.00
R-VMVCS-EXPWY-K9	E-Delivery-Virtual VCS Expressway Dual Netwkr interface	0	19,700.00	0.00	0	0.00
SW-VCS-8.X-K9	Software Image for VCS with Encryption Version 8.X	0	0.00	0.00	0	0.00
LIC-VCS-OCS	VCS Microsoft Interoperability	0	20,280.00	0.00	0	0.00
LIC-VCSE-20	Video Communication Server - 20 Traversal Calls	0	29,280.00	0.00	0	0.00
LIC-SW-VMVCS-K9	Software Release Key for Encrypted Virtual VCS Application	0	0.00	0.00	0	0.00
LIC-VCS-1800TURN	VCS 1800 TURN Relay option	0	0.00	0.00	0	0.00
LIC-VCS-DI+	Autoexpand Use ONLY - VCS Advanced Networking	0	0.00	0.00	0	0.00
LIC-VCS-GW	Enable GW Feature (H323-SIP)	0	0.00	0.00	0	0.00
LIC-VCSE-E	Enable Expressway feature	0	0.00	0.00	0	0.00
LIC-VVCS-E-PAK	Config Only E-Delivery Virtual VCS Expressway PAK pid	0	0.00	0.00	0	0.00
CTI-TMS-SW-K9	Cisco TelePresence Management Suite - Includes 10 Systems	1	3,648.00	3,648.00	0	3,648.00
LIC-TMS-MSEX-25	Cisco TMSXE - Extension for MS Exchange - Per 25 sys reg.	1	12,240.00	12,240.00	0	12,240.00
LIC-TMS-WXOT	Cisco TMS WebEx Integration	1	0.00	0.00	0	0.00
LIC-TMS-10-INCL	Cisco TMS - included 10 System License	1	0.00	0.00	0	0.00
LIC-TMS-APL-S80100	TMS Appliance Lic Key Base Software Image Used During DF	1	0.00	0.00	0	0.00
LIC-TMS-SW-PAK	TMS PAK for Configuration Use	1	0.00	0.00	0	0.00
SW-TMS-14.X-K9	TMS Base Software Image Version 14.X	1	0.00	0.00	0	0.00
CTS-SX10-K9	SX10 HD w/ int 5x Cam and mic	3	3,990.00	11,970.00	0	11,970.00
BRKT-SX10-SMK	SX10 Screen Mount Kit	3	165.00	495.00	0	495.00
CAB-2VGA-6M	VGA to VGA Cable 6m	3	39.00	117.00	0	117.00
CAB-2HDMI-6M	HDMI to HDMI cable 6M	3	29.00	87.00	0	87.00
LIC-TC-CRYPTO-K9	License key to activate sw encryption module	3	0.00	0.00	0	0.00
CTS-RMT-TRC6	Remote Control TRC 6	3	0.00	0.00	0	0.00
BRKT-SX10-WMK	SX10 Wall Mount	3	0.00	0.00	0	0.00
CAB-2HDMI-2M	HDMI-HDMI cab 2m auto expand	3	0.00	0.00	0	0.00
CAB-ETH-5M	Ethernet cable (5m) for auto expand	3	0.00	0.00	0	0.00
SW-S52030-TC7-K9	SW Image for SX10	3	0.00	0.00	0	0.00
PWR-SX10-AC	Power supply for SX10	3	80.00	240.00	0	240.00
PWR-CORD-US-A	Pwr Cord US 1.8m Black YP-12 To YC-12	3	0.00	0.00	0	0.00
CTS-MX300-K9	Cisco TelePresence MX300 55 Gen 2 PHD 1080p 4x Touch Mic	1	23,900.00	23,900.00	0	23,900.00
LIC-MX300-MS	Cisco MX300 Gen 2 MultiSite Software Feature Option	1	3,300.00	3,300.00	0	3,300.00
CTS-MX300-FSK	Cisco TelePresence MX300 Gen 2 Floor Stand Kit	1	0.00	0.00	0	0.00

OPTIONAL

PWR-CORD-US-E	MX - Pwr cable United States 45m	1	0.00	0.00	0	0.00
LIC-TC-CRYPTO-K9	License key to activate sw encryption module	1	0.00	0.00	0	0.00
CAB-DV10-8M-	8 meter flat grey Ethernet cable for Touch 10	1	0.00	0.00	0	0.00
CAB-DVI-VGA-3.5MM-	SX 3.5mm ster. jack-ster.jack/DVI-VGA cab6m auto expand	1	0.00	0.00	0	0.00
CAB-NET-EN5M-	Ethernet cable for MX300	1	0.00	0.00	0	0.00
CTS-CTRL-DVX-10+	Touch 10 auto expand	1	0.00	0.00	0	0.00
CTS-MX300-UNIT	MX300 Gen 2 integrated codec LCD camera speaker mic	1	0.00	0.00	0	0.00
CTS-QSC20-MIC+	Performance Mic - for auto expand only	1	0.00	0.00	0	0.00
SW-S52010-TC7-K9	SW Image for SX20 and MX200/300 (2nd gen) series endpoints	1	0.00	0.00	0	0.00
Total List Price						147,997.00
Vendor Discounts						-66,597.65
HW and SW Total						81,399.35
SmartNet Services						
CON-ECDN-CTSSX10	ESS WITH 8X5XNBD SX10 HD w int 5x Cam and mic	3	320.00	960.00	0	960.00
CON-ECDN-320TSK9	ESS WITH 8X5XNBD Cisco TelePresence S	1	880.00	880.00	0	880.00
CON-ECDN-LIC3001	ESS WITH 8X5XNBD Cisco TelePresence S	4	1,800.00	7,200.00	0	7,200.00
CON-ECMU-VMVCSECTL	ESS SW SUPP+UPGR VMWare VCS Control	0	2,277.00	0.00	0	0.00
CON-ECMU-VMVCSEXP	ESS SW SUPP+UPGR VMWare VCS Expressway	0	2,167.00	0.00	0	0.00
CON-ECMU-LICVCSO	ESS SW SUPP+UPGR VCS Microsoft Interoperability	0	2,231.00	0.00	0	0.00
CON-ECMU-CTITMSSW	ESS SW SUPP+UPGR TMS Mgmt Suite Svr Lic-Incl 10 Syss	1	912.00	912.00	0	912.00
CON-ECMU-LTMSEX25	ESS SW SUPP+UPGR TMS MS Exchg Integration Pkg-Per25SysReg	1	1,224.00	1,224.00	0	1,224.00
CON-ECDN-CTSMX300	ESS WITH 8X5XNBD Cisco TelePres MX300 55 Gen2 PHD 1080p	1	2,151.00	2,151.00	0	2,151.00
Services Total List						9,952.00
Vendor Discounts						-1989.4
Services Total						7,962.60
Solution Total						89,361.95
Installation Services						30000
Project Total						119,361.95

OPTIONAL

Optional Endpoints

6.0	PHD12X-K9	HD NPP	N/A	10 days	No	0
6.1	TC7-K9	SX20 and	N/A	10 days	No	0
6.2	EXT	for the	N/A	10 days	No	0
6.3	DVC8	Control Device	N/A	10 days	No	0
6.4	US-A	1.8m Black YP-	N/A	10 days	No	0
6.5	LIC-SX20-DD	Option for SX20	N/A	10 days	No	0
6.6	LIC-SX20-MS	for SX20	N/A	10 days	No	0
6.7	LIC-SX20-PR	Resolution	N/A	10 days	No	0
6.8	MIC	Microphone 20	N/A	10 days	No	0
7.0	CTS-MX300-K9	TelePresence	N/A	NPH	No	0
7.1	MS	Gen 2 MultiSite	N/A	10 days	No	0
7.2	FSK	TelePresence	N/A	10 days	No	0
7.3	US-E	United States	N/A	10 days	No	0
7.4	CRYPTO-K9	activate sw	N/A	10 days	No	0
7.5	CAB-DV10-8M-	Ethernet cable	N/A	10 days	Yes	0
7.6	3.5MM-	jack-	N/A	10 days	Yes	0
7.7	EN5M-	for MX300	N/A	10 days	Yes	0
7.8	DVX-10+	expand	N/A	10 days	Yes	0
7.9	UNIT	integrated codec	N/A	10 days	Yes	0
7.10	MIC+	- for auto expand	N/A	10 days	Yes	0
7.11	TC7-K9	SX20 and	N/A	10 days	Yes	0
8.0	CTS-EX60-K9	Touch UI	N/A	11 days	No	0
8.1	TC6.XK9	TC6.x	N/A	10 days	No	0
8.2	US-A	1.8m Black YP-	N/A	10 days	No	0
8.3	DV8	for EX Series	N/A	11 days	Yes	0
8.4	NPP	EX NPP option	N/A	11 days	Yes	0
8.5	LIC-EX60	License Key	N/A	11 days	Yes	0
8.6	TCX.XK9	Software	N/A	10 days	Yes	0
9.0	CTS-EX90-K9	Touch UI	N/A	42 days	No	0
9.1	TC6.XK9	TC6.x	N/A	10 days	No	0
9.2	US-A	1.8m Black YP-	N/A	10 days	No	0
9.3	DV8	for EX Series	N/A	11 days	Yes	0
9.4	NPP	EX NPP option	N/A	11 days	Yes	0
9.5	LIC-EX90	License Key	N/A	11 days	Yes	0
9.6	TCX.XK9	Software	N/A	10 days	Yes	0

MHCRC Video Technology

The proposed video solutions for MHCRC would integrate into the existing Cisco Communications Manager Architecture and allow a single call control to manage for both voice and video. Video components are added in a similar fashion to telephones thereby making deployment of video as easy as adding a telephone.

The overall architecture for the proposed sites as seen below is to place the following equipment into the network to support video. This includes such items as secure video firewall traversal which allows outside agencies to communicate with MHCRC without compromising security; simplified video calling for end users through intuitive touch panel controls; bridging of multiple video calls in one session via a simple dial-in number. Calls would be made across the network leveraging existing network connections with I-Net as well as internal MHCRC network connections.

The Cisco CUCM is already in place and operational, the video communications portion of that would be handed as traditional telephony. Adding the bridging and firewall traversal would, as suggested below, be done via authorized partner who would familiarize system operation and maintenance during implementation. The core video equipment would be housed with the CUCM servers and in several cases would be installed on the same servers. Since Metro uses their 100MB network and interfaces to the I-Net bandwidth for the 4 video systems would be easily accommodated since each call would be in the range of 1MB and the maximum anticipated video call volume would be 4-5 calls at any given time initially. Further growth of the system may include more video sites but at this time, the smallest link between sites is 100MB which is more than enough for existing data traffic and the added video calls.

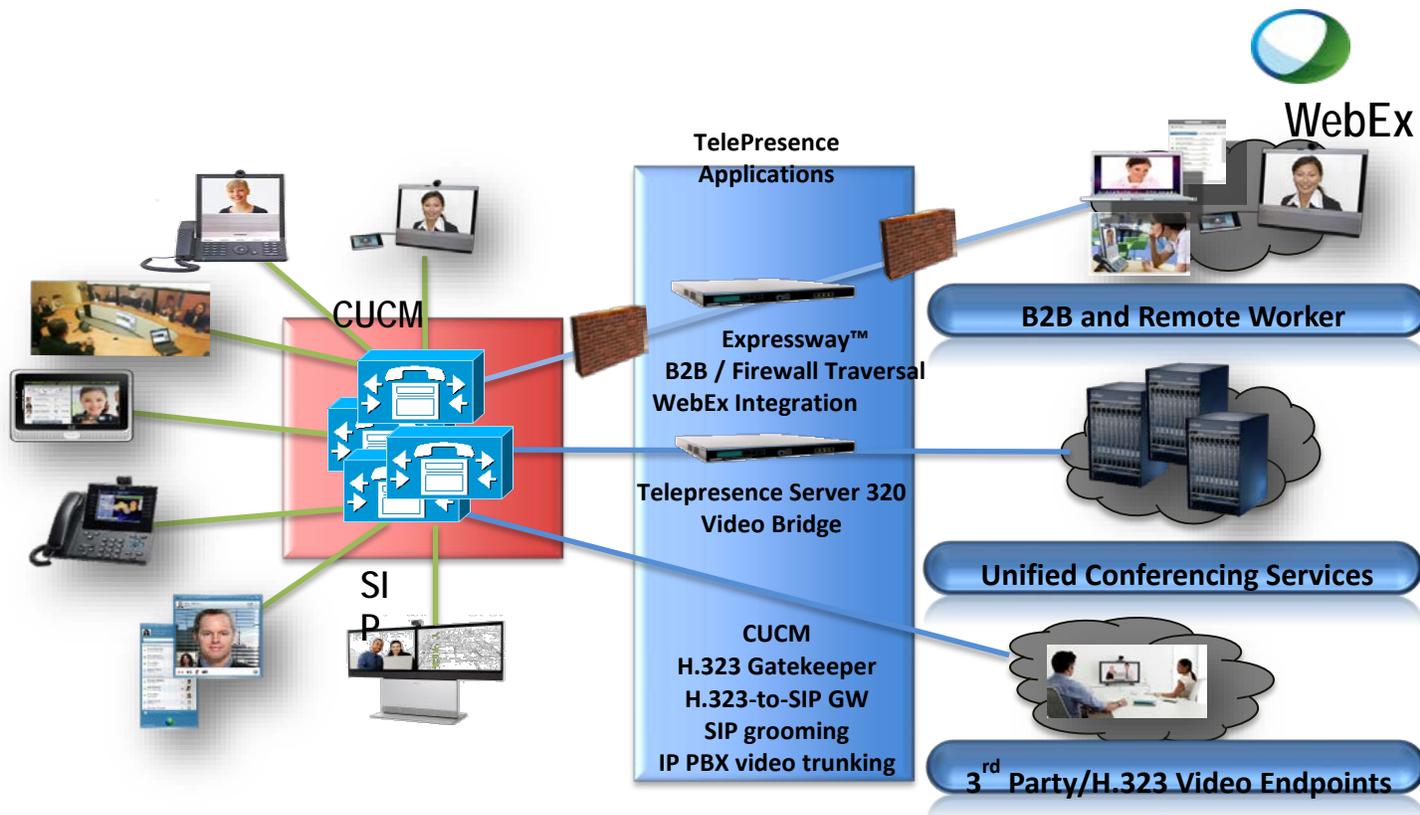
Management of the system would be through the IT team. Since the system requires no effort for moves, the biggest challenge would be integration with the Exchange calendaring system that is managed by the desktop applications group. API's and plugins are available and would be used accordingly to integrate the systems. Setup of this is usually coordinated via the installing Partner.

Installation timing is expected to be approximately ninety days once a Partner is selected, depending on availability of manpower resources from Metro and coordination with the Partner.

While this is a shift in the way some Metro Departments operate, the sponsoring management will be able to leverage Partner expertise along with training resources from Metro to re-align the organization's mindset around meeting travel and the use of video resources. A promotion plan would be included by the partner to let target employees of video use know where the systems are and how to schedule them. An informal study has indicated that many employees are already

very interested in using video for reducing travel across town at high traffic hours and that they are eager to learn how to leverage video for other applications.

OVERALL VIDEO SYSTEM ARCHITURE



VIDEO ENDPOINTS

Cisco MX300 pictured below is an easy to use video system complete with 55" screen, integrated Pan-Tilt-Zoom 1080P Camera, High definition codec controller and intuitive touch panel for video event control. This system is recommended for the Main Office and would be incorporated into a meeting room where it becomes a presentation screen for presentations as well as a video conferencing system as shown below.



Cisco SX10 units (seen below) would be placed at key remote sites where they would be coupled with high definition screens (not included with the SX10) to fit the room size of the location. The SX10 is a compact unit, designed for smaller locations and includes a built in 1080p Pan-Tilt-Zoom camera, built-in microphone, uses existing power over Ethernet for powering the unit, and a hand-held control or optional (recommended) touch screen controller. The touch is recommended so that each room would have the same look, feel and features to reduce end-user learning time. The SX10 would connect to the screen via HDMI and becomes a presentation screen as well as a video conferencing system as shown below with optional desk microphone.



Core bridging functions would be accomplished via the Telepresence Server 320 which is equipped to allow 4 video endpoints to join a session. This is a system that end users would never see but would have access to, to scheduled bridged video conferences by simply dialing a bridge number. The system is easily expandable via added screen licenses.

Other functions such as video call control and firewall traversal would be done via the existing CUCM cluster while management of the entire video system would be done with the proposed Telepresence Management Server. A chosen partner would be leveraged to deploy these core elements and potentially the video endpoints and potential familiarization of operation as well.

Project Plan

A proposal to deploy the system above will create a staffing plan as part of the detailed work plan. To be cost effective, it would rely on a strong balance of Partner and Metro resources once a qualified Partner has been selected. This summary of the resources involved are built into the resource matrix:

During a kickoff meeting, the partner would work with Metro to define the roles and responsibilities matrix of both parties. The purpose of this matrix is to assign individuals to activity categories, define role responsibilities, and define relationships between groups. This matrix should be used early in a Systems Engineering Phase, before detailed resource allocating or scheduling.

The goal of the roles and responsibilities matrix is to:

- Define roles and responsibilities of project stakeholders.
- Improve overall project team and stakeholder communication.
- Proactively identify gaps in assignments, accountability, or resources.
- Clarify cross-functional interactions between project team members.

The selected partner and Metro will identify the following individuals with the responsibilities listed:

- ❖ Partner Project Manager
 - _ Single Point of Contact (SPOC) for project
 - _ Project coordination
 - _ Drive project timeline
 - _ Manage project resources
 - _ Communicate project status
 - _ Implement operational on-boarding process

- ❖ Partner Lead Engineer
 - _ Primary technical resource
 - _ Technical design architect

- _ Liaison for customer technical team
- _ Oversee all technical aspects of project
- ❖ Partner Implementation Consulting Engineer(s)
 - _ Secondary technical resource
 - _ Deployment of Lead Consulting Engineer's design
 - _ Functionality implementation
 - _ Testing
- ❖ Partner Application Consulting Engineer(s)
 - _ Technical resources for customization and integration with supporting Applications
 - _ Deployment of Lead Consulting Engineer's design
 - _ Functionality implementation
 - _ Testing
- ❖ Trainer(s)
 - _ Lead customization of Partner training materials for Metro
 - _ Lead the end user training
 - _ Lead the administrator's training
 - _ Lead the end user adoption support process/program
- ❖ Partner Account Executive
 - _ Secondary customer contact during the implementation
 - _ Quotations and pricing
 - _ Equipment orders
 - _ Account management
 - _ Customer satisfaction
- ❖ Metro Main POC
 - _ Single POC (SPOC) for project
 - _ Coordination with Partner PM
 - _ Communicate priorities and timelines
 - _ Manage Metro resources
 - _ Provide feedback on issues and risk
 - _ Participate in operational On boarding process
- ❖ Metro Lead Engineer
 - _ Primary Metro technical resource
 - _ Work with Partner Lead Consulting Engineer
- ❖ Metro Implementation Engineer(s)
 - _ Secondary technical resource
 - _ Deployment of Lead Consulting Engineer's design
 - _ Functionality implementation

- _ Testing

- ❖ Metro Trainer(s)

- _ Support the end user training under direction of the Presidio lead trainer
- _ Support the administrator's training
- _ Support the end user adoption support process/program

- ❖ Metro Project Sponsor

- _ Manage to business results
- _ Project decision maker
- _ Final acceptance

During the Systems Engineering Phase, Metro will need to:

- _ Identify facilities access procedures for the project team.
- _ Provide a contact for arranging access to the facilities.
- _ Provide network documentation as requested.
- _ Work with the Partner on completing all of the information as outlined in the Planning

Input and Questionnaire.

- _ Provide an escalation list.
- _ Provide any circuit information and coordination.

Understanding of Project Objectives

This work plan is built upon experience in delivering precisely the type of project that Metro has called for in the MHCRC Grant. By following these best practices and standards with specific Metro needs and requests, the assurance of a successful project is possible.