

## AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

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

### RECITALS:

This Agreement is entered into for the purpose of providing the Commission's grant funds for the Grantee's Center for Documentary Filmmaking and Production Project.

### AGREEMENT:

#### 1. Grant Amount, Use of Grant

Grantee is awarded an amount not to exceed \$80,702 for specific capital costs related to the Grant project. Grantee shall use the Grant funds exclusively for the purposes outlined in its Grant Application (the "Grant"). The Grant Application is attached to this Agreement as Attachment 1, and incorporated herein by reference. Grantee shall not use the Grant funds for any purposes other than those set forth in Attachment 1.

#### 2. Project Manager

The Commission's Project Manager shall be Rana DeBey or such other person as shall be designated in writing by the OCT Community Technology Program Manager.

#### 3. Payments

Upon submission of an invoice from Grantee, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the Commission shall pay to the Grantee \$80,702 as specified in the invoice within thirty (30) days after receipt of the invoice.

Grantee shall submit the invoice online through the Commission's online grants management system using the claims module. The invoice, uploaded as an attachment to the grants management system claims module, shall be on Grantee's letterhead, signed and dated by an authorized representative of Grantee and addressed to "MHCRC c/o City of Portland." The invoice shall include an invoice number, the title of the Grant project and the total grant amount authorized by the Grant. If the Project Manager finds that the invoice is not in accordance with this Agreement, the Project Manager shall notify the Grantee of the reason(s) for the disallowance and non-payment.

Upon request, Grantee shall provide supporting documentation to demonstrate need for invoice payment required for purchase of capital goods in accordance with this Agreement at the time of invoice submission. Alternative payment schedules may be adopted at the Project Manager's discretion based on the supporting documentation provided. The Project Manager shall notify the grantee if an alternative payment schedule is necessary.

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

Grantee shall repay to the Commission, thirty (30) days prior to the expiration date of this

Agreement, any Grant funds that have not been expended for Grant purposes.

Prevailing wages. State of Oregon, Bureau of Labor and Industries (BOLI) wage rates are required for certain contracts that total \$50,000 and above. If Grantee's project is subject to the prevailing wage requirements, Grantee will comply with the prevailing wage requirements of ORS 279C.800 through 279C.870 and any other applicable prevailing wage requirements contained in ORS 279C, Oregon administrative rules, or city code.

#### 4. Records

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

Grantee agrees to keep accurate and complete financial records that will enable the Commission to easily determine the use of Grant funds and the allocation method of Matching Funds committed by Grantee and Project Partners in the Grant for the project. Grantee shall maintain all financial records related to the Grant for ten (10) years after the termination of this Agreement. Grantee shall provide the Commission prompt access to these records upon request and permit copying as the Commission may require.

#### 5. Reports

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

Interim Status Reporting periods are July 1, 2021 through December 31, 2021; January 1, 2022 through June 30, 2022. Interim Status Reports are due within thirty (30) days of the end of each reporting period.

Grantee shall submit a Final Status Report no later than September 30, 2022, including a Final Financial Report and refund of unexpended Grant funds, if any

Interim and Final Status Reports shall include an accurate and complete financial report of Grant fund and Matching fund expenditures. The Report shall include copies of receipts or other evidence of payment for actual grant funded capital costs incurred by Grantee related to the Grant.

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

Grantee shall immediately provide notice in writing by electronic mail to the Project Manager when Grantee anticipates or realizes any deviation in the Grant project which may result in

Grantee's inability to complete the Grant project as originally submitted and approved by the Commission.

6. Project and Fiscal Monitoring

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

7. Audit

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

8. Publicity

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

9. No Other Obligations/Complete Agreement

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

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

10. Representations

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

11. Indemnification

Subject to the limitations of the Oregon Tort Claims Act (ORS 30.260 through 30.300) and to the extent permitted under the law, including without limitation, the Oregon Constitution, Article XI, Section 7, Grantee shall hold harmless, defend, and indemnify the MHCRC, and its officers, agents and employees against all claims, demands, actions, and suits (including all costs) brought against any of them arising from actions or omissions of GRANTEE and/or its contractors in the performance of this Agreement.

Prevailing wage indemnity. Subject to the limitations of the Oregon Tort Claims Act (ORS 30.260 through 30.300) and to the extent permitted under the law, including without limitation, the Oregon Constitution, Article XI, Section 7, Grantee agrees to indemnify, defend, and hold harmless MHCRC, its employees, officers, and agents, from and against any claim, suit, or action, including administrative actions, that arise out of Grantee's failure to comply with ORS 279C.800 to 279C.870 and any applicable administrative rules or policies in connection with this Grant.

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. Independent Contractor Status

Grantee and its contractors and employees are not employees of the MHCRC or the City of Portland and are not eligible for any benefits through the MHCRC, including without limitation, federal social security, health benefits, workers' compensation, unemployment compensation, and retirement benefits. GRANTEE will be responsible for any federal, state, or local taxes and fees applicable to payments hereunder.

13. Amendment

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

14. Term of the Agreement

This Agreement becomes effective on July 1, 2021, unless Grantee fails to sign and return the Agreement to the Commission within thirty (30) days of Commission action to approve the Agreement, in which event this Agreement shall be null and void. The term of this Agreement is

through, and including, October 31, 2022, unless extended or earlier terminated under the terms of this Agreement.

15. Early Termination of Agreement

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

- (a) Written notice provided to Grantee from the Commission before any obligations are incurred; or
- (b) Mutual written agreement of the Parties.
- (c) Alternatively, the MHCRC, upon thirty (30) days written notice to the other party, terminate this agreement for any reason deemed appropriate..

Termination of this Grant shall be without prejudice to any obligations or liabilities of either party already accrued prior to such termination. However, upon receiving a notice of termination, and unless expressly directed otherwise in writing from the Commission, Grantee shall immediately cease all activities under this Grant, and proceed in an orderly fashion to terminate any outstanding commitments and to stop work as soon as practicable to do so.

If this Agreement is terminated for any reason prior to the completion of the Grant, Grantee shall be entitled to reimbursement of all reasonable costs incurred for the project through the date of termination, including all non-cancelable commitments that exist at the time the notice of termination is received. A Final Status Report and final Financial Report, including a refund of unexpended funds, if any, will be due 60 days from the date of Early Termination.

16. Material Failure to Perform

The Project Manager may terminate this Agreement after determining that Grantee has failed to comply with any material term or condition of this Agreement. It shall be a material breach and cause for termination of this Agreement if Grantee uses grant funds outside the scope of this Agreement.

Notice and Opportunity to Cure. The Project Manager shall give Grantee written notice of the intent to terminate this Agreement, identifying the reasons for such action. Grantee shall have thirty (30) days from the date of the written notice to cure the breach. If the breach is of such nature that it cannot be completely cured by Grantee within the thirty (30) day period, then Grantee shall submit a cure plan to the Project Manager no later than fifteen (15) days from the date of the written notice. Grantee's cure plan shall include actions, steps, and a time period to cure the breach. Grantee must obtain written consent from the Project Manager to proceed with a cure plan under an extended cure period.

No Payment During Cure Period. During the cure period or extended cure period, the Commission is under no obligation to accept or pay invoices submitted by Grantee under this Agreement. Grantee shall not perform services or take actions that would require the Commission to pay grant funds to Grantee without the written consent of the Project Manager. Grantee shall not spend unused grant funds and such unused funds shall be solely held in trust for the Commission. Grantee shall be solely responsible for any expenses associated with cure of its noncompliance or failure to perform.

Cause for Termination. If Grantee fails to cure the material breach within thirty (30) days of the written notice of termination, or if Grantee does not receive consent from the Project Manager to proceed with a cure plan and executes the cure plan satisfactory to the Project Manager, then the Commission may, at its sole discretion, require Grantee to refund to the Commission any amounts improperly expended, any unexpended amounts or the full amount of Grant funds paid by the Commission to Grantee for the Grant project in compliance with the terms and conditions of this Agreement.

17. Suspension of Work

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

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

18. Non-Discrimination

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

19. Severability

Commission and Grantee agree that if any term or provision of this Agreement is declared by a court of competent jurisdiction to be illegal or in conflict with any law, the validity of the remaining terms and provisions shall not be affected, and the rights and obligations of the Parties

shall be construed and enforced as if the Agreement did not contain the particular term or provision held to be invalid.

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: Rana DeBey, Project Manager:

Mt. Hood Cable Regulatory Commission  
c/o City of Portland/ OCT  
1120 SW 5<sup>th</sup> Ave, Suite 405  
Portland, OR 97204  
Email: [rana@mhcrc.org](mailto:rana@mhcrc.org)

If to Grantee:

Attn: Scott Nieradka, Director of Digital Facilities  
Portland State University – College of the Arts  
Lincoln Hall 349  
Portland, OR 97201  
Email: [nieradka@pdx.edu](mailto:nieradka@pdx.edu)

Attn: Kathleen Choi, Sponsored Projects Officer  
Portland State University, Sponsored Projects Administration  
PO Box 751(SPA)  
Portland, OR 97207  
Email: [spa\\_cota@pdx.edu](mailto:spa_cota@pdx.edu)

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: PSU Center for Documentary  
Filmmaking and Production Project

**GRANTEE: Portland State University**

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

Name: \_\_\_\_\_

Title: \_\_\_\_\_

**MT. HOOD CABLE REGULATORY COMMISSION SIGNATURES:**

By: \_\_\_\_\_ Date: \_\_\_\_\_  
Mt. Hood Cable Regulatory Commission Chair

Approved as to Form:

By: \_\_\_\_\_ Date: \_\_\_\_\_  
Mt. Hood Cable Regulatory Commission Attorney



Application

01422 - 2021 Community Technology Grants

01601 - PSU - Center for Documentary Filmmaking and Production

Community Technology Grants

Status:	Submitted
Original Submitted Date:	05/10/2021 12:20 PM
Last Submitted Date:	05/19/2021 6:37 PM

### Primary Contact

Feel free to edit your profile any time your information changes. Create your own personal alerts using My Alerts.

<b>Name:</b>	Scott	D	Nieradka
	<small>Salutation</small>	<small>First Name</small>	<small>Middle Name</small> <small>Last Name</small>
<b>Email:</b>	nieradka@pdx.edu		
<b>Phone:*</b>	541-743-6695		
	<small>Phone</small>	<small>Ext.</small>	
<b>Title:</b>	Director of Digital Facilities		

### Organization Information

<b>Organization Name:</b>	Portland State University - College of the Arts		
<b>Organization Type:</b>	Community College or University		
<b>Tax ID</b>			
<b>Organization Address:</b>	Lincoln Hall 349		
<b>City*</b>	Portland	Oregon	97201
	<small>City</small>	<small>State/Province</small>	<small>Postal Code/Zip</small>
<b>Phone:</b>	503-725-3000		

### Project Narrative

<b>Total Grant Funds:</b>	\$80,702.00
<b>Total Match Funds:</b>	\$80,924.00
<b>Total Funds:</b>	\$161,626.00
<b>Proposed Technology</b>	Video production equipment
<b>Public Benefit Area</b>	Improving Community Involvement
<b>Project Purpose</b>	

*In defining the project purpose, applicants must:*

There has been a desire to refocus the video art curriculum around documentary filmmaking and working with community partners, mirroring a strategic direction by the whole of the School of Art and Design towards an increased focus on social practice and community involvement.

The School of Art and Design currently offers several classes focused on community video production, and two classes next year are planned to pilot an increased community involvement. Video, Design & Community taught by Julie Perini focuses on collaboration in video production and community-based media, this coming year working with Outside the Frame and houseless and marginalized youth. Comma, (<https://www.commapdx.org/>) an organization for BIPOC students in the graphic design program, will be taught as a class by Precious Bugarin with a focus on doing outreach to underrepresented groups at both the college and high school level. In this class, students examine the challenges of under-represented groups in the creative industries and learn skills to expand their professional networks, build community events, and provide outreach and inspiration to area high school students. Video production has been essential in both programs and both programs plan on producing a series of short (~10min) documentary films centering these underrepresented voices.

Portland State University has the most diverse student body of any college in Oregon, and the College of the Arts has been chronically underfunded in technology and is well behind its peers and other Oregon art colleges. These classes have been seriously hindered in scope by aging, insufficient, and lacking technology to support professional video production, and have not been able to grow its community based curriculum in video arts without the cameras, facilities, and other equipment, more than the students can provide on their own.

The school of Art and Design wishes to establish a computer lab, checkout equipment, and a shooting studio to form a center to support a cohort of fifty students and grow this community based filmmaking curriculum. This center will support two pilot courses that will be expanded in scope compared to previous years that will result in a dozen student-led short approximately ten minute documentary films working with Outside the Frame and local high school students.

Video, Design, Community: Associate Professor Julie Perini teaches this course in spring 2022. She plans to partner with Outside the Frame, a non-profit organization in Portland that teaches houseless and marginalized youth to create their own films. Students in the PSU Art course will collaborate in groups with youth from Outside the Frame on a series of videos about their experience and understanding of “place” and “home.” The most successful of these documentary videos will be shared with OpenSignal. Participants from Outside the Frame will gain insight into what the college experience is like and PSU students will use high quality video and sound equipment to communicate these important stories.

The COMMA Workshop: In this class, students examine the challenges of under-represented groups in the creative industries and learn skills to expand their professional networks through guest talks, develop public speaking abilities, build community events and provide outreach and inspiration to area high school students. Professor Stephen Lee and Precious Bugarin will lead efforts to promote the BIPOC Graphic Design community through Comma. Representation and visibility have been identified as important factors in making BIPOC students feel included. Equipment and facilities will be used to create videos that center and document BIPOC voices in the arts and to document their community events and outreach and collaboration with high school students. This work will help validate BIPOC creatives and hopefully deepen relationships with younger students and working professionals. Last year Comma partnered with Your Street Your Voice (<https://www.yourstreetyourvoice.com/>) and the Upward Bound college preparation program that serves low income, first generation high school students from Jefferson, Madison, and Roosevelt High Schools, for their high school outreach. This year's partners will not be finalized until the fall, but will be the same or similar organizations.

The equipment will also support the rest of the video art curriculum next year, Introduction to Video Art (3 terms), Video Installation, Time-Based Art Studio, 2D Animation, and Visual Storytelling. These will help train students on the use of the equipment, building of basic video production skills, and finding their voice in filmmaking. In the following years, with the equipment secured, more classes will be offered with a community focus, as we are able to move forward with getting the classes approved knowing that they can be supported.

This lab will be adjacent to existing teaching computer labs in Art and Design, and utilize existing infrastructure. The lab will consist of video editing workstations, 2D animation/design workstations, audio editing workstations. The grant equipment will greatly expand the existing Art and Design equipment borrowing opportunities for students

(including professional video cameras, audio recording, and lighting kits for video production). There will also be installed across the hall in FMH216, a basic shooting studio with green screen, lighting, and a small basic vocal booth for voice over work. This equipment will allow a more expansive curriculum, more classes to run concurrently, and the production of more professional content for our community partners. This is intended as a seed lab and facilities to expand with the curriculum and expanded community involvement. With this new center, we can develop and offer more curriculum with a community focus supporting the needs and interests of our bipoc students providing training and experience with equipment and software necessary for a career after graduation, equipment which they could not reasonably afford individually. The center will also employ eligible work study students to support the curriculum and to further their professional development.

To support the center and the curriculum staff will set up a project support system to give support appointments to students in video editing, sound mixing, and other technology support. Beyond that there will be student staffing in the computer lab space and managing the equipment checkout room. Support staff will train and manage these work study students, maintain the equipment, and handle software and hardware installation. This staff support will ensure there is ample technical support to assist the students in producing the videos with their community partners. Sponsored Projects Administration will support the grant with financial administration as in-kind support.

*(This field has a character limit of 7000)*

### **Measurable Project Outcomes**

*What project outcomes (no more than four) do you hope to achieve for the identified community or targeted beneficiaries through the use of the proposed technology?*

*The MHCRC is interested in outcomes related to the use of the technology. You will be asked to report on progress made toward achieving these outcomes in your semi-annual grantee reports.*

**Over the course of the year PSU students will produce 12 short student documentary films to be shared with Open Signal and other community partners.**

**At least 50 students will be trained in documentary film production, video editing, and use of the equipment over the 2021-2022 academic year between the two pilot classes which are capped at 25 students each, and the series of other courses in Video Art.**

**Video equipment in checkout will be utilized at least at a 25% utilization rate over the course of the 30 weeks of regular classes. This would be a rate higher than exists for other checkout equipment in the equipment room, and would show sufficient outreach to the students and engagement in the new curriculum.**

*(This field has a character limit of 1500)*

### **Evaluation Plan**

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

*The evaluation plan should include evaluation questions, strategies or methodologies to collect data in order to answer the questions and steps to document findings and lessons learned, and should directly tie to the measurable outcomes listed above.*

We have a few basic measures already in place to track utilization and training progress. First off the equipment checkout software, Cheqroom, tracks checkouts and reservations, and can run utilization reports. This will allow a basic understanding of what equipment is being checked out, which was unavailable to be checked out due to all units being used. As far as lab usage, student workers take hourly stats of computers in use, while the lab management software JAMF and SCCM that Portland State University uses to manage software and track usage campus wide. The Director of Digital Facilities for the College of the Arts can run reports with these packages to track usage in the center, unique logins, and anonymized application use data. As this is a university setting, we can also measure registration levels for classes and curriculum that the center would directly support. These systems will give a baseline of understanding of the utilization of the equipment that the grant would provide, and places for further future investment.

While that would measure usage of equipment, that would not measure student proficiency in the equipment. At the end of each quarter in the upcoming year, faculty involved in the project will evaluate student progress and have quarterly meetings to self and peer evaluate how the training of students on the new equipment is progressing, and to make sure its being implemented in the curriculum. Support staff will have semi-annual listening sessions and surveys with student populations to find ways to improve support and training in the center, and usability, accessibility, and sense of ownership. These measures will assist in ensuring equipment is utilized and students are learning how to use it effectively.

After and during winter and spring quarter student documentaries that are produced will be reviewed by faculty and ensured they are of sufficient quality and content for submission to OpenSignal, or whether the student needs more work and assistance in editing and production of the pieces. A regular cadence of meetings between faculty and support staff will be held to ensure the target number of videos are produced on schedule.

*(This field has a character limit of 2500)*

#### **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.*

*Please list project partners as confirmed or unconfirmed.*

*Please include a contact name & email address for each project partner listed. Staff will contact the project partner in order to verify the partnership.*

**Outside the Frame (confirmed) will be providing staff time, and will be working with Julie Perini to help facilitate the group projects between the PSU students and OTF's constituents. Erin Yanke (erin@otfpdx.org) is the program manager who will be working on the collaboration.**

*(This field has a character limit of 3000)*

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

#### **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 media center channels; and the plans for maintaining and upgrading the system or equipment in the future.*

The lab will consist of 12 stations. 6 grant supplied Dell 3640 Precision Workstations (i9,64gb, rtx3090, 512gb ssd)with dual 4k monitors for video editing of 4k video, and VFX workloads. These stations are being spec'd to have a 5 year lifespan, and are designed to render as quickly as possible in premiere to limit student frustration and allow the throughput of more students through a smaller lab. Dell workstations need to be chosen, as Mac Pros are cost prohibitive, and due to graphic card shortages an OEM windows solution is necessary. The office of information technology at PSU only supports the purchasing of Dell computers, which limits model choices to the Precision line of workstations. Closed back studio headphones will be provided to mix audio in a lab environment. One of the workstations will be outfitted with an analog encoder to facilitate when archival footage needs to be used from analog media, and a modular video synthesizer.

Through matching funds, 3 cintiq stations will support 2d animation and design work, and 3 repurposed 2019 27" Imacs will support audio editing and lighter workloads to round out the computer lab space.

The computer lab space will facilitate the editing and post production work for the documentary videos to be supplied to OpenSignal.

As for the main check out camera equipment, 8 Canon XC-15s were chosen for their comparative affordability for their quality, and portability and ease of use in the field and for run and gun shooting. The film school has experience with the XC-15 and a range of gimbals and shoulder mounts which are compatible if the center needs to borrow them. 8 fluid head tripods will go with the cameras for static and panning shots.

3 Go Pro Max for experimental and hands free/hi speed shots. The GoPro Max is the industry standard at a low pricepoint that is easily replaceable if something goes less than planned with a given shot that may be too risky to risk shooting with a larger and 4 times as expensive XC-15 camera.

For the main microphones a mixture of (8) Rode NTG1 shotgun and (2) Sennheiser lav mics, will complement our existing stock of Zoom field recorders, will be used to capture audio in the studio and in the field.

3 basic torpedo Genaray LED light kits will be bought for student checkout, for their ease of use by students and general safety and durability of the LED lights, and the ability to be powered from batteries, for the students to light their scenes and interviews in the field.

3 Ipad Pros for basic computing in the field and for working with footage more spontaneously captured by iPhone and other mobile devices.

AAXA M6 projectors, small pico projectors for showing films in progress for student and peer critique in classroom spaces, and also to support gallery exhibitions of work. A couple of Optima higher lumen short throw projectors will support exhibition in more challenging spaces.

This checkout equipment will form the core of the equipment the students need to complete their work in the field with their community partners.

A basic green/black/grey backdrops set will be purchased for studio shots in the FMH216 space, along with 4 soft box lights to light the screen. A basic vocal isolation booth, voice over mic, and 2 channel interface hooked up to an Imac will also be installed in FMH216 for voice over and narration work. This studio will allow voice over work, interviews, and narration to be shot in a clean space for the documentary videos produced.

After the first year, once established, a small lab usage may be attached to courses to help pay for replacement equipment, along with general funds allotted based on SCH, to make the center sustainable long term. Any potential lab fee would be calculated on the cost of existing equipment, divided by its expected lifespan, in order to replace equipment at end of life, this equipment is projected to sustain the programs for at least 5-6 years. This is the model in place at Portland State University, but it makes it difficult to establish new capabilities, as the funding structure only supports the replacement of existing equipment.

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#### **Proposed Project Start and End Date:**

*Projects may include timelines of up to 18 months, and must wrap up by December 2022.*

**Proposed Start Date (month/year):** July 2021

**Proposed End Date (month/year):** June 2022

## Implementation Plan

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

In June, Cintiq stations, and Imacs will be installed in the lab; furniture and networking will be laid out. In July all equipment will be ordered from our approved vendors. Upon receipt in late July and August, the workstations will be installed.

Prior to the start of Fall 2021, Prof Perini will initiate a campaign to recruit a cohort of students interested in participating in the Spring 2022 ART358: Video, Design, Community. The School of Art + Design already has a culture of connecting art and design learning with communities outside the university. Perini will encourage as many students as possible to take Introduction to Video Art in fall or winter term to learn the new equipment and create their own short videos. Perini will hold an initial meeting with Outside the Frame leadership to discuss how this creative partnership will unfold.

During winter term, we should have students trained on the equipment and producing their own short videos. Perini will meet with Outside the Frame to finalize the details of the upcoming partnership. Perini will continue to hold open info sessions. Comma Workshop will be run in winter term, students will build community events and provide outreach and inspiration to area high school students, and use the equipment to document their community projects with disadvantaged high school students.

During spring term, ART 358: Video, Design, Community course will run and students will work with the video, audio, and editing equipment each week to produce a series of videos with Outside the Frame houseless and marginalized youth. In June 2022, we will host a public screening event to showcase the media produced and to bring together PSU, Outside the Frame, and wider Portland communities.

At the end of Spring term (June 2021) the finalized edited documentaries from Video, Design and Community, and Comma will be submitted to OpenSignal.

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## Budget Narrative

### Budget Narrative

## Personnel

Scott Nieradka is the Director of Digital Facilities, will oversee the implementation of this grant, installs computers, set up the shooting studio, provides tier 3 support, supporting advanced projects, managing budgets, and managing the student checkout system. He will also hire and schedule workstudy and support staff, and implement a project support system. Scott Nieradka will contribute 25% over 12 months of the project period. Based on an annual salary rate of \$60,000 and a fringe benefits rate of 38%, the cost to the project will be \$20,643.

Grant Funds: \$0

Matching Funds: \$20,643

Tom Yang, is the lab manager for these spaces and one other lab, manages the work study employees and oversees operation, purchases supplies, and provides tier two support for the art and design labs. In this year they will be providing in depth project support for this space. Professor Yang will contribute 20% over 12 months of the project period. Based on an annual salary rate of \$51,432 and a fringe benefits rate of 56%, the cost to the project will be \$16,074

Grant Funds: \$0

Matching Funds: \$16,074

Associate Professor Julie Perini will be teaching the main classes supporting the grant, and is the faculty lead for video art in the school of Art and Design. She will be working with community partners (Outside the Frame, OpenSignal) to produce content and is steering the curriculum for the video arts classes. Professor Perini will contribute 21% effort over 9 months of the project period. Based on an annual salary rate of \$75,933 and a fringe benefits rate of 56%, the cost to the project will be \$24,871.

Grant Funds: \$0

Matching Funds: \$24,871

Total Personnel Costs: \$61,587

## Equipment

Equipment purchases which are the bulk of this grant to support the center, are in three main categories, Computer workstations for video and audio editing, set up in a lab environment, checktable cameras and filmmaking equipment stored in the equipment room, and for a shooting studio with green screen and sound booth in FMH216.

Computer Lab: (6) Dell Precision 3640 workstation @ \$3,619 = \$21,714; (12) Dell 27" Ultrasharp 4k monitors @ \$494 = \$5,928; (6) Beyerdynamic DT770 closed back studio headphones @ \$180 = \$1,080; (1) LZX Modular video synthesizer @ \$2,500 = \$2,500. Total cost to the project is \$31,222

Matching Funds:(3) A&D iMac lease costs for 3 repurposed iMac computers, \$1,214; ; (3) Mac mini computers @1,138 = \$3,414; (3) Cintiq Pro 32 workstations with Flex Arm @ \$3,334 = \$10,002; (18) Adobe Licenses for Adobe Premiere and After Effects for students and support staff @196.30 = \$3,533

Grant Fund: \$31,222

Matching Funds: \$18,143

Checkout Equipment: (8) Canon xc-15 video camera @ \$2,200 = \$17,600; (8) Cases for the XC-15 @ \$132 = \$1,056 (3) Generay torpedo 3 light kit, 2 color led @ \$660 = \$1,980; (8) Rode NTG1 cardioid condenser shotgun mic @ \$250 = \$2,000; (2) Sennheiser EW 112P G4 Camera-Mount Wireless Omni Lavalier mic kit @ \$599 = \$1,198; (8) Manfrotto MVH500A Fluid Drag Video Head with MVT502AM Tripod and carry bag @ \$390 = \$3,120; (8) XLR Cables @ \$6 = \$48; (4) AAXA M6 projector @ \$529 = \$2,116; (2) Optima GT1080HDR Short Throw Projector (3800 lumen) @ \$799 = \$1,598;

Total cost to the project is \$34,779.

Matching funds: Cheqroom/checkout software to manage equipment room 50% (\$1,194)

Grant Funds: \$34,779

Matching Funds: \$1,194

FHM 216/Shooting Studio: (1) Savage Accent Muslin Background Kit (10' x 24' White/Black/Green) @ \$453 = \$453; (1) Wall Mounting Kit for Three Paper Rolls @ \$249 = \$249; (4) Background Paper (various colors) @ \$60 = \$240; (4) Impact Background kit @ \$199 = \$796; (4) iKan Onyx 1x2 RGB LED Soft Light @ \$899 = \$3,596; (4) Rosco E-Colour #250 ½ White Diffusion (21 x 24" sheet) @ \$8 = \$32; (4) Impact Folding Wheeled Base Stand @ \$149 = \$596; (1) Neumann TM102 mic for voice over with shock mount and stand @ \$890 = \$890; (1) Focusrite scarlett 2i2 a/d audio interface @ \$169 = \$169; Whisper room 4848S basic vocal booth @ \$6,100 = \$6,100; (1) M1 IMac for audio recording @ 1580. Total cost to the project is \$14,701.

Grant Funds: \$14,701

Matching Funds: \$0

Total Equipment Costs: \$94,118

Grant Funds: \$80,702

Matching Funds: 19,337

Total Grant funds: \$80,702

Total Matching funds: \$80,924

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## Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$61,587.00	\$61,587.00
Education and Training	\$0.00	\$0.00	\$0.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$0.00	\$0.00
Equipment	\$80,702.00	\$19,337.00	\$100,039.00
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$0.00	\$0.00	\$0.00
<b>Totals</b>	<b>\$80,702.00</b>	<b>\$80,924.00</b>	<b>\$161,626.00</b>

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## Supplemental Material Attachments

<b>File Name</b>	<b>Description</b>	<b>File Size</b>
grant budget (1).xlsx	Shows closer to real estimated costs and matching funds. PSU's Special Projects Administration has restrictions on what can be claimed as matching funds, and this budget has our internal estimates of costs, the items in the budget narrative's matching funds are items we can prove with an exact dollar amount	11 KB

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## **Final Application Signature**

**Signature of Duly Authorized Representative**

Scott Nieradka

**Date**

05/16/2021

**Title**

Director of Digital Facilities, COTA

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