

GRANT AGREEMENT NO.

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”), through the Bureau of Planning and Sustainability (BPS), and CETI (or “GRANTEE”) in an amount not to exceed \$75,630 to support the Emerging Media Storytelling for Communities project.

RECITALS:

1. GRANTEE submitted a grant application for the FY 2024-25 Community Technology Grants Program competitive grants process and following COMMISSION review, was recommended for funding.
2. The COMMISSION now desires to award a grant to GRANTEE in an amount not to exceed \$75,630.

THEREFORE, in consideration of the mutual promises and covenants contained herein, the parties agree as follows:

ARTICLE I – SCOPE OF WORK/OUTCOME MEASURES

GRANTEE agrees to implement the Emerging Media Storytelling for Communities project as described in ATTACHMENT A: Scope of Work/Grant Application, which by this reference are incorporated herein and made a part hereof. GRANTEE shall not use the Grant funds for any purposes other than those set forth in Attachment A.

ARTICLE II – AGREEMENT PERIOD

This Agreement becomes effective on July 1, 2025, 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, January 31, 2027, unless extended or earlier terminated under the terms of this Agreement.

ARTICLE III – SPECIFIC CONDITIONS OF THE GRANT

- A. **Publicity:** During the term of this Grant Agreement, GRANTEE shall use its best efforts to mention the COMMISSION’s grant funding in publicity regarding the program(s) that will be supported by the grant funds.

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

- B. **Records:** GRANTEE shall account for the Grant funds separately in its books of accounts. GRANTEE shall charge only Grant-related expenditures against Grant

funds.

Grantee agrees to keep accurate and complete financial records that will enable the COMMISSION to easily determine the use of Grant funds and the allocation method of Matching Funds committed by GRANTEE and Project Partners in the Grant for the project for six (6) years after COMMISSION makes final grant payment, GRANTEE has made final report, or the termination date of this Agreement, whichever is later. GRANTEE shall provide COMMISSION prompt access to these records upon request and permit copying as COMMISSION may require.

- C. COMMISSION Grant Manager: COMMISSION hereby appoints Rana DeBey to act as its Project Manager with regard to this Agreement. COMMISSION may, from time to time, designate another person to act as the Commission Project Manager and will inform GRANTEE in writing of any change in Project Manager.

Attn: Rana DeBey, Project Manager:
Mt. Hood Cable Regulatory Commission
c/o City of Portland
Bureau of Planning & Sustainability
1810 SW 5th Ave, Suite 710
Portland, OR 97201
Email: rana.debey@portlandoregon.gov

- D. GRANTEE Project Manager: GRANTEE hereby appoints Nandini Ranganathan to act as its Project Manager regarding this Agreement. GRANTEE may, from time to time, designate another person to act as the GRANTEE Project Manager and will inform COMMISSION in writing of any change in Project Manager.

Attn: Nandini Ranganathan, Project Manager
President, Executive Director
c/o CETI
2510 NE Knott Street
Portland, OR 97212
Email: nandini@ceti.institute

- E. Payment: The COMMISSION Project Manager is authorized to approve work, billings, and invoices submitted pursuant to this grant and to carry out all other COMMISSION actions referred to herein in accordance with this Agreement.
- F. Reports: GRANTEE shall submit Interim Status Reports and a Final Status Report (collectively referred to as ‘Report(s)’) to the Project Manager using the COMMISSION’s online grants management system. The Reports shall include both programmatic and financial information as established by the COMMISSION. For a Report to be acceptable to the Project Manager, the GRANTEE shall document and clearly describe the progress of the grant scope in accordance with the reporting schedule defined below.

Interim Status Reporting periods are July 1, 2025 through December 31, 2025; January 1, 2026 through June 30, 2026. 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 December 31, 2026.

Interim and Final Status Reports shall include an accurate and complete financial report of Grant fund and Matching fund expenditures. The Report shall include copies of receipts or other evidence of payment for actual grant funded capital costs incurred by GRANTEE related to the Grant. Reported expenses will be charged against the advanced funds and will be made after review and approval of the status reports.

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

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

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

ARTICLE IV -- PAYMENTS

- A. The amount of this grant award is \$75,630. Upon submission of an invoice from GRANTEE, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the COMMISSION shall disburse an advance payment to the Grantee in the amount of \$75,630, as specified in the invoice, within thirty (30) days after receipt of the invoice.
- B. GRANTEE shall submit the invoice online through the COMMISSION's online grants management system using the instructions provided by the Grant Manager. The invoice shall be on GRANTEE's letterhead, signed and dated by an authorized representative of GRANTEE and addressed to "MHCRC c/o City of Portland." The invoice shall include an invoice number, the title of the Grant project and the total grant amount authorized by the Grant. If the Project Manager finds that the invoice is not in accordance with this Agreement, the Project Manager shall notify the GRANTEE of the reason(s) for the disallowance and non-payment.
- C. GRANTEE agrees to operate the program as described in the GRANTEE's grant

application and to expend funds in accordance with the approved budget, unless the GRANTEE receives prior written approval from the COMMISSION'S Grant Manager to modify the program or the budget.

- D. If for any reason GRANTEE receives a grant payment under this Grant Agreement and does not use grant funds, provide required services or take any actions required by the Grant Agreement the COMMISSION may, at its option terminate, reduce or suspend any grant funds that have not been paid and may, at its option, require GRANTEE to immediately refund to the COMMISSION the amount improperly expended or received by GRANTEE.
- E. Grant payments under this Agreement may be used only to provide the services or take the actions listed previously in this Grant Agreement and shall not be used for any other purpose.
- F. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, the COMMISSION's payment of funds under this grant may be terminated, suspended or reduced.
- G. The majority of expenditures (a minimum of 90%) made from Grant funds for Grant project capital costs must be made at least sixty (60) days prior to the expiration of this Agreement.
- H. GRANTEE shall repay to the COMMISSION, thirty (30) days prior to the expiration date of this Agreement, any Grant funds that have not been expended for Grant purposes.
- I. GRANTEE will keep vendor receipts and evidence of payment for materials and services and time records and evidence of payment for program wages, salaries, and benefits, and GRANTEE services. All such receipts and evidence of payments will promptly be made available to the Grant Manager or other designated persons, upon request. At a minimum, such records shall be made available and will be reviewed as part of the annual monitoring process.
- J. Prevailing wages. State of Oregon, Bureau of Labor and Industries (BOLI) wage rates are required for certain contracts that total \$50,000 and above. If GRANTEE's project is subject to the prevailing wage requirements, GRANTEE will comply with the prevailing wage requirements of ORS 279C.800 through 279C.870 and any other applicable prevailing wage requirements contained in ORS 279C, Oregon administrative rules, or Commission code.
- K. Prevailing wage indemnity. GRANTEE AGREES TO INDEMNIFY, DEFEND, AND HOLD HARMLESS COMMISSION, ITS EMPLOYEES, OFFICERS, AND AGENTS, FROM AND AGAINST ANY CLAIM, SUIT, OR ACTION, INCLUDING ADMINISTRATIVE ACTIONS, THAT ARISE OUT OF GRANTEE'S FAILURE TO COMPLY WITH ORS 279C.800 TO 279C.870 AND ANY APPLICABLE ADMINISTRATIVE RULES OR POLICIES.

ARTICLE V -- GENERAL GRANT PROVISIONS

- A. Cause for Termination; Cure. It shall be a material breach and cause for termination of this Agreement if GRANTEE uses grant funds outside of the scope of this Agreement, or if GRANTEE fails to comply with any other term or condition or to perform any obligations under this Agreement within thirty (30)

days after written notice from COMMISSION. If the breach is of such nature that it cannot be completely remedied within the thirty (30) day cure period, GRANTEE shall commence cure within the thirty (30) days, notify COMMISSION of GRANTEE's steps for cure and estimated time table for full correction and compliance, proceed with diligence and good faith to correct any failure or noncompliance, and obtain written consent from COMMISSION for a reasonable extension of the cure period.

- B. No Payment or Further Services Authorized During Cure Period. During the cure period, COMMISSION is under no obligation to continue providing additional grant funds notwithstanding any payment schedule indicated in this Agreement. GRANTEE shall not perform services or take actions that would require COMMISSION to pay additional grant funds to GRANTEE. GRANTEE shall not spend unused grant funds and such unused funds shall be deemed held in trust for COMMISSION. GRANTEE shall be solely responsible for any expenses associated with cure of its noncompliance or failure to perform.
- C. Termination for Cause. Termination for cause based on GRANTEE's misuse of grant funds shall be effective upon notice of termination. Termination for cause based on failure to comply or perform other obligations shall be effective at the end of the 30-day period unless a written extension of cure period is granted by COMMISSION. GRANTEE shall return all grant funds that had not been expended as of the date of the termination notice. All finished or unfinished documents, data, studies, and reports prepared by GRANTEE under this Agreement shall, at the option of COMMISSION, become the property of COMMISSION; and GRANTEE may be entitled to receive just and equitable compensation for any satisfactory work completed on such documents up until the time of notice of termination, in a sum not to exceed the grant funds already expended.
- D. Penalty for Termination for Cause. If this Agreement is terminated for cause, COMMISSION, at its sole discretion, may seek repayment of any or all grant funds tendered under this Agreement, and decline to approve or award future grant funding requests to GRANTEE.
- E. Termination by Agreement or for Convenience of Commission. COMMISSION and GRANTEE may terminate this Agreement at any time by mutual written agreement. Alternatively, COMMISSION may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion. If the Agreement is terminated as provided in this paragraph, GRANTEE shall return any grant funds that would have been used to provide services after the effective date of termination. Unless the Parties agree otherwise, GRANTEE shall finish any work and services covered by any grant funds already paid and shall not commence any new work or services which would require payment from any unused grant funds.
- F. Changes in Anticipated Services. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, COMMISSION's payment of grant funds may be terminated, suspended or reduced. GRANTEE shall immediately refund to COMMISSION any unexpended grant funds received by GRANTEE.
- G. Amendment. The Grant Manager is authorized to execute amendments to the scope of the services or the terms and conditions of this Agreement, provided the

changes do not increase COMMISSION's financial risk. Increases to the grant amount must be approved by the COMMISSION unless the COMMISSION delegated authority to amend the grant amount authorizing this Agreement. Amendments to this Agreement, including any increase or decrease in the grant amount, must be in writing and executed by the authorized representatives of the Parties and approved to form by the COMMISSION's Attorney.

- H. Non-discrimination; Civil Rights. In carrying out activities under this Agreement, GRANTEE shall not discriminate against any employee or applicant for employment because of race, color, religion, sex, age, handicap, familial status, sexual orientation or national origin. GRANTEE shall take actions to ensure that applicants for employment are employed, and that employees are treated during employment, without regard to their race, color, religion, sex, age, handicap, familial status, sexual orientation or national origin. Actions shall include but not be limited to, the following: employment, upgrading, demotion, or transfer; recruitment or recruitment advertising; layoff or termination; rates of pay or other forms of compensation; and selection for training, including apprenticeship.

GRANTEE shall post in conspicuous places, available to employees and applicants for employment, notices, which state that all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, or national origin. GRANTEE shall incorporate the foregoing requirements of this section in all other agreements for work funded under this Agreement, except agreements governed by Section 104 of Executive Order 11246.

- I. Audit. COMMISSION, either directly or through a designated representative, may conduct financial or performance audit of the billings and services under this Agreement or GRANTEE records at any time during this Agreement and during the six (6) year period established above in Article III.B. As applicable, audits will be conducted in accordance with generally accepted auditing standards as promulgated in *Government Auditing Standards* by the Comptroller General of the United States General Accounting Office. If an audit discloses that payments to GRANTEE exceeded the amount to which GRANTEE was entitled, then GRANTEE shall repay the amount of the excess to COMMISSION.

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

- J. Indemnification. GRANTEE shall hold harmless, defend, and indemnify COMMISSION, and its officers, agents and employees against all claims, demands, actions, and suits (including all costs) brought against any of them arising from actions or omissions of GRANTEE and/or its contractors in the performance of this Agreement.
- K. Grantee's Contractor; Non-Assignment. If GRANTEE utilizes contractors to complete its work under this Agreement, in whole or in part, GRANTEE shall require any of its contractors to agree, as to the portion contracted, to fulfill all obligations of the Agreement as specified in this Agreement. However, GRANTEE shall remain obligated for full performance hereunder, and COMMISSION shall incur no obligation other than its obligations to GRANTEE hereunder. This Agreement shall not be assigned or transferred in whole or in part or any right or obligation hereunder, without prior written approval of COMMISSION.
- L. Independent Contractor Status. GRANTEE, and its contractors and employees are not employees of COMMISSION and are not eligible for any benefits through COMMISSION, including without limitation, federal social security, health benefits, workers' compensation, unemployment compensation, and retirement benefits. GRANTEE will be responsible for any federal, state, or local taxes and fees applicable to payments hereunder.
- M. Oregon Laws and Forum. This Agreement shall be construed according to the laws of the State of Oregon without regard to its provisions regarding conflicts of law. Any litigation between COMMISSION and GRANTEE arising under this Agreement or out of work performed under this Agreement shall occur in Multnomah County court having jurisdiction thereof, and if in the federal courts, in the United States District Court for the State of Oregon.
- N. Compliance with Law. GRANTEE and all persons performing work under this Agreement shall comply with all applicable federal, state, and local laws and regulations, including reporting to and payment of all applicable federal, state and local taxes and filing of business license. If GRANTEE is a 501(c)(3) organization, GRANTEE shall maintain its nonprofit and tax-exempt status during this Agreement.
- O. Severability. COMMISSION and GRANTEE agree that if any term or provision of this Agreement is declared by a court of competent jurisdiction to be illegal or in conflict with any law, the validity of the remaining terms and provisions shall not be affected, and the rights and obligations of the Parties shall be construed and enforced as if the Agreement did not contain the particular term or provision held to be invalid.
- P. No Other Obligations: GRANTEE acknowledges that, except for the Grant, the COMMISSION has no obligation to provide, and the COMMISSION has not led GRANTEE to believe in any way (whether expressly or by implication) that the COMMISSION will provide any additional or future assistance, financial or otherwise, either to GRANTEE or for the Grant project.
- Q. Merger. This Agreement contains the entire agreement between COMMISSION and GRANTEE and supersedes all prior written or oral discussions or agreements. There are no oral or written understandings that vary or supplement the conditions of this Agreement that are not contained herein.

- R. Third Party Beneficiaries. There are no third-party beneficiaries to this Agreement and may only be enforced by the Parties.
- S. Electronic Transaction; Counterparts. The Parties agree that they may conduct this transaction, including any amendments, by electronic means, including the use of electronic signatures. This Agreement, and any amendment, may be executed in any number of counterparts, each of which shall be deemed an original, but all of which together shall constitute a single instrument.
- T. NOTICE: Notices to Grantee under this Grant Agreement shall be sent to GRANTEE at the following address:

Attn: Nandini Ranganathan, Project Manager
President, Executive Director
c/o CETI
2510 NE Knott Street
Portland, OR 97212
Email: nandini@ceti.institute

NOTICE: Notices to Grantor under this Grant Agreement shall be sent to COMMISSION at the following address:

Attn: Rana DeBey, Project Manager:
Mt. Hood Cable Regulatory Commission
c/o City of Portland
Bureau of Planning & Sustainability
1810 SW 5th Ave, Suite 710
Portland, OR 97201
Email: rana.debey@portlandoregon.gov

SIGNATURES:

COMMISSION

GRANTEE

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

Name: Nandini Ranganathan
Title: President, Executive Director
CETI

Date: _____

Date: _____

APPROVED AS TO FORM:

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

25804 - Emerging Media Storytelling for Communities

Application Details

Funding Opportunity: 25542-2025 Community Technology Grants
Funding Opportunity Due Date: Jun 30, 2025 8:09 AM
Program Area: Community Technology Grants
Status: Submitted
Stage: Final Application

Initial Submit Date: May 27, 2025 3:58 PM
Initially Submitted By: Nandini Ranganathan
Last Submit Date: May 28, 2025 11:16 AM
Last Submitted By: Nandini Ranganathan

Contact Information

Primary Contact Information

Active User*: Yes
Type: External User
Name: Dr. Nandini Ranganathan
Salutation First Name Middle Name Last Name
Title: President, Executive Director
Email*: nandini@ceti.institute
Phone*: (503) 719-9549 Ext. #####
Phone
Fax: #####

Organization Information

Status*: Approved
Organization Name*: CETI
Organization Type*: Non-Profit Entity
Tax Id:
Organization Website: ceti.institute
Address*: 2510 NE Knott Street

Portland Oregon 97212
City State/Province Postal Code/Zip
Phone*: (503) 719-9549 Ext. #####
Phone
Fax: #####

FY21-22 Final Application Project Narrative

Project Narrative

Total Grant Funds:	\$75,630.00
Total Match Funds:	\$100,500.00
Total Funds:	\$176,130.00
Proposed Technology:	Video production equipment
Public Benefit Area:	Improving Community Involvement
Select which jurisdiction(s) your project will serve:	Portland
Please select the size of your organization's total operating budget:	Less Than \$500,000

In defining the project purpose, applicants must:

- Define a specific need or problem. This includes clearly defining the community or beneficiaries you intend to impact.
- Propose a credible solution and achievable means of addressing identified needs or problems. How will use of the technology address your identified public benefit area and serve your identified community or targeted beneficiaries?
- Describe how you plan to integrate DEI measures into your project, or alternatively, how your project is supported by DEI-focused work within your organization as a whole.

Project Purpose:

There are no programs locally developing fluency and training creators in emerging media forms that are becoming prevalent. This past year, we held institutes and projects focussed on Augmented Storytelling and had over 100 (12 yr old to 75 yr old) participants from multiple disciplines, communities, and demographics. This demonstrates a strong local desire for skill-building using emerging media tools -- virtual and augmented reality, immersive/interactive experience design.

These large touch-interactive led walls are increasingly used (rather than projection) in creating video, cinematic, and immersive content. One can also create multichannel content increasingly used in broadcast/media streams as the walls are made up of individually-programmable tiles stitched together. In addition, they are linked to a network and can receive data and content via the internet, and the tiles/led wall can be programmed to be interactive and responsive - to touch, movement, light, data, and information. This new media allows for non-linear and parallel story structures supporting different cultural norms of documentary and narrative, and live/interactive data visualization and storytelling. This is a fast-growing media-making tool and allows for incredible creative and impactful content. Skills with this new media will support professional upskilling for existing creators. We propose developing the institutes and content in experiments during open lab hours and hack days in fall featuring participant projects during our shows and project launches.

The new laptops and desktop allow us to create and render in 4k/8k as well as create and render real-time 3d content for XR. The ipads facilitate accessibility in placing and viewing the augmented content.

In addition to the institutes and shows, we hope to work on 2 projects:

1. Histories are told by and of those in power and reside in archives and museums inaccessible to many. Community stories are hidden and erased. And in these times, even as we enter the 250 Anniversary of the Declaration of Independence, community stories (of immigrants, of indigenous communities, and of communities of color) are being actively erased, censored, and distorted

We propose to create augmented XR story-telling tours of portland focussed on Old Town/Chinatown and of Albina in partnership with communities - stories of culture and contributions of these communities in building Portland's creation, cultures, buildings, infrastructure, and industry in the face of prejudice, erasure, and displacement.

We piloted one such storytelling XRchive (<https://ceti.institute/event/xrchive-block14/>) to great success and community response. Many communities have reached out eager for us to help them create similar stories.

2: Authentic Diverse Community Engagement in Environmental Civic Planning.

As part of a community engagement around the Multnomah County Office of Sustainability climate justice plan, we held community ideation sessions and created incredible experiences of their ideas, [Climate Postcards](https://bit.ly/ceti-climate-postcards24) (<https://bit.ly/ceti-climate-postcards24>), for climate resilience available as a tour around portland. —

We propose to continue the project with 2 areas: working with communities to bring this visualization to new areas; and with environmental groups and Tribes for storytelling around restoring and revitalizing our rivers as a resource for all of us. Amplifying voices of low-income and BIPOC communities in civic and future planning is needed.

This is a new application of these powerful emerging media tools - for social impact, civic engagement, for bringing community histories to life. The tools and creation as well as the results are accessible, and resonate well with communities and youth. We are one of the few organizations doing this nationally and through this project we would share these skills and processes with our region. We have received funding for supporting the creators but need the technology for training and for creation.

The grant technology will be used for workshops in these new tools (AI video creation, XR interactive and immersive creation) and for creative sessions to build these experiences collectively. We will hold at least 5 workshops in July/August and more next spring, and record them to share on Open Signal's channels and on our YouTube channel. Content will include AI video creation, augmented XR storytelling - a key future tool for urban planning, and immersive spatial experience creation). We will hold at least 50 open lab hours to help people master these skills. We will create content for 3 tours: History of Albina, Old Town, and Climate.

The Project will: 1. Create stories and experiences about the culture and contributions of Portland's communities in ways that are impactful and accessible to residents and visitors. These will be ready in time for America at 250 celebrations in 2026. 2. Allow communities to visualize and imagine strategies for a resilient joyful climate future inspiring change. 3. Train a diverse community in essential 21st century STEAM skills in AI, XR creation, and data-storytelling. 4. Revitalize Old Town and Albina by getting people to visit, engage, linger

We hope to rapidly build fluency and expertise in a diverse community to be creators, and to wield these tools impactfully to tell their own stories and those of their communities. Participants will create/produce short experiences - video - film - storytelling with data, touch interactivity, and nonlinear narrative threads. We will draw from CETI's network to bring in people to inspire, troubleshoot, mentor, and create with us to ensure a well-rounded and impactful learning and creative community.

We create our projects with a strong design justice lens and they are all participatory, collaborative and inclusive. We partner closely with all stakeholder communities to generate ideas, to make decisions on what workshops and trainings, and what content to create. We include and actively recruit any interested community members in the ideation, research, and creation who bring imaginative ideas of how to use the tools and different ways of telling stories.

In addition, the entire purpose of the project is to empower the community to tell stories in their own voices through these creations in place. The final results are accessible to all residents and visitors

Our workshops are taught by people who reflect the audience we serve, and we ensure that they are accessible (available for free to anybody who asks). We also record and caption the workshops, and stream on our YouTube Channel and on Open Signal's media channel for increased accessibility.

We are actively working with many of the stakeholders on the proposed project in planning, ideation and eventually creation. This includes Oregon Black Pioneers, Albina Vision Trust, Albina Music Trust, CCBA, Old Town Community Association, Chinatown Museum, Lan Su Chinese Garden, Japanese American Museum (JAMO), the County Climate Justice Team, PSU, NE STEAM Coalition, Building Blocks to Success, Oregon MESA

(This field has a character limit of 11,000)

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

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

Measurable Project Outcomes:

1. We will train at least 40 – 50 students, educators, creators and professionals from communities previously marginalized or under-represented in tech and emerging media. This includes women, BIPOC, LGBTQ+, low-income, and disabilities communities. These participants will also engage in content creation for a show and for the projects using the technology.

We are actively working with many of the stakeholders on the proposed project in planning, ideation and eventually creation.

2. We will generate at least 2 videos of training/workshops (30 - 90 minutes each) to provide greater access to the content for a broad local audience. We will share this with Open Signal's media channels. We will also have at least one speaker video who creates video wall content.

3. We will create at least 2 video collections of content created by participants. These include videos created for the climate justice/storytelling with environmental data project, videos created for the cultural heritage/history storytelling projects in Old Town Chinatown and video experiences created for the show and particularly for the led video wall and screen. WE will also submit documentation videos of the launches. We will create a documentation video for the show and for the projects

(This field has a character limit of 1500)

How will you evaluate progress toward, and achievement of, the project's anticipated outcomes?

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

Evaluation Plan:

1. We will measure participation by collecting registrations for the workshops (name, demographic info, etc). We will also measure the number of participants in and creations for the shows and XR tours. As well as the number of visitors to the show or who engage with the experiences.
2. We will have sign-in sheets during lab hours to measure continuing experimentation and learning effort.
3. We will design a survey and collect testimonials at the end of the workshops with participants and community partners to document impact.
4. We will post content online and track sharing and views to measure impact.

Potential Evaluation Questions of Impact:

- Participating in this learning and project was valuable to my knowledge, skills, professional development and creative practice.
- The people I met and worked with during the project will facilitate future learning, projects, or career paths of interest to me..
- This project inspired me to engage more deeply with creative technology and to experiment with the technologies, tools, and strategies that we used.
- The technology and the participants, mentors, and collaborators supported my ability to succeed.
- Summarize your experience in one short sentence.
- Would you be interested in engaging with CETI in future projects/workshops/ recommend CETI projects?

(This field has a character limit of 2500)

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

Please list project partners as confirmed or unconfirmed.

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

Project Partners:

Project Partners include:

Portland State University College of the Arts (confirmed)

Contact Name: Scott Nieradka

Email: nieradka@pdx.edu

NE STEAM Coalition (confirmed)

Contact Name: Jacqueline Murphy

Email: alamalee@gmail.com

Contact Name: Wade Hopkins

Email: wadeh@nesteamcoalition.org

Portland Chinatown Museum(PCM) (confirmed)

Contact Name: Anna Truxes

Email: anna@portlandchinatown.org

Japanese American Museum of Oregon (JAMO) (confirmed)

Contact Name: Hanako Wakatsuki-Chong

Email: hanako@jamo.org

APANO (confirmed)

Contact Name: Jairaj Singh

Email: jairaj.singh@multco.us

Oregon Chinese Consolidated Benevolent Association (confirmed)

Contact Name: Neil Lee

Email: neil.lee@leekainc.com

Building Blocks 2 Success (confirmed)

Contact Name: Antonio Jackson

Email: antonio@bb2s.org

Open Signal. (Confirmed). Will distribute content on their channels, will help recruit for participants from communities we hope to serve through their network. Will also loan technology for XRchive.(Confirmed)

Contact Information: Katmeow Garcia, Director. katmeow@opensignalpdx.org

(This field has a character limit of 3000)

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

The Technical Design should specify in detail the proposed technology and equipment to be employed; the rationale in selecting the particular technology; how the technical design supports the project's use of the community media center channels; and the plans for maintaining and upgrading the system or equipment in the future.

Technical Design:

We will continue to use Planar/Lenard video wall, a local company who are experts in creating video walls and controllers (both custom and off-the-shelf).

In addition, we will purchase two touch-interactive high res screens that allow for non-linear multichannel storytelling. The screens will be 75" and 110" . One screen will be wall-mounted while the other will be on a mobile stand for shows. They will allow for high-resolution visuals (4k and 8k videos), and advanced video processing. We would like the screens to be a source for displaying a range of information including generative video, recorded video, real-time maps, live videos and more. We will have wall-mount and mobile option with with full front service access, and off-board power supplies and would want the wall to be visible in daylight.

We will use the off board and web-based control Planar WallDirector Software. The compact and scalable WallDirector Video Controller will drive the video wall at native resolution while the corresponding web-based management software supports set-up, configuration, operation and monitoring. The display solution meets the requirements of the Americans with Disabilities Act (ADA) Standards for Accessible Design.

We will add the Planar® ERO™ (Extended Ruggedness and Optics™) to ensure sustainability in high-traffic and interactive environments that extends durability of the equipment and protects display solutions from things like casual contact, front impact, edge impact, liquids, dust, electrostatic discharge (ESD) and humidity.

If needed, we will integrate the screens with a computing cluster to aggregate multiple sources of information and display it in different layouts. This way, one can push a button on the controller to activate the screen and a number of presets automatically appear including rapidly switching number and layouts of screens.

To create and render content for these new high resolution media, we hope to update our laptops with 3 new laptops to be used for workshops and creation - 2 macbook M4 Max with high RAM and one PC (A Puget Systems Mobil laptop) as well a Puget Systems desktop that can work with AI in media creation. For immersive media storytelling and AI media creation, we would purchase one desktop full tower system (Puget System T120 XL - TRX 50 with AMD's Ryzen Threadripper 7000 processor CPUs , four memory channels, deal for content creation workloads that can utilize 64 multiple cores effectively, like rendering, and heavy multitasking. This system is built in the Fractal Design Define 7 XL, which has USB and audio ports along the top front edge. The motherboard's rear I/O panel provides more USB ports, additional audio connectivity, and both 10Gb Ethernet and WiFi networking. With extra space in a chassis a wide range of options are supported – including dual video cards, up to 512GB of memory, and multiple solid-state and hard drive configurations. There are also plenty of fans to keep things cool, with filters over the air intakes to reduce dust buildup.

We will also get a few new ipad PROs to leave at partner orgs to view the creations and to be used to place augmented content. And a few projectors and mounts to show content at shows.

We will need some new infrastructure (trusses and a new electrical breaker) for our space.

(This field has a character limit of 5000)

Proposed Project Start and End Date:

Projects may include timelines of up to 2 years.

Proposed Start Date (month/year): 07/2025

Proposed End Date (month/year): 11/2026

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

Implementation Plan:

Implementation Plan CETI MHCRC CTG 2025

Pre grant:

May - June 2025:

- Spec out the technology, prepare for purchase and installation.
- Start conversations around training design. Design workshops for Summer and Spring Institutes relevant to the projects and tech.
- Community listening and research for projects
- planning, design, hiring, and outreach for workshops for training participants and for instructors and creators.

June - August 2025: Grant starts.

- Purchase and Install the tech.
- Offer 3 – 5 workshops to train people (and train trainers on new tech). how to create videos and animations and 360 video and interactive experiences for AR and the video wall/touch screen. How to incorporate live data into media production.
- Record workshops and share them on our YouTube page and on Open Signal media channels for wider access.

Fall 2025:

- have at least 20 open lab hours and one hack day for experimenting, one-on-one learning, prototyping assets — mentored time and support for participants.
- Start creating prototypes for video tech.
- Prepare one video reel for Fall Show CETI Constellations

Spring 2026:

- have at least 20 open lab hours and one hack day for experimenting, one-on-one learning, prototyping assets — mentored time and support for participants.
- Create collaborative content for cultural heritage storytelling (Albina and Old Town Chinatown). Launch small prototypes.
- Create interactive content for new tech for CETI Spring Show Constellations. Lead participant creation on video wall and new tech show. Capture/document content.
- Offer more workshops to train new participants.

Summer 2026

- Hold workshops for new participants for the Enchanted tech Summer festival.
- Launch cultural/history/community stories content for America at 250
- Lead participant creation on video wall for September show. Capture/document content.
- Share video content with community media channels.

Fall 2026

- Share video content with community media and create final reports.

(This field has a character limit of 3000)

Supplemental Material Attachments

Description	File Name	Type	Size	Upload Date
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Budget detail for tech and infrastructure

[CETI - Budget detail - mhrcr ctg 2025 tech - Emerging Media Storytelling Budget.pdf](#) pdf 72 KB 05/28/2025 11:04 AM

Letters of Support for one of the projects from community partners and creators to show we have been engaging with stakeholder communities and will work with them using the grant tech.

[ocf ch25 creators partners letters.pdf](#) pdf 4 MB 05/28/2025 09:52 AM

FY20-21 Application Budget Correct

Budget Narrative

Budget Narrative:

PERSONNEL

CETI is a volunteer organization. For the moment, all our personnel and staff are either volunteer or are paid as consultants and contractors.

Project Directors. The Project Director will oversee all aspects of the grant project.

Responsibilities will include ensuring that budget and timeline targets are met, selecting

Contractors and consultants, putting together a team, preparing reports, working with

the evaluation consultant to develop the project evaluation, and supervising the project staff and implementation. In addition, the Project Director will conduct outreach to the target beneficiaries.

The Project Director will work at a rate of \$150/hr for 100 hours for a cost to the project of \$15,000. The Administrative Director will be responsible for reports, help with evaluation and contracts with partners and other funders. The Admin/Outreach Director will work at a rate of \$150/hr for 50 hours for a cost to the project of \$7,500

Grant Funds: \$0

Match: \$22,500

Communications, media, Lab, Documentation, tech Support. communications and web and social media, help with editing and postproduction, ensure video distribution via the community channels and planning and evaluation; technical support and help instructors during trainings. An estimated total of about 175 hours at \$50 - \$100/hr The total cost to the project will be \$13,125.

Technology Installation/Maintenance. PSU College of the Arts Technology Staff and CETI staff will help procure and install grant technology, and will provide ongoing maintenance for the project's equipment. Estimated Cost (rate \$75/hr): 25 hrs initial procurement + installation

Grant Funds: \$0

Match: \$1875

Grant Funds: \$0

Match: \$ 375000

Total Personnel Costs: \$37,500

EDUCATION AND TRAINING

The cost to train technical/ lab staff in setting up and programming the wall and the touch screens will be about \$100/hr at 40 hrs shared between the grant and the match.

Grant Funds: \$2000

Match: \$2000

Total Education/Training Costs \$600

TRAVEL

We do not anticipate travel.

Grant Funds: \$0

Match: \$0

Total Travel Costs: \$0

CONTRACTUAL

Workshop/Training Instructors and Creators/Researcher. Instructors will train participants to create content for the video wall including generative content, live data and map feeds. Creators will lead the content creation for projects, researchers will help discover and select stories and archival materials. At an hourly rate of \$100, for an estimated total of around 325 hours.

Grant Funds: \$0

Match: \$32,500

Assistants, Show Curation, Launch production. We will have between 5 — 10 personnel who will help with scheduling, organizing institutes, outreach, recruiting partners and participants,, ensure video distribution via the community channels and planning and evaluation; technical support and help instructors during trainings. An estimated total of about 200 hours at \$50 - \$100/hr The total cost to the project will be \$15,000.

Evaluation Consultant: An evaluation consultant/team from the CETI community will work with project staff to provide ongoing assessment support. The selected consultant will refine the evaluation plan, design the evaluation survey instruments, collect and analyze evaluation data, and prepare a report. It is estimated that the consultant will work for a total of 3 days at a rate of \$100 per hour. Total cost: \$32500. (In-kind unless we get another grant approved)

Grant Funds: \$0

Match: \$2,500

Total Contractual Costs: 50,000

EQUIPMENT

Technology requests from MHCRC

We would like to purchase 2 high resolution Planar UltraRes X (one 75" and one 100") touch interactive monitors — one wall mounted and one on a cart to teach and create content for multichannel interactive videos/storytelling. For immersive media storytelling and AI media creation, we would purchase one desktop full tower system (Puget System T120 XL - TRX 50 with AMD's Ryzen Threadripper 7000 processor CPUs , four memory channels, ideal for content creation workloads that can utilize 64 multiple cores effectively, like rendering, and heavy multitasking (\$17,000 + \$860 monitor).

To create and render content for these new high resolution media, we hope to update our laptops with 3 new laptops to be used for workshops and creation - 2 macbook M4 Max with high RAM and one PC (A Puget Systems Mobil laptop) (\$5000 each). And for shows, we would like 3 short throw Optoma projectors (\$1500 each) and 2 video mounts (\$300 each). We need some media creation licenses (permanent or annual) (\$2170).

For AR/XR/VR creation and viewing, we would like 2 IPAD Pros (\$1600 each) to share with community partners when we place content as well as one iphone

Technology Loan from Partners

Open Signal has agreed to a long-term loan of some production technology for the projects. In addition, PSU College of the Arts will allow us access to some video equipment (lighting, green screens, tripods, etc., a video production station). The technology we have requested from the grant does not duplicate any of this. We are not completely aware of the cost of the loan but estimate it to be around \$3000.

Grant Funds: \$65,630

Match: \$3000

Total Equipment Costs: \$ 68,630

INFRASTRUCTURE CONSTRUCTION/FACILITIES CONSTRUCTION

Build out of PSU Lab space for CETI projects --- electrical and ethernet port connections in lab to add desktop and mount new video screen, video screen - new breaker, wall mounts and supports, projection, locks, etc.

Grant Funds: \$5000

Match: \$ 1,000

Total Infrastructure/Facilities Costs: \$6,000

MISCELLANEOUS

Costs of materials (posters, flyers, invitations, screens, microcontrollers for interactivity) for shows and outreach for launch, as well as spaces for launch (at PSU and community partners)

Grant Funds: \$0

Match: \$ 3000

Total Miscellaneous Costs: \$3,000

OVERHEAD COSTS

This includes an overhead (less than 10%) for financial accounting and personnel time tracking systems, utilities, insurance for tech and events, office supplies, and office space/accounts necessary to support this project. We have added this cost partially to our grant request.

Grant Funds: \$3,000

Match: \$3,000

Total Overhead Costs: 6,000

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$37,500.00	\$37,500.00
Education and Training	\$2,000.00	\$3,000.00	\$5,000.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$50,000.00	\$50,000.00
Equipment	\$65,630.00	\$3,000.00	\$68,630.00
Infrastructure/Facilities Construction	\$5,000.00	\$1,000.00	\$6,000.00
Miscellaneous	\$0.00	\$3,000.00	\$3,000.00
Overhead	\$3,000.00	\$3,000.00	\$6,000.00
<i>Total</i>	\$75,630.00	\$100,500.00	\$176,130.00

Signature Page

Final Application Signature

Signature of Duly Authorized Representative*:

Nandini Ranganathan

Date*:

05/28/2025

Title*:

Executive Director

Phone*:

503-719-9549

E-mail*:

nandini@ceti.institute

Infrastructure:					
Adding an electrical breaker in room for mounting screen				\$4,000.00	for the new touch ineractive screen and video wall
adding eletrical outlets and networking				\$1,000.00	for the desktop and video wall/screen
adding strucutal elements to mount a large high res touch interactive screen in lab				\$1,000.00	to use for workshops and projects - for creating, testing, viewing interatcive video expereinces
			Total	\$6,000.00	

List (partial) of Committed Creators, Researchers, Advisors, Mentors

Our collaborative project includes many individuals and organisations working across a breadth of media and communities. Committed Participants include: *Hilary Tsai* (artist and creative technologist), *Horatio Law* (artist and consultant, public art), *JJ Vasquez* (filmmaker) *Martin Smith* (Trace) (Xr technologist), *Nandini Ranganathan* (creative director, researcher, producer), *Roberta Wong* (artist and creative consultant), *Stephen Lee* (experience designer, interaction artist, faculty, PSU), *Lynne Yarne* (4th/5th generation Chinese and Japanese American multimedia/AR artist, arts educator), *Bernardo Pantoja* (video, 3d creation), *Matt Kelly* (digital architectural preservation), *Shu Ju Wang*, *Amy Meyer* (designer, video artist), *Scott Nieradka* (installation artist), *Peter Vickery* (animator, storyteller, visual effects), *Ran Sheng* (animator, media artist), *TJ Orloski* (immersive technologist).

Organisations partnering, collaborating, supporting the project:

Committed: *Oregon Chinese Consolidated Benevolent Association (CCBA)*, *Portland Chinatown Museum*, *Lan Su Chinese Garden*, *APANO*, *Oregon Black Pioneers*, *Japanese American Museum of Oregon (JAMO)*, *Open Signal (Community Media)*, *Trace*, *NE STEAM Coalition*, *Portland State University College of the Arts*

We include letters of support and collaboration from many of the individuals above and supporting organisations below.

Letters of Support/Collaboration follow:



nandini rangathan <nandini@ceti.institute>

Re: Support Letter for The Power of Place, Stories of Old Town Chinatown Project/Creative Heights Grant

Horatio Law <horatiolaw@gmail.com>

Tue, Feb 11, 2025 at 12:20 PM

To: nandini rangathan <nandini@ceti.institute>

Re: Support Letter for CETI's The Power of Place, Stories of Old Town Chinatown Project for a Creative Heights Grant

Dear Creative Heights Grant Committee,

I am writing to you in support of Nandini Ranganathan's and CETI Institute's application for the Creative Heights Grant for The Power of Place, Stories of Old Town Chinatown Project.

For the past several years, Nandini and the CETI Institute have been instrumental in creating collaborative community projects, using contemporary and emerging digital tools and technologies for story-telling and promoting community building. For each project, Nandini and the team began by delving in deep research on community histories. Their approaches were respectful and sensitive of the cultural makeup of each community and encourages collaboration between digital creators and artists, as well as with community partners, historians, and scientists, for artistic and story-telling possibilities.

My own experience collaborating with Nandini and CETI on my recent multimedia project "Serenading the Departed" has been nothing but wonderful. The addition of augmented reality both deepened and expanded the artistic possibility, and enriched the project with pertinent background information. It made for an exhilarating and satisfying experience for me and all those who participated.

With the current demise of Portland's Old Town-Chinatown and the current political divisions, we desperately need to remind Portland and our residents the rich history of the diverse communities that have inhabited Old Town-Chinatown, and the importance of retaining those cultural memories for rebuilding our community and creating a more equitable foundation for our city. From their previous projects, Nandini and CETI Institute have proven to have the skills and ability collaborating with community stakeholders, artists, and historians to tell the important stories of Portland's Old Town-Chinatown. I recommend their application for a Creative Heights Grant without reservation.

Sincerely,

Horatio Hung-Yan Law
Independent Artist and Curator
Art Advisor for the Portland Chinatown Museum

2-5-25

To the Creative Heights Grant Committee,

On behalf of the Portland Chinatown Museum, I am pleased to offer my enthusiastic support for CETI's proposed project, *The Power of Place: Stories of Old Town Chinatown*. This visionary initiative aligns deeply with our museum's mission to preserve, honor, and share the rich histories and cultural legacies of Portland's Chinese and broader immigrant communities.



For over a century, Old Town Chinatown has been a vital home, gathering place, and refuge for immigrant and BIPOC communities. However, the area's cultural history is increasingly at risk due to ongoing displacement, erasure, and development that does not reflect or respect the neighborhood's past. CETI's proposal directly addresses these challenges by leveraging art, storytelling, and emerging technologies to restore visibility, deepen community engagement, and celebrate the histories that have shaped this district.

The Power of Place will bring Old Town's stories to life through immersive digital experiences, augmented tours, interactive soundscapes, speculative architectural creations, and imaginative public art. By embedding these experiences within the physical and digital landscape of Old Town Chinatown, this project ensures that its histories—especially those of Chinese, Japanese, Black, Roma, Hellenic, and Jewish communities—are not only remembered but also reimagined for future generations. This initiative is not just about preservation but also about revitalization, fostering a renewed sense of belonging, joy, and community pride.

Portland Chinatown Museum is committed to supporting CETI's efforts in the following ways: Collaborating on research and storytelling to ensure historical and cultural accuracy; providing access to our community spaces, archives, oral histories, and community networks; and exploring opportunities to integrate this work into our exhibitions and public programs.

We strongly believe that *The Power of Place* will transform the way people experience Old Town Chinatown, inspiring lingering, dialogue, and connection while offering an innovative model for community-driven cultural storytelling. The Portland Chinatown Museum is proud to support CETI in this endeavor, and we urge the Oregon Community Foundation to fund this timely and significant project.

Thank you for your consideration.

Sincerely,

A handwritten signature in black ink that reads "Anna Truxes".

Anna Truxes, Executive Director, Portland Chinatown Museum

Honoring Portland Chinatown's Past, Celebrating its Present, and helping to Create its Future

P.O. Box 2925 ■ Portland, Oregon 97208 ■ 503.224.0008 ■ portlandchinatown.org

The Portland Chinatown Museum: Part of the Portland Chinatown History Foundation.

Dear Grant Committee Members,

I am writing to express my enthusiastic support for "The Power of Place - Stories of Old Town Chinatown," an innovative augmented reality storytelling project. As an animation and multi-media artist committed to cultural preservation, I believe this initiative is vital for our community.

From 2023 to 2024, I collaborated with CETI as a concept artist for "XRchive: (Hi)stories and Visions of Block 14 at Lone Fir Cemetery." This experience revealed countless untold stories about Portland's Chinatown that deserve preservation and wider appreciation.

As a newer Chinese immigrant, I feel a profound connection to the resilience and cultural richness embedded in Old Town/Chinatown's history. The proposed AR project will breathe life into these narratives, encouraging deeper engagement with this significant cultural heritage while preventing its erasure from public memory.

I am committed to contributing my artistic skills to create compelling visuals that honor this legacy while inspiring future generations. This initiative aligns perfectly with the Oregon Community Foundation's mission of strengthening community connections and fostering appreciation for our shared cultural spaces.

Thank you for considering this meaningful project that will help preserve the cultural legacy of Portland's Old Town/Chinatown.

Sincerely,

Ran Sheng (盛然)



411 NW Flanders Street
Portland, Oregon 97209

503-224-1458

February 12, 2025

Dear Creative Heights Grant Committee,

On behalf of the Japanese American Museum of Oregon (JAMO), I want to express our support for CETI's *The Power of Place: Stories of Old Town Chinatown* project.

Located in the historic Old Town district, JAMO contributes significantly to Portland's cultural landscape. JAMO is a regional museum institution that preserves and honors the history and culture of Japanese Americans in the Pacific Northwest, educates the public about the Japanese American experience during WWII, and advocates for the protection of civil rights for all Americans.

In today's climate, narratives from the communities of color are being silenced and reframed in a manner that is not accurate. We need to protect Oregon's cultural heritage, so it is not lost to time or inaccurate alterations. Japantown has nearly been erased from our current memories and this proposed project would help protect the history of Portland's Japantown. By connecting with new audiences through technology and their cell phones, the public can learn through augmented reality, which will ensure this history is not forgotten. We will collaborate with CETI to provide resources in telling the stories of this neighborhood.

This project will explore creative technological storytelling through imaginative extended reality (XR) tours and experiences that can be viewed in-person or anywhere to remember and reimagine Old Town.

We look forward to working with CETI if this project is awarded.

Sincerely,

A handwritten signature in black ink, appearing to read "Hanako Wakatsuki-Chong". The signature is fluid and cursive, with a large initial "H" and a long, sweeping underline.

Hanako Wakatsuki-Chong
Executive Director

To Whom It May Concern,

I am a fourth generation Chinese Japanese American. Both of my grandmothers grew up in Old Town Portland, nearly right across the street from each other. In times of darkness, I have found power in the stories of my predecessors, circumstances that they were dealt and sacrifices they made created exponential opportunities for me and people of my generation- descendants and non-descendants alike. My great-grandmother was a mother of four. Her husband died of infection when my grandma was young and she used her skill sets to do whatever she could to take care of her children and children in the neighborhood. She was said to be able to cook anything she could smell or taste. Her mother, thinking western culture was the devil, prohibited Western anything- and my great grandmother taught herself to read and write in English in addition to Cantonese.

Many of my stories of Portland Old Town/Chinatown/Japantown are ones that are second or third hand, and it is difficult to pin chronology, objectionable happenings, and local mythology/community memory. The stories are of resilience and community, of darkness and joy, of mystery.

The Power of Place: Stories of Old Town Chinatown is an important project to me because it will help to share the multicultural history of the area and color the history of Portland. I believe that it is important for the lessons of our stories to positively impact Old Town as it grows/heals/changes.

Sincerely,

A handwritten signature in black ink, appearing to read 'Lynn Yarne', with a small flourish at the end.

Lynn Yarne

February 13, 2025

Oregon Community Foundation
Creative Heights Grant Committee
1221 SW Yamhill St, Suite 100
Portland, OR 97205

Letter of Support for *The Power of Place: Stories of Old Town Chinatown*

To the Creative Heights Grant Committee,

On behalf of Lan Su Chinese Garden, I am honored to express our enthusiastic support for *The Power of Place: Stories of Old Town Chinatown*, a visionary initiative led by CETI in collaboration with Portland's cultural, creative, and historic organizations. As a cultural anchor of Old Town Chinatown, we recognize the profound need for projects that preserve and amplify the stories of our community, engage new audiences, and revitalize this historic neighborhood.

For over a century, Old Town Chinatown has been a home and refuge for immigrant and BIPOC communities, serving as a vibrant hub for commerce, culture, and community-building. However, years of underinvestment, displacement, and development have threatened the visibility and legacy of these histories. This project, using immersive digital storytelling—including augmented reality, soundscapes, interactive tours, and speculative architectural narratives—will restore, honor, and reimagine the voices of those who shaped this district.

Lan Su joins the Portland Chinatown Museum (PCM) and the Japanese American Museum of Oregon (JAMO) in supporting this initiative. PCM has spoken to the critical need for projects like *The Power of Place* to combat the erasure of Old Town's immigrant histories. JAMO has also long been an advocate for storytelling that highlights the resilience and contributions of displaced communities. Together, our institutions form a network of cultural stewards dedicated to ensuring that Old Town Chinatown's history is not only remembered but actively celebrated.

Beyond cultural preservation, *The Power of Place* will drive economic revitalization by attracting more visitors to Old Town Chinatown, benefiting local museums, businesses, and restaurants. Increased foot traffic will bolster the sustainability of our organizations, ensuring that spaces like Lan Su, PCM, and JAMO continue to serve as vital community assets. By transforming the district into a dynamic cultural destination, this project will foster a renewed sense of belonging, joy, and civic pride.

At Lan Su, we are committed to supporting this project through our expertise in Chinese heritage, engagement with visitors and members, and collaboration with fellow institutions. We urge the Oregon Community Foundation to fund this important work,



which will not only reclaim Old Town Chinatown's past but also inspire an inclusive and thriving future.

Thank you for your consideration on behalf of CETI and all of us.

Sincerely,

A handwritten signature in black ink, appearing to read 'Jesse Evans'.

Jesse Edwin Evans
Director of Philanthropy
Lan Su Chinese Garden
38 NW Davis St, Suite 260, Portland, OR 97209
jesse@lansugarden.org | 503.228.8131 | www.lansugarden.org

To whom it may concern,

I am writing this letter to express my support for CETI's proposed project, *The Power of Place: Stories of Old Town Chinatown*. I have collaborated with CETI on two other projects *XRchive: (Hi)stories and Visions of Block 14* and *Postcards From our Climate Resilient Future*, which brought together interdisciplinary teams of technology enthusiasts and community members to use novel digital storytelling approaches.

As a recent graduate student in historic preservation, I have found these experiences to be a great way to blend my interest in history and technology. During my studies, I incorporated photography and photogrammetry in field visits and coursework. You can see a collection of 3D models I have created here: <https://sketchfab.com/openpreservation.xyz>. One of these models includes the Yamaguchi Hotel, which was demolished last year. I believe Augmented Reality and other digital tools can help tell the stories of buildings that are no longer standing, and to help the public appreciate the ones that are still in Old Town.

I have been reading *Portland's Audacious Champion*, by Erica Naito-Campbell, Bill Naito's granddaughter, and have found it to be an inspiring source of optimistic visions for Old Town. I think *The Power of Place* could help bring some of Bill's unrealized dreams to life, perhaps first as digital manifestations, and then hopefully as lasting changes that would allow Old Town to continue as a crossroads and gathering place of many different people.

-Matt Kelly
mkelly6@uoregon.edu



美國俄勒岡中華會館
OREGON CHINESE CONSOLIDATED
BENEVOLENT ASSOCIATION

315 NW Davis St.
Portland, OR 97209
Oregon.ccba@gmail.com
www.oregonccba.org



CCBA

Neil Lee
President of the Board
Oregon Chinese Consolidated Benevolent Association
315 NW Davis St.
Portland Oregon 97209
Oregon.CCBA@gmail.com
971-357-4525
August 13, 2024

National Endowment for the Arts
Our Town Creative Placemaking Program
400 7th Street SW
Washington, DC 20506

Dear Grant Review Committee,

I am writing to express my enthusiastic support for the Center for Emerging Technologies and Innovations (CETI) in their application for the NEA Our Town Creative Placemaking Grant. As [Your Title] at [Your Organization], I believe this project will have a significant impact on the revitalization of Portland's Old Town/Chinatown/Japantown area by bringing to light the rich and often overlooked history and culture of Portland's immigrant and BIPOC communities.

CETI's proposed project, an augmented storytelling tour, aims to engage the community in a dynamic and innovative way, allowing residents and visitors alike to experience the historical and cultural narratives embedded within our streets and buildings. This project aligns closely with the goals of the NEA's partnership with America250 to educate and engage communities in dialogue about the past, present, and future of our nation.

The CCBA is committed to supporting CETI in this endeavor. We are pleased to offer our space to launch events and hold creative sessions, ensuring a strong foundation for community engagement. Additionally, we will actively participate in cross-promotion efforts to raise awareness and encourage widespread participation in the project.

Moreover, we will provide CETI with access to our archives and historical objects, which can be utilized in the storytelling and placemaking aspects of the project. These resources will enrich the narratives shared with the public and help to create a more immersive and educational experience.



美國俄勒岡中華會館
OREGON CHINESE CONSOLIDATED
BENEVOLENT ASSOCIATION

315 NW Davis St.
Portland, OR 97209
Oregon.ccba@gmail.com
www.oregonccba.org



We are eager to facilitate introductions to community members and staff who can provide valuable stories and advice, and we are excited about the possibility of participating in ideation events alongside other community artists such as Ran, Horatio, Roberta, Alex Chiu, Lynne Yarne, and Shu Ju.

This project represents an opportunity to revitalize our neighborhood, making its hidden history visible and encouraging both residents and visitors to linger in the area, thus fostering a deeper connection to the cultural heritage of Portland. We believe this project will not only educate but also inspire, helping to create a vibrant and inclusive environment in Old Town/Chinatown. It also reinforces our larger goal of attaining a designation to be a Cultural and Educational District in Portland Oregon.

Thank you for considering this letter of support as part of CETI's NEA Our Town Creative Placemaking Grant application.

Sincerely,

President of the board



Dear Oregon Community Foundation Grant Committee,

As a newly appointed member of the Board of Directors for the Asian Pacific American Network of Oregon Action Fund (APANO AF), a vital community-based and non-profit (501 c4) organization deeply rooted in Portland, Oregon, I am writing to unequivocally express my strong support for the thoughtfully conceived and timely project, *The Power of Place, Stories of Old Town Chinatown - Community, Culture and the Future*, which is under the dedicated leadership of CETI.

Having been involved with APANO for almost a decade and CETI more recently, I have quickly come to appreciate the critical importance of fostering creative cultural work for engaging with the complex narratives that shape our understanding of place, time, history, and even our collective visions for the future. APANO AF's mission centers on organizing, mobilizing, activating, and diligently building political power in partnership with Asian American and Pacific Islander communities across the state and within the city. It is through this lens of community empowerment and the amplification of marginalized voices that I particularly recognize the profound value and potential impact of CETI's proposed project.

This project promises to be more than just a historical account. It represents a crucial opportunity to learn and, perhaps more importantly, to unlearn ingrained narratives that may have historically obscured or misrepresented the rich tapestry of experiences and contributions within Old Town Chinatown. By employing innovative and inclusive methods, this project has the potential to engage a broad spectrum of community members, cultivating a deeper appreciation for the historical significance of this neighborhood and its enduring cultural heritage. By seeding a greater understanding of our shared past and present, we can collectively work towards a more equitable and inclusive future. This project offers a valuable platform for dialogue, reflection, and the development of positive visions for the future of this vital cultural hub.

Therefore, on behalf of myself and with the full support of the principles that guide APANO AF, **I wholeheartedly endorse *The Power of Place, Stories of Old Town Chinatown - Community, Culture and the Future* and look forward to witnessing its positive impact on our community.**

Sincerely,

Jairaj Singh

APANO AF Board Member & Climate Justice Facilitator

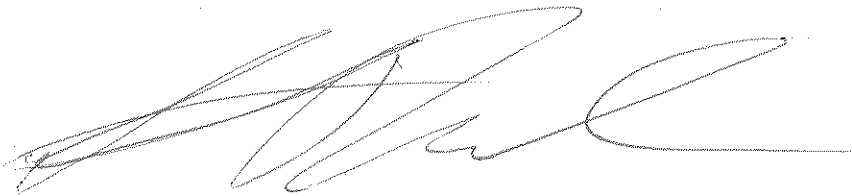
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I am writing in support of CETI (A Creative and Emergent Technology Institute) and its application for the OCF Creative Heights grant. CETI has been at PSU for the last four years as a non-profit visiting artist collective in the College of the Arts. CETI has worked experimentally, exploring the use of new technologies in the arts and helping interface between students, industry professionals, and professional artists. Their focus has been on working with community partners and has been an important part of the College of the Arts recent emphasis on social practice and community work.

The partnership with CETI has been productive so far in exploring a workshop and community based projects, they can move at a faster pace, and are more able to experiment than PSU as a whole, and their institutes have begun to dovetail with our existing outreach and programs with community partners. COTA is excited about the The Power of Place: Stories of Old Town Chinatown project, it is an interesting and ambitious application of Augmented Reality technology, and explores rarely known parts of Portland's history. CETI has shown in other projects at PSU they are capable and nimble enough, have completed various other XR/AR projects, worked well with community partners, and PSU students have gotten valuable experience assisting with the projects. I am confident they will complete the project given funding. I urge you to support CETI and its proposal.



Scott Nieradka
Director of Digital Facilities
College of the Arts



The Power of Place: Stories of Old Town Chinatown Japantown

For over a century, Old Town Chinatown has been a home and refuge for immigrant and BIPOC communities, serving as a vibrant hub for commerce, culture, and community-building. However, years of underinvestment, displacement, and development have threatened the visibility and legacy of these histories.

We recognize the profound need for projects that preserve and amplify the stories of the immigrant communities that inhabited Old Town Chinatown and their extensive contributions to the culture and future of Portland.

This project, using immersive digital storytelling will engage new audiences, and revitalize this historic neighborhood, restoring and reimagining the voices of those who shaped this district.

In the current political climate, Community (hi)stories, especially of marginalized, immigrant, and indigenous communities are being censored, distorted, and erased. Culture and traditions are lost as their keepers age. Architecture is erased through demolition and neglect. There is an urgent imperative to preserve cultural heritage in accessible ways that resonate with communities and modern audiences.

Nandini and the CETI Institute have been instrumental in creating collaborative community projects, using emerging technologies for (hi)story-telling and promoting community building.

With the current political divisions, we desperately need to remind Portland and our residents the rich history of the diverse communities that have inhabited Old Town-Chinatown, and the importance of retaining those cultural memories for rebuilding community and creating a more equitable foundation for our city.

From their previous projects, Nandini and CETI Institute have proven to have the skills and ability collaborating with community stakeholders, artists, and historians to tell the important stories of Portland's Old Town-Chinatown.

The project will be a needed celebration of the communities and organizations that make up this neighborhood, (past and present) making their spaces, cultures, ideas, contributions and (hi)stories visible. It brings community histories and stories to life in ways that are accessible, told in community voices, that resonate intergenerationally, making history visible and present.

We are excited about the appeal to youth and imagine families sharing stories through memory and experience and youth helping their elders navigate the phone apps.



APANO will help with outreach to community elders and archivists, with researching stories, photos, artifacts and histories, with sharing community priorities. And of course, with outreach and engagement with the final launch of the experiences. We strongly support this project.

Sincerely,

A handwritten signature in black ink, appearing to read "Duncan Hwang". The signature is fluid and cursive, with a long horizontal stroke at the end.

Duncan Hwang
Community Development Director
duncan@apano.org
971 269 4436



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22 May 2025

To Whom It May Concern,

I am writing in support of CETI (A Creative and Emergent Technology Institute) and their application for the Creative Heights grant. CETI has been instrumental in bringing together industry professionals, educators, students, and researchers under the shared vision of navigating the possibilities (and perils) afforded by emerging technologies. In the local community, CETI is a leader in fostering the kind of knowledge sharing and collaboration that is so critically needed. Through networking, workshops, and projects such as installations for Portland Winter Light Festival and the recent *Constellations: Uncertainty* show at the Lloyd Center, CETI demonstrates its value and potential for increasing access and improving the stature of Portland's creative and technological community.

Currently, CETI is serving as an artist in residence at Portland State University (PSU) where it will closely interface with the PSU community. As an Associate Professor at PSU and participating artist for the proposed project (*The Power of Place: Stories of Old Town Chinatown*), I will be working to teach and create content with project participants. This project would be a wonderful opportunity for my students to learn more about augmented reality and storytelling. As an Asian-American, I recognize the importance of representation and participation in creating a sense of belonging. Through my work with COMMA, a BIPOC-focused student group, I also know that giving people from marginalized communities creative opportunities and resources can truly inspire. In Portland, like many places in the United States, BIPOC communities have fewer assets and access; their stories, especially those of discrimination, are often covered up. This project specifically will deal with some of those issues in Old Town Chinatown. I urge you to support CETI and its efforts to empower the local creative and BIPOC communities by educating project participants to use new technology to tell the overlooked stories of Portland.

Sincerely,

A handwritten signature in black ink, appearing to read "Stephen Lee", with a stylized flourish at the end.

Stephen Lee
Associate Professor | School of Art + Design
College of the Arts
Portland State University

May 20, 2025

To Whom It May Concern,

I am writing to express my support for CETI's proposal for *The Power of Place: Stories of Old Town Chinatown*, a mixed reality (XR) experience that would bring the past, present, and future to life in an engaging manner to inform and inspire meaningful connections with the community.

I have collaborated with CETI on design and communication media for multiple initiatives and projects—including *XRchive: (H)stories and Visions of Block 14*, a compelling XR experience revealing the stories and history of the displaced burial grounds of Chinese immigrants at Lone Fir Cemetery. I will continue to support CETI in *The Power of Place*.

As an artist, Chinese American, and Portland resident who engages in the Old Town community, I believe this is an opportunity to create something that energizes the neighborhood and the greater city of Portland.

Sincerely,
Amy Meyer

May 22, 2025

Dear Grant Committee Members,

I am writing to express my support for CETI's proposal for *The Power of Place: Stories of Old Town Chinatown*, an innovative augmented reality storytelling project.

I have collaborated with CETI on documentation videos for several projects—including *XRchive: (HI)stories* and *Visions of Block 14*, a compelling XR experience that reveals the stories and history of the displaced burial grounds of Chinese immigrants at Lone Fir Cemetery. I will continue to support CETI through *The Power of Place*.

As a video artist, descendant of immigration, and Portland resident, I see this as an important opportunity to create something that resonates with the hearts and minds of the people of Portland.

Sincerely,
Bernardo Pantoja