

# Community Technology Grant Agreements

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## 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 Community College (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 Equitable Access to Education Programming project.

### AGREEMENT:

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

Grantee is awarded a total amount of \$56,136 for specific equipment costs related to the Grant project. Grantee shall use the Grant funds exclusively for the purposes outlined in its Grant Application (the "Grant"). The Grant Application is attached to this Agreement as Attachment 1. Grantee shall not use the Grant funds for any purposes other than those set forth in Attachment 1.

#### 2. Project Manager

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

#### 3. Payments

Grantee shall submit periodic invoices for reimbursement of actual capital costs incurred by Grantee related to the approved Grant budget.

Grantee shall use its best efforts to submit invoices for grant-funded expenses incurred in any July 1 - June 30 period (the Commission's fiscal year) to the Commission according to the following timeline in each year of the grant in which expenses occur:

- In fiscal year Quarter 1 (July 1 – September 30), Quarter 2 (October 1 – December 30) and Quarter 3 (January 1 – March 31), submit invoices incurred during a quarter no later than 45 days after the close of each fiscal quarter.
- In fiscal year Quarter 4 (April 1-June 30), submit any invoices for grant-funded expenses incurring through May 30 by June 15, provide an estimate of anticipated grant-funded expenses incurred during the month of June by June 25, and an invoice for any grant-funded expenses incurred in the month of June by August 15.

Grantee shall submit invoices 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, addressed to “MHCRC c/o City of Portland”, and include the title of the grant project, the total amount requested for reimbursement and an invoice number. Grantee must also complete an expense line item, an expense report and attach supporting documentation through the grants management system in order to complete and submit the invoice to the Project Manager for review. Supporting documentation shall include copies of receipts or other evidence of payment, for the capital cost amount claimed in the invoice. The Project Manager, at her/his sole discretion, may require additional financial documentation of Grant expenditures.

Upon submission by the Grantee of an invoice, and upon certification by the Project Manager that the invoice is in accordance with this Agreement and any restrictions upon use of the Grant funds, the Commission shall pay to the Grantee the amount as specified in the invoice, not to exceed the total Grant amount, within thirty (30) days from date of the invoice. If the Project Manager finds that the invoice is not in accordance with this Agreement, the Project Manager shall notify the Grantee of the reasons for the disallowance and non-payment.

All invoices for Grant project capital costs must be received by the Commission no later than May 31, 2024 in order to be paid under the Agreement terms. No invoices shall be accepted after this date.

#### 4. Financial Records

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

Grantee agrees to keep accurate and complete financial records that will enable the Commission to easily determine the use of Grant funds and the allocation method of Matching Resources committed by Grantee and Project Partners for the Grant. 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 June 1, 2022 through December 31, 2022; January 1, 2023 through June 30, 2023; July 1, 2023 through December 31, 2023. 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 May 31, 2024.

Interim and Final Status Reports shall include an accurate and complete financial report of Grant fund and Match 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 document of Grant project expenditures. Grantee shall make its books, general organizational and administrative information, documents, papers and records that 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 fulfill the Grant project as originally submitted and approved by the Commission.

6. Project and Fiscal Monitoring

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

7. Audit

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

available by Grantee. The Commission's Project Manager shall promptly provide Grantee with written notice of the audit or review's conclusions.

8. Publicity

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 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 liability for public bodies set forth in the Oregon Tort Claims Act, ORS 30.260 to 30.300, and the Oregon Constitution, Grantee shall hold harmless, defend, and indemnify the 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.

Prevailing wage indemnity. Subject to the limitations of liability for public bodies set forth in the Oregon Tort Claims Act, ORS 30.260 to 30.300, and the Oregon Constitution, Grantee agrees to indemnify, defend, and hold harmless the 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 ORS279C.800 to 279C.870 and any applicable administrative rules or polices.

12. Compliance with Laws

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

13. Amendment

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

14. Term of the Agreement

This Agreement becomes effective on June 1, 2022 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, June 30, 2024.

15. Early Termination of Agreement

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

- i. Written notice provided to Grantee from the Commission's Project Manager before any obligations are incurred; or
- ii. Mutual written agreement of the Grantee and Commission's Project

Manager

- iii. Alternatively, the MHCRC may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion.

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

16. Material Failure to Perform

The Project Manager may terminate this Agreement after determining that Grantee has failed to comply with any material term or condition of this Agreement. 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 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 executes a cure plan prior to receiving consent to proceed with the cure plan from 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 ensure 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  
P.O. Box 745  
Portland, OR 97207-0745  
Email: [rana@mhrc.org](mailto:rana@mhrc.org)

If to Grantee:

Attn: Dawn Geoppinger, Contract and Grant Accounting  
Portland Community College  
P.O. Box 19000  
Portland, OR 97280  
Email: [dawn.geoppinger@pcc.edu](mailto:dawn.geoppinger@pcc.edu)

With a copy to:

Attn: Michael Mathews, College Purchasing Manager  
Email: [mike.mathews@pcc.edu](mailto:mike.mathews@pcc.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: Equitable Access to Education Programming project.

**GRANTEE: Portland Community College**

**GRANTEE SIGNATURE:**

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

01718 - 2022 Community Technology Grants

01847 - Equitable Access to Education Programming

Community Technology Grants

Status:	Submitted
Original Submitted Date:	04/07/2022 9:57 AM
Last Submitted Date:	04/18/2022 2:47 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>	Lori	Gates
	Salutation	First Name
		Middle Name
		Last Name
<b>Email:</b>	lgates@pcc.edu	
<b>Phone:*</b>	971-722-8518	
	Phone	Ext.
<b>Title:</b>	Grants Officer	

### Organization Information

<b>Organization Name:</b>	Portland Community College		
<b>Organization Type:</b>	Community College or University		
<b>Tax ID</b>			
<b>Organization Address:</b>	P.O. BOX 19000		
<b>City*</b>	Portland	Oregon	97280
	City	State/Province	Postal Code/Zip
<b>Phone:</b>	971-722-4365		

### Project Narrative

**Total Grant Funds:** \$56,136.00  
**Total Match Funds:** \$135,959.00  
**Total Funds:** \$192,095.00  
**Proposed Technology:** Video production equipment  
**Public Benefit Area:** Improving Service Delivery  
**Select which jurisdiction(s) your project will serve:** Portland, Gresham, Fairview, Troutdale, Wood Village, Unincorporated Multnomah County  
**Please select the size of your organization's total operating budget:** > \$2,500,000

**Project Purpose**

*In defining the project purpose, applicants must:*

**Need:** Many underrepresented communities do not see themselves reflected in media portrayals of college students. This is a major reason many low-income individuals, people of color, non-traditional-aged students, as well as displaced workers do not consider higher education a viable path to improving their lives and economic standing.

Portland Community College (PCC) is the largest institution of higher education in Oregon, enrolling nearly 50,000 full- and part-time students at four comprehensive campuses across three counties. This broad access to the targeted communities this grant will serve allows the College to enhance outreach and combat the reasons these communities continue to be underrepresented in college. PCC's Media Production team produces original content highlighting the stories of people from those communities who enroll at PCC and achieve academic and career success. Media Production, a division of the PCC Marketing and Communication Department, creates media to support and promote PCC programs and services by creating documentary and narrative projects in the wider Portland community, supporting diverse organizations, causes, and stories.

The team provides video support for live community events, as well as lecture capture for faculty and staff. These videos are used for community outreach and recruitment on PCC Channel 27, which focuses on PCC's educational mission, as well as the College's website and YouTube channel. Examples can be viewed at: <https://www.youtube.com/playlist?list=PL93696DF046057692>.

However, the computer and equipment currently used to produce this content is dated, making editing and uploading content to PCC Channel 27 unnecessarily slow and tedious and limiting the quality and quantity of videos produced. The camera equipment is not adequate to provide video reinforcement for large events using a multi-camera production environment for students that bears any resemblance to real-world situations. Video reinforcement should assist the audience to see, close up, what they are seated far away from, whether it be a speaker at a podium or a musician or actor onstage. Because of the limitations with the venues used, close-up cameras are located very far away from what they need to cover. The venues often have unpredictable lighting. The current cameras must be manually adjusted by the operators, with help from the production director/technical director who has access to the necessary scopes. The proposed equipment upgrades will provide remote camera shading capabilities in any venue. This advancement will give students the skills to work on professional productions.

**Solution:** In order for this valuable community tool to continue to be viable, PCC Media Productions project team has identified equipment that would dramatically improve editing and exporting speed and result in more and higher-quality content. These include: 1) two new event cameras; 2) camera lenses; 3) fiber cable and cable converter; and 4) a solid state drive (SSD) to improve video storage and transfer capabilities. **See Budget Narrative for equipment item specifics.**

Equipment purchased with grant funds from MHCRC will allow PCC to continue to create original, compelling content for PCC Cable Channel 27 to share with community members. The videos will feature success stories from current and former PCC students that highlight the benefits of higher education. Examples of past videos include a segment about Patricia Alvarado, a former migrant seasonal farmworker who enrolled in PCC to learn English and went on to earn an Associates, Bachelors, and Masters Degree. She now works as the Director of Education Programs at Adelante Mujeres. Other videos feature diverse students from PCC's Dental Assistant program, interviews with successful poets and writers, a female student in Building Construction Technology, and a woman who started at PCC as a single mother of 8 and now holds a doctorate of nursing. Videos like these make a huge impact on PCC's ability to recruit students from a wide range of backgrounds and experiences.

**Beneficiaries** are MHCRC cable subscribers, especially those hard hit by the Covid-19 pandemic, recession, housing crisis, and catastrophic weather events of the last year. Content will help marginalized communities to access PCC academic/training services to locate living-wage jobs. Research shows low-income, BIPOC communities are not well-represented in media depictions of college life. Marketing materials will showcase success stories from these communities, as well as provide information about resources to help them enroll and succeed at PCC. PCC students also benefit through their attendance at the PCC Community Events and opportunities to gain valuable work experience using professional equipment. These events give students the opportunity to feel represented in their communities as many of the events focus on BIPOC communities.

PCC's community-access cable channel distributes PCC video content to the Portland metropolitan area. Channel 27

broadcasts 24 hours a day, 7 days a week, 365 days a year. PCC YouTube channel (where videos will also be available) has more than 1 million unique views per year. The examples below highlight events for which content for Channel 27 is produced.

- Blues Fest: PCC has been a longtime partner in providing production services at the Portland music festival. This event is a unique opportunity for students to gain Live event production experience from Media Production's partnership with the Waterfront Blues Festival.
- Commencement - Memorial Coliseum: Media Production provides video reinforcement and streaming services for the students, families and the community.
- PCC In-Service (Internal Event): This program serves to communicate college initiatives and goals, as well as critical updates, for the year to come; Media Production provides pre-recorded content, and supports internal live streaming services for this event.
- Sylvania Campus - Pow Wow: To enhance participation in this celebration of Native American culture and tradition, Media Production provides video reinforcement, supports accessibility through live captioning and ASL video, works with clients to support needs around cultural sensitivity and inclusive practices and records interviews of event vendors in a learning capacity to promote understanding of cultural sustainability.
- Southeast Campus - CultureSEast: To create awareness of, and appreciation for, the vast range of cultural diversity that makes up our community and promote understanding of the historical and current implications of diversity and multiculturalism, Media Production generates content from this annual event by gathering interviews and events in both single and multi-camera production. A storybooth is provided to the community to share personal stories prompted by an annual theme and narrative. This content is edited and shared on the PCC website.
- Cascade Campus - Festival of African Films: Media Production supports this annual event, honoring the art and craft of filmmaking from Africa, by recording filmmaker Q&A.
- Rock Creek Campus - Semana de la Raza: In support of this annual public event, which honors Latino culture and fosters advocacy, Media Production creates promotional material, records speakers, and live streams the event.
- Dreamers Breakfast: Media Production produces content highlighting PCC's work to support DACA and undocumented students to achieve their academic goals and support for the fundraising event, live streams the event and creates promotional content.
- Gala 300/300k in Scholarships: Media Production creates student and community profiles for this fundraising event and provides streaming support for hybrid events to support offsite participation in the gala's events.

**DEI Integration Plan:** The PCC Office of Equity and Inclusion is committed to the sustained and comprehensive work of creating a college climate that demonstrates PCC's commitment to civil rights, diversity, equity, and inclusion. We are advocates for a just and inclusive college climate, regardless of individual differences, beliefs, or identities. To effectively respond to ongoing needs within PCC, we work to accelerate transformative change toward a more equitable and socially just PCC. Through this proposal marginalized communities can learn about and gain access to PCC academic/training services. Video content will showcase success stories from these communities, as well as provide information about resources to help them enroll and succeed at PCC. Indirectly, the Media Production students that assist in the video production as part of their coursework will gain employable skills in the industry. The videos produced with grant funds will help current and prospective students feel safe presenting themselves authentically by highlighting the stories and experiences of successful students who look like them, talk like them, and share similar backgrounds, experiences, and challenges.

*(This field has a character limit of 10,000)*

#### **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.*

Specific outcomes of this grant include:

**Outcome 1:** Ten original videos (3-7 minutes each) featuring uplifting stories about how PCC students from underrepresented communities are transformed through the support and education received at PCC.

**Outcome 2:** Two longform videos (10-15 minutes) featuring similar stories and themes as in Outcome 1.

**Outcome 3:** Air each video at least ten times on PCC Channel 27 and the PCC's YouTube channel during prime time for a total of 3-5 hours of airtime for high-quality, original content aired on the channel during the project period.

**Outcome 4:** Increase hands-on experience of diverse PCC students with industry standard equipment through Channel 27 content production. At the four-day 2023 Portland Waterfront Blues Festival there will be at least 15 students engaged for a total of 304 hours. This is an increase of 114% in student participants (7 to 15 total) and 153% in work experience hours provided (120 to 304 total) for the event over the baseline (minimum needed) of 7 students engaged for a total of 120 hours.

*(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.*

After each term, the Project Team will evaluate activities and plan future activities. A final evaluative report will include outcome assessment results, project strengths and challenges, and plans for continuous improvement

**Project Outcome 1:** Videos (10) produced.

**Project Outcome 2:** Two longform videos (10-15 minutes).

**Project Outcome 3:** Each video will air at least ten times on PCC Channel 27 and PCC's YouTube channel during prime time (total of 3-5 hours of airtime for high-quality, original content aired on the channel during the project period).

All three outcomes will be measured by video completion and hours aired throughout the year as part of a series of PCC community events.

**Project Outcome 4:** Increase hands-on experience with industry standard production equipment of diverse PCC students through Channel 27 content production.

Measured by number of students and hours of experience for the Waterfront Blues Fest production (baseline is the minimum number of students and hours required for production).

**Evaluation Question.** How will community members benefit from the updated and increased number of PCC public service media announcements produced with the new professional-quality equipment?

Indicators: There are four indicators identified to address this question: 1) quality of the produced content; 2) number of events held and videos produced; 3) frequency of airings in order to capture the public attention; and 4) participation of diverse students in video production work.

Data Sources and Collection: The Project Director will monitor the production quality, number of videos produced, and Blues Fest engagement.

Timing: The Project Director will create quarterly reports and compile data for project review and reporting.

Findings and Lessons Learned: The Project Director will create data reports with quantitative and qualitative data assessing the outcomes. She will share findings at quarterly Media Production Team meetings. The Team will review the data and discuss progress on outcomes, accomplishments and challenges, and lessons learned. The Team will also discuss future project activities (**see Implementation Plan**) in light of evaluation findings to date. They will analyze results to assess progress toward project success and to determine if adjustments are needed to strengthen implementation. Blues Fest data will inform plans to increase work experiences for Media Production events, student engagement, and community access to programming.

*(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.*

PCC Media Production will partner with the following **confirmed partners** to actively support the project and its beneficiaries:

Waterfront Blues Production LLC is a well-attended annual live music event held annually over a four day period in Portland (usually in the month of June). It will provide PCC Media Production students work experience (internship) opportunities that will provide access and experience in hands-on video production techniques. The proposed project will use the 2023 event as a case study for strategies to promote opportunities for students underrepresented in the media industry and to engage diverse students in professional media productions highlighting the local community.

*Contact:* Tyler Fuller / tyler@fullerevents.com

PCC Multimedia Production Faculty will work directly with PCC students in hands-on learning to create video content about Community Events that will air over PCC education channels.

*Contact:* Erik Fauske / erik.fauske@pcc.edu

PCC Foundation will provide students learning opportunities to create original content videos to be aired at community events.

*Contact:* Chelsea Kimmett / cellerts@pcc.edu

PCC Media Services will work with community partners to select locations where community events will be held that will be of the most benefit to the community.

*Contact:* Aaron Dunn / adunn@pcc.edu

*(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.*

**Proposed Technology and Equipment:** The Video Production team has identified equipment that would improve editing and exporting speed and result in more and higher-quality content. These include: 1) two new URSA Broadcast G2 event cameras and accessories; 2) camera lenses, including Servo lenses, and accessories; 3) SMPTE fiber cable and cable converters; and 4) a solid state drive (SSD) to improve video storage and transfer capabilities. **Please also see Budget Narrative for proposed items to purchase.**

**Rationale in Selecting Proposed Technology and Equipment:**

- Blackmagic Design URSA Broadcast G2 Blackmagic cameras will replace critical remote multi-camera production hardware (Panasonic 270 cameras) that are past end-of-life, essentially unrepairable, and in some cases, needing repair.
- Panasonic 270 camera lenses will be replaced by Servo lenses that are typical broadcast zoom lenses that provide for focus and zoom controls mounted on the tripod handles, generally considered essential for live, multi-camera productions.
- The proposed B4 lens mount is the industry standard lens mount for TV cameras and the Ursa Mini Pro can be purchased with this mount or it can be installed later.
- SMPTE fiber is the current standard for lightweight, high-reliability, fiber optic camera connection and is significantly more robust, both physically and technologically, than PCC's current fiber communication. Blackmagic Design natively supports SMPTE fiber. [Note that both a camera back as well as a fiber converter at the control-console is needed.]
- SMPTE fiber also carries camera power, shading control, and pro-quality intercom.
- Upgrading camera control systems will provide for greater reliability and functionality.
- Proposed grant purchases support development of an upgrade path that can be staged based on available funding and, taking into account the current equipment, ensure that purchases will remain useful and relevant during upgrade and be cost effective.
- Proposed technology and equipment will move PCC towards a standard system that can be used in both ENG-style field production as well as switched, multi-camera studio and remote production.
- Moving towards a camera system that functions more like professional/commercial systems will facilitate:
  - Quality intercom communications for both camera and control room crew;
  - Remote camera shading to handle a variety of lighting conditions; and
  - Lenses that can get adequate close-ups for both broadcasting and video reinforcement in the venues where videos are typically shot, such as low-light performance conditions experienced in remote, multi-camera productions.
- Proposed technology/equipment will also align with systems used for instruction by the PCC Multimedia Program and most commonly used by potential employers.

**How the Technical Design Supports Use of Community Media Center Channels:** Equipment will facilitate the creation of content that is accessible and useful to the community that PCC services via PCC Cable TV and YouTube access portals.

**Plans for Maintaining and Upgrading the Equipment and System in Future:** These plans include adding updated SMPTE fiber connectivity for existing URSA Mini 4K. This involves purchasing a Blackmagic Mini 4K with a broadcast lens mount and controls that can be easily shared with field production efforts. Having two of the URSA Broadcast G2 cameras on hand will allow us to evaluate the possibility of adding a third one of these that can be configured as dual-purpose for both field and multi-camera production.

Equipment will be maintained through ongoing contingency budgeting to be used for mechanical repairs and replacement of failed equipment that cannot be repaired. The maintenance involved requires staff time, but only minimal cost. PCC Video Engineers will be conducting maintenance on items like SMPTE fiber cables, Blackmagic Design URSA Broadcast G2 Blackmagic cameras that serves double-duty depending on how it is accessorized as a portable studio camera and an ENG/EFP camera.

*(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):** 06/2022

**Proposed End Date (month/year):** 04/2024

### Implementation Plan

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

Jenelle Neill, PCC Multimedia Production Supervisor, will be the Project Director and supported by the Production Team. Evaluation plans are integrated with implementation plans throughout the project (see Evaluation Plan). This plan lists key milestones of implementation. Since exact timing is dependent on forces beyond control (product availability, etc.), all time estimates are approximate.

Task: Orders prepared for purchasing (May-June 2022)

Task: PCC Purchasing places orders (June-August 2022)

#### 1. Milestone: *Equipment Ordered and Received (September 2022)*

Task: Installation/configuration (work by PCC Faculty Engineers and other PCC staff)

#### 2. Milestone: *Equipment Installed and Configured (September 2022)*

Task: Documentation and training development (shared documentation library; operating-level training)

#### 3. Milestone: *System configured and ready for testing and training (September-October 2022)*

Task: Develop field test plan (PCC Faculty Engineers working with production users)

Task: Field testing (2 days) per test plan

Task: Operator training (as needed)

#### 4. Milestone: *Field Testing and User Training Completed (October 2022)*

Task: Video productions using grant-funded equipment [Note: Event dates are for live events, but planning begins three months previous and post-production activities, if needed, follow.] - Powwow (1/23); Gala 300/300k in Scholarships (1/23); Semana de la Raza (4/23); Cascade Festival of African Films (4/23); cultureSEast (5/23); Commencement (6/23); Blues Fest (6/23); In-Service (9/23); DREAMers Breakfast Fundraiser (10/23); Powwow (1/24); Gala 300/300k in Scholarships (1/24); Semana de la Raza (4/24); Cascade Festival of African Films (4/24)

Task: Content scheduling and airing of videos (approximately January 2022 - April 2024)

#### 5. Milestone: *Programming aired on PCC Channel 27 (February 2023 - April 2024)*

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## Budget Narrative

### Budget Narrative

**Note on the rationale for the increase in requested grant funds:** When we submitted the Pre-Application budget estimates we took a very conservative approach to the scope of both equipment and community engagement. The request for additional funding came from the realization that Media Production could widen its definition of equipment and increase our contributions in accessibility and engagement for the community. In another round of discussion, the team took into account potential for internal community engagement with production of content/programming at PCC. We added a variety of appropriate (up-to-date, industry-standard) equipment/technology items (“equipment per MHCRC definition”) to support use of major equipment pieces, including use in post-production/editing, by faculty, staff, and student operators. The Personnel budget was also expanded to reflect activities over the entire grant period, including editing, scheduling programming, and providing work experiences for diverse students.

## PERSONNEL

Most of the purchasing and commissioning of the equipment as well as the bulk of the implementation will occur in the grant’s first year. The project content deliverables will be created and scheduled for distribution over the full two-year grant. The same PCC personnel will be working on the project throughout the grant period, including completing project reporting over the grant period and closing of the project.

The **Project Coordinator** will coordinate all aspects of the grant project. Responsibilities will include ensuring that budget and timeline targets are met, coordinating installment of equipment, project evaluation, and preparing project reports. 0.18 FTE (416 total hours) in Yr1; 0.09 FTE (208 total hours) in Yr2. Salary/benefits Yr1: \$21,140; Salary/benefits Yr2: \$10,854; Total salary/benefits: \$31,994

Grant Funds: \$0

Match: \$31,994

The **Project Administrator** will serve as an advisor to the project, as well as provide approvals for spending. They will spend 0.05 FTE (104 total hours) each grant year. Salary/benefits Yr1: \$9,681; Salary/benefits Yr2: \$9,955; Total salary/benefits: \$19,636

Grant Funds: \$0

Match: \$19,636

The **Video Editor** will edit the ten videos to be produced through this project. 0.09 FTE (200 hrs) each year will be dedicated to this task (400 hours total). Salary/benefits Yr1: \$9,324; Salary/benefits Yr2: \$9,572; Total salary/benefits: \$18,896

Grant Funds: \$0

Match: \$18,896

A **Multimedia and Video Specialist** will schedule all content on the channel, including the content produced through this grant project. They will spend 0.035 FTE (69 total hours) each year on this task. Salary/benefits Yr1: \$4,249; Salary/benefits Yr2: \$4,363; Total salary/benefits: \$8,612

Grant Funds: \$0

Match: \$8,612

The **Media Production Analyst** will support equipment specifications coordination; test specifications and planning; installation; curriculum development and documentation and training in the first year. They will spend 0.09 FTE (200 hrs total) on these tasks in Yr1. Total salary/benefits: \$10,866

Grant Funds: \$0

Match: \$10,866

The **Media Production Operations Engineer** will test specifications and planning; set-up/install equipment; develop curriculum and documentation; and train equipment users in the first year of the project. They will spend 0.09 FTE (200 hrs total) on these tasks in Yr1. Total salary/benefits: \$11,774

Grant Funds: \$0

Match: \$11,774

A **Multimedia and Video Specialist** will coordinate production and manage the Waterfront Blues Festival event project to provide work-based experience orientation, assignments based on skillsets and interest, supervision, feedback, and evaluation for students; and offer coaching to students after experience on professional opportunities. Year 1 will involve increased attention to recruiting diverse students for established (baseline) work experiences and Year 2 will integrate use of new equipment and expanded student opportunities. They will spend 0.07 FTE (144 hrs total) in Yr1 and 0.18 FTE (364 hrs total) in Yr2. Salary/benefits Yr1: \$7,847; Salary/benefits Yr2: \$20,720; Total salary/benefits: \$28,567

Grant Funds: 0

Match: \$28,567

**Total Personnel Costs: \$130,345**

### **EQUIPMENT**

The following equipment will dramatically improve editing and exporting speed and result in more and higher-quality original, compelling content on PCC Channel 27, to support students and the community at large. Costs were obtained through competitive bids for any piece of equipment over \$5,000 per item, per College policy. Equipment under that threshold was priced by single source pricing from a vendor with a track record of competitive pricing for educational institutions.

**Event Cameras and Accessories.** The following equipment will provide critical remote multi-camera production hardware and appropriate accessories to produce quality content:

- URSA Broadcast G2 event cameras (2 @ \$3,995 = \$7,990)
- BMD7" URSA Studio Viewfinder G2 (2 @ \$1,495 = \$2,990)
- Anton Bauer Pro Gold Mount Battery Bracket with Blackmagic URSA Series Molex Output (2 @ \$318 = \$636)
- Blackmagic URSA Gold Battery Plate (\$95)
- Backstage Full Milk Crate (2 @ \$50 = \$100)
- C-Stand (2 @ \$200 = \$400)
- Porta Brace Stuff Sacks (2 @ \$67 = \$134)
- Pouch Pack (2 @ \$37 = \$74)
- Monitor Batteries (4 @ \$70 = \$280)
- Battery Charger (\$79)
- Noga Arm (\$140)
- Monitor Cage (\$71)
- Monitor Battery Mount (\$150)
- URSA Recorder (\$395)
- Small Rig Top Handle (\$31)
- Side Handle (2 @ \$63 = \$126)
- HDMI Long (\$39)
- HDMI Short (\$18)
- Camera Baseplate (\$99)
- Rods (2 @ \$60 = \$120)

Grant Funds: \$13,967

Match: \$0

**Camera Lenses and Accessories for Event Cameras.** The following equipment will support content production with current industry standards, including those generally considered essential for live, multi-camera productions:

- Fujinon XA20sx8.5BRM-K3 HD 8.5-170 20x Lens (2 @ \$4,595 = \$9,190)
- Canon CN-E 18-80mm T4.4 COMPACT-SERVO Cinema Zoom Lens (EF Mount) (\$4,600)
- VariZoom Compact Zoom and Focus Control Kit for Canon Lenses (\$649)

- Lens Support (\$43)

Grant Funds: \$14,482  
Match: \$0

**Fiber Cable and Cable Converters.** Blackmagic Design natively supports SMPTE fiber and SMPTE is the current standard for lightweight, high-reliability, fiber optic camera connection and carries camera power, shading control, and pro-quality intercom.

- Blackmagic Design Studio Camera Fiber Converter (2 @ \$2,995 = \$5,990)
- Blackmagic Design Studio Fiber Converter (2 @ \$2,995 = \$5,990)
- Canare Slim Tactical SMPTE Fiber Optic Camera Cable - FCFA to FCMA (249.3') (2 @ \$1,235 = \$2,470).

Grant Funds: \$14,450  
Match: \$0

**Solid State Drive (SSD).** Moving to a SSD will improve video storage and transfer capabilities.

- Samsung 2TB SSD (2 @ \$380 = \$760).

Grant Funds: \$760  
Match: \$0

**Additional Equipment/Technology to Support Video Production and Post-Production Activities:**

- Chimera for Skypanel (\$838)
- Replacement Teleprompter Tray (\$60)
- Duvetyne 8x8 (\$105)
- Road Rags 24x36 (\$319)
- Stand Wheels (\$237)
- Arri Skypanel Remote (\$350)
- Soft Pouch (\$28)
- AC Bag (\$170)
- Hex Key (4 @ \$15 = \$60)
- Multitool (3 @ \$20 = \$60)
- Sunhood (\$28)
- Teradek Adapter (\$8)
- Ace Tripod (\$1,050)
- StarTech Drive Adapter Cable (\$12)
- Shockmount (\$29)
- Color Balance Card (5 @ \$15 = \$75)
- White Balance Card (5 @ \$11= \$55)
- Gold Mount 90 Battery (3 @ \$347 = \$1,041)
- VCT Plate (2 @ \$158 = \$316)
- Post Production Editing Computer (MAC Studio M1 Ultra 48 core) (\$5,129)
- MacBook Air M1 (Base config) (\$899)
- MacBook Air M1 (robust config) (\$1,259)
- 1 TB OWC Envoy Pro FX external drive (\$349)

Grant Funds: \$12,477  
Match: \$0

**Total Equipment Cost: \$56,136**

**OVERHEAD COSTS**

This includes a portion of the cost to use facilities, financial accounting, human resources, tracking systems, utilities, office

supplies, grant management support, and space necessary to support this project. Cost is 10% of total (grant and matching) direct project funds, excluding personnel, as set by the funder. Note: PCC's federally negotiated indirect rate is 33.2%, including personnel, to cover infrastructure costs such as facilities, office technology, accounting and grant management/reporting support, etc.

Grant Funds: \$0

Match: \$5,614

**Total Overhead Costs: \$5,614**

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## Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$130,345.00	\$130,345.00
Education and Training	\$0.00	\$0.00	\$0.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$0.00	\$0.00
Equipment	\$56,136.00	\$0.00	\$56,136.00
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$0.00	\$5,614.00	\$5,614.00
<b>Totals</b>	<b>\$56,136.00</b>	<b>\$135,959.00</b>	<b>\$192,095.00</b>

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## Supplemental Material Attachments

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### Final Application Signature

Signature of Duly Authorized Representative

Eric Blumenthal

Date

04/13/2022

Title

Vice President, Finance and Administration

Phone

971-722-4200

E-mail

eric.blumenthal2@pcc.edu

## AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

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

### RECITALS:

This Agreement is entered into for the purpose of providing the Commission's grant funds for implementation of the Grantee's Supporting Low-Income Seniors through Health Navigation Digital Media Content Project.

### AGREEMENT:

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

Grantee is awarded an amount not to exceed \$66,920 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 \$66,920 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.

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 Commissioner's Project Manager to modify the program or the budget.

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.

4. Financial Records

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

Grantee agrees to keep accurate and complete financial records that will enable the Commission to easily determine the use of Grant funds and the allocation method of Matching Funds committed by Grantee and Project Partners in the Grant for the project. Grantee shall maintain all financial records related to the Grant for one (1) year 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 June 1, 2022 through December 31, 2022; January 1, 2023 through June 30, 2023; July 1, 2023 through December 31, 2023. 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 May 31, 2024.

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

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.

9. No Other Obligations/Complete Agreement

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

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

10. Representations

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

11. Indemnification

Grantee shall hold harmless, defend, and indemnify the Commission, and 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. Grantee agrees to indemnify, defend, and hold harmless the 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 ORS279C.800 to 279C.870 and any applicable administrative rules or polices.

12. Compliance with Laws

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

13. Amendment

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

14. Term of the Agreement

This Agreement becomes effective on June 1, 2022, 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, June 30, 2024, 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 Commission may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion.

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

16. Material Failure to Perform

The Project Manager may terminate this Agreement after determining that Grantee has failed to comply with any material term or condition of this Agreement. 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  
PO Box 745  
Portland, OR 97207-0745  
Email: [rana.debey@portlandoregon.gov](mailto:rana.debey@portlandoregon.gov)

If to Grantee:

Attn: Amber Kern-Johnson, Executive Director  
Community for Positive Aging  
1820 NE 40<sup>th</sup> Ave  
Portland, OR 97213  
Email: [hscgrants19@gmail.com](mailto:hscgrants19@gmail.com)

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

Community for Positive Aging Advance Agreement 2022

**AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT: Supporting Low-Income Seniors through Health Navigation Digital Media Content**

**GRANTEE: Community for Positive Aging**

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

01718 - 2022 Community Technology Grants

01850 - Community for Positive Aging

Community Technology Grants

Status:	Submitted
Original Submitted Date:	04/07/2022 4:17 PM
Last Submitted Date:	04/15/2022 4:08 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>	Amber	Kern-Johnson
	Salutation	First Name
		Middle Name
		Last Name
<b>Email:</b>	hscgrants19@gmail.com	
<b>Phone:*</b>	503-288-8303	
	Phone	Ext.
<b>Title:</b>	Executive Director	

### Organization Information

<b>Organization Name:</b>	Community for Positive Aging		
<b>Organization Type:</b>	Non-Profit Entity		
<b>Tax ID</b>	23-7291187		
<b>Organization Address:</b>	1820 NE 40th Ave		
<b>City*</b>	Portland	Oregon	97213
	City	State/Province	Postal Code/Zip
<b>Phone:</b>	503-288-8303		

### Project Narrative

<b>Total Grant Funds:</b>	\$66,920.00
<b>Total Match Funds:</b>	\$66,920.00
<b>Total Funds:</b>	\$133,840.00
<b>Proposed Technology:</b>	Video production equipment
<b>Public Benefit Area:</b>	Reducing Disparities
<b>Select which jurisdiction(s) your project will serve:</b>	Portland
<b>Please select the size of your organization's total operating budget:</b>	\$1,000,000 to \$1,500,000

**Project Purpose**

*In defining the project purpose, applicants must:*

CFPA is committed to addressing the social, cultural, environmental and economic needs that create barriers that impact the health and wellness of older low-income adults. The targeted beneficiaries of this project are the low-income seniors we serve - approximately 1,600 low-income seniors in Multnomah County through our case management program, and more than 4,500 through our wraparound services, including transportation, food, healthy aging solutions & wellness, and/or other forms of housing stability and community support. More than 80% of our participants are low-income, and 65% who access our programs and 95% of our case-managed clients are living with disabilities including chronic health disease, mobility and cognitive impairments. 100% of the clients served through the Giving Tree and now CFPA are low-income and live in affordable housing. Over 96% of our case managed clients are at or below the Federal Poverty Level, and 85% are living alone without any natural support.

One of our primary goals is to provide the support, resources, and information to low-income seniors in subsidized housing so they can remain safely in their homes as long as possible, including support around health literacy and accessing healthcare. We provide support navigating healthcare systems, medication management, getting to medical appointments, and address food insecurities by providing nutritious food and information on nutrition. We are delivering food boxes, farmer's market produce, and culturally specific food through our food pantries. However, many of the low-income seniors we serve are only connected to one service or are receiving "drop in" support to access food, and we have no other way to contact them or provide additional support or information.

Through this project we will create and disseminate 8-12 informational videos ranging from three to ten minutes about access to healthcare and healthy aging and wellness solutions, food access and nutritional information, and access to safe housing, case management, and other wraparound supports and services for low-income seniors. We will display these videos on large screens at our center, food pantries, low-income housing buildings, and other spaces where low-income seniors congregate in the community, receive services, or gather in order to ensure they are connected to information and services vital to their well-being, health and safety. Videos will also be submitted to Metro East Community Media for public distribution. Videos will include audio and subtitles, including translated subtitles. Shorter videos will be translated into Spanish, Vietnamese and Mandarin. Staff will produce these videos with training from Metro East. We will recruit additional volunteers to participate in the three trainings offered by Metro East to assist staff with the creation of video content. We will create a volunteer job description for this role asking for volunteers who already have experience in video production. Our volunteer manager will post the volunteer opportunity on a number of volunteer sites.

MECM will provide three workshops for up to 8 staff (including our Operations director, Center Activity & Event Manager, and staff from the Enhanced Resident Services and Health Navigator teams along with volunteers) that will focus on using the equipment, creating content, editing and displaying our content. They will also assist us in ordering equipment and maintaining the equipment. MECM will deliver our final videos for broadcast over their local cable channels expanding our outreach and impact. This outreach is important as many of the seniors we serve have limited mobility, are considered homebound or have significantly reduced trips outside their home because of covid. Partnering with

public access channels provides an accessible and low barrier outlet to communicate to a broader demographic than just those coming for in-person services and events. This two pronged communication strategy increases the number of people we can reach with our created content.

The content of the videos are a direct response to the needs and concerns of the low-income seniors we serve. We garner participant feedback from listening sessions, surveys and our Senior Advisory Council (100% senior run with 30% people of color, 10% immigrant or refugee, 70% people with disabilities and 10% LGBTQ). and incorporate into the work we do, often resulting in new initiatives or program changes, increase diverse participation, and immediately integrate those into an outreach plan. Historically, seniors have not been a tech savvy population, so pre-COVID our organization had not been focused on the use of technology. However, low-income seniors are one of the most vulnerable populations (especially during COVID), and the use of technology will aid us in bringing critical information to large groups of low-income seniors.

Alongside this project, we will increase our capacity to provide health-related direct services to more clients living in our buildings and accessing our programs, in coordination with and complimenting our growing case management, resident services, and other direct services to low-income seniors and adults. This includes: access to healthcare, preventing social isolation, reducing health disparities, access to health insurance, transportation to health appointments, access to information and referrals around health needs, systems and care navigation, chronic disease management, disability support, harm reduction, provision of food and nutrition education, and assisting clients with preparedness for emergencies including materials and supplies (such as AC units, emergency kits, PPE, etc). New CFPA health navigators funded by OHA will build working relationships with clients to support, educate and assist them in navigating complex health care systems, community resources, and their healthcare needs in a culturally specific manner. The health navigators will be focused on outreach and will work directly with community members, helping clients access resources and educating the community using trauma-informed practices. They will identify their client's physical, emotional, and cultural needs and help them access appropriate resources to meet these needs. Our health navigators will possess an understanding of the health resources available in their communities in order to refer their clients to the best resources available to them (helping them with getting to appointments, communicating with providers, etc.) The Health Navigators Team will be involved in creating and displaying content and providing following up information and support to those viewing our videos.

Research indicates that navigation provided by health navigators reduces health disparities, improves client engagement with their health, enables clients to get the care they need, improves health outcomes and reduces their health care costs. Through these two projects, we will also promote emergency preparedness and reduce environmental hazards by providing clients with access to information about cooling shelters, PPE, emergency kits, and other forms of protection against communicable diseases and climate events, which disproportionately impact low-income and BIPOC seniors and adults. Our aim is to address those inequities and improve access, education, and safety, and address health inequities beyond what we have been able to provide through case management, resident services, and other direct services alone, and is in direct response to community need and

input.

This project is a direct response to our increased DEI focus. Many seniors remain marginalized and are at higher risk for food insecurity, isolation, poverty and displacement from their homes, and through this project we will connect them to the information and resources vital to their well-being. We recognize that historically systemic injustices including but not limited to racism, ageism, ableism, cisheterosexism, and xenophobia have helped perpetuate these conditions. According to the Oregon State Health Assessment: 1) Lower income seniors experience higher rates of chronic health conditions and earlier death, and those with disabilities are more likely to be low-income; 2) People of Color and those with fewer financial resources are more likely to experience worse health outcomes, poorer quality of life, and shorter lifespans; 3) Food-insecure adults are more likely to have poor or only fair health, diabetes, high blood pressure, high cholesterol, heart disease, and obesity.

*(This field has a character limit of 10,000)*

### **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.*

The goals of this project are: to better serve clients through improved involvement and engagement; to reach an increasingly diverse cross section of seniors as we grow in our equity journey and anti-racist work, and to increase the information low-income seniors receive about resources and services available to them.

Outcomes that will be determined through content creation, client demographic collection & client surveys:

1. Creation of 8 to 12 videos, ranging from 3 to 10 minutes, shared with MetroEast Community Media, and shown on our video display boards. Shorter videos will be translated into Spanish, Vietnamese & Mandarin.
2. 20% increase in BIPOC & low-income seniors connected to our network and services
3. Seniors will report greater access to services and resources including healthcare, health referrals, health insurance, transportation to appointments, disability support, PPE, emergency preparedness, information and resources
4. Seniors will report an increase in the emotional wellness of participants (self identified through surveys) combatting the devastating impact of social isolation

*(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 plan to enhance the surveys, listening sessions and information we collect from clients, and evaluate how to better serve low-income BIPOC seniors. We will evaluate the information and services program recipients are aware of and utilizing, and track increases in awareness and participation. We will assess the emerging need of participants receiving case management and/or other direct service, including health disparities and access to health. This will allow us to be more responsive and iterative to address individual and community needs. We will specifically ask program participants if the information provided was relevant to their needs and was accessible and understandable to them, to improve the delivery of information provided through this project. Sample questions to program participants:

1. What services/resources do you receive currently?
2. Who do you receive these services/resources from? (Check all that apply.)
3. What services/resources do you need that you do not have?
4. Who do you contact to try to get the services/resources you need?
5. Do you offer services/resources to anyone in your community? If yes, what are they and to who?
6. How do you find services/resources when you need them?
7. What barriers get in the way of you accessing the services/resources that you need?
8. How did this video content help me access resources and services?
9. What video content would you like to see in the future provided by CFPA?

Surveys will be used throughout the project including after the release of new content. In tandem, we will collect demographic information on all new clients and incorporate demographic information into the final report. Part of the final report will include if you met the following measurable project outcomes:

1. Creation of 8 to 12 videos, ranging from 3 to 10 minutes, shared with MetroEast Community Media, and shown on our video display boards. Shorter videos will be translated into Spanish, Vietnamese & Mandarin.
2. 20% increase in BIPOC & low-income seniors connected to our network and services
3. Seniors will report greater access to services and resources including healthcare, health referrals, health insurance, transportation to appointments, disability support, PPE, emergency preparedness, information and resources
4. Seniors will report an increase in the emotional wellness of participants (self identified through surveys) combatting the devastating impact of social isolation

*(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.*

CFPA is working with MetroEast Community Media (MECM) to assess our equipment needs, budget for our needs for video production and editing equipment, displays appropriate for dissemination of information to seniors, as well as the associated training for our existing staff members. Seth Ring, Director of Education is our contact at MECM. Seth can be reached at 971-266-3250 and/or [seth@metroeast.org](mailto:seth@metroeast.org).

MECM will provide three workshops for up to 8 staff that will focus on using the equipment, creating content, editing and displaying our content. They will also assist us in ordering equipment and maintaining the equipment. MECM will deliver our final videos for broadcast over their local cable channels expanding our outreach and impact.

While we have had video content in the past, it has been ad hoc and often done by volunteers. With MHCRC support, we will be able to vastly improve the way we provide information and resources to low-income seniors - through professional equipment/technology, and staff trained in the creation, editing, and dissemination of content.

The following will be sites at which screens will be mounted or on carts and videos displayed:

- The Morrison (1959 SW Morrison St, 97205)
- Alder House (523 SW 13th Ave, 97205)
- Uptown Towers (712 SW St Clair Ave, 97205)
- Fairfield Apartments (1117 SW Harvey Milk St, 97205)
- Dawson Park (101 N Morris St, 97227)
- Helen M. Swindells Apts (10 NW Broadway, 97209)
- Fenwick Apartments (8428 N Fenwick Ave, 97217)
- Hollywood Senior Center (HQ- 1820 NE 40th Avenue, 97212)
- Asian Food Pantry at First Christian Church (1314 SW Park, 97201)
- Neighborhood Pantry at First Christian Church (1314 SW Park, 97201)

Key partners include Senior Helpline and Gatekeeper Program operated by Multnomah County, Meals on Wheels, Adult Protective Services workers, ADVSD, Multi-Disciplinary Team, Lifeworks NW, and Cascadia. We coordinate closely with a variety of other culturally specific and responsive community agencies, including Urban League of Portland, Asian Health & Family Services, Clay Street Table, The Chinese American Citizens Alliance, Vietnamese Senior Association of Oregon, Ride Connection, Self-Enhancement Inc., Irvington Village, Albina Ministerial Alliance, the Coalition of Communities of Color, NAYA, AARP, Volunteers of America, the Vietnamese Senior Association of Oregon, and Legal Aid Services. We work closely with Portland State University and Portland Community College and Schools of Nursing to host interns and volunteers and participate in studies along with Hospital Systems to provide information and workshops. For the Asian Food Pantry, we partner with Clay Street Table, Asian Health & Service Center, Oregon Food Bank, Oregon Chinese Coalition, Portland Fruit Tree Project, Oregon Marshallese Community Association, Blanchet House, Chinese American Citizens Alliance, Oregon Community Foundation, Oregon Health Authority, and Healthshare to provide referrals and funding.

*(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.*

We will be using a suite of production and display equipment which reflects the same technology MetroEast Community Media, uses to implement video production and display for their own purposes. We have selected the same field camera package (camera, lights, microphones, tripods) that MetroEast Community Media, uses for its public classes. We will also be using the same computer and software (Final Cut). In addition, we will use similar display technology (monitors, Apple TV, rolling cart) This will allow us to receive continuous technical assistance from MetroEast without them needing to learn a new piece of hardware or software. This combined technology and hardware will allow us to create high production value media, broadcast it over local channels and display it on high resolution screens. As all of the equipment is 4K ready, it should maintain its value and quality for years to come. Equipment will be added to our current inventory list of assets that includes date purchased and serial numbers. Equipment will be securely stored or displayed. Equipment will be monitored including the updating or upgrading of hardware and software. Our IT Contractor will provide periodic maintenance including security patches, hardware upgrades, software patches and upgrades. Upgrades will be budgeted into annual operating expenses for the organization. Equipment will be cleaned regularly. Equipment will be donated or recycled when it is no longer usable for the project.

*(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):** June, 2022

**Proposed End Date (month/year):** May, 2024

**Implementation Plan**

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

June-July 2022: Equipment Procurement

June-August: Recruitment of key volunteers and surveying of community regarding content

August 2022: Equipment Configuration and Installation in locations

August -December 2022: Content outline and storyboards

September-December 2022: Field Production Training, Editing Software Training (3 workshops through MetroEast Community Media, with volunteers/staff)

January-March 2023: Initial Production Shooting and Editing

January- March 2023: Calendar of content rollout and outreach/promotion to the community

April-September 2023: Display Technology Training and Distribution of content

Sep-December 2023: Survey evaluation of content and community impact

January-April 2023 (and ongoing): Schedule and implementation for ongoing content sharing, creation of new content, and evaluation

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

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## **Budget Narrative**

**Budget Narrative**

*Please note: Our initial request has increased after additional meetings with MetroEast Community Media. We increased the budget to accommodate the needed technology to our project based on some items no longer available, the cost of the last mac pro laptop and choosing a more user friendly displaying option for the content using apple minis. The estimated total project budget changed from \$114,290 to \$133,840, and the grant request changed from \$57,145 to \$66,920.*

#### EDUCATION AND TRAINING

Staff will receive training for the use of video equipment and editing software by MetroEast Community Media during three training sessions. We can have up to 8 individuals in a workshop and will be including some key volunteers in these workshops along with the Operations Director, Enhanced Resident Services Coordinators, Center Manager and other key staff. Training will focus on creating content, editing and displaying content. Metro East will provide additional training on ordering equipment, mounting equipment and maintaining equipment.

Grant Funds: \$5000

Match: \$1000

Total Education and Training Costs: \$6000

#### TRAVEL

Travel expenses will include travel to and from training, and to and from sites for installation and coordination for the above staff.

Grant Funds: \$0

Match: \$400

Total Travel Costs: \$400

#### CONTRACTUAL

Contractual cost will be for translation service to translate information into languages of the target clients (focus on Mandarin, Vietnamese and Spanish) for 6-8 videos. Translation services will be provided by IRCO and Passport to Languages. Contract work is for producing video content to be more accessible for ESL clients. Content will be distributed at service sites and for distribution to cable system channels.

Grant Funds: \$0

Match: \$2,500

Total Contractual Costs: \$2,500

#### PERSONNEL

Operations Director. The Operation Director will be the primary staff who oversees all aspects of the grant project with support from our Volunteer Program Manager to recruit volunteers and working closely with the Enhanced Resident Services Coordinators and Community Health Navigators in

buildings and Center Manager at the Hollywood Senior Center. Operations Director's responsibilities will include ensuring that budget and timeline targets are met, coordinating with MetroEast Community Media and partner sites, preparing project reports, working with staff and Senior Advisory Committee and volunteers to develop the project evaluation and evaluate the project, and supervising the project staff. The Operations Director will work 15% of their time on this project. Based on an annual salary with fringe benefits of \$77,000 , the cost to the project will be \$11,500.

Grant Funds: \$0

Match: \$11,500

Volunteer Program Manager/Enhanced Resident Services Coordinators/ Center Manager/ Community Health Navigators will be responsible for the creation and editing of video content, and will receive training and support through Metro East Community Media. The Volunteer Program Manager will work 10% of their time recruiting and supporting volunteers for this project and the Enhanced Resident Service Coordinators, Community Health Navigators and Center Managers will work 15% of the time on this project creating, editing and sharing content. Based on an annual salary with fringe benefits of \$193,000, the cost to the project will be \$26,625

Grant Funds: \$0

Match: \$26,625

Total Personnel Costs: \$38,125

#### EQUIPMENT

The following equipment will support the field production and postproduction activities. Costs were obtained in consultation with MetroEast Community Media.

65 in Samsung Pro Screen - 15 @\$825.00 =\$12,375.00

Wall Mount - 8 @\$130.00 = \$1,040

Rolley Cart - 7 @\$700.00 = \$4,900.00

Apple Mini - 15 @ \$200.00 = \$12,000

HDMI Cables - 15 @ \$8.00 = \$120.00

Panasonic UX180 Camera - 1 @\$2,700.00 = \$2,700.00

Porta Brace Camera Case - 1 @ \$215.00 =\$215.00

Manfrotto Tripod legs , and head - 1 @\$560.00 = \$560.00

Tripod Bags - 1 @\$35.00 =\$35.00

Batteries for UX180 cameras - 3 @ \$180.00 = \$540.00

Wireless Mic Setup - 2 @ \$850.00 = \$1,700

XLR Cables - 2 @ \$25.00 = \$50

rechargeable AA Batteries for Mics x4 - 2 @ \$54.00 = \$108

Lights - 1 @\$1000.00 = \$1000

Batteries for Lights - 9 @ \$70.00 = \$630

Battery Chargers for Lights - 2 @ \$80.00 = \$160  
 MacBook Pro Laptop - 1 @ \$4,500.00 = \$4,500  
 Case for Laptop - 1 @ \$50.00 = \$50  
 Hard Drives - 3 @ \$250.00 = \$750  
 SD Cards - 6 @ \$32.00 = \$192  
 Final Cut Pro - 1 @ \$300.00 = \$300  
 Extra or additional things such as Wires, Storage, Expendables - 1 @ \$4,000.00 = \$4,000  
 Grant Funds: \$56,725  
 Match: \$200

Total Equipment Costs: \$56,925

INFRASTRUCTURE CONSTRUCTION/ FACILITIES CONSTRUCTION

Each of the sites will be wired for video displays and walls prepared for mounting. In our headquarters building, a dedicated office space for video production, editing and storage will be renovated to suit the project. Each installation site will cost \$1,055.55 and headquarters office renovation will cost \$10,000.  
 Grant Funds: \$0  
 Match: \$19,500

Total Infrastructure/Facilities Costs: \$19,500

OVERHEAD

This includes a portion of the cost to use financial accounting and personnel time tracking systems, utilities, office supplies, and office space rental necessary to support this project. Overhead costs are calculated by using the organization's total overhead costs and allocating a percentage of the costs to projects or programs based on the proportional number of staff (or portion of a staff person) dedicated to the project.  
 Grant Funds: \$5195  
 Match: \$5195

Total Overhead Costs: \$10,390

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**Line Item Budget**

<b>Cost Category</b>	<b>Grant Funds</b>	<b>Match Amount</b>	<b>Project Total</b>
Personnel	\$0.00	\$38,125.00	\$38,125.00
Education and Training	\$5,000.00	\$1,000.00	\$6,000.00
Travel	\$0.00	\$400.00	\$400.00
Contractual	\$0.00	\$2,500.00	\$2,500.00
Equipment	\$56,725.00	\$200.00	\$56,925.00

Infrastructure/Facilities Construction	\$0.00	\$19,500.00	\$19,500.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$5,195.00	\$5,195.00	\$10,390.00
<b>Totals</b>	<b>\$66,920.00</b>	<b>\$66,920.00</b>	<b>\$133,840.00</b>

## Supplemental Material Attachments

File Name	Description	File Size
Building Communities Flyer.pdf	Building Communities Flyer	537 KB
CFPA Staff Bios MHCRC .docx.pdf	CFPA staff bios	54 KB
CFPA Youtube channel.pdf	CFPA Youtube channel link	20 KB
Hop Card Flyer.pdf	Hop Card Flyer	502 KB
Living Well With Chronic Conditions flyer UPDATED 031622.pdf	Living Well With Chronic Condition Flyer	183 KB
Uptown Muse FEB 21.pdf	Uptown Muse	879 KB

## Final Application Signature

Signature of Duly Authorized Representative	Amber Kern-Johnson
Date	04/07/2022
Title	Executive Director
Phone	503-288-8303
E-mail	amber.kern-johnson@communityfpa.org



Community for Positive Aging  
**ALDER HOUSE**  
ESTD 1973

# Building Community

## Through Health and Wellness

Tired of the construction commotion in the community?  
Feeling isolated? Looking for a little extra support?



Join fellow residents in the Alder House Health and Wellness program  
Reconnect with your neighbors, set personal goals and address  
challenges, and feel peace through movement

Attend 10-weeks of health and wellness sessions including:

- ▶ Individual counseling
- ▶ Group counseling in topics like stress management , dealing with change, and mental wellness
- ▶ Therapeutic Martial Arts classes that combine slow movement, mindfulness training, and meditation

Starting March 9, sessions meet at Julia West House on  
Wednesdays (3pm-5pm) or Saturdays (1pm-3pm)

Enjoy a celebration of your accomplishments at the end of the program  
Receive a \$25 gift card for completing all sessions and enter for a chance to win a prize!

**For more information or to sign up,  
contact Mel at 503-757-0376**

A partnership with Ankh Udja Seneb Center

## Hollywood Senior Center-Community for Positive Aging Resumes of Key Staff for Project

**Amber Kern-Johnson, Executive Director**, has been Hollywood Senior Center's Executive Director since 2009 and is a strategic mission driven leader with more than 25 years of experience in the non-profit sector. She has extensive experience in fundraising, community outreach, public speaking, strategic planning, advocacy, fiscal management, board relations, volunteer recruitment, innovation and program design and was the Executive Director at Oregon Lions Sight and Hearing Foundation for eight years before joining our team at Hollywood Senior Center. She brings strong oversight of all fiscal aspects of the organization with a commitment to fiscal accountability and transparency. She has a certificate in Fundamentals of Gerontology from the University of Southern California and her Bachelor of Arts in Sociology from Evergreen State College.

**Judy Lee, Operations Director**, was born and spent her childhood in Taiwan before immigrating to Portland with her family at the age of 12. She is a resourceful and strategic leader who spent twenty years in management consulting overseeing a global delivery team: creating and implementing sustainable systems for improving performance and operational efficiency. She joins the non-profit sector with her success in managing resources, budgets, and expectations, translating organizational objectives into tangible courses of action, and driving desired outcomes. She has been coordinating the first culturally-specific food pantry for Asian seniors and collaborates with other programs as their advocate. She graduated from Washington University in St. Louis with degrees in Biology and East Asian Studies. She enjoys hiking, yoga, trying new food and traveling!

**Julie Ann Borowski, Volunteer Program Manager**, is an experienced volunteer program manager and joined our team this year in that role. Highly organized and adept at data management, multitasking, and creating efficiencies, Julie is an effective communicator and presenter. She brings experience in supervision, leading teams, and conflict resolution to our staff. She worked as the Program Manager at the Butterfly Pavilion and Volunteer Engagement Coordinator and Education Department Assistant for the Woodland Park Zoo .

**Mel Shea, Enhanced Resident Services Manager** Originally from central California, Mel has been calling Portland home for the past 14 years. She started working as a volunteer for The Giving Tree several years ago. Since then has led multiple classes and programs, hosted events and served as a board member, until The Giving Tree's merger with The Hollywood Senior Center. In her free time she loves to be out in nature, cook for others, craft up a storm, celebrate friends and sing karaoke. She is so delighted to be a member of the CFPA team and to continue to serve the community of Portland.

**Mercedes McInaney, Enhanced Resident Services**, graduated from San Francisco State University with a Bachelor's degree in Social Welfare, speaks fluent Spanish and spent most of her almost 40 career years in child welfare. Downtime includes spending time with her family and loving her three Westies. Cooking and reading mystery novels are also favorite pastimes. She is excited to be a part of the amazing team at Community for Positive Aging. Para recibir ayuda en español, por favor llámame,(gracias).

**Leyla Adams, Enhanced Resident Services,** has over 10 years experience working as an Inclusion Assistant with the City of Portland and Full Life. Leyla has lived in Portland for the last 25 years. She is originally from South Carolina and has a B.S. from the University of North Carolina. Leyla has worked with seniors and individuals with disabilities for the last 15 years. She is passionate about food injustice and helping marginalized communities. She has 2 teenagers and enjoys cooking. She also likes birds, camping and going to the coast. Leyla is excited to be a member of CFPA's enhanced residents team.

**Michael Murphy, Center & Activity and Event Manager,** has previously worked as Program Operations Manager for six years with Road Scholar (a non-profit dedicated to providing travel experiences for older adults) and Special Events Coordinator with the National Psoriasis Foundation for four years prior to his time with Road Scholar. During the interview process, Michael immediately distinguished himself as the ideal candidate for this position demonstrating a commitment to our mission, vision and values and to addressing the social, cultural, environmental, and economic barriers that impact older adults. Michael is a strategic thinker with strong community engagement, event management and evaluation, and interpersonal skills.

[CFPA Youtube channel](#)

## AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

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

### RECITALS:

This Agreement is entered into for the purpose of providing the Commission's grant funds for implementation of the Grantee's Connecting with the Outdoors Video Series Project.

### AGREEMENT:

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

Grantee is awarded an amount not to exceed \$29,619 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 \$29,619 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.

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 Commissioner's Project Manager to modify the program or the budget.

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.

4. Financial Records

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

Grantee agrees to keep accurate and complete financial records that will enable the Commission to easily determine the use of Grant funds and the allocation method of Matching Funds committed by Grantee and Project Partners in the Grant for the project. Grantee shall maintain all financial records related to the Grant for one (1) year 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 June 1, 2022 through December 31, 2022; January 1, 2023 through June 30, 2023; July 1, 2023 through December 31, 2023. 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 May 31, 2024.

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

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.

9. No Other Obligations/Complete Agreement

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

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

10. Representations

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

11. Indemnification

Grantee shall hold harmless, defend, and indemnify the Commission, and 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. Grantee agrees to indemnify, defend, and hold harmless the 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 ORS279C.800 to 279C.870 and any applicable administrative rules or policies.

12. Compliance with Laws

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

13. Amendment

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

14. Term of the Agreement

This Agreement becomes effective on June 1, 2022, 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, June 30, 2024, 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 Commission may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion.

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

16. Material Failure to Perform

The Project Manager may terminate this Agreement after determining that Grantee has failed to comply with any material term or condition of this Agreement. 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  
PO Box 745  
Portland, OR 97207-0745  
Email: [rana.debey@portlandoregon.gov](mailto:rana.debey@portlandoregon.gov)

If to Grantee:

Attn: Mercy M'fon Shammah, Executive Director  
Wild Diversity  
5431 NE 20th  
Portland, OR 97211  
Email: [mercy@wilddiversity.com](mailto:mercy@wilddiversity.com)

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

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT: Connecting with the Outdoors  
Video Series

**GRANTEE: Wild Diversity**

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

01718 - 2022 Community Technology Grants

01852 - Connecting With The Outdoors Video Series

Community Technology Grants

Status:	Submitted
Original Submitted Date:	04/08/2022 4:38 PM
Last Submitted Date:	04/18/2022 3:51 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>	Michele	Crim
	Salutation	Last Name
<b>Email:</b>	michele@crimdom.net	
<b>Phone:*</b>	503-310-1803	
	Phone	Ext.
<b>Title:</b>		

### Organization Information

<b>Organization Name:</b>	Wild Diversity		
<b>Organization Type:</b>	Non-Profit Entity		
<b>Tax ID</b>			
<b>Organization Address:</b>	5431 NE 20th		
<b>City*</b>	Portland	Oregon	97211
	City	State/Province	Postal Code/Zip
<b>Phone:</b>	503-310-1803		

### Project Narrative

**Total Grant Funds:** \$29,619.00  
**Total Match Funds:** \$42,570.00  
**Total Funds:** \$72,189.00  
**Proposed Technology:** Video production equipment  
**Public Benefit Area:** Reducing Disparities  
**Select which jurisdiction(s) your project will serve:** Portland, Gresham, Fairview, Troutdale, Wood Village, Unincorporated Multnomah County  
**Please select the size of your organization's total operating budget:** \$500,000 to \$1,000,000

**Project Purpose**

*In defining the project purpose, applicants must:*

### **Community Need: Everyone deserves the opportunity to experience the healing that nature offers.**

Wild Diversity creates a personal connection to the outdoors for BIPOC and LGBTQ+ communities through outdoor adventures and education. We build unshakeable foundations of support and safety while creating a welcoming space for individuals within these communities to have access to outdoor adventures, conservation, and all connections with wild spaces.

When you talk to anyone who enjoys the outdoors, they often reference their love of the wild with memories from their childhood. We also see an outdoor industry from top to bottom - from outdoor adventures to conservation - being dominated by a single demographic group. To fix this, memories in the outdoors must be experienced by a wider population.

Our philosophy is that creating a sense of belonging in the outdoors for BIPOC and LGBTQ+ communities is the first step to creating comfort in outdoor activities and building up future stewards. We don't want to merely provide one-time events; we are looking to build experiences so that community members will want to come back to nature again and again.

### **Wild Diversity's Proposed Solution: If they see it, they can be it.**

The diversity and community reflection within Wild Diversity's leadership, staff, Adventure Guides, participants, and programming is what sets us apart from many other outdoor programs. By being BIPOC and LGBTQ+ leaders and youth mentors ourselves, we are showing participants the range of possibilities that are at their feet. We are creating positive experiences and showing them their own potential through seeing themselves represented in our educators, coordinators, outdoorists, biologists, scientists, and adventure leaders.

By upgrading our use of technology to create empowering videos, Wild Diversity will be able to greatly expand our reach to even more BIPOC and LGBTQ+ community members. We will create videos that include engaging learning activities so viewers can explore a wide variety of environmental and outdoor topics in the areas that most interest them, all while seeing themselves reflected in the video participants. Wild Diversity plans to produce the following videos (at a minimum), all of which will be shared via Open Signal and MetroEast Community Media:

- Preparing for the Apocalypse While Having Fun:** A video series covering a range of topics related to disaster preparedness and outdoor survival skills. We will produce six to ten videos that are about 15 minutes in length. These videos will feature a diverse array of guest speakers and will be curated and hosted by Wild Diversity's Engagement Coordinator, Nia Gilbert, who is an AmeriCorps VISTA program member (AmeriCorps.gov). Nia is a young Black woman who is new to outdoor adventures and is looking forward to learning and gaining confidence through the development of this video series.
- Youth Ecology:** An outdoor exploration video series geared towards BIPOC youth, including videos that elevate the unique stories and experiences of our BIPOC community members and their love of nature. This video series will be filmed, hosted and produced by four high school aged interns, who identify as Black, as they lean into conservation, outdoor skills, ecosystems, plant, and animal ecology. The interns will be part of the Tappin Roots Black Nature Educators Internship program (tappinroots.org), of which Wild Diversity is a collaborative program partner. Tappin Roots seeks to train and empower the next generation of environmental leaders and community leaders. This video series will include at least four videos that are about 15 minutes in length.
- BIPOC Conservation:** An educational and engagement video that helps inspire BIPOC community members to become thought leaders in the conservation field who have the autonomy to create conservation initiatives that better support and retain people of color within the field. Dez Ramirez, Wild Diversity's BIPOC Conservation Program Director, will curate and host at least one 15 minute video about diversifying the conservation field with the goal of both educating viewers and recruiting new BIPOC individuals to get involved.

### **DEI Is Our Mission**

Diversity, equity, and inclusion is core to our mission and bringing a diverse population into the outdoors is the single reason for our organization's formation. Wild Diversity exclusively serves BIPOC and LGBTQ+ communities, and 100% of our leadership, staff, board members and Adventure Leaders reflect these communities. We are one of very few organizations who can make this claim, and one of the only who also serves the intersection of the QTPOC (queer, trans, person of color) communities. We always center marginalized experiences and those with the most impacted identities to lead, create and re-imagine. This ethos will carry through in all aspects of the creation of our video content.

Our programs are all about people connecting with people, while they also connect to the outdoors. Our community is not a grant opportunity for us, they are a part of us – they are us. We are personally invested in increasing their visibility in the outdoors and seeing them thrive. This grant will enable Wild Diversity to dramatically increase the visibility of our community members and expand our outreach efforts by sharing our content through both community media channels.

### **Virtual Content Expands Our Impact**

Mainstream, often white-led, organizations claiming to serve BIPOC and LGBTQ+ communities often miss the mark on providing truly inclusive, life-affirming, outdoor education curriculum and experiences. Our ability to train BIPOC and LGBTQ+ leaders, who in turn lead our programs and events, is what brings equity to outdoor education and environmental conservation. By extension, Wild Diversity is uniquely positioned to create compelling digital content, including the videos made through equipment purchased with this grant, that dramatically expands our reach and further enables us to meet our community members where they are at. Wild Diversity created video content will increase the curiosity, comfort, and confidence for BIPOC and LGBTQ+ individuals at all levels of outdoor skills, knowledge, and experience.

Sharing our videos via both Open Signal and MetroEast Community Media will dramatically expand our ability to share content that is approachable and representative of the BIPOC and LGBTQ+ communities we serve. By seeing Wild Diversity's video content through the various community media channels, our community members will feel more empowered to explore nature with a stronger sense of place, increasing the likelihood that they will return to outdoor spaces again. The community media channel outlets will also increase the number of folks outside of our communities' demographics who will see compelling content that is entertaining, educational and challenges unconscious biases and assumptions that outdoor spaces, adventures and recreation are activities primarily for the enjoyment of white, straight and/or able-bodied individuals.

*(This field has a character limit of 10,000)*

### **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.*

**Outcome #1:** BIPOC and LGBTQ+ viewers will find a sense of place and an understanding that the outdoors is a space for them and people who look like them, increasing the likelihood they will want to expand their experiences and/or return to nature again and again. Our communities will be elevated by sharing stories, histories and achievements of people who look just like them. As a result, BIPOC and LGBTQ+ community members will look at the outdoors and see unlimited possibilities, and dominant-culture audiences will see content that challenges their assumptions about who belongs in nature.

**Outcome #2:** The number of people that are exposed to more inclusive and diverse stories about nature, outdoor adventure and the field of conservation will be increased by the sharing of at least eleven Wild Diversity created videos via both Open Signal and MetroEast Community Media.

**Outcome #3:** BIPOC and LGBTQ+ adults and youth within our community will continue to build their leadership skills, gain new expertise in the use of video technologies and grow confidence in sharing their unique stories through the curation, filming and editing of the videos and sharing their unique knowledge and excitement for the outdoors with CMC viewers.

**Outcome #4:** BIPOC youth in our community will be activated by culturally sensitive videos that connect them to wild spaces in ways that build their sense of responsibility for their role in our ecosystem, creating the BIPOC conservation leaders of tomorrow.

*(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.*

**Performance Measure A:** The number and percentage of all videos created by Wild Diversity and shared through community media channels (during the grant period) that prominently feature BIPOC and/or LGBTQ+ individuals (adults and youth) and/or highlight the stories, histories, leadership and achievements of BIPOC and LGBTQ+ individuals in the outdoors. Demographic information (race, age, etc.) will be collected for each video produced and reported in aggregate. This performance measure will help evaluate the potential for the videos to increase the comfort and sense of place that marginalized communities feel in the outdoors (Outcome #1), as well as increased exposure community media channel viewers have to more inclusive and diverse content (Outcome #2).

**Performance Measure B:** Increased knowledge, confidence and growth by youth and adults utilizing media to tell stories and share experiences from the BIPOC and/or LGBTQ+ community perspective, and expanded ability to bring their vision to life through the production process of video curation, filming, and editing. Participants will be surveyed before and after the project to assess changes in their ability, comfort and confidence in sharing their experiences with a wider population, as well as the techniques, equipment and skills of video creation. This performance measure will help evaluate the effectiveness of the project in building leadership skills and confidence in sharing the experiences of BIPOC and/or LGBTQ+, as well as with using various technologies to film, edit and distribute video content (Outcome #3).

**Performance Measure C:** BIPOC and/or LGBTQ+ youth who are shown Wild Diversity created videos and/or directly participate in the creation of Wild Diversity video content will be asked what they think and what they learned. Youth will be asked if/how engagement with the videos changed/informed how they see their role - now and in the future - in the conservation/environmental field and/or outdoor activities. Youth involved directly with the video creation and production efforts will be asked to share what they learned and if/how their experience might impact them going forward. Anecdotal responses will be collected, analyzed for themes and key outcomes, and reported in aggregate. This performance measure will help evaluate how Wild Diversity's videos have shaped youth's confidence with sharing their stories, creating and distributing video content and clarifying their roles in conservation (Outcome #4).

*(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.*

**Confirmed Partner - Siloh Cairns:** Siloh Cairns will play an active role in the supervision, planning and implementation of the project by advising on the capital equipment to be purchased and conducting the initial training for staff on the use of the equipment. Siloh Cairns will also provide video production and editing consultation and supervision, and may provide direct services of that nature when/if needed. Costs associated with initial staff training will be paid for with grant funds (\$2,000). All other services will be paid for by matching funds from Wild Diversity. Contact: Siloh Cairns, silohmedia@gmail.com

**Confirmed Partner - Tappin Roots:** Tappin Roots is a cooperative program created and hosted by community-based organizations including Wild Diversity, Camp ELSO, the Blueprint Foundation, B.E.A.M. Village (Black Educational Achievement Movement), and Friends of Tryon Creek. Specifically, Tappin Roots is a culturally specific environmental internship program for Black identifying high school students in the Portland Metro region. Through storytelling, mentorship and career exploration, place-based learning and healing practices, the program seeks to train and empower the next generation of environmental and community leaders. Youth going through the program are eventually placed as interns amongst partner organizations. Wild Diversity will host four Tappin Roots interns who will be actively involved in creating the Youth Ecology focused videos (to be shared via the CMCs), as well as water safety videos in partnership with Metro. Contact: Ericka Harrison, tappinroots@campelso.org

**Confirmed Partner - Campus Compact AmeriCorps VISTA Program:** This program seeks to activate higher education institutions and their partners to work together to make an impact on poverty in their local community, with a focus on community empowerment, sustainable solutions and capacity building. Wild Diversity hosts an AmeriCorps VISTA position and the person in that role will be responsible for producing the Preparing for the Apocalypse While Having Fun video series, gaining valuable project management and creative content development skills. The costs associated with the AmeriCorps VISTA position are paid for by Wild Diversity (between \$7-\$9,000). Contact: VISTA Program Team, vista@oregoncampuscompact.org

**Confirmed Partners - MetroEast and Open Signal:** Both MetroEast and Open Signal will broadcast Wild Diversity's video content. Final details will be worked out with both community media channels when Wild Diversity has content ready to broadcast. MetroEast Contact: Seth Ring, seth@metroeast.org; Open Signal Contact: Emily Roland, eroland@opensignaldpx.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)**

**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.*

Wild Diversity is seeking to procure technology and equipment to elevate video content so that it feels more approachable and digestible to our community, as well as those outside of our community. To date, Wild Diversity staff have been using personal equipment, including cell phones, as the primary means of collecting video content. We need appropriate, organization-owned equipment that will enable more professional video content development.

We need equipment to set up an indoor production studio, including lighting, cameras and audio equipment. These technologies will enable the professional production of interviews and Adventure Leader training content. This equipment will be mobile to enable it to be set up in various location in Wild Diversity's facility, as well as other indoor locations around the Portland Metro Area.

Wild Diversity's work includes taking groups on outdoor adventures including hiking and camping in the backcountry, and water adventures like kayaking and swimming. We need durable, outdoor activity-specific, equipment to the film these adventures including lighting, audio equipment, and cameras that can handle all weather and terrain. Communication devices that can operate without cell reception are critical to ensure safety of participants when on video shoots out in the field.

Editing equipment is needed in order to produce and share more professional and engaging video content including a computer, external hard drive, and editing software. We would also like to buy a projector to enable group editing (especially with the youth intern video projects) as well as to show video content to groups of community members that join us for trainings or outdoor adventures.

When not in use, all equipment will be kept in a secured location and an equipment check-out and inventory system will ensure the equipment is properly maintained and returned after each use. Wild Diversity owns and maintains a significant amount of gear (cook stoves, communication devices, tents, boats, trailers, outdoor clothing, etc.). These materials are used regularly by participants in our outdoor adventures. We have a proven track record of maintaining, repairing and replacing equipment and are well positioned to extend these best practices to the video technology and equipment procured through this grant.

*(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):** June 2022

**Proposed End Date (month/year):** May 2024

### **Implementation Plan**

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

- 1. Purchase Equipment:** Finalize the equipment list and procure the equipment. (June 2022) *NOTE: Should supply chain issues create delays in the initial procurement or delivery of equipment, the timeline below will be adjusted accordingly.*
- 2. Safety Training:** Conduct safety training for relevant participants which will include policies and procedures, emergency protocols, rescues, risk management and awareness, and outdoor skills. (June 2022)
- 3. Initial Equipment Training:** Conduct initial training on the equipment, editing tools and software. (June 2022)
- 4. Preparing for the Apocalypse While Having Fun video series:** Plan, conduct interviews and edit content for the video series. (June - August 2022)
- 5. Youth Ecology video series:** Under supervision by the Project Director, four youth interns plan, design and develop the video series, including planning the outdoor adventures to film, then using the video equipment to produce and edit content. (July - August 2022)
- 6. BIPOC Conservation Program video:** Design and create at least one video about the BIPOC Conservation Program including creating content, conducting interviews and/or presenting, and editing. (August 2022 - February 2023)
- 7. Sharing Video Content:** As content is created, move it to virtual platforms including social media promotions, and arrange for the videos to be shown on Open Signal and MetroEast Community Media channels. (July 2022 - Spring 2023)
- 8. Evaluation:** Collect relevant data, information and survey responses over the project period, and summarize the findings for evaluation and reporting purposes. (Summer 2023)
- 9. Continued Creation:** Continue using the equipment and technology to regularly produce community-centered content and training videos and, as appropriate, continue sharing relevant content through both community media channels through May 2024.

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

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## **Budget Narrative**

Budget Narrative

## **PERSONNEL**

**Project Director:** The Project Director (Mercy M'fon Shammah, Wild Diversity's Executive Director) will oversee all aspects of the grant project. Responsibilities will include ensuring that budget and timeline targets are met, delivering safety training, taking participants to the adventure/filming locations, selecting contractors, preparing project evaluation plans and reports, and supervising the project staff and contractors. The Project Director will work 108 hours over 24 months. Based on an hourly salary with benefits of \$43, the cost to the project will be \$6,364 (of which \$1,720 will be time spent in training). Grant Funds: \$0; Match: \$6,364

**Apocalypse Videos - Host and Editor:** This Host and Editor (Nia Gilbert, Wild Diversity's Community Engagement Coordinator and AmeriCorps VISTA member) will complete the safety, equipment and software training; will plan and host the video series, create content, conduct interviews and edit content. This Host and Editor will work 216 hours over 6 months. Based on an hourly salary of \$23, the cost to the project will be \$5,888 (of which \$920 will be time spent in training). Grant Funds: \$0; Match: \$5,888

**Youth Ecology Videos - Hosts and Editors:** These Hosts and Editors (four Black-identifying high school aged youth interns through Tappin Roots partnership) will complete the safety, equipment and software training; will plan and host the youth-focused adventure video series, create content, conduct interviews and edit content. This team of Hosts and Editors will work 216 hours over 3 months. Based on an hourly salary value of \$92 (\$23 per hour/intern), the cost to the project will be \$23,552 (\$3,680 of which will be time spent in training). Grant Funds: \$0, Match: \$23,552

**BIPOC Conservation Video - Host:** This Host (Dez Ramirez, Wild Diversity's BIPOC Conservation Program Director) will plan, create content, host and conduct interviews for a video about the BIPOC Conservation Program. This Host will work 24 hours over 3 months and they will not participate in the initial equipment/technology training. Based on an hourly salary with benefits of \$33, the cost to the project will be \$792. Grant Funds: \$0; Match: \$792

**Marketing Coordinator:** The Marketing Coordinator (Kristen Trudo, Wild Diversity's Marketing Coordinator) will format and move video content to virtual platforms, including social media promotions, and will coordinate the sharing of video content with both community media channel partners, Open Signal and MetroEast Community Media. The Marketing Coordinator will work 54 hours over 24 months and they will not participate in the initial equipment/technology training. Based on an hourly salary with benefits of \$31, the cost to the project will be \$1,674. Grant Funds: \$0; Match: \$1,674

**Total Personnel Costs: \$38,270 (All match funds)**

**(\$38,270 = \$31,950 personnel time spent on video projects + \$6,320 personnel time spent in initial technology training).**

## **EDUCATION AND TRAINING**

**Media Consultant:** A media consultant (Siloh Cairns) will provide 40 hours of initial equipment training to relevant staff and interns on the use of the new technology and equipment. The cost of this training is \$2,000. Grant Funds: \$2,000; Match: \$0;

**Total Education and Training Costs: \$2,000 (All grant funds)**

**(See breakdown in the above "Personnel" section of the budget for the personnel time spent in initial equipment training.)**

## **TRAVEL**

**Adventure site locations visits:** The Project Director will scout and transport staff and interns to locations for filming outdoor adventures/content throughout the project. The 12-passenger van owned by Wild Diversity will be used. Gasoline, insurance and wear and tear is projected to total \$300 over 24 months. Grant Funds: \$0; Match: \$300

**Total Travel Costs: \$300 (All match funds)**

## **CONTRACTUAL**

**Media Consultant:** We will contract with a media consultant (Siloh Cairns) to assist with project supervision, oversee filming shoots and content production and assist with final edits through the project. The consultant is expected to work 134 hours over 24 months at \$30 per hour. The total cost to the project is \$4,000. Grant Funds: \$0; Match: \$4,000

**Total Contractual Costs: \$4,000 (All match funds)**

## **EQUIPMENT**

Wild Diversity is planning to procure the equipment necessary to: 1) outfit an indoor production studio for filming interviews and

creating training content (total of \$12,686); 2) enable the filming of a variety of outdoor adventures on both land and water such as hiking, camping, kayaking and swimming (total of \$7,230); and 3) facilitate the professional editing and showing of video content (total of \$5,010). The specific equipment for each category is detailed below. Grant Funds: \$24,926; Match: \$0 See detailed breakdown below.

**Total Equipment Costs: \$24,926 (All grant funds)**

<b>EDITING</b>	<b>Price</b>	<b>Qty</b>	<b>Total</b>
iMac 24 Apple M1 Chip, 8-Core CPU, 8-Core GPU	\$ 1,500	2	\$ 3,000
External Hard Drive (2TB)	\$ 100	2	\$ 200
Adobe Creative Suite (Premier Pro) - Initial Purchase Cost	\$ 960	1	\$ 960
Epson - Pro EX9240 3LCD Full HD 1080p Wireless Projector with Miracast - Black	\$ 850	1	\$ 850
<b>TOTAL EDITING COSTS</b>			<b>\$ 5,010</b>
<b>INDOOR PRODUCTION STUDIO</b>	<b>Price</b>	<b>Qty</b>	<b>Total</b>
Canon XA40 4K UHD Pro Camcorder with 20x Zoom Lens With Free Accessory Kit	\$ 1,599	4	\$ 6,396
GVM 800D-RGB LED Studio 3-Video Light Kit	\$ 359	2	\$ 718
Rode Wireless GO II 2-Person Compact Digital Wireless Omni Lavalier Microphone System/Recorder Kit (2.4 GHz, Black)	\$ 457	2	\$ 914
Rode Microphones NTG5 Broadcast Shotgun Mic with K-Tek Boom Pole & Zoom F6	\$ 1,400	2	\$ 2,800
Magnus VT-4000 Tripod System with Fluid Head	\$ 199	4	\$ 796
Sony MDR-7506 Headphones	\$ 100	2	\$ 200
SanDisk 128GB Extreme PRO UHS-I SDXC	\$ 30	8	\$ 240
Watson BP-828 Lithium-Ion Battery Pack (7.4V, 2670mAh)	\$ 70	4	\$ 280
Raya 5-in-1 Collapsible Reflector Disc (42")	\$ 24	2	\$ 48
Impact Telescopic Collapsible Reflector Holder	\$ 48	2	\$ 96

Impact Heavy-Duty Air-Cushioned Light Stand (Black, 9.5')	\$ 55	2	\$ 110
Impact Filled Saddle Sandbag (15 lb, Black)	\$ 22	4	\$ 88
<b>TOTAL INDOOR PRODUCTION STUDIO COSTS</b>			<b>\$ 12,686</b>

<b>OUTDOOR ADVENTURE PRODUCTION</b>	<b>Price</b>	<b>Qty</b>	<b>Total</b>
HERO10 Black + Accessories Bundle	\$ 400	4	\$ 1,600
HERO10 Protective Housing + Waterproof Case	\$ 50	4	\$ 200
HERO10 Chest Mount	\$ 40	4	\$ 160
HERO10 Headstrap	\$ 20	4	\$ 80
MAX Dual Battery Charger + Battery	\$ 70	4	\$ 280
HERO10 & HERO9 Enduro Rechargeable Battery	\$ 25	4	\$ 100
SanDisk Professional PRO-READER Multi Card Reader	\$ 80	2	\$ 160
SKB iSeries Case for Canon XA11/15/40/45 & Accessories	\$ 160	4	\$ 640
ORCA Video Camera Tripod Bag (Large)	\$ 341	2	\$ 682
Sachtler SR410 Rain Cover for Small Video Cameras	\$ 46	4	\$ 184
ORCA OR-14 Video Camera Trolley Bag with Top Tray	\$ 482	2	\$ 964
DigitalFoto Solution Limited Advanced Ring Grip for DJI RS2 Gimbal	\$ 340	2	\$ 680
GPSMAP® 66i	\$ 600	2	\$ 1,200
Magnus TR-13 Travel Tripod with Dual-Action Ball Head	\$ 75	4	\$ 300
<b>TOTAL OUTDOOR ADVENTURE COSTS</b>			<b>\$ 7,230</b>

**INFRASTRUCTURE CONSTRUCTION/ FACILITIES CONSTRUCTION**

None

**MISCELLANEOUS**

None

**OVERHEAD COSTS**

This includes a portion of the cost to use financial accounting and personnel time tracking systems, utilities, office supplies, and office space rental necessary to support this project. Overhead costs are calculated by using the organization's total overhead costs and allocating a percentage of the costs based on the proportional number of staff time dedicated to the project. Grant Funds: \$2,693; Match: \$0

**Total Overhead Costs: \$2,693 (All grant funds)**

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**Line Item Budget**

<b>Cost Category</b>	<b>Grant Funds</b>	<b>Match Amount</b>	<b>Project Total</b>
Personnel	\$0.00	\$38,270.00	\$38,270.00
Education and Training	\$2,000.00	\$0.00	\$2,000.00
Travel	\$0.00	\$300.00	\$300.00
Contractual	\$0.00	\$4,000.00	\$4,000.00
Equipment	\$24,926.00	\$0.00	\$24,926.00
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$2,693.00	\$0.00	\$2,693.00
<b>Totals</b>	<b>\$29,619.00</b>	<b>\$42,570.00</b>	<b>\$72,189.00</b>

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**Supplemental Material Attachments**

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**Final Application Signature**

**Signature of Duly Authorized Representative**

Mercy M'fon Shammah

**Date**

04/08/2022

**Title**

Executive Director

**Phone**

503-703-9837

**E-mail**

mercy@wilddiversity.com

## AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

This Agreement is between the Mt. Hood Cable Regulatory Commission (Commission), through the Office for Community Technology (OCT), and The Lotus Seed, Inc. (Grantee) (together referred to as the “Parties”).

### RECITALS:

This Agreement is entered into for the purpose of providing the Commission's grant funds for implementation of the Grantee's When Yoga Meets Technology Pandemic Relief Through Wellness Project.

### AGREEMENT:

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

Grantee is awarded an amount not to exceed \$57,971 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 \$57,971 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.

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 Commissioner’s Project Manager to modify the program or the budget.

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.

4. Financial Records

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

Grantee agrees to keep accurate and complete financial records that will enable the Commission to easily determine the use of Grant funds and the allocation method of Matching Funds committed by Grantee and Project Partners in the Grant for the project. Grantee shall maintain all financial records related to the Grant for one (1) year 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 June 1, 2022 through December 31, 2022; January 1, 2023 through June 30, 2023. Interim Status Reports are due within thirty (30) days of the end of each reporting period.

Grantee shall submit a Final Status Report no later than November 30, 2023.

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

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.

9. No Other Obligations/Complete Agreement

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

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

10. Representations

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

11. Indemnification

Grantee shall hold harmless, defend, and indemnify the Commission, and 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. Grantee agrees to indemnify, defend, and hold harmless the 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 ORS279C.800 to 279C.870 and any applicable administrative rules or polices.

12. Compliance with Laws

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

13. Amendment

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

14. Term of the Agreement

This Agreement becomes effective on June 1, 2022, unless Grantee fails to sign and return the Agreement to the Commission within thirty (30) days of Commission action to approve the Agreement, in which event this Agreement shall be null and void. The term of this Agreement is through, and including, December 31, 2023, 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 Commission may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion.

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

16. Material Failure to Perform

The Project Manager may terminate this Agreement after determining that Grantee has failed to comply with any material term or condition of this Agreement. 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  
PO Box 745  
Portland, OR 97207-0745  
Email: [rana.debey@portlandoregon.gov](mailto:rana.debey@portlandoregon.gov)

If to Grantee:

Attn: Wren Doggett, Founder and Director  
The Lotus Seed, Inc.  
PO Box 3212  
Portland, OR 97208  
Email: [wren@lotusseed.org](mailto:wren@lotusseed.org)

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

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT: When Yoga Meets Technology  
Pandemic Relief Through Wellness

**GRANTEE: The Lotus Seed, Inc.**

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

01718 - 2022 Community Technology Grants

01857 - When Yoga Meets Technology Pandemic Relief Through Wellness

Community Technology Grants

Status:	Submitted
Original Submitted Date:	03/15/2022 11:40 PM
Last Submitted Date:	04/20/2022 4:18 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>	Wren	Doggett
	Salutation	First Name
	Middle Name	Last Name
<b>Email:</b>	wren@lotusseed.org	
<b>Phone:*</b>	503-209-8785	
	Phone	Ext.
<b>Title:</b>	Founder and director	

### Organization Information

<b>Organization Name:</b>	The Lotus Seed, Inc.		
<b>Organization Type:</b>	Non-Profit Entity		
<b>Tax ID</b>	75-3110139		
<b>Organization Address:</b>	PO Box 3212		
<b>City*</b>	portland	Oregon	97208
	City	State/Province	Postal Code/Zip
<b>Phone:</b>	503-209-8785		

### Project Narrative

**Total Grant Funds:** \$57,971.00  
**Total Match Funds:** \$187,210.00  
**Total Funds:** \$245,181.00  
**Proposed Technology:** Video production equipment  
**Public Benefit Area:** Reducing Disparities  
**Select which jurisdiction(s) your project will serve:** Portland  
**Please select the size of your organization's total operating budget:** Less Than \$500,000

**Project Purpose**

*In defining the project purpose, applicants must:*

The Lotus Seed non-profit organization is dedicated to bringing yoga education to underserved communities through outreach and teacher training. Our yoga certification program tends to attract individuals who are involved in social justice work and leadership within the Portland, Oregon metro area. The Lotus Seed teachers have established classes in schools, youth centers, drug treatment programs, domestic violence shelters and medical facilities.

Yoga is an ancient philosophy that historians date over 6000 years old. Its' popularity has grown throughout the USA over the last few decades due to mainstream advertising. However, Yoga is still portrayed as a luxury purchase for the wealthy, rather than an essential teaching for all and everyone to learn about the healthy lifestyle practices that improve one's well being.

Cable public broadcasting is an amazing platform for The Lotus Seed teachers to broaden their audience, to find their voice and benefit from economic empowerment. By increasing their media literacy skills, teachers who attend The Lotus Seed workshops will gain key knowledge that will propel their careers, while also producing high quality content in recording and editing yoga class videos for the public.

The MHCRC grant will foster economic empowerment for 40 local yoga teachers with diverse backgrounds to gain valuable skills in video production and sound engineering by having access to the equipment necessary to create content on par with the industry standards. The Lotus Seed teachers will be encouraged to capture, edit and upload videos and podcasts on Open Signal while documenting the long term benefits that they receive from practicing Yoga on a regular basis. The Lotus Seed seeks to address an opportunity gap that low-income participants face through providing scholarships and mentorship to modern day teachers facing economic hardships who certainly would benefit from this vocational education in order to develop employable skills. The Lotus Seed is currently offering scholarship opportunities for future yoga teachers who identify as any of the following: 1) Indigenous / 2) people of color / 3) Latinx / 4) low income 5) LGBTQIA

By giving teachers technical knowledge and digital literacy, The Lotus Seed teachers will create 20 high quality yoga class videos to be aired on local cable access channels. 8 Teachers will receive 20 hours of workshop education each season and they will produce yoga class videos as a group. These participants will show a 50% increase of media knowledge upon graduation from the Lotus Seed certification program. The Lotus Seed will recruit new teachers as well as promote the media literacy workshops to The Lotus Seed Alumni network and social media platforms, in order to peak the interest of yoga teachers who want to gain video production skills.

The Lotus Seed media program will strategically foster positive leadership development through

media literacy - both in front and behind the camera. By merging tradition with technology, this education will weave modern day science with contemporary platforms in order to help teachers excel in the 21st century technological revolution. With the help of the MHCRC grant, we will purchase equipment to expand our educational programming to include video production and creative new ideas. The much needed equipment would take years for one single teacher to accumulate. However, with the help of a team, The Lotus Seed can provide the proper tools, skills and environment for individual yoga teachers to find their voice.

The Lotus Seed School of Yoga has graduated nearly 1000 instructors since 2001 and has been on the cutting edge of yoga research for over twenty years. Classes have been primarily held in-person...before the pandemic. COVID-19 certainly changed everyone's lives. Moreover, the pandemic has had a detrimental global impact on the mental health and well-being of the world. Apart from the health risks of the virus, the lockdown also caused a decrease in physical activity as well as the feeling of isolation. There is a growing body of research supporting the effectiveness of mindfulness practices such as yoga and meditation to improve the physical, mental, and emotional well being of anyone who participates. Not only might yoga-based practices such as poses, breathing, and relaxation techniques counterbalance the stresses of today's challenges, it is a well known conclusion that it increases flexibility, balance and strength while reducing cortisol, by stimulating the vagal nerve (located in by the sternum). In addition to lowering blood pressure, yoga and mindfulness practices can improve cognitive and emotional awareness by encouraging selective intention, a non-judgmental attitude, and a way to relieve the mental agitation which naturally occurs during a crisis environment.

When facing the challenges of switching to online and digital teaching forums over the last few years, many yoga teachers quickly discovered that they lacked access to the high quality equipment required to produce regular content in today's digital world. In addition to needing proper cameras, lighting, and audio equipment to record content, it is necessary to have computers powerful enough to edit and upload large file sizes such as an hour-long yoga class and data storage comparable to the amount of content captured. The Lotus Seed media literacy workshops aim to assist in this new educational arm of yoga as the digital footprint is certainly not going anywhere - this online information age is here to stay.

With more videos available to the public, more people will gain the well rounded health education that yoga offers without having to leave the comforts of their own home. Revolutionizing the age-old practice of yoga gives it a modern spin. Lotus Seed will offer this ancient wisdom within the video content so that more individuals can receive the great health benefits of Yoga without discrimination, regardless of socio-economics, race, gender, sexual orientation, disability or religion; as this education certainly give us the necessary skills to cope

with struggles of the modern times. Post pandemic experiences of yoga will be encapsulated for the viewers. This particular aspect of the program will show how impactful technology can be for today's yoga world; broadcasting the ups and downs of teachers' life experiences will certainly create content in which viewers will relate.

*(This field has a character limit of 10,000)*

#### **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.*

#### **Project Outcome:**

- 40 local yoga teachers will be trained in digital literacy and technical video production skills. Participants will experiment with lighting, camera angles, capturing data as well as cutting, creating text and adding music to the final product. They will also learn how to use a green screen to create special effects.
- 20 hours of educational digital workshops will be conducted each season, equaling 100 hours in total. These workshops are structured to reach intended outcomes by implementing hands-on, experiential learning strategies. With the proper workstations proposed in this grant, groups of 2 - 3 will work together on creating one final video. By shooting with three camera angles (wide, tight and b roll), a formula can be learned on how to make smooth cuts and transitions. Original music will be created and composed with simple recordings of the group singing or playing instruments over beats and nature sounds.
- 20 high quality yoga class videos to be aired on Open Signal cable access channels. The videos will capture the viewer's attention with catchy intros and outros, nice color tones, audible verbal instruction and original musical compositions. High quality equipment creates high quality content.

*(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.*

A) Upon acceptance to the digital literacy program, a knowledge test will be administered for yoga teachers in training to identify baseline skill level. The Technology Coordinator will identify strengths and weaknesses within the group to identify what subjects would be most important to cover. We anticipate that the majority of teachers will have minimal experience with the tools and skills required to make broadcast ready videos. Media training instructors will evaluate participant progress through attention to criteria such as lighting, audio, camera angles, transitions. At the end of the quarter, self assessment evaluations will be conducted via video-log interviews and multiple choice surveys and questions to rate on a scale of 1 to 10.

B) Teachers in training will have opportunities to express sentiments about their experiences with this technical training. Throughout this process, participants will keep a journal for reflection and observations of mental and emotional, and technical skill developments. Peer evaluations will be conducted with feedback given to the content producers in a group discussion in order to arrive at conclusions about strengths and weaknesses in a discussion which will be noted by the instructor to be used towards overall program success.

C) Each season of programming, The Lotus Seed will recruit and train 8 yoga teachers resulting in a minimum of 4 yoga videos produced, totalling 40 teachers and 20 videos broadcast on community media channels over the 18 month grant cycle. To make sure we are on track to completing this goal by the end of the project we will conduct an internal assessment in March 2023 reviewing our first 2 seasons of programming. During this time our project team and board will review our success rate of participant enrollment and video completion, as well as reviewing participant surveys with an eye towards understanding what corrective measures could be taken to improve program outcome should a shortfall be identified at that point.

D) It is our hope that the Lotus Seed yoga class videos will have a wide reach to a multitude of viewers who can benefit from this valuable knowledge, especially by fostering teachers with biliguility who might be interested in creating content in other languages in order to reach more underserved communities at large. We will track the impact of these videos by watching for the insights of demographics and total viewers with the help of Open Signal.

*(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.*

Portland Dance Studio  
232 SE Oak St #106, Portland, OR 97214  
<https://portlanddancestudio.com>  
Daniel Oliver  
Robert Evans  
(567) 393-2623

Centrally located near the Water Street corridor, Portland Dance Studio has become the main location for The Lotus Seed's yoga teacher trainings and will now host our digital literacy educational workshops. With three different studios to choose from and an open flex schedule, The Lotus Seed teachers will be able to film their classes in a nurturing environment. The beautiful hard wood floors and ambient lighting creates the perfect place for filming yoga class videos. The co-owners of Portland Dance Studio are very supportive of this project, offering discounts and deals for The Lotus Seed community to have access to the resources needed at an affordable price. The program's lessons and values aim to strengthen and enrich the students by providing an alternative to typical "physical education" which is neither violent, nor competitive, nor hierarchical, but supportive of each individual's growth, self-integration, and socialization.

*(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.*

### Computers \$8796

Three workstations will be set up with editing software so that small groups can work together on projects simultaneously. One desktop and two laptops will be in operation throughout the workshops and are essential elements to make this project a success. Two ipads will also be used for some aspects of video production, both in capturing content and also for graphics, especially for any teachers who would prefer to work with free software such as iMovie or GarageBand.

### Software \$3724

Final Cut Pro X will be installed on the three main workstations. The budget accounts for three annual subscriptions. Although Final Cut is the main video editing software, it also has some limitations, which is why Adobe Creative Suites will be used to create intros, outros and stop animation for the videos. Similarly, Pro Tools and Ableton Suites will be used to create original, royalty free music for the yoga class videos.

### Data Management \$1,120

It is essential that proper data storage and data management is taught in media education. Four hard drives with 5 terabyte of storage will be used to catalog the content and will preserve the quality of 4k video. Memory cards will be filled quickly with one hour classes, which is why we are asking for 8 cards to switch out between the cameras because the yoga classes will be one hour in length.

### Visual Aids \$5791

A 4k widescreen TV is being requested so that we can check the quality of the videos that we are producing. We want to create top notch productions and this TV will assist in reviewing the video projects for quality control such as color correction, transitions and screen ratios. A green screen and backdrop stand is a creative element that has endless possibilities for fantastical elements in a yoga class such as a serene beach scape or any tranquil natural surroundings with a peaceful vibe. When we host viewings, a projector is necessary for larger rooms and will allow us to share specific educational content with the groups.

### Cameras and Lenses \$16,005

It is important to have three different camera positions for a proper yoga video production. We will need a wide angle lens to capture a full classroom with a short distance of the studio.. A gimbel is important for B roll shots - particularly in yoga, these shots will be taken while the class is in session in order for viewers to see proper foot positioning or students transitioning from one pose to another. We will also work to have a birdseye perspective from overhead. The gopro cameras will be used for capturing outdoor classes and when we travel to new locations. Lotus Seed teachers will have more opportunities to learn how to use the equipment

and how to capture yoga in motion. With the dynamic, yet serene environment of a yoga class, these videos will convey a journey of learning, hard work and accomplishment.

#### Audio \$9444

One of the biggest challenges that Lotus Seed has encountered with previously attempting to create yoga videos is the poor sound quality that “built in mics” create from any typical device. Audibility of the instructor’s voice is lacking with the basic level audio available at present. A lavalier and a fitness headset microphone will help to ensure that the audio levels remain constant throughout the entire class. The room noise is sometimes distracting, therefore, a shotgun mic mixed with the localized mics will create a nice blend that is pleasing to the ears and easily understood by an “at home” audience. For editing, studio monitors and professional headphones are essential in balancing the levels of music with the instructions so that the words seem like they float on the music.

#### Lighting \$794

With proper lighting, The Lotus Seed yoga videos will take on a new level of professionalism. Warm lighting will make the videos more enjoyable to watch and even more calming to the viewer. With multiple light box sets, there will be options for The Lotus Seed teachers in training to see the differences between the spotlights, reflectors and room lighting. This is an art form in itself and will be a way for teachers to create unique and different looking environments. Lighting certainly creates an experience for in-person classes and it is exciting to imagine how this artistic aspect will be captured during our video shoots within the workshop times.

#### Storage \$1,227

All equipment from this project will be maintained and stored in our office, under lock and key, in a controlled temperature environment. In order to maintain the equipment, the Technology Coordinator will dust and clean all the equipment regularly. Computers and cameras will be stored in their carrying bags and the other components will have a place on the AV rack or the metal gear rack so as to assure that no extra weight is stacked on the items. A quarterly inventory will be conducted along with equipment tests to ensure that everything stays in working order.

*(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):**

June 2022

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

November 2023

**Implementation Plan**

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

Summer 2022

**June- August**

Research equipment and make purchases

Budget and administrative planning

Staff training sessions with Osorio Media Arts

Recruit teachers for Fall media educational workshops

Initial creation of knowledge tests through questionnaires

Fall 2022

**September-December**

Produce and submit 4 one hour yoga class videos to Open Signal

20 hours of media literacy workshops for yoga teachers

8 teachers will be trained in media literacy

Questionnaire administered to assesses prior media literacy

Interview VLOGs with teachers

Quarterly exit survey

Winter 2023

**January-March**

Produce and submit 4 one hour yoga class videos to Open Signal

20 hours of media literacy workshops for yoga teachers

8 teachers will be trained in media literacy

Questionnaire administered to assesses prior media literacy

Interview VLOGs with teachers

Quarterly exit survey

Internal program assessment meeting

Spring 2023

**April-June**

Spring Yoga Teacher Training in Portland, Oregon

20 hours of media literacy workshops for yoga teachers

8 teachers trained in media literacy

Produce and submit 4 one hour yoga class videos to Open Signal

Questionnaire administered to assesses prior media literacy

Interview VLOGs with teachers

Quarterly exit survey

Summer 2023

**June-August**

20 hours of media literacy workshops for yoga teachers  
8 teachers trained in media literacy  
Produce and submit 4 one hour yoga class videos to Open Signal  
Questionnaire administered to assesses prior media literacy  
Interview VLOGs with teachers  
Quarterly exit survey

Fall 2023

**September-December**

20 hours of media literacy workshops for yoga teachers  
8 teachers will be trained in media literacy  
Produce and submit 4 one hour yoga class videos to Open Signal  
Questionnaire administered to assesses prior media literacy  
Interview VLOGs with teachers  
Quarterly exit survey  
Review of all content submitted by Lotus Seed  
Conduct Final Evaluations

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

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**Budget Narrative**

[Budget Narrative](#)

## **PERSONNEL**

Project Manager will be responsible for the administrative tasks of the project including overseeing and coordinating the development, outreach, and implementation and reporting of the overall project. They will manage the overall project by scheduling, documenting, accounting, submitting reports and distributing content to Open Signal. 22 hours a week X \$25 / hour x 18 months = \$45,000

Grant Funds: \$0

Match: \$45,000

Technology Coordinator will research equipment specific to program needs in consultation with outside contractors, and will make final equipment purchases which will account for approximately 50 hrs total hours x \$20/hr of grant fundable time = \$1000. Additionally, they will manage inventory and maintenance of equipment and digital file storage, and assist with media trainings for Lotus Seed yoga teachers which will account for approximately 12.5 hours per week x \$20 / hour x 18 months = \$18,000.

Grant Funds: \$1000

Match: \$18,000

Total Personnel Cost: \$64,000

## **EDUCATION AND TRAINING**

Osorio Media Arts will be contracted to consult on final equipment purchase and conduct an initial in-person equipment setup and training for Lotus Seed administrative staff consisting of approximately 30 hours at \$100/hr. This will be a solid foundation with additional tech support as necessary for the media education workshops.

Grant Funds: \$3000

Match: \$0

Udemy Business - 5 user licenses for one year on demand video and technology training. This valuable resource will enhance the Lotus Seed's ability to provide well rounded media education to 40 yoga teachers over the course of 18 months.

Grant Funds: \$1800

Match: \$0

Total Education and Training Cost: \$4,800

## **TRAVEL**

Mileage: Reimbursement for staff/board travel to program locations and transportation of equipment to and from the studio.

Grant Funds: \$0

Match: \$2,000

Total Travel Cost: \$2000

## **CONTRACTUAL**

Yoga Teachers will be conducting group yoga practices regularly on a weekly basis in order to become ready to film their showcase class. (30 hrs/week @ \$30/hr based on the average income for instructors)  $\$3600 / \text{mo} \times 18 = \$64,800$

Grant Funds: \$0

Match: \$64,800

Classroom Rental:

Studio rental for yoga classes and practice teaching averages \$1000 / month

Grant Funds: \$0

Match: \$18,000

Photography Studio Rental:

100 hours of workshop time + 25 hours of set up and tear down +  $125 \times \$50 / \text{hr} = \$6250$

Grant Funds: \$0

Match: \$6250

Website Redesign:

Create an online interface allowing easy access to all Lotus Seed teachers

Grant Funds: \$0

Match: \$2,700

Total Contractual Cost: \$91,750

## **INFRASTRUCTURE / FACILITIES**

Grant Funds: \$0

Match: \$0

Total Infrastructure Cost: \$0

## **EQUIPMENT**

Computers (5). (1) IMac desktops @ \$2,200; (2) Macbook pro laptop @ \$2,499 = \$4,998; (2) Ipad Pro @\$799 = \$1,598;

Grant Funds: \$8,796

Match: \$0

Software annual subscription (4). (3) Adobe creative suite @ \$360 = \$1,080; (3) Final cut software @\$299 = \$897; (2) Pro Tools @\$499 = \$998; (1) Ableton = \$749 flat.

Grant Funds: \$3,724

Match: \$0

Data Storage (12). (1) Raid External Backup = \$400 (4) 5 tb hard drives @\$100 = \$400; (8) 4K Memory cards @\$40 = \$320.

Grant Funds: \$1120

Match: \$0

Visual Aids (5). (1) 4K Widescreen smart TV = \$2,000; (1) LiveU Solo Premium Video Encoder = \$1,495; (1) Panoramic green screen = \$576; (1) 24x10 Backdrop stand = \$220; (1) Projector = \$1,500

Grant Funds: \$5791

Match: \$0

Cameras and Lenses (13). (2) Go pro waterproof cameras @\$399 = \$798; (3) Sony A7s iii Video cameras @ 3,500 = \$10,500; (3) Camera lenses - wide and telephoto @ \$1200 = \$3,600; (2) Camera cage kits @ \$299 = \$598; (2) Camera tripods @ \$130 = \$260; (1) Gimbal = \$249.

Grant Funds: \$16,005

Match: \$0

Audio (2) Atomos Ninja V recording monitor full kit @ \$995 = \$1990; (2) Studio monitors @ \$1399 = \$2,798; (4) Sets of Professional headphones @ \$179 = \$716; (1) Zoom H6 = \$349; (1) Rode NTG5 Shotgun mic = \$499; (2) Shure SM7B Broadcast microphones @ \$359 = \$718; (2) Sennheiser lavalier sets @ \$649 = \$1,298; (2) Shure Fitness Headset Microphones @ \$99 = \$198; (3) Mic stands @ \$130 = \$390, (2) Desk mount boom arms @ \$129 = \$258; (1) XLR Cable bundle = \$230

Grant Funds: \$9,444

Match: \$0

Lighting (2) Profession light box sets @ \$217 = \$434; (1) Godox Video light kit = \$360

Grant Funds: \$794

Match: \$0

Storage (8) (3) Camera Carrying Bags @\$109 = \$327; (2) Laptop bags @\$200 = \$400; (1) AV Cart = \$200; (2) Metal Gear Racks @\$150 = \$300

Grant Funds: \$1227

Match: \$0

Yoga Gear

Grant Funds: \$0

Match: \$1,110

Total Equipment Cost: \$48,011

## **OVERHEAD**

Overhead for an 18 month project includes Office rental, office supplies, insurance, financial and legal services, website, social media planning and execution

Grant Funds: \$5270

Match: \$29,350

Total Overhead Cost: \$34,620

Grant Request: \$57,971  
 Matching Funds: \$187,210  
 Total Operating Budget: \$245,181

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### Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$1,000.00	\$63,000.00	\$64,000.00
Education and Training	\$4,800.00	\$0.00	\$4,800.00
Travel	\$0.00	\$2,000.00	\$2,000.00
Contractual	\$0.00	\$91,750.00	\$91,750.00
Equipment	\$46,901.00	\$1,110.00	\$48,011.00
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$5,270.00	\$29,350.00	\$34,620.00
<b>Totals</b>	<b>\$57,971.00</b>	<b>\$187,210.00</b>	<b>\$245,181.00</b>

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### Supplemental Material Attachments

File Name	Description	File Size
Lotus Seed MHCRC Project Budget - Final.xlsx	Lotus Seed Excel Budget	22 KB
LotusSeedMHCRCProjectBudget-Final-.pdf	Lotus Seed Budget pdf	86 KB

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### Final Application Signature

Signature of Duly Authorized Representative	Wren Doggett
Date	04/11/2022
Title	When Yoga Meets Technology Modern Health Education
Phone	503-209-8785
E-mail	wren@lotusseed.org

Title	Purpose	Rate	Grant	Match	Total
<b>Personnel</b>					
Project Manager	Oversees and coordinates the development, outreach, and implementation and reporting of the overall project. 25 hours a week X \$25 / hour	\$2500/mo	\$0	\$45,000	\$45,000
Technology Coordinator	Manage inventory and maintenance of equipment and digital file storage. Assist with technical training of yoga teachers. 12.5 hours per week x \$20 / hour for 18 months	\$1000/mo	\$0	\$18,000	\$18,000
Technology Coordinator	Work directly with technology consultant to research and purchase equipment. 50 hours x \$20		\$1,000	\$0	\$1,000
<b>Subtotals</b>			<b>\$1,000</b>	<b>\$63,000</b>	<b>\$64,000</b>
<b>Education And Training</b>					
Osorio Media Arts	Technology consulting and training. Initial in-person equipment setup and training for project staff and personnel.		\$3,000	\$0	\$3,000
Udemy Business	5 user license for one year on demand video and technology training		\$1,800	\$0	\$1,800
<b>Subtotals</b>			<b>\$4,800</b>	<b>\$0</b>	<b>\$4,800</b>
<b>Travel</b>					
Mileage	Reimbursement for staff/board travel to program locations		\$0	\$2,000	\$2,000
<b>Subtotals</b>			<b>\$0</b>	<b>\$2,000</b>	<b>\$2,000</b>
<b>Contractual</b>					
Yoga Teachers	Presentation, group activity facilitation - in studio and on location (30 hrs/week @ \$30/hr)	\$3600/mo	\$0	\$64,800	\$64,800
Classroom rental	Portland Studio Rental - for yoga classes, practice teaching \$1000 / month	\$1,000/mo	\$0	\$18,000	\$18,000
Photography Studio Rental	100 hours of workshop time + 25 hours of set up and tear down +125 x \$50 / hr		\$0	\$6,250	\$6,250
Website Redesign	Create an online interface allowing easy access to all Lotus Seed teachers	\$2,700	\$0	\$2,700	\$2,700
<b>Subtotals</b>			<b>\$0</b>	<b>\$91,750</b>	<b>\$91,750</b>
<b>Infrastructure/ Facilities</b>					

			\$0	\$0	\$0
<b>Subtotals</b>			<b>\$0</b>	<b>\$0</b>	<b>\$0</b>
<b>Item</b>	<b>Quantity</b>	<b>Price/Unit</b>	<b>Grant</b>	<b>Match</b>	<b>Total</b>
<b>EQUIPMENT</b>					
<b>Computers</b>					<b>\$8,796</b>
I Mac desktop	1	\$2,200	\$2,200	\$0	
Macbook pro laptop	2	\$2,499	\$4,998	\$0	
Ipad Pro	2	\$799	\$1,598	\$0	
<b>Software</b>					<b>\$3,724</b>
Adobe creative suite	3	\$360	\$1,080	\$0	
Final cut software	3	\$299	\$897	\$0	
Pro Tools software	2	\$499	\$998	\$0	
Ableton software	1	\$749	\$749	\$0	
<b>Data Storage</b>					<b>\$1,120</b>
Raid External Backup	1	\$400	\$400	\$0	
5 tb hard drives	4	\$100	\$400	\$0	
4k Memory cards	8	\$40	\$320	\$0	
<b>Visual Aids</b>					<b>\$5,791</b>
4K Widescreen smart TV	1	\$2,000	\$2,000	\$0	
LiveU Solo Premium Video Encoder	1	\$1,495	\$1,495	\$0	
Panoramic green screen	1	\$576	\$576	\$0	
24x10 Backdrop stand	1	\$220	\$220	\$0	
Projector	1	\$1,500	\$1,500	\$0	
<b>Cameras and Lenses</b>					<b>\$16,005</b>
Go pro water proof cameras	2	\$399	\$798	\$0	
Sony A7s iii Video cameras	3	\$3,500	\$10,500	\$0	
Camera lenses- prime/wide/telephono	3	\$1,200	\$3,600	\$0	
Camera cage kit	2	\$299	\$598	\$0	
Camera tripods	2	\$130	\$260	\$0	
Gimbal	1	\$249	\$249	\$0	
<b>Audio</b>					<b>\$9,444</b>
Atomos Ninja V recording monitor full kit	2	\$995	\$1,990	\$0	
Studio monitors	2	\$1,399	\$2,798	\$0	
Professional headphones	4	\$179	\$716	\$0	

Zoom H6	1	\$349	\$349	\$0	
Rode NTG5 Shotgun mic	1	\$499	\$499	\$0	
Shure SM7B Broadcast microphones	2	\$359	\$718	\$0	
Sennheiser lavalier sets	2	\$649	\$1,298	\$0	
Shure Fitness Headset Microphones	2	\$99	\$198	\$0	
Mic stands	3	\$130	\$390	\$0	
Desk mount boom arms	2	\$129	\$258	\$0	
XLR Cable bundle	1	\$230	\$230	\$0	
<b>Lighting</b>					<b>\$794</b>
Profession light box sets	2	\$217	\$434	\$0	
Godox Video light kit	1	\$360	\$360	\$0	
<b>Storage</b>					<b>\$1,227</b>
Camera carrying bags	3	\$109	\$327	\$0	
Laptop Bags	2	\$200	\$400	\$0	
AV Cart	1	\$200	\$200	\$0	
Metal Gear Rack	2	\$150	\$300	\$0	
<b>Yoga Gear</b>					<b>\$1,110</b>
Yoga mats	10	\$69	\$0	\$690	
Yoga props	10	\$42	\$0	\$420	
		<b>Subtotals</b>	<b>\$46,901</b>	<b>\$1,110</b>	<b>\$48,011</b>
		<b>Totals</b>	<b>\$52,701</b>	<b>\$187,210</b>	<b>\$210,561</b>
<b>Overhead for an 18 month project</b>		<b>Rate</b>			<b>Total</b>
10% Of The Grant Request For Overhead			<b>\$5,270</b>		
Office rental, office supplies, insurance, financial and legal services, website, social media				<b>\$29,350</b>	<b>\$34,620</b>
		<b>Grant Request, Matching Funds - Total Operating Budget</b>	<b>\$57,971</b>	<b>\$187,210</b>	<b>\$245,181</b>

## AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

This Agreement is between the Mt. Hood Cable Regulatory Commission (Commission), through the Office for Community Technology (OCT), and Curious Comedy Theater (Grantee) (together referred to as the “Parties”).

### RECITALS:

This Agreement is entered into for the purpose of providing the Commission's grant funds for implementation of the Grantee's Amplifying Marginalized Voices Project.

### AGREEMENT:

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

Grantee is awarded an amount not to exceed \$255,621 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 \$255,621 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.

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 Commissioner’s Project Manager to modify the program or the budget.

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.

4. Financial Records

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

Grantee agrees to keep accurate and complete financial records that will enable the Commission to easily determine the use of Grant funds and the allocation method of Matching Funds committed by Grantee and Project Partners in the Grant for the project. Grantee shall maintain all financial records related to the Grant for one (1) year 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 June 1, 2022 through December 31, 2022; January 1, 2023 through June 30, 2023; July 1, 2023 through December 31, 2023. 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 May 31, 2024.

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

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.

9. No Other Obligations/Complete Agreement

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

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

10. Representations

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

11. Indemnification

Grantee shall hold harmless, defend, and indemnify the Commission, and 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. Grantee agrees to indemnify, defend, and hold harmless the 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 ORS279C.800 to 279C.870 and any applicable administrative rules or polices.

12. Compliance with Laws

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

13. Amendment

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

14. Term of the Agreement

This Agreement becomes effective on June 1, 2022, 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, June 30, 2024, 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 Commission may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion.

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

16. Material Failure to Perform

The Project Manager may terminate this Agreement after determining that Grantee has failed to comply with any material term or condition of this Agreement. 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  
PO Box 745  
Portland, OR 97207-0745  
Email: [rana.debey@portlandoregon.gov](mailto:rana.debey@portlandoregon.gov)

If to Grantee:

Attn: Stacey Hallal, Managing Artistic Director  
Curious Comedy Theater  
5225 NE MLK Blvd  
Portland, OR 97211  
Email: [stacey@curiouscomedy.org](mailto:stacey@curiouscomedy.org)

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

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT: Amplifying Marginalized Voices

**GRANTEE: Curious Comedy Theater**

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

01718 - 2022 Community Technology Grants

01851 - Amplifying Marginalized Voices

Community Technology Grants

Status: Submitted

Original Submitted Date: 04/08/2022 4:20 PM

Last Submitted Date: 05/02/2022 10:13 AM

### Primary Contact

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

**Name:** Stacey Jean Hallal  
Salutation First Name Middle Name Last Name

**Email:** stacey@curiouscomedy.org

**Phone:\*** 503-380-3516  
Phone Ext.

**Title:** Artistic Director

### Organization Information

**Organization Name:** Curious Comedy Theater

**Organization Type:** Non-Profit Entity

**Tax ID** 26-2518913

**Organization Address:** 5225 NE MLK BLVD

**City\*** Portland Oregon 97211  
City State/Province Postal Code/Zip

**Phone:** 503-380-3516

### Project Narrative

<b>Total Grant Funds:</b>	\$255,620.87
<b>Total Match Funds:</b>	\$256,920.54
<b>Total Funds:</b>	\$512,541.41
<b>Proposed Technology:</b>	Video production equipment
<b>Public Benefit Area:</b>	Reducing Disparities
<b>Select which jurisdiction(s) your project will serve:</b>	Portland
<b>Please select the size of your organization's total operating budget:</b>	\$500,000 to \$1,000,000

**Project Purpose**

*In defining the project purpose, applicants must:*

Historically, entertainment industry gatekeepers have controlled the voices we see and hear on stage, on TV, and in films - strongly favoring white, straight, able-bodied, cis men and creating vast disparities in representation that are well-documented and easily observed. I opened Curious Comedy Theater in 2008 because the leadership at The Second City Chicago told my directing class that "every cast needs an alpha male, and an alpha male will never listen to a woman director." Because of that, they said, "they would never hire a woman to direct a main stage show." They have stayed true to that promise until this year - 13 years after I left - 62 years after they opened their doors - and only now, for this, their 109th main stage production. The decision to hire a woman director has been so outrageously long over-due, and the discrepancy in opportunity so egregious, that it makes it very hard to even celebrate it as a victory. Additionally, they have only hired one BIPOC person to direct their mainstage. The 2 or 3 shows he has directed are equally disproportionate to the number of shows directed by white men that dominate Second City's legacy.

Unfortunately, this is a far too common reality for women and BIPOC people in entertainment - especially in comedy.

When we first received this grant in 2016, women represented only 17-19% of staff in writing rooms and of performers at comedy festivals. Since then, thanks to grants like this, we have seen *some* improvement. Today, according to Womenandhollywood.com and Just For Laughs, women are now in the 21-26% range. While that is some improvement, that is still a ratio of *three* men to every *one* woman. As with our previous MHCRC project, we will serve women in comedy to close this disparity gap even more. We have already provided videos to over 250 women - many BIPOC (30%) and LGBTQ+ (32%). In the next 2 project years, we can directly benefit over 100 more women. Comics rave that the quality video we provide is the most important thing for them to build their social media and digital channel audiences and to secure opportunities in festivals, clubs, and on TV.

Additionally, for this new version of the project, we would like to expand into serving the BIPOC community specifically as well. According to a report (attached) from *Color of Change Hollywood*, over 65% of Hollywood writing rooms have ZERO black writers, 86.3% of all writers are white, only 8.9% are BIPOC, and only 4.8% are black. In the attached article from *The Grio*, studies show Hollywood is making extremely slow progress in diversifying their writing rooms. High profile comedy festivals also suffer from the same disparity. In Atlanta, the mixed gender Laughing Skull Comedy Festival was called out for booking zero black women in their entire festival claiming "there were no black women to book." Festivals like Laughing Skull are produced and curated by white men who are simply unaware (or maybe even aware) of their biases. During the term of this grant, we can benefit over 100 BIPOC performers by giving them more exposure to build their audiences through their social media channels and web sites, by being played on digital channels/platforms, and to be seen by industry professionals, club and festival bookers, and TV scouts.

Curious Comedy has produced the All Jane Comedy Festival each year for the past 9 years, featuring 50+ of the top women working in comedy today. Our emphasis has been on showcasing not only the funniest, but also the smartest and most unique voices in comedy. This has resulted in All Jane being one of the most diverse comedy festivals in the nation - despite being all women.

We have consistently found and booked BIPOC talent with ease, including performers like Phoebe Robinson (2 Dope Queens), Nicole Byer (Nailed it), Maya May (We're Speaking), and Zainab Johnson (Unprotected Sets), before they were well-known. They exist, are not hard to find, and deserve to be seen and heard. These are the artists we will continue to showcase and support in every way we can.

We will use the upgraded and additional technology we receive through this grant to help women and BIPOC artists in a number of ways. What comedians say they need the most to further their careers is quality videos of their performances to submit to festivals, comedy clubs, TV bookers, talent managers and agents, and to promote themselves on their web sites and social media and to build audiences through digital platforms like Pandora, Dry Bar Comedy, and Laugh Lounge. Filming is expensive and difficult to ensure will happen on a good night and/or in front of a good audience. Most comedy clubs and bars don't have the right lighting or sound to get quality (or even watchable) recordings. As the curator of several festivals and a venue booker, I cannot emphasize enough how hard it is to watch 90% of the videos we receive. The comic's faces are usually

either blown out to ghost faces or too dark to see at all, they are often blocked by audience members' heads, and the sound is so bad it's often impossible to hear the comics over the laughter, if they happened to even film on a night with an audience. All these filming obstacles make it hard to evaluate a comic's talent level because the video itself is so distractingly bad.

As we have done previously, we will film performers at 2 All Jane Comedy Festivals during the 2 year term of the grant. Additionally, we will expand to include 2 PDX BIPOC Comedy Festivals, and 2 NW Black Comedy Festivals, all of which are already scheduled to take place in our venues. The festival crowds are always packed, happy, and incredibly supportive. These festival audiences, combined with the lighting, sound, and video quality of our recordings (thanks to this grant) make the videos we provide exceptionally valuable and powerful tools for the artists. 80% of the women we filmed previously reported that our videos directly helped them move forward in their careers. LGBTQ+ comic Emma Willmann wrote to us in 2018, after getting signed for a Netflix special, "Just wanted to drop a note and thank you again. I would not have had a tape for Netflix if it were not for you - thank you very much!!! Truly appreciate it!!!"

This grant cycle, we would like to upgrade our 6 year old equipment to ensure continued high quality professional videos for our performers. The new model of our cameras is vastly improved (full chip and 4k versus 3/4 chip and HD), and our TriCaster has become an unwieldy beast. To provide the best possible video, updating to more current equipment is a must. We have also acquired a second venue since we last applied. We would love to install a similar set up in that venue so we can provide video to festival performers from both venues. The second venue is very different from our main stage. The main stage is big and spectacular, while the Annex is intimate and artsy. The content we create in each space will be distinct from one another, and each venue suits different performers in different ways. We can also record many people twice, in two contrasting spaces, guaranteeing we can capture the magic when it happens.

Beneficiaries will also include all of the audience members who attend live shows in Portland - as well as all of the Open Signal and on-line viewers - who get to hear what these talented, deserving, funny, and insightful marginalized voices have to say. As we have in the past, we would share our shows in their entirety - as well as in clips - for Open Signal to play on their stations as they see fit.

At Curious, DEI is in our DNA. Our mission is improve people's lives through the art of comedy, with an emphasis on amplifying marginalized voices on stage and screen. At the same time, we understand that to serve those artists authentically and effectively, we must empower marginalized voices every day - off stage and within our own walls - as well. While we were closed during the pandemic, we took the time to prioritize our DEI efforts beyond programming, delving into the very bones of our organization - especially in regards to the BIPOC community. We have re-examined every aspect of our infrastructure through a DEI lens - from our board of directors and staff, to our policies and curriculum, to our programming, and external communications. In October, we hired a BIPOC Business Manager whose duties include DEI and HR. Her main focus is to ensure that our programs, policies, and our culture deeply support current and future marginalized community members. Beyond proclamations and good intentions stands a lot of hard work. We are fully committed to doing this work the very best we can, every day.

*(This field has a character limit of 10,000)*

### **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.*

**OUTCOME #1:** Female and BIPOC will further their careers - find representation, be accepted into festivals, be offered live and TV opportunities - with the aid of the videos they are provided from participating in this project.

*80% of beneficiaries from our previous project said the videos we provided advanced their careers. Our conservative goal is to see at least 50% of participants experience an increase in opportunities through this grant. Our reach goal is to equal or surpass the 80% of the past project.*

**OUTCOME #2:** Female and BIPOC comedians will experience more exposure to audiences and industry representatives through their participation in this project. Our specific goals for this outcome are the following:

*Increase of the participating comedians' social media followers - 20%*

*Increase the number of in-person attendees at all of the project-related festivals and showcases - 15%*

*Increase in social media followers and interactions for Curious Comedy Theater and the specific festivals and showcases - 20%*

*Increase in quantity and quality of press for the festivals and for the project performers - 20%*

*Increase in interest and participation by industry representatives (networks, agents, managers, and bookers) at the festivals and showcases - 20%*

**OUTCOME #3:** Provide programming to Open Signal and share the voices of these performers with a broader audience through cable TV.

*12 (1hr) shows per festival, 6 festivals over 2 years = 72 different shows/72 hours of programming*

*(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.*

**OUTCOME #1:** Female and BIPOC will further their careers - find representation, be accepted into festivals, be offered live and TV opportunities - with the aid of the videos they are provided from participating in this project.

To measure our progress and achievement of our first outcome, we will use a Google form to survey the project performers prior to the festival as a baseline, then quarterly after the event asking:

1. Have you experienced an increase in opportunities to participate in festivals and other special showcase events?
  - 1a. Do you feel your video from this project contributed to this increase?
2. Have you experienced an increase in opportunities to work in comedy clubs and on other paying and/or high visibility shows?
  - 2a. Do you feel your video from this project contributed to this increase?
3. Have you experienced an increase in opportunities to secure work on TV and/or film?
  - 3a. Do you feel your video from this project contributed to this increase?
4. Has your video from this project helped you to establish and/or strengthen your relationships with managers, agents and other industry representatives?
5. Has your involvement in this project benefited the advancement of your career in any unexpected ways?

**OUTCOME #2:** Female and BIPOC comedians will experience more exposure to audiences and industry representatives through their participation in this project.

To measure our progress and achievement of our second outcome, we will track the following metrics:

1. The increase of the participating comedians' social media followers
2. The number of in-person attendees at all of the project-related festivals and showcases
3. The increase in social media followers and interactions for Curious Comedy and the project's festivals and showcases
4. The increase in quantity and quality of press for the festivals and for the project performers
5. The increase in interest and participation by industry representatives (networks, agents, managers, and bookers) at the festivals and showcases

**OUTCOME #3:** Provide programming to Open Signal and share the voices of these performers with a broader audience through cable TV.

To measure our progress and achievement of our third outcome, we will track the amount of content we share with Open Signal in a spreadsheet. We will provide content within one month after each festival and special event.

*(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.*

Mark Siegel

Keycode Media

Direct: 206-249-4051

Keycode Media will partner with us to acquire all of the video gear. They are giving us generous discounts on equipment, training, and implementation. They were our partners on the first project we completed with MHCRC. We are looking forward to partnering with them again. This partnership is confirmed.

Joshua Northcut

Guitar Center

Direct: 503-312-2524

Guitar Center will partner with us to acquire the bulk of the sound and lighting gear. They are also giving us generous discounts on equipment. They were our also partners on the first project we completed with MHCRC. We are looking forward to partnering with them again. This partnership is confirmed.

Casey Jones

Super Volunteer

406-581-9028

Casey Jones is an engineer and our brilliant volunteer who has done extensive work in our space. He built our stage, helped install the truss when we remodelled, built our railings, and so much more. Casey will again help us install the equipment in our space. This partnership is confirmed.

Jon Carr

Artistic Director

BIPOC Comedy Festival

404-394-9115

Jon Carr was Artistic Director of Dad's Garage in Atlanta before moving to Chicago to serve as Artistic Director of Second City Chicago. Jon will be working with us as the Artistic Director of the PDX BIPOC festival. He will curate the festival and serve as liaison with all performers. This partnership is confirmed.

Tyrone Collins

NW Black Comedy Festival

503-334-8938

Tyrone Collins produces the NW Black Comedy Festival. We sponsor the festival by providing a venue and staff at no cost. We plan to do the same next year, and with this grant, provide video to all of the performers of this festival. This partnership is confirmed.

David Koesters

Open Signal

Distribution & Media Services

dkoesters@opensignalspdx.org

Open Signal will broadcast the content we create. We provide them the videos as whole shows as well as short clips to assist in scheduling and filling odd time slots. We will also provide them opportunities for their students to practice live broadcast directing, switching, and camera operating. This partnership is confirmed.

*(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.*

## **VIDEO EQUIPMENT**

*(Please see Keycode Quote Attached)*

### **2 Tricaster TC1s - (1) Main Stage and (1) Annex**

We decided that having the same type of switcher in each space would be best. This will simplify training because our staff and volunteers will only have to learn one system and can work in either space without any issues or confusion. This particular switcher is an update from what we have been using, so should be quick to learn. The Tricaster has the capacity to handle all of our cameras, graphics, and record each camera input separately for later edits. This last feature is especially important as we will be shooting comedy performances on the fly without time for blocking and programming shots, and therefore, will benefit from editing later. We decided to stay with Tricaster because it is top of the line and also offers integration with the Evo data storage. This purchase will also include two new control panels, one for each space, and four 4K monitors, two for each venue control room.

*We will receive a \$3500 credit for our current Tricaster 8000 as a trade in.*

### **Tricaster Training**

This quote includes one day of remote training on the switcher for our crew.

### **9 PTZ 150 Panasonic Cameras - (5) Main Stage and (4) Annex (including controller w/power supply, mounting plates,**

We will put 5 PTZ cameras in the main stage space and 4 in the Annex. These cameras are upgrades from our current Panasonic PTZs. These cameras have a full 1" chip and can shoot in 4K. This system has worked out incredibly well for us because one video tech can operate all of the cameras and the switcher all at the same time. For special events, we can also expand and add more crew, but the option to operate with just one means we are able to make the most of this gear. These upgraded cameras will provide sharper images and allow us to provide network special quality video to our performers.

### **SNS EVO & Training**

This data storage option is such an incredible opportunity for us. The SNS EVO can store 128TB of RAW footage. Integrated with the Tricaster, it can be accessed remotely for editing quickly through proxy files. This would save us HOURS and HOURS of labor hours in transferring files from drive to drive. Additionally, the software allows all files to be tagged with metadata for fast search and easy organization. One of the biggest struggles for us has been data management over multiple hard drives as well as tracking the data on each drive. The SNS Evo/Tricaster integration would be a HUGE benefit to us. It can also be expanded if needed - though this model should serve us well for several years. This quote also includes a training session by Evo for our crew.

### **Installation & Integration**

This quote also includes professional installation, set up, and integration of all video equipment provided by Keycode video installation professionals.

## **AUDIO EQUIPMENT**

Sound is the most critical part of video production, yet, is often neglected. For our production, we need choir mics and handhelds because we will be performing stand up, sketch and improv which each require a different audio capturing system. Stand up uses handheld mics, sketch and interviews use countrymen, and choir mics for events where the cast is too large to mic up individually.

### **1 Barringer X32 Rack Mixer - (1) Annex**

We have been using this mixer in the main space for the past 6 years and would like to replicate the system in the Annex set up.

### **Shure ULXD4Q Quad-Channel Digital Wireless Receivers, Mic Packs, Mics - Main Stage & Annex**

These are the same set up as we have been using in the main stage. We would like to add one receiver for more capacity in

the main stage, as well as add two receiver for the Annex which has no microphone set up currently. We are opting for Countrymen mics over lavs this time to help prevent some issues we have with the lavs, including rustling of clothes, varied mic levels from different placement distances of mics on actors, etc. Overall, though, this system has been high quality and dependable.

**LIGHTING EQUIPMENT**

While live comedy performance can run on minimal lighting, video demands better production value and more visual interest and variation. We have put together a list that allows for enough solid lighting to look professional with enough specials to keep visual interest and variation between shows. The lighting we are requesting is for the Annex to mimic the set up we have been using in the main stage. It includes front wash, side wash, spotlights, back lights, and cyc lights. We are also requesting additional lights for the main stage so we can use edge of the stage as well as the wings which are not able to be covered by our current lighting.

*(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):** June 1, 2022

**Proposed End Date (month/year):** May 31, 2024

**Implementation Plan**

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

## **Phase 1 - Equipment Acquisition & Installation**

### ***Disbursement - June, 2022***

We have scheduled several months for equipment acquisition due to current shortages in the electronics supply chain. We believe we should be able to acquire most, if not all, of our gear by the summer, giving us ample time to install and train before the first festival. Our equipment providers are ready to order.

#### **Main Stage Installation**

Our main stage space should be relatively simple for installation of the updated equipment. We will be using the same mounting plates, wiring, racks, control room set up, etc. There will only be a few additional lights and sound instruments added. The most complicated piece will be running some additional electricity for the new lights. We will have this done while we wait for the gear to arrive.

#### **Annex**

The Annex will be a fresh project and require a little more time for installation of both video and lighting gear. Again, we feel there will be plenty of time before the first festival. We will not need to do any construction in the space. Keycode has included installation of all of the video gear in their quote. We have been using old lights that take a huge power draw from our electrical box, so the new lights will actually require less electricity than we are currently using.

## **Phase 2 - Training**

### ***August 1, 2022 - October 1, 2022***

Keycode media will train us on the new gear. Since we are already using Tricasters and the same cameras, we will only need to learn the differences between what we are currently using and the updated versions of them. We will also be training on the EVO remote storage system's software.

## **Phase 3 - Recording, Sharing with Open Signal, Surveying results**

### **September 2022**

2022 All Jane performer pre-project surveys sent

### **October 2022**

2022 All Jane Comedy Festival

### **November 2022**

2022 AJCF videos uploaded to Open Signal (12)

### **January 2023**

- Past participant follow up surveys sent
- 2023 NW Black Comedy Festival performer pre-project surveys sent

### **February 2023**

2023 NW Black Comedy Festival

### **March 2023**

2023 NWBCF videos uploaded to Open Signal (12)

### **May 2023**

- Past participant follow up surveys sent
- 2023 PDX BIPOC Comedy Festival performer pre-project surveys sent

### **June 2023**

2023 PDX BIPOC Comedy Festival

### **July 2023**

2023 PDXBIPOCCF videos uploaded to Open Signal (12)

### **September 2023**

- Past participant follow up surveys sent
- 2023 All Jane performer pre-project surveys sent

### **October 2023**

2023 All Jane Comedy Festival

### **November 2023**

2023 AJCF videos uploaded to Open Signal (12)

**January 2024**

- Past participant follow up surveys sent
- 2024 NW Black Comedy Festival performer pre-project surveys sent

**February 2024**

2024 NW Black Comedy Festival

**March 2024**

2024 NWBCF videos uploaded to Open Signal (12)

**April 2024**

- 2024 PDX BIPOC Comedy Festival performer pre-project surveys sent

**May 2024**

- Past participant follow up surveys sent
- 2024 PDX BIPOC Comedy Festival
- 2024 PDXBIPOCCF videos uploaded to Open Signal (12)

**May 31 2024**

Final past participant survey sent

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

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## Budget Narrative

[Budget Narrative](#)

\*Please note - this application requests a significantly higher budget than our pre-application. The reason for this increase is that we originally planned to replace our old Tricaster with a Black Magic ATEM mini switcher and to add another ATEM to use in the Annex. The ATEM switchers are \$1300 each compared to the Tricasters at \$16,000 each with controllers. We have been using the ATEM switchers since we re-opened (post-pandemic) because the Tricaster was out of date, broken, and cumbersome. However, when we reached out to Keycode media about the cameras, we learned that the Tricasters have evolved entirely over the past few years to allow for much more ease of use, for integration with NDI cameras, and, most importantly, for integration with a data management system that would GREATLY improve our ability to process and to edit our shows and to organize and to store data - especially when dealing with footage shot in 4k. Over the past five years, since we first received this gear, we have struggled with data management - purchasing and organizing files over many, many drives. The Evo system, which is also a large expense we originally hadn't accounted for in our pre-application, would keep everything from both venues all in one place and includes software for organizing the data with tags for searching, and allows for proxy editing to speed post-production by hours and hours and hours. Proxy editing would mean all the time we spend moving data from computer to computer would be eliminated entirely and 4k editing would be much more manageable. Often we have to move data all night to free up drives, to get data to editing, to share data to Open Signal, etc. This system would reduce chaos, confusion, and wasted time by giving us ONE central hub for data from both venues that could be accessed remotely for editing, and for sharing data out to artists and to Open Signal.

## **PERSONNEL**

### **1. Artistic Director @ 25% of full time, 25% of \$60k salary X 2 years = \$30,000 (M)**

*Artistic Director will:*

#### A. Executive Produce Festivals and Showcases

- Contact, negotiate with and book invited artists
- Initiate, maintain and improve submissions process
- Raise funds through sponsorships, grants and donations
- Form, oversee and participate in selection committee
- Find, negotiate and secure alternate venues
- Create festival show schedule
- Marketing, promotions, PR, web site, press relationship maintenance and appearances
- Oversee graphic design and asset creation
- Oversee merchandise design, production and sales
- Oversee volunteer management
- Oversee artist services: travel, lodging, gifts, entertainment, in-city transportation, greenroom meals
- Create and oversee execution of project evaluation
- Oversee ticketing pricing, system set up and sales

#### B. Executive produce video content creation and distribution

- Oversee purchase and installation of technology
- Create and oversee crew volunteer crew recruitment, training, development, scheduling and management processes
- Create and oversee recording process, development, improvement and best practices
- Create, implement and oversee evaluation systems and reporting to MHCRC on program progress
- Manage artist, crew, Open Signal, and theater expectations and create legal contracts regarding rights and ownership, income, and distribution of content
- Oversee editing and insure quality control over live, recorded and edited content
- Oversee data management and archiving systems
- Oversee delivery of completed projects to Open Signal
- Maintain and deepen partnership with Open Signal to help each other accomplish our mission and goals
- Oversee care, maintenance and repair of equipment as needed
- Seek and secure additional donations and sponsorships
- Maintain health of the organization
- Review staff job performance annually
- Seek and secure additional revenue streams from equipment for maintenance, upgrades and repair

**2. Managing Associate @ 25% of full time at \$45,000 salary X 2 years = \$22,500 (M)**

*Supports Artistic Director in business and financial management related tasks*

- Manage grant funds, line-produce budget, collect receipts, financial reporting to MHCC
- Manage communication between management, staff and volunteers
- Schedule staff and all volunteers
- Manage grant task and evaluation schedule and ensure deadlines are met
- Manage financial reporting to Curious Board of Directors
- Manage artist contract execution, expenses, payment, and logistics
- Manage ticket sales and oversee box office and house management

**3. Associate Artistic Director @ 25% of fulltime at \$40,000 salary X 2 years = \$20,000 (M)**

*Supports Artistic Director in artistic and educational related tasks*

- Create systems to organize people, information and resources
- Communicate with artists regarding logistics, answer questions
- Answer outside inquiries regarding shows and training
- Schedule training session dates, trainers and location
- Enter all shows and training sessions into web site schedule, ticketing and registration system
- Promote all shows and training sessions
- Distribute, collect and organize artist, audience, crew and internal evaluation questions and surveys

**4. Lead Light & Sound Techs 2 @ 300hrs X \$50hr = \$15,000 (M)**

- Operates sound and lights for all project shows

**5. Lead Video Tech & Editor @ \$50hr X 600hrs = \$30,000 (M)**

**Personnel Total = \$117,500 (M)**

**EDUCATION AND TRAINING**

**Curious Production Crew Training**

6 people X 8hrs X \$25hr training time X 6 festivals = **\$7,200 (M)**

**Tricaster Training**

**\$1,595.00 (G)**

One day of remote training on the switcher for our crew.

**One-Time up to 4 Hour Remote/Phone Assisted ShareBrowser and EVO Training Service**

**\$950.00 (G)**

Training on the use of the data storage system software and all of the organizational tools.

**CONTRACTUAL**

**1. System Integration, Documentation, Commissioning - \$10,500.00 (G)**

**2. Curious Project Production Crew Members X 5 people X 300hrs of festival work @ \$50hr = \$75,000 (M)**

**EQUIPMENT TOTALS:**

**\$242,619.37 (G)**

**\$41,620.54 (M)**

**VIDEO TOTALS**

**\$158,404.36 (G)**

**\$3,403.76 (M)**

**AUDIO FOR BOTH VENUES TOTAL : \$38,740.78 (G)**

**ANNEX LIGHTING TOTAL - \$38,216.78 (M)**

**ANNEX LIGHTING TOTAL - \$8,710.02 (G)**

**MAIN STAGE LIGHTING TOTAL \$36,720.71 (G)**

**NEWTEK TCI**

**2 Tricaster TC1s - (1) Main Stage and (1) Annex**

**2 @ \$13,120.62 = \$26,241.24 (G)**

Mainstage & Annex

We decided that having the same type of switcher in each space would be best. This will simplify training because our staff and volunteers will only have to learn one system and can work in either space without any issues or confusion. This particular switcher is an update from what we have been using, so should quick to learn. The Tricaster has the capacity to handle all of our cameras, graphics, and record each camera input separately for later edits. This last feature is especially important as we will be shooting comedy performances on the fly without time for blocking and programming shots, and therefore, will benefit from editing later as needed. We decided to stay with Tricaster because it is top of the line and also offers integration with the Evo data storage.

**TriCaster TC1SP (14-Button Control Panel)**

**2 @ \$6,120.62 = \$12,241.24 (G)**

Main stage & Annex

Two Tricaster control panels, one for each space

**Samsung S27A700NWN 27" 4K UHD LED LCD Monitor**

**4 @ \$316.47 = \$1,265.88 (G)**

Main stage & Annex

Monitors for the control room

**ProTek Prime for TriCaster TC1**

**2 @ \$651.88 = \$1,303.76 (M)**

Warranty and support for the Tricasters

- \$3500 trade in credit (G)

**NewTek**

**TOTAL = \$37,552.12**

**\$36,248.36 (G)**

**\$1,303.76 (M)**

**PTZ CAMERAS AND CONTROLLER**

**Panasonic 4K-HD 20X PTZ Camera, Black**

**5 @ \$9,635.00 = \$48,175.00 (G)**

Mainstage

**Panasonic 4K-12G-HD 20x PTZ White**

**4 @ \$9,635.00 = \$38,540.00 (G)**

**Annex**

We will put 5 PTZ cameras in the main stage space and 4 in the Annex. These cameras are upgrades from our current Panasonic PTZs. These cameras have a full 1" chip and can shoot in 4K. This system has worked out incredibly well for us because one video tech can operate all of the cameras and the switcher all at the same time. For special events, we can also expand and add more crew, but the option to operate with just one means we are able to make the most of this gear. These

upgraded cameras will provide sharper images and allow us to provide top quality video to our performers.

**AW-RP150GJ5 Panasonic Touchscreen Remote Camera Controller, Requires Power Supply**

**1 @ \$4,110.00 (G)**

This controller is for us to operate the cameras.

**FEC-150GMK FEC WALL MOUNT UE150K BLACK**

**1 @ \$285.00 (G)**

Mainstage

In the mainstage we will use the same mounts we have and only need to add one more.

**FEC-150GMW FEC WALL MOUNT UE150W WHITE replaces FEC-150WMW**

**4 @ \$285.00 = \$1,140.00 (G)**

Annex

Mounts for the PTZ cameras.

**DX 70W AC Adapter Power Supply**

**1 @ \$305.00 (G)**

Power supply for the controller.

**GEOVISION GVPA902BT Single Port Gigabit BT PoE++ Adapter**

**9 @ \$178.00 = \$1,602.00 (G)**

Adapters to power the cameras through ethernet.

**PANASONIC CAMERAS**

**TOTAL = \$94,157.00 (G)**

**SNS EVO**

This data storage option is such an incredible opportunity for us. The SNS EVO can store 128TB of RAW footage. Integrated with the Tricaster, it can be accessed remotely for editing quickly through proxy files. This would save us HOURS and HOURS of labor hours in transferring files from drive to drive. Additionally, the software allows all files to be tagged with metadata for fast search and easy organization. One of the biggest struggles for us has been data management over multiple hard drives as well as tracking the data on each drive. The SNS Evo/Tricaster integration would be a HUGE benefit to us. It can also be expanded if needed - though this model should serve us well for several years for both venues.

**EVO Nearline - 16x8TB; EVO Nearline System: 3U, 64bit Multi-core CPU, 16 SATA Bay, 128 TB RAW (16 x 8TB SATA 6Gb/s), 2 x 1Gb Ethernet Ports (iSCSI/NAS), Asset Management, Cloud Access, Avid Project/Bin Sharing, Adobe and Apple Project Sharing, File/Volume digital assets.**

**1 @ \$27,500.00 (G)**

This is the data management hardware. It will work for both venues' set ups.

**SNS EVO Ethernet Expansion: 2 x 10Gb Copper Ethernet Ports, Upgrade License**

**\$2,499.00 (G)**

This allows the second system to have access to the data storage system.

**SNS (discount)**

**- \$2000 (G)**

**SNS Standard Support**

**\$1,500.00 (M)**

2 years customer support

**SNS EVO TOTALS - \$39,499**

**\$1,500 (M)**

**\$27,999 (G)**

## **SHIPPING**

**\$600 (M)**

## **VIDEO TOTAL**

**\$158,404.36 (G)**

**\$3,403.76 (M)**

## **AUDIO**

### **Mixer - TOTAL = \$1,300 (G)**

**(Not on GC Quote)**

1 - Barringer X32 rack - \$1300

Annex - Currently the Annex doesn't use any amplification because it's a small space. For video production, however, we will need mics and a way to control levels. This is the same board we use in the main stage. It's fantastic. Also, having the same board means techs will only need to learn one instrument and be able to use it in either space.

### **Wireless Receiver = \$17,931 (G)**

Shure ULXD4Q Quad-Channel Digital Wireless Receiver

(H50: 534 to 598 MHz) - \$5,977 X 3

This receiver is for lav and wireless handheld mics. The main stage has larger groups and could use the ability to have a few more mics. The Annex has none, currently, and should be able to get by with 8 wireless mics maximum, which requires 2 receivers. Below are the packs and mics that go with the system.

*Main Stage - 1*

*Annex - 2*

### **Body Packs = \$6,312 (G)**

Shure ULXD1 Body pack - \$526 X 12

*Main Stage - 4*

*Annex - 8*

### **Wireless Mics - \$7,188 (G)**

Countryman H7 headset - \$599 X 12

*Main Stage - 4 (3 beige, 1 brown)*

*Annex - 8 (7 beige, 1 brown)*

### **Choir Mics = \$2,277 (G)**

Earthworks C30 - \$759 X 3

Hanging High-Definition Choir Microphone (Cardioid) (White)

*Annex - 3* - These choir mics capture the audio when we have more people than we can cover with the lavs, and also serves as back up. With the recording of live shows, sometimes someone's mic goes out - battery dies, they forget to turn it on, the cable goes bad, they are wearing a piece of jewelry or clothing that interferes - so we use the choir mics as back up audio so as to not lose the show. It's not AS good as lavs, but will save as show from being useless.

### **Audience Mics - TOTAL = \$1,533 (G)**

RODE NT5s - \$219 X 7

*Main Stage - 4*

*Annex - 3*

One of the things we have learned is that we need multiple audience mics to accurately pick up the reactions and energy in the room. Additionally, sometimes one audience member is disruptive, chatting, has a distracting laugh, cough, etc. so having multiple audience mics allows us to mute any distrating audience members while still capturing the energy of the room. This is one of the most cirritical additions to truly making these recordings professional.

### **XLR Cables - \$1539.78 (G)**

50ft

*Main Stage - 4*

Annex - 7

Cables for running mics.

**Rechargeable Battery Charger = \$160 (G)**

**(Not on GC Quote)**

16 batteries and charger - \$80 X 2

To power the wireless mics.

**Shipping = \$500 (G)**

**(Not on GC Quote)**

**AUDIO FOR BOTH VENUES TOTAL : \$38,740.78 (G)**

\$1960 (Not on GC Quote)

\$36,780.78 (Guitar Center Quote)

**LIGHTS**

Obviously, lighting is a critical part of any stage or video production. However, what works for live performance is not nearly enough light for professional quality video production. The importance of lighting is often neglected in video production of live performances leaving performers to move in and out of lights, to blend into the bland and dark backgrounds, and limiting the looks and moods that could be created with the proper lights. Additionally, because we are opting to install PTZ cameras to keep the shooting profile low and unobtrusive, we especially need extra light to compensate for these cameras' limitations compared to higher end cameras and lenses that can capture low light situations far better. Great lighting can make any camera look amazing. Poor lighting will make these PTZ cameras very grainy and low quality.

**ANNEX LIGHTING NEEDS**

Our Annex venue is currently too dim and not versatile enough to meet the requirements to capture professional quality video. We have invested in a lighting grid and truss, hired an HVAC company to lift a pipe out of the way, and have hung a set of older lighting instruments in the space to serve the venue for now. Currently, these old instruments pull so much power, they often trip breakers during shows. By replacing these older instruments, we can install all the new fixtures we need and produce way more light with much less power draw. They will allow us to light the whole stage area plus create looks for stand up as well as sketch and improv at our upcoming festivals.

**ANNEX LIGHTING BOARD**

We have already purchased lighting control equipment for this venue. This additional fader wing give us more control and a greater ability to vary lighting looks and to make changes on the fly. Being able to make quick changes is very important to our festival shows because comedy is more unpredictable than other forms of live theater and video production where blocking and pre-programming are possible. Performers are spontaneous, and the lighting director often needs to follow and react to their choices.

**Lighting Board - \$3,194.98 (M)**

ETC Eos Fader Wing 40 - \$3,000 x qty 1 - \$3,000

**\$3,000**

Chauvet Data Stream 4 DMX 512 Splitter - \$169.99

**1 - 1/2 - 1 X \$169.99**

- USB hub

**\$24.99 (not on GC quote)**

**FRONT WASH**

The front light wash is the most basic and standard look. It provides enough light to illuminate the whole stage in a general wash of light without much character, but fully well-lit.

**Front Wash - \$2,533.65 (M)**

Altman 6in Quartz Focusing Fresnel - \$189.60 x qty 25 - \$4,740

**6 - 6/25 X \$189.60 = \$1,137.60**

Altman Barndoor 6in for 65Q - \$73.60 x qty 25 - \$1,840

**6 - 6/25 X 73.60 = \$441.60**

- BTN Lamp - 750w/120v

**\$19.95 x 10 = \$199.50 (not on GC quote)**

Amer DJ DP-DMX20L Dimmer Box - \$234.99 x qty 16 - \$3,759.84

**3 - 3/16 - 3 X \$234.99 = \$704.97**

Amer DJ DMX Cable 5 Pin 25ft - \$24.99 x qty 65 - \$1,624.35

**2 - 2/65 - 2 X \$24.99 = \$49.98**

### **SIDE WASH**

Side light is essential as well as complicated in the Annex because the performers are surrounded by audience on three sides. Side light compliments the wash by adding fill and dimension. Additionally, in the Annex, performers will turn to either side and play to angles and need to stay well lit. The light coming from either the left or right side of the stage has to be angled in such a way as to avoid blinding the audience on the other side. The Source Fours are up to the task with their four shutters. They have the ability to shutter light from an undesirable area, ie the faces of the audience.

### **Side Wash - \$5,898.13 (M)**

ETC Source 4 36 Degree - \$610.40 x qty 8 - \$4,883.20

**8 - 8/8 - 8 X \$610.40 = \$4,883.20**

Amer DJ DP-DMX20L Dimmer Box - \$234.99 x qty 16 - \$3,759.84

**4 - 7/16 X \$234.99 = \$939.96**

Amer DJ DMX Cable 5 Pin 25ft - \$24.99 x qty 65 - \$1,624.35

**3 - 5/65 X \$24.99 = \$74.97**

### **3 SPOT LIGHTS - ANNEX**

These spots provide more focused white lights, extremely common for stand up and for effect in improv and sketch. Having more than one allows the stand up to move around the space while still maintaining the circle of light look. Especially helpful for creating the look of a professional stand up special. For sketch and improv, these lights are used to emphasize emotional moments, monologues, and asides often switching between different spot lit areas.

### **3 Spot Lights Annex - \$1,831.20 (G)/\$43.50 (M)**

ETC Source 4 26 Degree - \$610.40 x qty 3

**3 - 3/3 - 3 X \$610.40 = \$1,831.20 (G)**

- HPL bulb - \$14.50 x 3

**\$43.50 (not on GC quote) (M)**

### **BACKLIGHT & GROUND ROW**

These lights create a full wash on the back wall. These lights sit on the floor and point up. They prevent the front lights from washing out the color and interest on the back wall. The Annex is a white box space, so without these lights, the back wall can look dim and boring.

### **Backlight & Ground Row - \$8,883.85 (M)**

Chauvet Pro ColorDash Par Quad 18 \$735 x qt 13 - \$9,555

**1 - 1/13 - 1 X \$735 = \$735**

Amer DJ DMX Cable 5 Pin 25ft - \$24.99 x qty 65 - \$1,624.35

**2 - 7/65 - 2 X \$24.99 = \$49.98**

- Power splitter

**\$4.95 (not on GC quote)**

Chauvet ColorAdo Batten Q15 RGBW - \$1560 x qty 12 - \$18,720

**5 - 5/12 X \$1560 = \$7,800**

Amer DJ DMX Cable 5 Pin 25ft - \$24.99 x qty 65 - \$1,624.35

**10 - 17/65 X \$24.99 = \$240.99**

Pig Hog DMX 3 to 5 Pin Adapter - \$12.95 x qty 6 - \$77.70

**1 - 1/6 = \$12.95**

- Multi outlet Black Power Cables 25 ft 16 gauge

**\$39.98 (not on GC quote)**

**WALL WASH**

These cyc lights will change the back wall to be more dynamic and interesting so we have more than just the same white wall for all shoots. They also create mood and atmosphere for improv and sketch shows. The best part of a white wall is the versatility it offers for projections and lighting effects.

**Wall Wash - \$7,801.90 (M)**

Altman Spectra Cyc 100 - \$1460 x qty 10 - \$14,600

**5 - 5/10 - \$1,460.00 x 5 = \$7,300**

Altman Yoke for Cyc 100 - \$50.40 x qty 10 - \$504

**5 - 5/10 - 5 X \$50.40 = \$252**

Amer DJ DMX Cable 5 Pin 25ft - \$24.99 x qty 65 - \$1,624.35

**10 - 27/65 - 10 X \$24.99 = \$249.90**

**LED Side Wash - \$3,771.96 (G)**

ETC ColorSource Spot w/ Shutter XLR - \$1536 x qty 8 - \$12,288

**2 - 2/8 - 2 X \$1536 = \$3,072**

ETC 50 Degree EDLT Lens Tube - \$300 x qty 8 - \$2,400

**2 - 2/8 - 2 X \$300 = \$600**

Amer DJ DMX Cable 5 Pin 25ft - \$24.99 x qty 65 - \$1,624.35

**4 - 31/65 - 4 X \$24.99 = \$99.96**

**ANNEX AUDIENCE LIGHTS**

In sketch, improv, and stand up, performers often interact with the audience and play from the audience. Properly lighting this area for camera is essential to capturing these moments for the video audience.

**Annex Audience Light LED - \$3106.86 (G)**

Chauvet Pro ColorDash Par Quad 18 \$735 x qt 13 - \$9,555

**4 - 5/13 - 4 X \$735 = \$2,940**

Livewire DMX Cable 3 Pin 25ft - \$13.89 x qty 24 - \$333.36

**12 - 12/24 - 12 X \$13.89 = \$166.86**

**PROJECTOR**

A projector is essential for performers who use slide shows, play videos, and use projections as added effect for stand up, improv, and sketch comedy shows. We need to project these things live (vs use as b-roll or graphics) to capture the audience reactions when shooting live performances.

**Projector - \$4,999.00 (M)**

- Optoma ZU720T 7,500 Lumens Laser WUXGA Projector - \$4,999.00

**\$4,999.00 (not on GC quote)**

## PROJECTOR ESSENTIALS

These are the necessary accessories for the projector.

### Projector Essentials - \$844.49 (M)

- Projector Dowser

**\$617.00 (not on GC quote)**

- Projector power supplies

**\$164.56 (not on GC quote)**

Amer DJ DMX Cable 5 Pin 25ft - \$24.99 x qty 65 - \$1,624.35

**2 - 33/65 - 2 X \$24.99 = \$49.98**

Pig Hog DMX 3 to 5 Pin Adapter - \$12.95 x qty 6 - \$77.70

**1 - 2/6 = \$12.95**

### SUPPORT ACCESSORIES FOR BOTH VENUES, ALL LOOKS

These include C Clamps and safety cables for hanging lights, and extension power cables for connecting the lights to power. I put them here under the Annex though they will be used in both venues.

### Support Accessories - \$4,017.28 (M)

Light Source Mega Light Clamps - \$13.79 x qty 61

**\$841.19**

Chauvet CH-05 Safety Cables - \$5.78 x qty 123

**\$710.94**

E-Cords Extension Power Cable 25ft - \$25.99 x qty 69

**\$1793.31**

E-Cords Extension Power Cable 50ft - \$41.99 x qty 16

**\$671.84**

### ANNEX LIGHTING TOTAL - \$38,216.78 (M)

### ANNEX LIGHTING TOTAL - \$8,710.02 (G)

**Annex Lighting Sub Total = \$46,926.80**

*\$6,093.48 not on GC Quote will come from Projector People and Amazon.*

*\$40,833.32 on GC Quote*

### MAIN STAGE LIGHTING NEEDS

We have been producing videos for 6 years in our main stage venue. While our videos have looked very nice, we have found that with a few more lights we could make them look far more professional. Our lights are not perfectly even, which isn't obvious in person, but shows on video. We also have not been able to get audience reaction shots because the PTZ cameras simply don't have the capacity to capture good video in low light. Additionally, when performers go out into the audience or interact with the audience, the shots have been dark and grainy. Finally, we would like to broaden the stage area to include the bandstand at stage left and a free standing stage area we built on stage right. This will allow for us to cut from show segment to segment without lengthy black outs for transitions that work in live theater, but are definitely not ideal for the video audience.

### ADDITIONAL FRONT LIGHT

Currently our front wash is uneven. It shows in video in a way that it does not in person. These extra lights will help even out the wash.

### Additional Front Light - \$2,904.74 (G)

Chauvet Data Stream 4 DMX 512 Splitter - \$169.99

**1 - 2/2 - 1 X \$169.99**

Altman 6in. Quartz Focusing Fresnel - \$189.60 x qty 25 - \$4,740

**7 - 13/25 - 7 X \$189.60 = \$1327.20**

- BTN Lamp - 750w/120v

**\$19.95 x 8 = \$159.60 (not on GC quote)**

Altman Barndoor 6in for 65Q - \$73.60 x qty 25 - \$1,840

**7 - 13/25 X \$73.60 = \$515.20**

Amer DJ DP-DMX20L Dimmer Box - \$234.99 x qty 16 - \$3,759.84

**3 - 10/16 - 3 X \$234.99 = \$704.97**

Livewire DMX Cable 3 Pin 25ft - \$13.89 x qty 24 - \$333.36

**2 - 14/24 - 2 X \$13.89 = \$27.78**

### **AISLE LIGHT**

Performers frequently enter through the aisle and/or use the middle aisle to interact with audience members. We had hoped the mover lights would work to cover this area but they are too bright on the audience members. This light will solve this issue.

**Aisle Light - \$7,443.96 (G)**

ETC ColorSource Spot w/ Shutter XLR - \$1536 x qty 8 - \$12,288

**4 - 6/8 - 4 X \$1536 = \$6,144**

ETC 50 Degree EDLT Lens Tube - \$300 x qty 8 - \$2,400

**4 - 6/8 - 4 X \$300 = \$1,200**

Amer DJ DMX Cable 5 Pin 25ft - \$24.99 x qty 65 - \$1,624.35

**4 - 37/65 - 4 X \$24.99 = \$99.96**

### **ADDITIONAL SIDE LIGHT ON STAGE**

This allows comedians to perform in front of projections without washing them out. This look mimics the key common professional looks seen on TV shows with live elements.

**Additional Side Light On Stage - \$1,650.31 (G)**

Altman 6in. Quartz Focusing Fresnel - \$189.60 x qty 25 - \$4,740

**4 - 17/25 - 4 X \$189.60 = \$758.40**

- BTN Lamp - 750w/120v

**\$19.95 x 5 = \$99.75 (not on GC quote)**

Altman Barndoor 6in for 65Q - \$73.60 x qty 25 - \$1,840

**4 - 17/25 X \$73.60 = \$294.40**

Amer DJ DP-DMX20L Dimmer Box - \$234.99 x qty 16 - \$3,759.84

**2 - 12/16 - 3 X \$234.99 = \$469.98**

Livewire DMX Cable 3 Pin 25ft - \$13.89 x qty 24 - \$333.36

**2 - 16/24 - 2 X \$13.89 = \$27.78**

### **MAIN FRONT LIGHT**

Our current lights don't cover the width of the whole stage, leaving dark spots on the left and right downstage corners of the stage. Performers often step into the extreme corners of the stage and out of the light which does not look good on video. These lights will allow us to light the additional area stage left and stage right, to eliminate black out transitions in sketch shows and replace them with diverting audience attention from area of stage to a different area of the stage.

**Main Front Light - \$1,650.31 (G)**

Altman 6in. Quartz Focusing Fresnel - \$189.60 x qty 25 - \$4,740

**4 - 21/25 - 4 X \$189.60 = \$758.40**

- BTN Lamp - 750w/120v

**\$19.95 x 5 = \$99.75 (not on GC quote)**

Altman Barndoor 6in for 65Q - \$73.60 x qty 25 - \$1,840

**4 - 21/25 X \$73.60 = \$294.40**

Amer DJ DP-DMX20L Dimmer Box - \$234.99 x qty 16 - \$3,759.84

**2 - 14/16 - 3 X \$234.99 = \$469.98**

Livewire DMX Cable 3 Pin 25ft - \$13.89 x qty 24 - \$333.36

**2 - 18/24 - 2 X \$13.89 = \$27.78**

### **BANDSTAND LIGHTS**

It is very difficult to light the bandstand with our current set up. This bandstand is used regularly for our shows with musical accompaniment, panels, and other elements that comedians often incorporate into their shows. Currently, anything in this area is too dark to shoot. Front lights will be the base light. Side wash lights will serve as the side lights and give the performers dimensionally, look great on video and give some rock and roll concert vibes. The cycle lights will change the background to be more dynamic and interesting so we have more than just the same backdrop for all shoots. They also create mood and atmosphere for improv and sketch shows.

#### **Front Light Bandstand - \$1,650.31 (G)**

Altman 6in. Quartz Focusing Fresnel - \$189.60 x qty 25 - \$4,740

**4 - 25/25 - 4 X \$189.60 = \$758.40**

- BTN Lamp - 750w/120v

**\$19.95 x 5 = \$99.75 (not on GC quote)**

Altman Barndoor 6in for 65Q - \$73.60 x qty 25 - \$1,840

**4 - 25/25 X \$73.60 = \$294.40**

Amer DJ DP-DMX20L Dimmer Box - \$234.99 x qty 16 - \$3,759.84

**2 - 16/16 - 3 X \$234.99 = \$469.98**

Livewire DMX Cable 3 Pin 25ft - \$13.89 x qty 24 - \$333.36

**2 - 20/24 - 2 X \$13.89 = \$27.78**

#### **Back Light Bandstand - \$3,232.91 (G)**

Chauvet ColorAdo Batten Q15 RGBW - \$1560 x qty 12 - \$18,720

**2 - 7/12 X \$1560 = \$3,120**

Amer DJ DMX Cable 5 Pin 25ft - \$24.99 x qty 65 - \$1,624.35

**4 - 41/65 - 4 X \$24.99 = \$99.96**

Pig Hog DMX 3 to 5 Pin Adapter - \$12.95 x qty 6 - \$77.70

**1 - 3/6 = \$12.95**

#### **LED Side Wash - Bandstand - \$3,771.96 (G)**

ETC ColorSource Spot w/ Shutter XLR - \$1536 x qty 8 - \$12,288

**2 - 8/8 - 2 X \$1536 = \$3,072**

ETC 50 Degree EDLT Lens Tube - \$300 x qty 8 - \$2,400

**2 - 8/8 - 2 X \$300 = \$600**

Amer DJ DMX Cable 5 Pin 25ft - \$24.99 x qty 65 - \$1,624.35

**4 - 45/65 - 4 X \$24.99 = \$99.96**

#### **Cyc lights - Bandstand - \$7,814.85 (G)**

Altman Spectra Cyc 100 - \$1460 x qty 10 - \$14,600

**5 - 10/10 - \$1,460.00 x 5 = \$7,300**

Altman Yoke for Cyc 100 - \$50.40 x qty 10 - \$504

**5 - 10/10 - 5 X \$50.40 = \$252**

Amer DJ DMX Cable 5 Pin 25ft - \$24.99 x qty 65 - \$1,624.35

**10 - 55/65 - 10 X \$24.99 = \$249.90**

Pig Hog DMX 3 to 5 Pin Adapter - \$12.95 x qty 6 - \$77.70

**1 - 4/6 = \$12.95**

#### **Ground Row - Bandstand - \$8,102.83 (G)**

Chauvet ColorAdo Batten Q15 RGBW - \$1560 x qty 12 - \$18,720

**5 - 12/12 X \$1560 = \$7,800**

Amer DJ DMX Cable 5 Pin 25ft - \$24.99 x qty 65 - \$1,624.35

**10 - 65/65 - 10 X \$24.99 = \$249.90**

Pig Hog DMX 3 to 5 Pin Adapter - \$12.95 x qty 6 - \$77.70

**1 - 5/6 = \$12.95**

- Multi outlet Black Power Cables 25 ft 16 gauge

**\$39.98 (not on GC quote)**

**AUDIENCE LIGHTS LED**

Over the course of the last few years, we realized that recording audience reactions is difficult with these cameras without quite a bit of light. Unfortunately, with our current set up, our only lighting options are too bright in the audience members eyes. We are hoping remedy that with this grant. These lights will also help us be able to light performers when they interact with the audience, or when they perform from within the audience - which happens quite often.

**Audience Lights LED - \$5,907.78 (G)**

Chauvet Pro ColorDash Par Quad 18 \$735 x qt 13 - \$9,555

**8 - 13/13 - 8 X \$735 = \$5,880**

Livewire DMX Cable 3 Pin 25ft - \$13.89 x qty 24 - \$333.36

**2 - 22/24 - 2 X \$13.89 = \$27.78**

**MIRROR BALL MOTOR**

We currently have a mirror ball but no way to control the rotation. This will allow us to do that. We use the mirror ball in the Annex quite often to create effects and for specialty transitions.

**Mirror Ball Motor - \$190.72 (G)**

Disco Ball Motor

**\$149.99 (not on GC quote)**

Pig Hog DMX 3 to 5 Pin Adapter - \$12.95 x qty 6 - \$77.70

**1 - 6/6 = \$12.95**

Livewire DMX Cable 3 Pin 25ft - \$13.89 x qty 24 - \$333.36

**2 - 24/24 - 2 X \$13.89 = \$27.78**

MAIN STAGE LIGHTING \$44,320.68 (G)

- \$7600 Guitar Center Discount

**MAIN STAGE LIGHTING TOTAL \$36,720.71 (G)**

*\$648.82 Not on Guitar Center Quote*

*\$36,071.89 Guitar Center*

**OVERHEAD**

Rent for control room space - \$650mo X 12 X 2yrs = **\$15,600 (M)**



**Line Item Budget**

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$117,500.00	\$117,500.00
Education and Training	\$2,545.00	\$7,200.00	\$9,745.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$10,500.00	\$75,000.00	\$85,500.00
Equipment	\$242,575.87	\$41,620.54	\$284,196.41

Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$0.00	\$15,600.00	\$15,600.00
<b>Totals</b>	<b>\$255,620.87</b>	<b>\$256,920.54</b>	<b>\$512,541.41</b>

## Supplemental Material Attachments

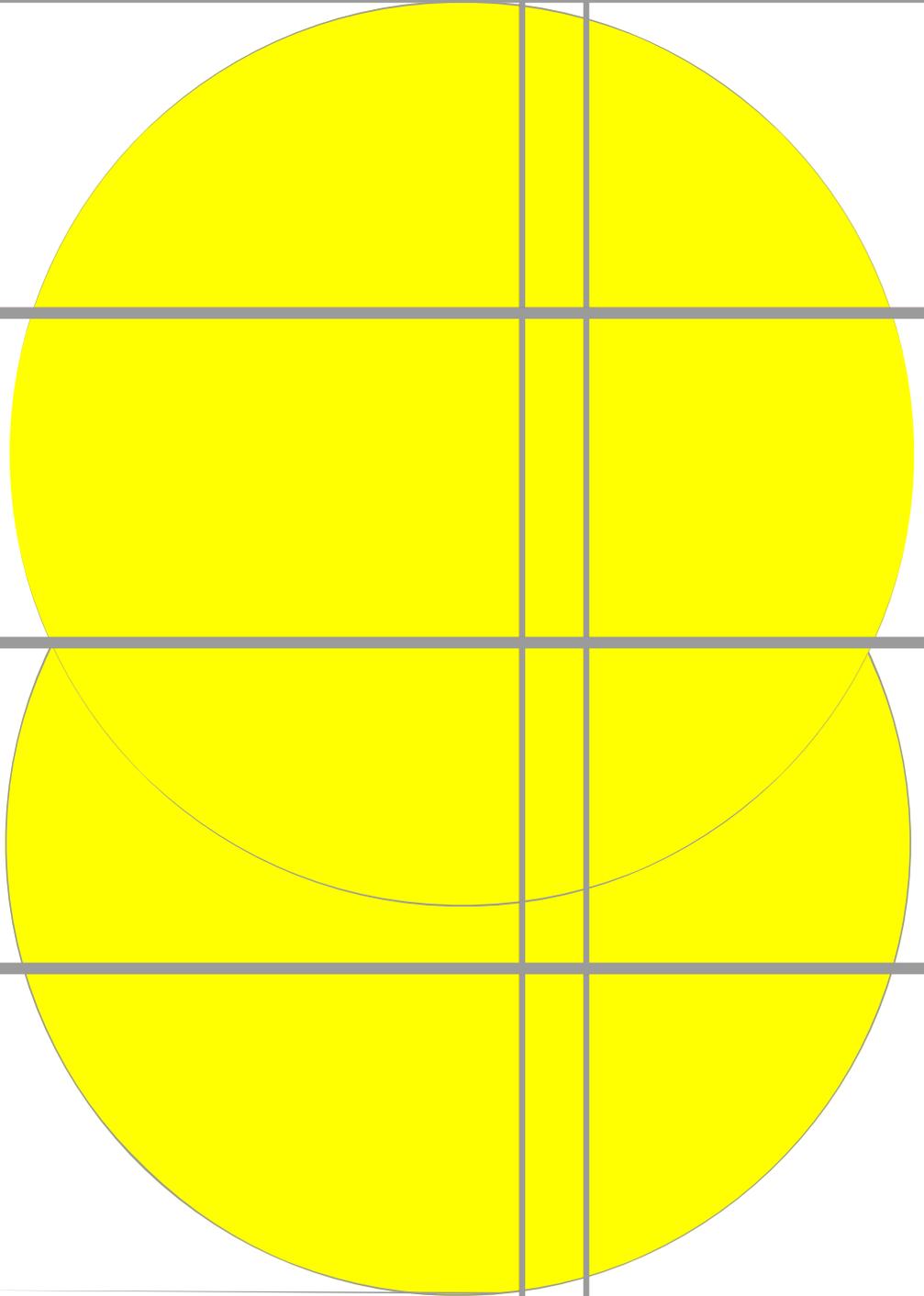
File Name	Description	File Size
Annex lighting schematics.pdf	Annex lighting schematics to show how the lighting will provide needed coverage	10.7 MB
Guitar Center Curious Comedy Quote.pdf	Quote from Guitar Center	77 KB
KeyCode Quote MHCRC 2022.pdf	This is the quote from KeyCode that will be the supplier for all of the video gear, installation, integration, and training.	1.0 MB
MHCRC Audio List 2022.pdf	Audio equipment list	39 KB
MHCRC Lights 2022.pdf	List of lighting requested	156 KB

## Final Application Signature

Signature of Duly Authorized Representative	Stacey Hallal
Date	04/08/2022
Title	Managing Artistic Director
Phone	503-380-3516
E-mail	stacey@curiouscomedy.org

pipes

Seating



Seating

Seating



Truss

Truss

Front Side LED Wash

**pipes**

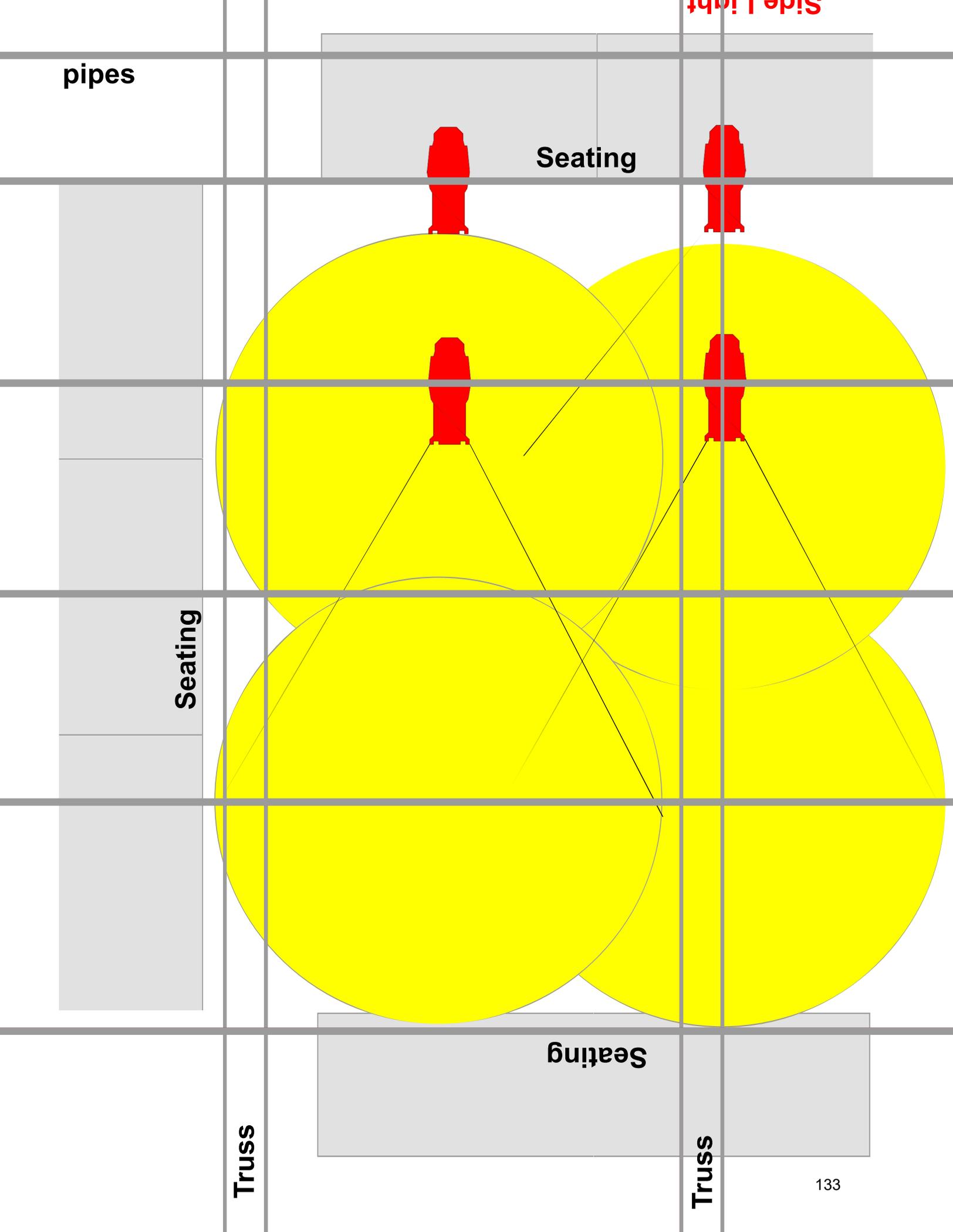
**Seating**

**Seating**

**Seating**

**Truss**

**Truss**

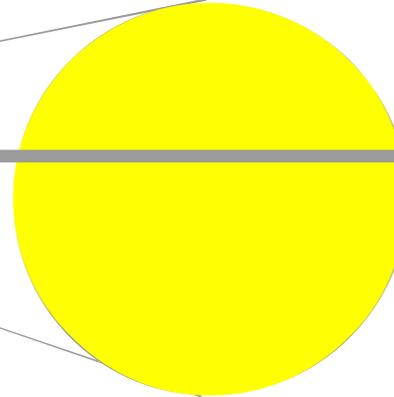
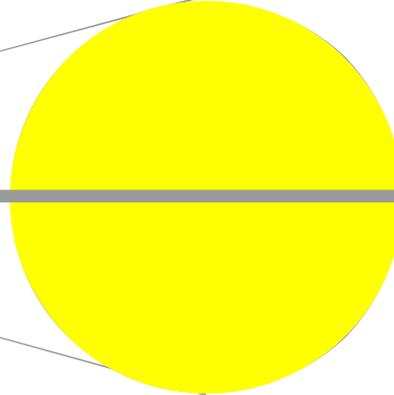
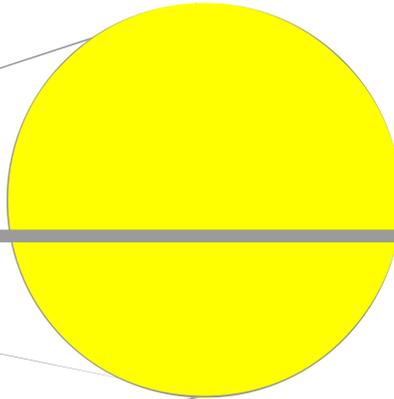


**pipes**

**Seating**



**Seating**



**Seating**

**Truss**

**Front Spots**

**Truss**

## AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

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

### RECITALS:

This Agreement is entered into for the purpose of providing the Commission's grant funds for implementation of the Grantee's Expanding ELSO Outreach to Increase STEAM opportunities for BIPOC Youth and Young Adults Project.

### AGREEMENT:

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

Grantee is awarded an amount not to exceed \$66,150 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 \$66,150 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.

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 Commissioner’s Project Manager to modify the program or the budget.

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.

4. Financial Records

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

Grantee agrees to keep accurate and complete financial records that will enable the Commission to easily determine the use of Grant funds and the allocation method of Matching Funds committed by Grantee and Project Partners in the Grant for the project. Grantee shall maintain all financial records related to the Grant for one (1) year 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 June 1, 2022 through December 31, 2022; January 1, 2023 through June 30, 2023; July 1, 2023 through December 31, 2023; January 1, 2024 through May 31, 2024. Interim Status Reports are due within thirty (30) days of the end of each reporting period.

Grantee shall submit a Final Status Report no later than July 31, 2024.

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

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.

9. No Other Obligations/Complete Agreement

Grantee acknowledges that, except for the Grant, the Commission has no obligation to provide, and the Commission has not led Grantee to believe in any way (whether expressly or by

implication) that the Commission will provide any additional or future assistance, financial or otherwise, either to Grantee or for the Grant project.

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

10. Representations

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

11. Indemnification

Grantee shall hold harmless, defend, and indemnify the Commission, and 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. Grantee agrees to indemnify, defend, and hold harmless the 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 ORS279C.800 to 279C.870 and any applicable administrative rules or polices.

12. Compliance with Laws

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

13. Amendment

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

14. Term of the Agreement

This Agreement becomes effective on June 1, 2022, 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, August 31, 2024, 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 Commission may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion.

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

16. Material Failure to Perform

The Project Manager may terminate this Agreement after determining that Grantee has failed to comply with any material term or condition of this Agreement. 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  
PO Box 745  
Portland, OR 97207-0745  
Email: [rana.debey@portlandoregon.gov](mailto:rana.debey@portlandoregon.gov)

If to Grantee:

Attn: Dr. Kellianne Richardson, Head of Operations  
ELSO, Inc.  
2828 NE Alberta Street  
c/o Black United Fund of Oregon  
Portland, OR 97211  
Email: [grants@campelso.org](mailto:grants@campelso.org)

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

**AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT: Expanding ELSO Outreach to Increase STEAM opportunities for BIPOC Youth and Young Adults**

**GRANTEE: ELSO, Inc.**

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

01718 - 2022 Community Technology Grants

01849 - Expanding ELSO Outreach to Increase STEAM opportunities for BIPOC Youth and Young Adults.

Community Technology Grants

Status: Submitted

Original Submitted Date: 04/08/2022 3:10 PM

Last Submitted Date: 04/28/2022 4:01 PM

### Primary Contact

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

**Name:** Dr. Kellianne Richardson  
Salutation First Name Middle Name Last Name

**Email:** grants@campelso.org

**Phone:\*** 503-267-8114  
Phone Ext.

**Title:** Head of Operations

### Organization Information

**Organization Name:** ELSO Inc.

**Organization Type:** Non-Profit Entity

**Tax ID** 83-1208258

**Organization Address:** 2828 NE Alberta Street

**City\*** Portland Oregon 97211  
City State/Province Postal Code/Zip

**Phone:** 503-267-8114

### Project Narrative

<b>Total Grant Funds:</b>	\$66,150.00
<b>Total Match Funds:</b>	\$78,297.00
<b>Total Funds:</b>	\$144,447.00
<b>Proposed Technology:</b>	Video production equipment
<b>Public Benefit Area:</b>	Reducing Disparities
<b>Select which jurisdiction(s) your project will serve:</b>	Portland, Gresham, Unincorporated Multnomah County
<b>Please select the size of your organization's total operating budget:</b>	\$1,500,000 to \$2,500,000

**Project Purpose**

*In defining the project purpose, applicants must:*

In K-12 schools, there is a persistent opportunity gap which is most pronounced in STEM subjects, leading to alarming underrepresentation of Black, Indigenous and People of Color (BIPOC) in this rapidly growing, higher-paying industry. This underrepresentation of Black and Brown STEM professionals stems from deeply rooted systemic barriers and a long history of structural racism in the United States. The Covid-19 pandemic has widened the digital divide in schools, exacerbating racial disparities in STEM achievement and employment in local communities and across the nation.

Created in 2015 by two Black women, ELSO's mission is to teach and frame STEAM and nature-based education through a lens that centers and elevates the stories, ways of knowing, individual needs, and lived experiences of Black and Brown communities. ELSO provides culturally relevant science, math, engineering, art, math (STEAM) education through our spring and summer camps, workforce development, and after-school programs. Our academic enrichment programs work to bridge the STEM achievement gap by connecting Black and Brown youth with BIPOC experts who share their stories, knowledge, and pathways into STEAM careers.

Based in North Portland, ELSO primarily serves Multnomah, Clackamas, and Washington counties. Our programs engage Black and Brown children and youth in grades K – 8, as well as high school students and young adults with BIPOC and LGBTQ+ identities. ELSO works alongside a range of contractors, guest educators, and industry experts to engage 95% BIPOC youth participants per year with 87% qualifying for free or reduced-price school lunch and 20% learning English as an additional language.

ELSO recruits new participants through school-based presentations, community engagement events, relationships with culturally specific and “mainstream” environmental groups, website and social media platforms, newsletters, parents, and word-of-mouth. ELSO retains youth interested in STEM with workforce development opportunities, career readiness activities and invited guests from marginalized communities speaking about their careers in STEM. This 2 year media project will expand our outreach initiatives and directly engage 100 youth participants from one or more of the following ELSO programs described below:

#### WAYFINDERS

Our flagship STEAM day camps build a foundation of scientific thinking, research, and environmental literacy for 120 Black and Brown children and youth ages 5-12 each year. Wayfinder youth develop confidence, self-affirmation and a sense of belonging in nature through our culturally relevant, trauma-informed curriculum and experiences with BIPOC experts. Wayfinders hires seasonal Camp Guides ages 14-24 from marginalized communities to co-lead camp sessions. Camp Guides receive spring training, mentoring, transferable job skills, compensation, and networking. Approximately 50% of Camp Guides are sourced from the Tappin' Roots internship program.

#### TAPPIN' ROOTS (TR)

Launched in 2019, TR is a 6-9 month workforce development and internship program that widens career pathways into the green sector for 20 Black high school youth ages 14-18 each year. TR interns engage in leadership training, participate in career-focused symposiums, and receive mentoring from experts with shared identities. The program culminates with a paid summer internship at one of our partner sites including Black Educational Achievement Movement (BEAM Village), The Blueprint Foundation, Friends of Tryon Creek, Wild Diversity and ELSO (Wayfinders). Internships have included planting trees, teaching youth, supporting community events, floodplain restoration projects and culturally specific wilderness outings.

#### YOUR STREET YOUR VOICE & EMPOWHER

Our after school programs widen STEAM career pathways to include professions in the built environment for up to 60 BIPOC and LGBTQ+ high school students ages 14-20 each school year. For eight weeks, cohorts of 15 students examine the built environment and how it upholds systems of oppression. Through the power of design, youth develop skills to positively affect change in their communities. In partnership with local organizations (Historic Albina), schools (Prescott Elementary), and the private sector (First Tech Credit Union, Lever Architects), youth gain skills in design, engineering, math, technology, and communication. Projects culminate with Vital Voices in The Built Environment, a facilitated event where youth present reimagined public spaces to a panel of experts yielding affirmation, feedback, a growing network, and future career opportunities.

To expand our geographical reach and connect more BIPOC youth to our STEAM opportunities, ELSO respectfully requests \$66,150 from the Mt. Hood Cable Regulatory Commission. We seek to 1) procure audio/video equipment, digital cameras for youth, and editing hardware/software, 2) provide a BIPOC-led media technology training for ELSO staff to build in-house skills and experience, 3) Engage 100 ELSO youth in activities that enlist media equipment, and 4) incorporate staff and youth footage in the production and distribution of 3-4 hours of footage via 10-12 videos (ranging from 10-15 minutes in length); and 3 videos

(ranging from 30-40 minutes in length) with Open Signal and MetroEast Community Media.

DEI

Many organizations focused on STEAM and environmental education struggle to effectively address the needs and interests of Black and Brown communities. This is ELSO's greatest strength. ELSO is informed, designed, and led by people most impacted by the issues we seek to address. Examples of our justice, equity, diversity, inclusion (JEDI) work include:

- Built a mission, vision, core values, programs, strategic plans, and working agreements that center the ways of knowing and lived experiences of BIPOC youth and communities.
- Engage in ongoing JEDI analysis of our partners, operations, and policies
- Employ and support a BIPOC-majority staff and set of Guest Educators who inspire youth to see themselves as future scientists, engineers, naturalists, and community leaders.
- Developed our first LabLyfe STEAM kit for K-8 youth in collaboration with BIPOC parents, vendors, educators, and scientists.
- Centered BIPOC voices to redesign our programs/services to be Covid-compliant and engage over 600 youth (in-person and virtually) in FY 2020-21.

As we continue to navigate the Covid-19 pandemic, racial inequities, and the impacts of a changing climate, we are reminded of just how significant ELSO has become to Portland's Black and Brown communities. Our work is centered on dismantling systems of oppression that disproportionately harm BIPOC students and keep culturally diverse populations from the benefits of STEAM and the natural environment.

*(This field has a character limit of 10,000)*

### **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.*

By funding this staff technology project, ELSO will be able to purchase high-quality media equipment and be trained by subject-matter experts to operate all equipment and software.

To capture footage from the youth perspective, ELSO will train Wayfinder campers (3rd - 8th graders) how to use time-lapse cameras, iPads, binocular cameras, and GoPros. We will train Your Street Your Voice students (high school age) resulting in new technical skills, project management experiences, (taking a concept from idea to product), and a sense of accomplishment. The final video products will increase awareness of STEAM opportunities, youth advocacy, and environmental justice. By the end of the grant period, we expect to achieve the following outcomes:

OUTCOME 1: Recruit, hire and collaborate with 2-3 technology subject matter experts (SMEs) ideally from marginalized communities to design and lead an instructional media technology series for 10 ELSO staff.

OUTCOME 2: 90% of ELSO staff gain skills and confidence to operate media equipment as demonstrated by pre/post focus group/survey results.

OUTCOME 3: Train and engage 100 ELSO youth to capture and/or edit footage (ex: Water Wednesdays, canoeing trips, internship projects etc) as demonstrated by the quality of footage shot by youth.

OUTCOME 4: Produce and share 3-4 hours of footage via 10-12 videos (ranging from 10-15 minutes in length) and 3 videos (ranging from 30-40 minutes in length) with Open Signal and MetroEast Community Media.

*(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.*

A partnership with Mt. Hood Cable Regulatory Commission, Open Signal, and/or MetroEast Community Media would allow ELSO to build outreach capabilities, reaching a larger geographical audience and creating new pathways into STEAM for an increased number of BIPOC youth. Our progress will be measured before and after each Implementation Milestone by using the following evaluation methods and tracking techniques:

- Conduct a staff pre-training focus group or survey to determine initial skill and experience levels with video technology.
- Review results; share data with identified SMEs who will shape training to meet participants where they are at.
- Apply new skills to yield quality youth footage using purchased media technology (GoPros, digital camera binoculars, editing software).
- Maintain quality relationships with Open Signal and MetroEast Community Media partners to approve video pieces and air on community cable channels.
- Track program enrollment to measure increased interest and/or participation from new geographies.
- Debrief project, document findings, share impact with stakeholders.
- Revise Train the Trainer teaching/learning materials for future use.

*(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.*

ELSO is a highly collaborative organization, partnering with over 40 organizations including “mainstream” environmental groups, public schools and districts, state, regional, and federal agencies, and BIPOC-led/serving community-based organizations.

For this grant-funded media project, we have identified the following videography subject matter experts (SMEs) to work with us in designing and leading the ELSO staff training.

Mauricio Valadrian  
Creative Director  
Valadrian Creative & Consulting  
mauricio@valadrian.com  
(503) 863-6952  
<https://valadrian.com>

Seth Ring  
Director of Education  
MetroEast  
seth@metroeast.org  
(971) 266-3250  
[www.metroeast.org](http://www.metroeast.org)

Committed funding partners providing match include:

- Portland Children's Levy
- Metro Regional Government
- Marie Lamfrom Charitable Trust
- Black United Fund
- First Tech Community Credit Union
- East Multnomah Soil and Water Conservation District
- City of Portland, Portland Harbor Community Fund

*(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.*

After in-depth conversations and research, ELSO's Communications & Storytelling Coordinator selected Final Cut Pro, Power Director 365, and Premiere Pro for video editing software. Ms. Paulyna Santos has produced and seen great results using this software suite when performing in-house editing for ELSO, Adidas, and most recently when filming the Alberta Abbey Healing Garden project in Spring 2021. This project will yield high-quality footage for use in our community outreach and informational videos.

Regarding equipment, Mac Operating Systems (OS) will be used. Specifically, we propose the MacBook Pro as they are durable and will sustain their value longer than Windows OS. We propose the FujiFilm X-T4 hybrid camera which uses cutting-edge technology to excel in creating both stills and motion imagery and is compatible with the following accessory choices:

- RØDE - VideoMic On-Camera Shotgun Microphone
- Sennheiser XSW-D Lavalier Set Digital Wireless Omnidirectional Lavalier System
- SanDisk SDSDXPK-064G-ANCIN Sandisk Extreme Pro - Flash memory Card - 64 GB - SDXC UHS-II
- SmallRig Dummy Battery NP-W235 3246
- Manfrotto - 290 Tripod with Fluid Video Head
- GVM 800D-RGB LED Studio 3-Video Light Kit

The X-T4 is well renowned for producing high-quality footage on the go and has been used extensively for indie films. The quality of the footage and how nimble the equipment is will be strong enough for use on the community media center channels. The XT-4 is sturdy and simply requires avoidance of abrasives and the use of a soft dry cloth on the sensor and body of the camera after each use. It may require an upgrade after 7-10 years minimum.

During Milestone 3, all staff will be expertly trained on proper usage and cleaning of the FujiFilm X-T4 and accessories. Staff will be trained how to use the ring light on the GoPro bundle as well as how to teach camera usage to ELSO youth in ways that result in quality footage.

The GoPro - HERO10 Black Action Camera, the GoPro latest Model, is very reliable for action footage during camp and after-school program sessions. It is extremely durable, making it an ideal choice for youth. Viewfinder makes it easy to set up quality recordings, and it costs just under \$500. The GoPro can be used underwater and can be rinsed for debris removal but the most sensitive part of the camera is the ring light, which staff will be formally trained on.

Milestone 4 will create opportunities for ELSO youth to interact with various media equipment listed above. Youth will interact with cameras during nature and place-based activities including wildlife monitoring, pollinator exploration, canoeing trips, and more. We propose GoPro cameras and bundles for these activities as they are made for adventure; commonly strapped to drones, puppies, and everyday adventurers of the human variety. At ELSO, we foresee fifteen (15) cameras being available for use on outdoor adventures, authentically capturing the child's perspective of nature hikes, canoe paddles, and nature walks. Youth-led footage will be integrated into our informational and instructional videos shared with MetroEast and Open Signal. Maintenance of hardware and software will be written into ELSO's policies and operating budget as a Communications line item.

*(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):** 6/01/2022

**Proposed End Date (month/year):** 5/31/2024

### **Implementation Plan**

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

We believe our media project fits extremely well with Mt. Hood Cable Regulatory Commissions' *Reducing Disparities* priority. It also aligns perfectly with our strategic plans for *Empowering BIPOC Youth* to succeed in STEAM. Our Implementation Plan contains the following major milestones, activities, and timeline:

Milestones	ELSO Activities	Timeline
1. Expertise	<ul style="list-style-type: none"> <li>- Finalize SME Scope of Work that will train ten (10) ELSO staff to use (and later train youth how to use) new media equipment and software.</li> </ul>	June 1, 2022 - Aug 31, 2022
2. Logistics	<ul style="list-style-type: none"> <li>- Set up two (2) secure storage facilities</li> <li>- Ensure all purchased equipment has been received (we expect shipping delays to occur)</li> <li>- Track all new equipment/software and add to the inventory list (manufacturers info, serial numbers, warranty, etc.)</li> <li>- Revise media equipment policies and release waivers</li> </ul>	Sep 1 - Dec 31, 2022
3. Training	<ul style="list-style-type: none"> <li>- Develop/deliver a pre-training focus group or survey to ELSO staff</li> <li>- Provide a "Train the Trainer" clinic for ELSO staff, led by SME(s)</li> <li>- Develop/deliver a post-training focus group or survey to ELSO staff</li> </ul>	Jan 1 - May 31, 2023
4. Footage	<ul style="list-style-type: none"> <li>- Train and engage 40 3rd-8th grade youth in activities using GoPros, time-lapse, and digital binocular cameras—teaching youth new STEAM skills and incorporating footage into grant-funded videos</li> <li>- Train and engage 60 high school students in activities using GoPro's, video cameras, time-lapse filming—teaching youth new STEAM skills and incorporating footage into grant-funded videos</li> </ul>	Jun 1 - Sep 30, 2023

5. Production	<p>- Edit, produce and distribute 3 informational videos (20-30 minutes each) with community media channels using high-quality staff footage and B footage from ELSO youth</p> <p><b>Example:</b>  <a href="https://www.youtube.com/watch?v=QLrm0M2Tcn0">https://www.youtube.com/watch?v=QLrm0M2Tcn0</a>, an in-depth exposé of ELSO programs and goals</p> <p>- Edit, produce, and distribute 10-12 teen-directed informational videos (10-15 minutes each) with Open Signal and/or MetroEast using staff and youth footage from ELSO programs and events, reducing barriers to STEAM opportunities and achievement for Black and Brown youth.</p> <p><b>Example:</b> All about Bees, Reducing Food Waste, Houselessness &amp; Environmental Impact, Reducing Brush Fires, and/or My Experience at ELSO.</p>	Oct 1, 2023 - May 31, 2024
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*(This field has a character limit of 3000)*

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## Budget Narrative

Budget Narrative

## 1) PERSONNEL

- **Position Title:** ELSO's Head of Operations will oversee all aspects of the grant-funded project. Responsibilities will include ensuring that budget and timeline targets are met, securing Subject Matter Experts (SMEs), managing logistics, developing evaluation tools, supervising staff, and ensuring the project moves forward according to the approved Implementation Plan. The Head of Operations will devote up to 10% of their week, or 4 hours of time, for 6 months towards the project. Based on an annual salary of \$121,940, this equates to \$6,097 ( $\$121,940/\text{yr} \times 0.1 \times .5 \text{ years}$ ). Personnel costs will be sourced from match.
- **Position Title:** ELSO's Storytelling & Communications Coordinator will provide technical leadership and direction to the project by purchasing equipment, coordinating the training series with identified SME(s), editing youth and staff footage for videos to Open Signal and/or MetroEast. This position will be critical in sustaining the "Train the Trainer" model. The Storytelling & Communications Coordinator will devote up to 30% of their week, or 12 hours of time, for 24 months towards the project. Based on an annual salary of \$66,000, this equates to \$39,600 ( $\$66,000/\text{yr} \times 0.3 \times .2 \text{ years}$ ). Personnel costs will be sourced from match.
- **Position Title:** ELSO's Your Street Your Voice Instructor will directly train and engage high school-age youth in the media project. This position is critical to the project as it will ensure the hours of B footage will be suitable for ELSO's Storytelling & Communications Coordinator to use in three teen-directed videos, approximately 30-40 minutes in length. The Program Instructor is a part-time role and will devote up to 30% of their week, or 6 hours of time, for 24 months towards the project. This equates to \$15,600 ( $\$26,000/\text{yr} \times 0.3 \times 2 \text{ yrs}$ ). Personnel costs will be sourced from match.

Grant Funds: \$0

Match: \$61,297

## 2) EDUCATION & TRAINING

- Videography Training - Covers up-front, initial training on video production equipment and software; up to five (5) two-hour sessions = \$7,500

Grant Funds: \$7,500

Match: \$0

## 3) TRAVEL

Grant Funds: \$0

Match: \$0

## 4) CONTRACTUAL

Grant Funds: \$0

Match: \$0

## 5) EQUIPMENT

- Four (4) Brinno TLC2020 Time Lapse Cameras & Weatherproof Case for Outdoor Environments - \$1,560 grant funds
- Four (4) Brinno Clamps and Tripods - \$820 grant funds
- Four (4) Hard Surface Mounts for Time Lapse cameras- \$112 grant funds
- Four (4) Portable WiFi units - \$323 grant funds
- Four (4) Cases for Portable WiFi Unit - \$72 grant funds
- Twenty-four (24) Go Pro camera bundle - \$15,600 grant funds
- Fifteen (15) iPad Pros for youth nature observation and footage - \$19,500 grant funds
- Two (2) High-quality digital camera binoculars for nature observation- \$490 grant funds
- Twenty (20) Micro SD Card replacements - \$900 grant funds
- Fujifilm X-T4 Digital Camera for stationary interviews - \$2,199 grant funds
- RØDE VideoMic On-Camera Shotgun Microphone - \$149 grant funds
- Sennheiser XSW-D Lavalier Set Digital Wireless Omnidirectional Lavalier System - \$319 grant funds
- SanDisk SDSDXPK-064G-ANCIN Extreme Pro Flash memory Card 64 GB SDXC UHS-II - \$99 grant funds
- SmallRig Dummy Battery NP-W235 3246 - \$40 grant funds
- Manfrotto - 290 Tripod with Fluid Video Head - \$180 grant funds

- GVM 800D-RGB LED Studio 3-Video Light Kit - \$349 grant funds
  - Ten (10) MacBook Pro for staff editing - \$6,000 grant funds; \$14,000 match funds
  - Assorted SD Cards and battery replenishment - \$3,000 grant funds
  - Two (2) Secure Storage Safes (steel cabinets) - \$5,760 grant funds
  - Final Cut Pro - editing software (upfront, one-time license fee) - \$299 grant funds
  - Power Director 365 - editing software (upfront, one-time license fee) - \$97 grant funds
  - Adobe Premiere Pro - editing software (upfront, one-time license fee) - \$240 grant funds
- Grant Funds: \$58,108  
Match: \$14,000

**6) INFRASTRUCTURE:**

Grant Funds: \$0  
Match: \$0

**7) MISCELLANEOUS**

- Transcription Service - Covers fees associated with captioning up to eight hours of footage for final products = \$542 grant funds
  - Copyrighting & Legal Services - Covers fees associated with copyright registration, recordation, and licensing services and retaining a lawyer to submit generated Intellectual Property for protection. Intellectual Property fees based on costs for each copyright entry (\$150 x 12 videos = \$1,800) and legal services based on previous retainer estimate (\$1,200) = \$3,000 match funds
- Grant Funds: \$542  
Match: \$3,000

**8) OVERHEAD**

Grant Funds: \$0  
Match: \$0

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**Line Item Budget**

<b>Cost Category</b>	<b>Grant Funds</b>	<b>Match Amount</b>	<b>Project Total</b>
Personnel	\$0.00	\$61,297.00	\$61,297.00
Education and Training	\$7,500.00	\$0.00	\$7,500.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$0.00	\$0.00
Equipment	\$58,108.00	\$14,000.00	\$72,108.00
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$542.00	\$3,000.00	\$3,542.00
Overhead	\$0.00	\$0.00	\$0.00
<b>Totals</b>	<b>\$66,150.00</b>	<b>\$78,297.00</b>	<b>\$144,447.00</b>

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**Supplemental Material Attachments**

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## Final Application Signature

Signature of Duly Authorized Representative

Kellianne Richardson

Date

04/26/2022

Title

Head of Operations

Phone

503-267-8114

E-mail

grants@campelso.org