

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

This Agreement is between the Mt. Hood Cable Regulatory Commission (Commission), through the Office for Community Technology (OCT), and Accent Network (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 Community Based Video Project: Immigrant Women of Inspiration Project.

AGREEMENT:

1. Grant Amount, Use of Grant

Grantee is awarded an amount not to exceed \$38,000 for specific capital costs related to the Grant project. Grantee shall use the Grant funds exclusively for the purposes outlined in its Grant Application (the "Grant"). The Grant Application is attached to this Agreement as Attachment 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 disburse an advance payment to the Grantee in the amount of \$38,000, 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, 2023 through December 31, 2023; January 1, 2024 through June 30, 2024; July 1, 2024 through December 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 May 30, 2025.

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

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

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

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, 2023, 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, 2025, 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
Bureau of Planning & Sustainability
1810 SW 5th Ave, Suite 710
Portland, OR 97201
Email: rana.debey@portlandoregon.gov

If to Grantee:

Attn: Marina Drots, Executive Director
Accent Network
7925 SW 40th Ave, Unit E
Portland, OR 97219
Email: accentnetworkus@gmail.com

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

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT: Community Based Video Project:
Immigrant Women of Inspiration

GRANTEE: Accent Network

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

01970 - 2023 Community Technology Grants

02147 - Community-based video project «Immigrant Women of Inspiration»

Community Technology Grants

Status:	Submitted
Original Submitted Date:	04/01/2023 1:06 AM
Last Submitted Date:	04/05/2023 11:24 PM

Primary Contact

Feel free to edit your profile any time your information changes. [Create your own personal alerts using My Alerts.](#)

Name:	Marina	Drots
	<small>Salutation</small>	<small>First Name</small>
		<small>Middle Name</small>
		<small>Last Name</small>
Email:	accentnetworkus@gmail.com	
Phone:*	971-280-6738	
	<small>Phone</small>	<small>Ext.</small>
Title:	Executive Director	

Organization Information

Organization Name:	Accent Network		
Organization Type:	Non-Profit Entity		
Tax ID	86-3365383		
Organization Address:	7925 SW 40th Ave Unit E		
City*	Portland	Oregon	97219
	<small>City</small>	<small>State/Province</small>	<small>Postal Code/Zip</small>
Phone:	971-280-6738		

Project Narrative

Total Grant Funds:	\$38,000.00
Total Match Funds:	\$67,427.00
Total Funds:	\$105,427.00
Proposed Technology:	Video production equipment
Public Benefit Area:	Reducing Disparities
Select which jurisdiction(s) your project will serve:	Unincorporated Multnomah County
Please select the size of your organization's total operating budget:	Less Than \$500,000

Project Purpose

In defining the project purpose, applicants must:

Accent Network, a Section 501(c)(3) charitable organization, supports immigrants through the journey of making the US their home by providing creative and responsive programs, services, and projects that are culturally and linguistically appropriate, by building community through mutual respect and partnerships, and by fostering healthy and inclusive spaces for open dialogue and healing.

Our mission is to help immigrants and refugees integrate into Oregon communities, influence and facilitate equity and inclusiveness and provide opportunities through advocacy, education, and communication.

The «Immigrant Women of Inspiration» project seeks to advance equity and inclusion by broadening access to media technologies, developing more inclusive storytelling methods, and involving diverse participants to ensure everyone succeeds. The primary beneficiaries of the project will be under-represented female immigrants from Eastern Europe and the former Soviet Union. Various obstacles hold back the advancement of women, but immigrant women from non-English-speaking countries experience a double disadvantage effect. The targeted population is disadvantaged by immigration processes, discounting of previous work experience and lack of local work experience, non-transfer of education credentials and accreditation barriers, females' lack of diverse social networks, and prioritizing domestic responsibilities.

Accent Network plans to engage eight cohorts of women volunteers (32 female immigrants) to create documentaries about Oregon female immigrants who have successfully rebuilt their careers from scratch upon migration. Through creating documentaries Accent Network aims to uncover issues that immigrant women face and show strategies for rebuilding careers upon migration to a new land.

Non-profit Accent Network has a community media center, incorporating adults and youth immigrants from the Russian-speaking community to participate in creating documentaries, empowering them to tell meaningful stories that transform lives and change communities.

Accent Network's creative team has produced over 200 documentaries and interviews on immigration, politics, health, and education.

Diversity, equity, and inclusion are core to our mission and to who we are as a non-profit. At the Accent Network, we strive to create a diverse and inclusive environment that values the experience, perspective, and contributions of all employees, volunteers, and served community.

77% of Accent Network service recipients are of Slavic origin; The Coalition of Communities of Color has formally recognized the Slavic community as a community of color.

22.6% were born in the former Soviet Union but are not Slavic. These are Kazakhs, Uzbeks, Tajiks, and others.

82% are women. 62% of Accent Network service recipients are immigrants, 17% are refugees, and 21% are asylum seekers. Only 23% reported English language proficiency.

This project aims to promote and empower newcomer women and their families socially, economically, and spiritually through inspiring stories.

Since many new immigrant women do not speak or understand English well, it is essential that these narratives are in their language and told in a culturally specific way. Culturally and linguistically competent staff and volunteers will accompany participants throughout the project.

Accent Network strives to create an equitable workplace culture where individuals share different ideas and collaborate in strong decision-making practices. All board of directors, staff, and volunteers is immigrants representing the Slavic and Eastern European communities.

The documentaries will feature immigrant women who have achievements in entrepreneurship, art, women in Tech, immigrant women advocates, women of influence, and changemakers. Showing stories reflecting various women's experiences within migratory contexts is essential.

«Immigrant Women of Inspiration» is a multi-stage project.

The first part is a workshop series that will provide the knowledge and training to produce short documentary films and teach how to operate a camera, sound, and lighting. Participants will learn to conduct interviews, ask questions, and turn personal stories into coherent narratives.

The second part is to conduct interviews and collect video material.

The third part is a second workshop series, where participants will learn about post-production.

Finally, the participants will present the result in documentaries featuring the stories of 8 immigrant women with different backgrounds and generations who are using their talents and passion for influencing change, each in their unique ways.

We will share the final produced pieces through Open Signal, Portland Community Media channels, Social Media, and various

websites.

As part of this project, eight in-person community screenings will be organized. The video's main character and newly arrived immigrant women will be invited to each screening. After watching, women can discuss the topics raised in the video in an informal atmosphere, ask questions, talk about their problems, etc.

With this project, we want to inspire immigrant women not to be afraid to take responsibility for the kind of future they want and be drivers of their destinies.

Accent Network will recruit 32 female immigrants to participate using our contact list, social media groups, and other non-profits serving Slavic immigrants and refugees, such as IRCO, Community Pulse Association, and Lutheran Community Services.

Participants will be divided into groups of 4 to produce eight documentaries.

The organizers will offer participants a list of women who have a unique immigration story that can inspire others. We will ask participants to include other candidates on this list. Through internal discussion, each group will select a woman and her story to cover in the interview.

The project consists of 4 training cycles, each of which will train two groups of participants.

Each cycle will include three seminars, four workshops, and teamworks on the project. Participants will meet once a week.

(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.

At the end of the project, we expect the following outcomes:

- 8 videos submitted to the community media centers
- 32 women were receiving training on video production technology and post-production.
- 8 community screenings held

(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 will evaluate our project to improve its design and assess its effectiveness in reaching our objectives. Evaluation will include multiple data collection methods, such as interviews, focus groups, observation, and more informal ways.

The questionnaires will be completed in an interview format, independently, or with an assistant available to assist if necessary.

The consent form and the questionnaires will be translated for the participants into Russian and Ukrainian.

At the start of the grant, we will conduct a front-end evaluation (via a survey) of program participants to determine their prior knowledge and skills and their expectations from participation in the project. In the middle and at the end of the project, all participants will repeat relevant portions of the front-end survey so we can track changes in knowledge and skills.

The general questions we will try to answer with this evaluation are:

- Do participants improve or gain skills in operating a camera, sound, and lighting?
- How will our participants benefit from using new professional-quality equipment during the grant period?
- What aspects of this program (content, field experiences, and mentoring) do participants report having the most significant impacts on them?

Pre- and post-survey data will be compiled and compared to determine the program's impact on participants.

To track outcomes for our project, we also will:

- Collect demographic and income data from program participants
- Track attendance numbers
- Review final projects for production quality
- Track video content generated for channels
- Track the number of participants who attended at community screening attended.

All the evaluation data collected will be summarized and included in our final report.

(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.

Accent Network has no formal partners for the Immigrant Women of Inspiration project.

However, the proposed project will partner with Open Signal to broadcast produced programming on community access channels.

The project will also collaborate with other non-profits that serve the Slavic population to recruit participants for the project.

(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.

This project will expand on video production technology currently used at Accent Network by providing the served community with updated technology within existing and new programs for use in the field and studio. Our options are presently limited by studio equipment and technology that needs updating and expansion. Volunteer members work with outdated cameras and camcorder technology and need access to various lights commonly used in video production.

Accent Network plans to acquire Canon cameras, which is a leader in the production of video equipment. Learning to use these cameras takes little time, as the cameras have simple settings. They are easy to service.

It is often necessary to shoot from several cameras simultaneously to shoot high-quality video. For example, filming interviews usually requires three or more cameras. To avoid problems later with editing the captured video and to obtain a high-quality product, it is advisable to use equipment from one manufacturer. Then there will be no compatibility issues. Video processing will take much less time.

Every year the requirements for the quality of the produced video are increasing. Canon cameras can shoot at 4k and even 8k resolution, extending their lifespan and not becoming obsolete for the foreseeable future.

Accent Network understands that proper maintenance extends the life of the equipment and helps lower your overall cost of ownership.

Our staff maintains basic physical checks of equipment on regular bases. While Canon is known to make reliable camcorders that rarely break, we plan to buy new cameras with a manufacturer's warranty. If necessary, faulty equipment will be sent to the service departments of manufacturers for repair.

The professional video equipment we plan to purchase includes carrying bags that can hold cameras, lenses, and lighting kits.

These professional video equipment storage options will help avoid damage when moving equipment between the set and studio storage.

Instructors will familiarize and train participants on the new technology. Individuals and teams can check out camcorder and camera setups and tripods from their instructor to complete projects using the latest gear.

The project will address identified needs through the following project activities:

- 1) updating camera and camcorder systems used in video production;
- 2) broadening the pool of lighting and sound gear used by video production and studio courses;
- 3) creating a video studio and an edit suite at our facility to support video production and special effects;

It will expand and improve our video production capabilities, increase the number of people we can serve at once, and significantly reduce the tech support time needed to reconfigure devices between uses from different programs.

(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): 06/2023

Proposed End Date (month/year): 05/2025

Implementation Plan

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

The proposed project's overall implementation plan will involve acquiring equipment and integrating new equipment into workshops, shooting, and editing.

«Immigrant Women of Inspiration» is a multi-stage project, which will include seminars, workshops, and practical work on video production.

Aleksandr Chernousov, film and theater director; Fulbright Grant recipient, a researcher at Oregon State University, and participant in international art residencies, will hold seminars. Participants will learn to conduct interviews, ask questions, and turn personal stories into coherent narratives.

Accent Network's production team will handle all technical aspects of this project. Our team includes videographers, editors, and copywriters with years of experience in these fields. Participants will receive the training to produce short documentary films, including operating a camera, sound, lighting, video editing, sound, and color correction.

Finally, the participants will present the result in documentaries featuring the stories of 8 immigrant women using their talents and passion for influencing change.

As part of this project, Accent Network will organize in-person community screenings.

Implementation Timeline:

06/01/2023 — 07/30/2023

- Technology and equipment acquisition
- Development and approval of seminar and workshop plans

08/15/2023 — 12/15/2023

- Evaluation Activity
- Seminars, workshops
- Conduct interviews and collect video material
- Post-production
- Community screenings

- Evaluation Activity

01/03/2024 — 01/30/ 2024

- Project Director Submits Semi-Annual (6 month) Progress Report to MHCRC

02/01/2024 — 05/30/ 2024

- Evaluation Activity
- Seminars, workshops
- Conduct interviews and collect video material
- Post-production
- Community screenings
- Evaluation Activity

06/01/2024 -06/30/2024

- Project Director Submits Semi-Annual (6 month) Progress Report to MHCRC

08/15/2024 — 12/15/2024

- Evaluation Activity
- Seminars, workshops
- Conduct interviews and collect video material
- Post-production
- Community screenings
- Evaluation Activity

01/03/2025 — 01/30/ 2025

- Project Director Submits Semi-Annual (6 month) Progress Report to MHCRC

02/01/2025 — 05/30/ 2025

- Evaluation Activity
- Seminars, workshops
- Conduct interviews and collect video material
- Post-production
- Community screenings

- Evaluation Activity
- 06/01/2025 -06/15/2025
- Final grant report on grant activities due to MHCRC

(This field has a character limit of 3000)

Supplemental Material Attachments

Budget Narrative

Budget Narrative

PERSONNEL

Project Director.

The Project Director will coordinate all aspects of the grant project. Responsibilities will include ensuring that budget and timeline targets are met, coordinating installment of equipment, selecting contractors, preparing project reports, project evaluation, and supervising the project staff. In addition, the Project Director will conduct outreach to the target beneficiaries. The Project Director will work 0.2 FTE at \$35 per hour of the time for 20 months.

The cost to the project will be \$22,400.

Grant Funds: \$0 Match: \$22,400

Project Coordinator. The Project Coordinator will manage the overall day to day activities of the grant project: securing agreements with contractors and project partners, scheduling, recordkeeping, accounting, making site visits and providing internal reports on project activities, and ensure video distribution via the community channels. The Coordinator will work 0.3 FTE at \$25 per hour of the time for 22 months.

The cost to the project will be \$26,400.

Grant Funds: \$0 Match: \$26,400

Volunteers. The volunteer will work 6 hours per week for 22 months or 528 total hours. Based on our research of Oregon volunteer rate for 2022, the value of the volunteer's efforts is \$25.43 /hour. The total value of the volunteer's services is \$13,427.

The cost to the project will be \$13,427.

Grant Funds: \$0 Match: \$13,427

EQUIPMENT The following equipment will support the field production and postproduction activities.

Costs were obtained through competitive bidding

Canon EOS C70 Cinema Camera + Lens RF 24-105mm = \$6,599.00 , Canon EOS R5 C 2 x \$4,399.00 = \$8,798.00 , Canon RF50mm F 1.2L USM Lens 2 x \$2,099.00 = \$4,198.00 , Panasonic HC-X2 camcorder 1x \$3,199.99 , DJI Mic (2 TX + 1 RX + Charging Case), Wireless Lavalier Microphone 2 x \$329.00 = \$658.00 , GVM Teleprompters for Digital Cameras 1x \$635.00 , Action camera GoPro HERO11 1x \$499.99 , Manfrotto Befree Travel, Light Weight, Fluid Drag System Professional Video Tripod 3 x \$224.00 = \$672.00 , Video Editing PC i9, HD 4K 8K 3D Modeling Computer 1x \$2,869.99 , LG 43UN700-B 43 Inch Class UHD (3840 X 2160) IPS Display 1x \$596.99 , Drone DJI Mini 3 Pro (DJI RC) & Fly More Kit Plus 1x \$1,158.99 , Manfrotto MVK502AM Video Telescoping Twin Leg Kit 1x \$549, Godox S30-D 90W Focusing LED Spotlight with Abundant Accessories Kit for Film and Video Production 1x \$1,199.00, Neewer NW-7000 Microphone Boom Arm, 3-Section Extendable 1x \$49.09, Zoom F1-LP Lavalier Body-Pack Recorder 2pcs x \$164.61= \$329.22 , Sennheiser XSW-D LAVALIER SET Wireless Microphone with RAV Power Luster 6700mAh 2pcs x \$379.00 = \$758.00 , TARION Camera Bag Professional 1 x \$30

Total cost to project is \$32,800

Grant Funds: \$32,800 Match: \$0

OVERHEAD

Operational overhead includes facilities (gear storage. office space), utilities, communications,

insurance, management software and administrative staff time.

Total cost to project is \$ 10,400.

Grant Funds: \$5,200 Match: \$ 5,200

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$62,227.00	\$62,227.00
Education and Training	\$0.00	\$0.00	\$0.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$0.00	\$0.00
Equipment	\$32,800.00	\$0.00	\$32,800.00
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$5,200.00	\$5,200.00	\$10,400.00
Totals	\$38,000.00	\$67,427.00	\$105,427.00

Final Application Signature

Signature of Duly Authorized Representative

Marina Drots

Date

04/01/2023

Title

Executive Director

Phone

971-280-6738

E-mail

accentnetworkus@gmail.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 CETI (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 Interactive Multichannel Storytelling Project.

AGREEMENT:

1. Grant Amount, Use of Grant

Grantee is awarded an amount not to exceed \$74,000 for specific capital costs related to the Grant project. Grantee shall use the Grant funds exclusively for the purposes outlined in its Grant Application (the "Grant"). The Grant Application is attached to this Agreement as Attachment 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 disburse an advance payment to the Grantee in the amount of \$74,000 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, 2023 through December 31, 2023; January 1, 2024 through June 30, 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 September 30, 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. Reported expenses will be charged against the advanced funds and will be made after review and approval of the status reports.

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

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

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, 2023, unless Grantee fails to sign and return the Agreement to the Commission within thirty (30) days of Commission action to approve the Agreement, in which event this Agreement shall be null and void. The term of this Agreement is

through, and including, October 31, 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
Bureau of Planning & Sustainability
1810 SW 5th Ave, Suite 710
Portland, OR 97201
Email: rana.debey@portlandoregon.gov

If to Grantee:

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

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: Interactive Multichannel
Storytelling

GRANTEE: CETI

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

01970 - 2023 Community Technology Grants

02146 - Interactive Multichannel Storytelling

Community Technology Grants

Status:	Submitted
Original Submitted Date:	03/24/2023 12:19 PM
Last Submitted Date:	04/14/2023 9:47 AM

Primary Contact

Feel free to edit your profile any time your information changes. [Create your own personal alerts using My Alerts.](#)

Name:	Dr.	Nandini	Ranganathan
	Salutation	First Name	Middle Name Last Name
Email:	nandini@ceti.institute		
Phone:*	503-719-9549		
	Phone	Ext.	
Title:	President, Executive Director		

Organization Information

Organization Name:	CETI		
Organization Type:	Non-Profit Entity		
Tax ID	84-3427418		
Organization Address:	2510 NE Knott Street		
City*	Portland	Oregon	97212
	City	State/Province	Postal Code/Zip
Phone:	503-719-9549		

Project Narrative

Total Grant Funds:	\$74,000.00
Total Match Funds:	\$87,000.00
Total Funds:	\$161,000.00
Proposed Technology:	Interactive video technology
Public Benefit Area:	Improving Community Involvement
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:

There are no programs locally developing fluency and training creators in emerging media forms that are becoming prevalent. This past year, we held institutes and projects focussed on Augmented Storytelling (with technology primarily funded by MHCRC) and had over 100 (12 yr old to 75 yr old) participants from multiple disciplines, communities, and demographics. This demonstrates a strong local desire for skill-building using emerging media tools -- virtual and augmented reality, immersive/interactive experience design. We would like to build out a summer institute in 2023 from July 15 to August 5 as well as experiential learning projects focussed on LED video walls in Fall 2023. These large dimensional walls are increasingly used (rather than projection) in creating video, cinematic, and immersive content. One can also create multichannel content increasingly used in broadcast/media streams as the walls are made up of individually-programmable tiles stitched together. In addition, they are linked to a network and can receive data and content via the internet, and the tiles/led wall can be programmed to be interactive and responsive - to touch, movement, light, data, and information. This new media allows for non-linear and parallel story structures supporting different cultural norms of documentary and narrative, and live/interactive data visualization and storytelling. This is a fast-growing media-making tool and allows for incredible creative and impactful content. Skills with this new media will support professional upskilling for existing creators. We propose developing the institute and content in late Summer 2023, experiments during open lab hours and hack days in fall 2023, featuring participant projects during the Winter Light festival. And then continuing with creation and learning in Summer 2024.

We would like to purchase and build one of these walls (with accessories, stands, and a computer for programming it) for the CETI lab. We would like to develop and offer training and hold an institute focussed on effective and impactful content-/experience creation on this media in late Summer/Fall 2023 and train local creators, professionals and students to wield this technology to create multichannel, narrative, immersive and interactive content. This will include at least 2 demos, 3-5 hands-on training and workshops as well as at least 15 mentored hours to experiment and create content. Participants will be supported

in creating new content and we will hold a collaborative show of the creations. We will offer regular (at least 3 hours a week) of open staffed lab hours in fall 2023 and spring 2024 to offer further opportunities for the community to access and build content on this platform. We will record and stream training and workshops as well as invited speakers who have effectively used this media. All recorded training will be shared on the community media channels through Open Signal (both in scheduled programming and streamed online. In addition, we will share the final creations with Open Signal and on our YouTube channel. This will serve as a resource for the broader Portland creative community.

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

We intend to serve at least 25 students, educators and professionals from communities previously marginalized or under-represented in tech and emerging media. This includes women, bipoc, lgbtq+, low-income, and disabilities communities. They will receive at least 40 hours of training through at least 3 workshops, 2 demos and trainings, and at least 10 hours of individual mentored time in the lab with the wall to create and experiment. We may also hold a remote session at RAHS if there is interest.

We will create a more experiential project-focussed learning experience that resonates impactfully with a diverse community. We will focus on creatives (youth and adults, filmmakers, documentary/video professionals, artists, educators, designers). We will actively recruit and include an intergenerational diverse community of participants who can contribute different perspectives, experiences, and expertise.

It is an integral part of CETI's mission to prioritize BIPOC voices in our work and at all levels of our organization. CETI is led by an immigrant BIPOC woman with

disabilities, with a 6-member Board (5 BIPOC) board and an Advisory Council that is majority women/lgbt/BIPOC to reflect the community we serve.

Our projects emphasize access to emerging technologies and expertise for under-served communities. We co-design and co-create all our programs with the community. For example, for XRchive, we partner closely with Chinese/pan Asian Communities through APANO, CCBA, Oregon Chinese Coalition, Lone Fir Cemetery Association, Portland Chinatown Museum, Lan Su Chinese Garden and the Asian youth led Next gen Innovators. We will recruit a diverse participant cohort through these partners as well as our engagement with the NE STEAM Coalition and Digital Inclusion Network, MHCRC recipient orgs, as well as from academic and community partners. We will work closely with creative partners including Open Signal Fellows and Lab alums, NW Documentary, PCC/PSU students and educators, as well as other current and past beneficiaries of MHCRC funds who seemed keen for access to all this technology for their communities.

We have members of the broader CETI community that have expertise with and created content with this technology. We will approach experts from the CETI community/partners to help train the project leads with any new technology as needed. We will also hire instructors to train the project participants (with other funding).

Once the leads are trained, they can serve as advisors and mentors and staff the lab for open hours to support community members experimenting with this technology.

(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.

1. We will train at least 25 students, educators and professionals from communities previously marginalized or under-represented in tech and emerging media through at least 3 workshops, 2 demos and speakers and 20 hours in mentored lab time to create and experiment (over 40 hours in total). This includes women, bipoc, lgbtq+, low-income, and disabilities communities. These participants will also engage in content creation for a show using the technology. We will create a documentation video for the show to be streamed on the community media channels
2. We will generate at least 2 videos of training/workshops to provide greater access to the content for a broad local audience. We will share this with Open Signals Media Channels. We will also have at least one speaker video who creates video wall 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.

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

Potential Evaluation Questions of Impact:

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

(This field has a character limit of 2500)

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.

Project Partners include:

Portland State University College of the Arts (confirmed): PSU will provide space and infrastructure and teh support for the project, help with outreach and recruitment with their students and communications channels. We will also recruit from their Bridge program which supports BIPOC first generation students.

Contact Name: Scott Nieradka

Email: nieradka@pdx.edu

NE STEAM Coalition (confirmed) NE STEAM coaliton will provide space for a workshop and creative session at their Maker Space, will support use of their green room for video content and will help us recruit participants through members fo the coalition - focussed on black and brown youth and girls.

Contact Name: Jacqueline Murphy

Email: alamalee@gmail.com

Contact Name: Wade Hopkins

Email: wadeh@nesteamcoalition.org

RAHS/POIC (unconfirmed) RAHS will provide space for summer workshops, as well as students (low-income bipoc youth) as participants.

Contact name: Damon Hickok

Email: damon.hickok@portlandoic.org

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

Contact Information: Elisa Barrios, Director. ebarrios@opensignalpdx.org

Community Partners/Participants: (Unconfirmed) We intend to recruit participants through the NE Steam Coalition and the DIN and the communities they serve and from partners who have previously participated in CETI projects or we are in conversations with. This includes Building Blocks 2 Success, Oregon MESA, SEI, RAHS, OPPS, PDX Open Tech, PCC Cascades, Albina Vision Trust, Metro East Community Media, Synth Library Portland, PSU, NW Documentary, Whatever Space, Synth Library Portland etc.

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

The video wall will be approximately 12 to 16 foot long by 9 to 12 ft high in a 3 or 4 wide by 3 or 4 high configuration. We will use an LED wall with features similar to a Clarity® Matrix® G3 LCD Video Wall System: low-voltage without requiring installation of electrical systems; high-resolution visuals, and advanced video processing. We would like the wall to be a source for displaying a range of information including generative video, recorded video, real-time maps, live videos and more. We will have wall-mount and mobile option with full front service access, and off-board power supplies and would want the wall to be visible in daylight.

We will use the off board and web-based control Planar WallDirector Software. The compact and scalable WallDirector Video Controller will drive the video wall at native resolution while the corresponding web-based management software supports set-up, configuration, operation and monitoring. The controller captures multiple 4K inputs and can be stacked with additional controllers for more video inputs which includes presets for setup, configuration and recalling windowing layouts; the Planar Big Picture Plus Video Wall Processing enables users to simultaneously view ultra-high resolution content from several independent sources, scaling content across the entire video wall or any section. It also facilitates Picture-in-Picture; and the Planar WallSync to automatically ensure perfectly synchronized video playback without manual configuration. The display solution meets the requirements of the Americans with Disabilities Act (ADA) Standards for Accessible Design.

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

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

We also hope to optimize video walls for interactivity with an added touch system.

(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): 06/2023

Proposed End Date (month/year): 09/2024

Implementation Plan

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

Pre grant:

May 2023:

Spec out the technology, prepare for purchase and installation. Start conversations around training design

June 2023: Grant starts.

Purchase the video wall and when it arrives, install and test programmed content (these walls are tricky to install initially)

July August 2023:

Train personnel on wall. Design curriculum for training and hire instructors.

Offer 1–3 workshops on creating content for the video wall, how to program, and how to incorporate live data. Workshops will be part of CETI's Enchanted technology Summer Festival of Learning as well as at RAHS campus and NE STEAM Maker space in north Portland.

Stream workshops on CETI YouTube channels for wider access. Edit recording and share on Community Media channels for broad access to training.

Fall 2023:

have open lab hours (mentored for participants and support on one sat hack day).

Spring 2024:

Create collaborative content for the Wall and show CETi Constellations at the Portland Winter Light Festival.

Capture/document content. Share content with community media channels.

Mar/April 2024:

Hold more workshops and collaborative creation sessions for the wall for a fall show.

Summer 2024:

Hold workshops for new participants for the Enchanted tech Summer festival. Lead participant creation on video wall for September show. Capture/document content.

Aug/Sep 2024:

Share video content with community media and create final reports.

(This field has a character limit of 3000)

Supplemental Material Attachments

Budget Narrative

[Budget Narrative](#)

PERSONNEL

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

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

Responsibilities will include ensuring that budget and timeline targets are met, selecting contractors and consultants, putting together a team, preparing reports, working with the evaluation consultant to develop the project evaluation, and supervising the project staff and implementation. In addition, the Project Director will conduct outreach to the target beneficiaries. The Project Director will work at a rate of \$150/hr for 100 hours for a cost to the project of \$15,000

Grant Funds: \$0

Match: \$15,000

Project Support. We will have between 5 — 10 personnel who will help with scheduling, organizing institutes, outreach, recruiting partners and participants, communications and web and social media, help with editing and postproduction, ensure video distribution via the community channels and planning and evaluation; technical support and help instructors during trainings. An estimated total of about 175 hours at \$50 - \$100/hr The total cost to the project will be \$14,000.

Grant Funds: \$0

Match: \$14,000

Technology Installation/Maintenance. PSU College of the Arts Technology Staff will help procure and install grant technology, and will provide ongoing maintenance for the project's equipment. Estimated Cost (rate \$75/hr): 40 hrs initial procurement + installation + 4 hrs a month for the duration of project).

Grant Funds: \$0

Match: \$6,000

Total Grant Funds: \$0

Total Match: \$35,000

Total Personnel Costs: \$35,000

EDUCATION AND TRAINING

The cost to train technical/ lab staff in setting up the wall will be about \$100/h at 40 hrs shared between the grant and the match. We expect Planar personnel will be hired to do this. We will share the cost between a grant and CETI's budget.

Grant Funds: \$2000

Match: \$2000

Total Education/Training Costs \$4000

TRAVEL

We do not anticipate travel.

Grant Funds: \$0

Match: \$0

Total Travel Costs: \$0

CONTRACTUAL

Workshop/Training Instructors and Lab Support. Instructors will train participants to create content for the video wall including generative content, live data and map feeds. At an hourly rate of \$75, for an estimated total of around 300 hours. Instructors will each also provide career opportunity presentations and mentoring to youth, students, families, and the community around potential education and career pathways to continue this work. The total cost to the project will be about \$22,000.

Grant Funds: \$0

Match: \$22,000

assessment support. The selected consultant will refine the evaluation plan, design the evaluation survey instruments, collect and analyze evaluation data, and prepare a report. It is estimated that the consultant will work for a total of 3 days at a rate of \$1000 per day. Total cost: \$3,000. (In-kind unless we get another grant approved)

Grant Funds: \$0

Match: \$3,000

The cost to train technical/ lab staff in setting up the wall will be about \$100/h at 40 hrs shared between the grant and the match. We expect Planar personnel will be hired to do this. We will share the cost between a grant and CETI's budget.

Grant Funds: \$2000

Match: \$2000

Total Contractual Costs: \$27,000

EQUIPMENT

Technology requests from MHCRC

The technology for the project includes a 16x12 (or based on cost 12x9) LED video wall from Planar made up of 8 to 12 led tiles, off board video controllers and programmable computer components, system mounts, appropriate software and touch interactivity. Details in the technical design.

CETI will provide use of advanced laptops and desktops and software for designing and creating content, editing, and production.

Grant Funds: \$70,000

Match: \$10,000

Total Equipment Costs: \$ 80,000

INFRASTRUCTURE CONSTRUCTION/FACILITIES CONSTRUCTION

Build out of PSU Lab and wall space for project --- electrical and ethernet port connections, video wall mounts and supports, projection, locks, etc.

Grant Funds: \$0

Match: \$ 10,000

Total Infrastructure/Facilities Costs: \$10000

MISCELLANEOUS

Costs of meetings with sales people at Planar, an engine design team, transportation to test solutions. communications for events and final launch.

Grant Funds: \$0

Match: \$ 500

Cost of spaces for video wall, for workshops, for showing final work in launch.

PSU will offer CETI a main secure lab space and utilities/security in the Fariborz Maseeh Hall as well as reservable other spaces for projects) (In-kind).

Grant Funds: \$0

Match: \$1,500

Total Miscellaneous Costs: \$2,000

OVERHEAD COSTS

This includes a 3.5% overhead for financial accounting and personnel time tracking systems, utilities, insurance for tech and events, office supplies, and office space/accounts necessary to support this project. We have added this cost partially to our grant request.

Grant Funds: \$2,000

Match: \$3,000

Total Overhead Costs: 5,000

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$35,000.00	\$35,000.00
Education and Training	\$2,000.00	\$2,000.00	\$4,000.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$25,000.00	\$25,000.00
Equipment	\$70,000.00	\$10,000.00	\$80,000.00
Infrastructure/Facilities Construction	\$0.00	\$10,000.00	\$10,000.00
Miscellaneous	\$0.00	\$2,000.00	\$2,000.00
Overhead	\$2,000.00	\$3,000.00	\$5,000.00
Totals	\$74,000.00	\$87,000.00	\$161,000.00

Final Application Signature

Signature of Duly Authorized Representative

Nandini Ranganathan

Date

03/21/2023

Title

Executive Director

Phone

503-719-9549

E-mail

nandini@ceti.institute

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

This Agreement is between the Mt. Hood Cable Regulatory Commission (Commission), through the Office for Community Technology (OCT), and Roots and Beats Project (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 Municipal Eco Resiliency Project (MERP) Food Sovereignty Media Series Project.

AGREEMENT:

1. Grant Amount, Use of Grant

Grantee is awarded an amount not to exceed \$44,344 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 disburse an advance payment to the Grantee in the amount of \$44,344, 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, 2023 through December 31, 2023; January 1, 2024 through June 30, 2024; July 1, 2024 through December 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 March 1, 2025.

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

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

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

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, 2023 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, April 30, 2025, 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
Bureau of Planning & Sustainability
1810 SW 5th Ave, Suite 710
Portland, OR 97201
Email: rana.debey@portlandoregon.gov

If to Grantee:

Attn: Stephanie Rio Collier, President
Roots and Beats Project
4815 NE 7th Ave
Portland, OR 97211
Email: rootsandbeatsproject@gmail.com

and copy:

Attn: Tim Rice
Municipal Eco Resiliency Project (MERP)
9217 SE Steele St
Portland, OR 97266
Email: merppdx@gmail.com

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

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT: Municipal Eco Resiliency Project (MERP) Food Sovereignty Media Series

GRANTEE: Roots and Beats Project

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

01970 - 2023 Community Technology Grants

02148 - Food Sovereignty Media Series

Community Technology Grants

Status:	Submitted
Original Submitted Date:	04/03/2023 4:29 PM
Last Submitted Date:	04/20/2023 12:16 AM

Primary Contact

Feel free to edit your profile any time your information changes. [Create your own personal alerts using My Alerts.](#)

Name:	Tim	Rice
	Salutation	Last Name
Email:	merppdx@gmail.com	
Phone:*	503-577-0353	
	Phone	Ext.
Title:		

Organization Information

Organization Name:	Municipal Eco Resiliency Project		
Organization Type:	Non-Profit Entity		
Tax ID	92-0518523		
Organization Address:	9217 SE Steele St		
City*	Portland	Oregon	97266
	City	State/Province	Postal Code/Zip
Phone:	503-577-0353		

Project Narrative

Total Grant Funds: \$44,344.00
Total Match Funds: \$106,729.00
Total Funds: \$151,073.00
Proposed Technology: Video production equipment
Public Benefit Area: Improving Community Involvement
Select which jurisdiction(s) your project will serve: Portland
Please select the size of your organization's total operating budget: Less Than \$500,000

Project Purpose

In defining the project purpose, applicants must:

The Municipal Eco Resiliency Project (MERP) is an organization composed of skilled urban farmers, and dedicated climate justice direct actionists. In the three years we have been active we have secured multiple community garden plots with sympathetic land owners, with intentions to expand to more in the future. Our aim is to plant the seeds for a new localized food system to prepare for a future of climate chaos.

We see the promotion of building localized food systems as a two pronged approach. One, the reduction of the need to rely on fossil fuel based food systems that use tremendous amounts of chemical inputs and depend on shipping food over long distances. By localizing food production we can shorten the supply chains necessary to keep the community fed, thereby reducing the burden on the planet. Two, empowering community members to gain the knowledge and skills needed to produce their own food will lead to a wide wide range of positive health and social outcomes.

For the last few decades the United States has experienced a growing crisis of declining health standards, with rising rates of obesity, diabetes, cancer and other health problems. Much of this can be directly linked to sedentary lifestyles and poor diets reliant on cheap processed foods laden with salt and other preservatives. The poor health outcomes associated with the consumption of these foods disproportionately affect historically overburdened communities such as the poor, working class and people of color. Lower income neighborhoods are often considered “food deserts” where grocery stores carrying fresh food are rare, and people often have to rely on food typically available in convenience stores.

Luckily part of the solution to this crisis is relatively cheap and easy to achieve. By engaging in gardening and urban farming people gain access to healthy fresh food, reduce food bills, increase physical activity and help build community with other neighbors through collective work.

MERP’s role is to give people the knowledge and skills to enable greater food autonomy, while also giving them access to resources such as land, tools and a community with which to collaborate. While anyone in the wider community can potentially benefit from what we have to share, it will have an even greater impact for those that have traditionally lacked the privileged access to these sort of things.

One way to greater expand the reach of our message is to create media content that can be disseminated beyond the reach of our immediate circles. Cable access broadcasting will be an important component in helping this information reach a wider audience. We are proposing a long term media campaign to support the wider ongoing work of the organization, which includes farming, educational workshops, political analysis and working to build collaboration among local farming groups working for a just and sustainable future. Our proposed series of videos are aimed at improving community involvement and reducing disparities experienced by overburdened communities.

This will be achieved by developing a content creation team that can continue to produce high quality media in the support of farming movements. Three or four members of MERP will be trained in a wide range of media skills in order to better tell our story. By building a strong cohort of skilled media creators there is a potential in the future for members of MERP to train other urban farming advocates to create media, though that is beyond the scope of this current project, it is another potential positive outcome of this initiative.

There will be three main components to this media campaign; educational videos to increase personal knowledge of community members about how to grow and process food, profile videos to connect

people interested in farming directly to organizations working toward food justice, and a music video meant to connect especially to youth about the importance of growing food as a tool for liberation. Part of the ongoing work that MERP does is offering various workshops and trainings to volunteers to prepare them to become urban farmers, including best practices for how to grow crops, building innovative structures to increase crop yields, preserving food and more. We want to expand our promotion and reach by making video versions of our urban farming workshops so that they can be shown to a wider audience than just the 10 or so people we can have for in-person trainings. Through our work we have developed extensive connections with a burgeoning POC lead urban farm movement in the Portland area. These groups include Mudbone Grown, Black Futures Farm, the Black Food Sovereignty Coalition, and people associated with the Vivianne Barnett Fellowship for Food System Leaders offered by Ecotrust. We would like to do a series of profile videos interviewing participants and highlighting the work of these groups, and how they relate to a wider movement that is happening locally, but also nationally and internationally. One of these profile videos would be a historical mini-documentary profiling Viviane Barnett, an African-American woman who was instrumental in the creation of Portland's culture of community gardening through her Green Fingers program which was active from 1968 until the early 80s.

Our music video will include local hip hop artists who believe in the importance of food as a tool for liberation, among them are some of the most talented artists in town in Mic Crenshaw, Talilo Marfil and Wassala. We will create a top notch song and associated music video that will act as a promotional tool for the overall media campaign.

The technology provided by this grant would allow our content creation team to create media on par with industry standards. We need computers that will be capable of efficiently editing video and music content. For our video interviews we will need cameras, audio recording equipment and lighting. For the production of the music video we will need music editing software, recording and mixing equipment. This technology will be critical in allowing us to be able to create the content we envision to raise awareness around the knowledge our group has to provide to the community and targeted populations related to the issues we covered above.

The outcomes we hope to achieve through this project are increased membership in MERP and other associated organizations working toward food justice in the Portland metro area, an increased awareness of urban farming among the population, particularly overburdened communities, and a greater understanding and appreciation for the history of urban farming in Portland.

Diversity, equity and inclusion measures are something that MERP looks to incorporate into all of the work we do. We are an organization founded by a radical Chicane food justice/climate justice activist who has come from a position of poverty and housing insecurity. A focus of our mission is to reach out to and engage with others from similar backgrounds and let them know of the benefits of learning how to grow our own food in a sustainable manner, and to better incorporate these people into food justice and climate justice movements that are often dominated by privileged voices. A majority of the organization's leadership team are people of color, which is also the case with the composition of the content creation team. This will lend an important perspective to inform the kind of media we produce and the best way to present it to the people we most want to reach.

Through our farming work we maintain a presence in working-class neighborhoods such as Lents, Cully

& East Portland. Part of this is by necessity, because that's where we have sympathetic land owners who have lent their properties to use for farming purposes. It also allows us access to outreach to our targeted populations in those neighborhoods and recruit them into the wider urban farming movement and to become new members of MERP itself. The media created will be a crucial tool in this outreach effort, in that it will demonstrate that there is already a powerful and diverse movement for farming and food justice in the Portland metro area led by people of color, and that if people are interested in joining, it is just a matter of finding out where they can plug in.

(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.

* 3-4 MERP content creators will be trained in how to use the equipment purchased including; how to conduct interviews with cameras and audio equipment, become proficient in Adobe Premiere video editing software and Ableton Live music software, learning song writing and music production techniques from professional musicians, and learning high level music editing techniques.

* Produce 12 video shorts of roughly 3-10 minutes in length to be aired on Open Signal cable access stations. These will consist of two separate series each having approximately 6 episodes, with one being produced for each quarter of the 18 month project (two total videos per quarter). One series will focus on creating video versions of our educational workshops which cover various skills useful for farming or food production. The other series will profile organizations or individuals who are actively working on food justice through farming in the Portland area. This series will particularly focus on POC lead groups involved in this work.

* Produce a short film of 15-30 minutes in length that will be a historical profile of Viviane Barnett, a black woman who's work around urban farming in the 60s & 70s was instrumental in catalyzing Portland's community gardening and urban farming movement.

* Produce a song and associated music video about the importance of growing your own food as a tool of liberation with veterans of the Portland hip hop community.

(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.

Much of the process of evaluating the success of the project will be based on the production of content, so the timely completion of the various proposed videos will be one self-evident criteria for evaluating success of the project. Other factors will include how much reach the content receives, and the impact that it has on those that experience it. For the creator training portions of the project we plan to have regular creative team meetings to determine if participants are comprehending the information that are receiving, and if not discuss ways which we can collectively get each other up to speed. At the end of each quarter we will conduct a short internal survey asking what they learned, what about the training process they felt was helpful & what about the process they thought could use improvement. In terms of reach the videos will receive, we plan on partnering with members of the organizations we will be profiling to coordinate the sharing of social media posts, email newsletters and other online outreach tools to share links of the videos posted online, as well as which dates and times they can be viewed on Open Signal. We will maintain a Youtube channel where we will post all of the videos, this will give us one metric for quantifying the amount of views each video receives, though it will not be the complete picture. We hope that each organizational profile and video workshop will receive 500-5,000 views, for the music video based on the following of the artists we are collaborating with we anticipate potentially over 10,000 online views. Outreach for the video will be done primarily on social media sites like Instagram & Tik Tok, since the artists have followings into the 100s of thousands on those platforms. In terms of the impact the videos have, our hope is by creating this content we will increase the knowledge base of the viewers by giving them easy access to important information they can use to start gardening themselves, and to expose them to community organizations already doing great work that they can become a part of. For the organizations which we profile; we will follow up with them within a few months of the video releases to see if the exposure has led to an increase in volunteers and/or helped in their organizing efforts.

(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.

Viviane Barnett Fellowship for Food Systems Leaders

Sabrina Cerquera

1140 SE 7th Ave Suite 150

503-227-6225

scerquera@ecotrust.org

<https://ecotrust.org/viviane-barnett-fellowship-for-food-system-leaders/>

The Viviane Barnett Fellowship is a program offered through Ecotrust designed to build the capacity of experienced and aspiring food systems leaders of color in Oregon. One of MERP's members, Xolotli X, was in the 2021-2022 cohort for the fellowship. The Fellowship staff will collaborate with MERP on this project by putting us in touch with former and current participants in the program as well as other POC led farming groups to schedule and conduct video interviews. They will also provide research material for us to produce a short film on the fellowship's namesake Viviane Barnett. In addition the Fellowship will help with promotion of the videos once they have been released. This partner is confirmed.

Ascending Flow

Talilo Marfil

1001 Main St, Klamath Falls

(503) 893-9697

talilomarfilmusic@gmail.com

<https://www.ascendingflow.org/>

Ascending Flow is a music and arts mentorship program which focuses on empowering youth and developing their life skills through artistic expression. They will be collaborating with MERP on this project by offering us training in music production and video skills relevant for creating top notch music videos. They have some of the best hip hop artists in Portland on their roster, and will offer us a level of training not available from any other arts training institution. Members of Ascending Flow will also directly participate in creating a song and associated music video about the importance of POC learning food and framing skills. Ascending Flow will be paid from our education budget for the training, but will provide in-kind labor for the creation and production of the song and music video. This partner 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.

Computers \$7497

We will have three laptops available for use by our primary content creators. Having laptops instead of desktop computers will allow greater mobility for our creators, they can have the ability to work from our office, or work from their home or other remote locations. The laptops will be loaded with Adobe Creative Suite for video production and Ableton Live for music production. Our current computers are out of date, and do not have the processing power to adequately produce the content we envision, necessitating an upgrade.

Software \$3149

The laptops will be loaded with Adobe Creative Suite and Ableton Live. Two computers will be loaded with one subscription of Ableton Live music editing software, and the computers will be loaded with 4 annual subscriptions of the full Adobe Creative Suite at a total cost of \$2,400. Adobe Premiere Pro is considered the industry standard for video production and is included in the Creative Suite, the other apps on the suite will allow us to explore creating stop animation and other effects to take our video production to a higher level. Similarly, Ableton Live is considered the industry standard for music production, and learning it will allow us the ability to produce the music for the music video.

Data Storage \$490

We will need data collection and storage devices in order to capture and store the video and music content we will be creating. Three 5 terabyte hard drives will accompany each of the laptops, and allow each content creator to have the projects they are working on available for easy access should they need them. We will have four HD memory cards, two for each camera, a primary one and a back up one should we have a shoot that requires shooting a large amount of footage. Or alternatively using them in the stop motion camera or video drone.

Cameras, Lenses & Accessories \$17,202

We want to have a wide range of images that we capture with the video equipment we will be using, hoping to push the creative envelope in what we produce. The two Sony A7 iii camera and associated accessories such as the lenses, bags and batteries will help us conduct professional level two camera interviews. For the "A" camera we will have a slightly higher quality recording monitor and tripod than for the B camera. We will also need a more mobile third prosumer grade camera for use by the other content creators and other volunteers who will assist in filming. This camera will probably be one we can find used at a good price point, something like a Sony PXW-X70. In addition we will need multiple options for camera stabilization equipment such as a gimbal and shoulder mounted rig. To enhance the quality of shots for our music video and other visually engaging elements of our productions we will use a GoPro for action shots, a time lapse camera with motorized slider for time lapse video and a cinema drone for aerial shots used to film farm projects, landscapes and possibly shots for our music video.

Audio/Music Equipment \$6380

There are two categories of audio equipment we will need to produce the content we are envisioning. The first will be equipment needed to record video and audio interviews. This includes; shotgun & lavalier mics, stands, poles and an audio recorder. Having good audio is critical for any video production, and these items will allow us versatility in how we capture the audio. The second category is equipment needed to produce our music video. This will require two high quality microphones for capturing vocals in the Shure SM7Bs along with boom arms to hold them. The Tascam Model 12 is a good quality mixer with a low price point. Studio monitors will allow us to clearly hear levels during music production. A MIDI controller will enable us to

make beats and various sounds in Ableton Live. Three sets of Rode headphones will assist us in the production of both the video and music content.

Lighting \$470

A lighting kit is essential for recording high quality interviews with subjects. We will use a simple and portable two light kit including softboxes, so that we can be mobile and conduct the interviews in whatever setting we find ourselves in. Locations may end up being outdoors on farms or wooded areas, which properly light the faces of interviewees and reduce shadows.

(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): July 2023

Proposed End Date (month/year): January 2025

Implementation Plan

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

Summer 2023: July-September

Research equipment and make purchases
Budget and administrative planning
Staff training sessions with Osorio Media Arts on equipment setup
Produce and submit one organizational profile video to Open Signal
Produce and submit one video workshop to Open Signal
Quarterly survey of content creators

Fall 2023: October-December

Produce and submit one organizational profile video to Open Signal
Produce and submit one video workshop to Open Signal
Begin research and pre-production for Viviane Barnett mini-documentary
Quarterly survey of content creators

Winter 2024: January-March

Produce and submit one organizational profile video to Open Signal
Produce and submit one video workshop to Open Signal
Continue production of Viviane Barnett mini-documentary
Staff training with (Ascending Flow) to learn music recording/production and music video skills
Begin writing and recording of song for music video
Take FAA Drone Study Course & Exam
Quarterly survey of content creators

Spring 2024: April-June

Produce and submit one organizational profile video to Open Signal
Produce and submit one video workshop to Open Signal
Release and promote Viviane Barnett mini-documentary
Continue training with Ascending Flow
Continue production of song
Begin pre-production and filming for music video
Quarterly survey of content creators

Summer 2024: July-September

Produce and submit one organizational profile video to Open Signal
Produce and submit one video workshop to Open Signal
Complete production of music video

Fall 2024: October-December

Produce and submit one organizational profile video to Open Signal
Produce and submit one video workshop to Open Signal
Release and promote music video
Review of all content submitted by MERP
Conduct Final Grant Evaluations

(This field has a character limit of 3000)

Supplemental Material Attachments

File Name	Description	File Size
MERP MHCRC Final Project Budget.pdf	PDF of our project budget.	88 KB

Budget Narrative

Budget Narrative

PERSONNEL:

Project Manager will be responsible for coordinating the development and implementation of the overall project. These duties will include; scheduling interviews and trainings, accounting, project documentation and compiling information needed for grant reporting purposes.

78 weeks, 15 hrs/week

1170 hrs @ \$25/hr = \$29,250

Grant Funds: \$0

Match: \$29,250

Content Coordinator is responsible for coordinating the creation of the video and music content for the project. They are the primary content creator, and will assist in training and coordinating production with the other content creators.

78 weeks, 15 hrs/week

1170 hrs @ \$25/hr = \$29,250

Grant Funds: \$0

Match: \$29,250

Content Creators (2 positions) will be trained on video and music equipment and software. They will assist in the creation of the video and music content.

78 weeks, 5 hrs/week for each position

390 hrs @ \$25/hr = \$9,750 x 2 = \$19,500

Grant Funds: \$0

Match: \$19,500

Total Personnel Cost: \$78,000

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 MERP administrative staff consisting of approximately 30 hours at \$100/hr. We will draw on their experience in training others to use video and music equipment to prepare us before we begin producing our content.

Grant Funds: \$3000

Match: \$0

Ascending Flow will partner with MERP to train our members in high level music production and music video creation skills.

Their organization boasts some of the most respected and talented music artists in Portland such as Taliio Marfil and Mic Crenshaw, who can offer a unique level of hands on training. We will have a series of training sessions of roughly 3 hours each, for a total of 9 hours of training at \$200/hr.

Grant Funds: \$1800

Match: \$0

FAA Drone Study Course & Exam- Training to fly a video drone

Grant Funds: \$325

Match: \$0

Total Education and Training Cost: \$5,125

TRAVEL

Mileage: Reimbursement for staff, board & content creators to travel to filming locations and transportation of equipment to and from the studio. Filming locations will almost entirely be in Multnomah County, with three of the main sites being Mudbone Grown in Corbett, Kasama Farm in Gresham and Black Futures Farm in the Brentwood-Darlington neighborhood of Portland.

Travel costs are assessed at \$0.56 per mile traveled for 3500 total miles traveled during the 78 week project.

Grant Funds: \$0

March: \$1,960

Total Travel Cost: \$1,960

CONTRACTUAL

Media Strategist will consult on media strategy for the project including; pre-production, filming, editing, promotion and distribution.

Grant Funds: \$0

Match: \$5000

Website Design: Build an organizational website that will be able to prominently feature our video content.

Grant Funds: \$0

Match: \$3000

Total Contractual Cost: \$8000

EQUIPMENT

Computers:

3 Macbook pro laptops @ \$2,499 = \$7,497

Grant Funds: \$7,497

Match: \$0

Software subscriptions:

4 annual subscriptions of Adobe creative suite @ \$600 = \$2400

1 Ableton = \$749 flat

Grant Funds: \$3149

Match: \$0

Data Storage:

3 5TB hard drives @ \$110 = \$330

4 4K Memory cards @\$40 = \$160

Grant Funds: \$490

Match: \$0

Cameras, Lenses & Accessories:

2 Sony A7s iii Video cameras @ \$3500 = \$7,000

1 used prosumer camera such as a Sony PXW-X70 = \$1,300

2 Camera carrying bags @ \$120 = \$240

2 Sony 24-105 F4 Camera lenses @ \$1300 = \$2,600

2 NP-FZ100 rechargeable batteries @ \$78 = \$156

1 NP-FZ100 battery charger = \$50

1 Atomos Ninja V recording monitor = \$500

1 Feelworld 7" monitor = \$239

1 Manfrotto Fluid Video Head Tripod = \$357

1 K&F Concept camera tripod = \$150

1 Neewer shoulder rig kit = \$180

1 Manfrotto Gimbal = \$290

1 GoPro Hero 11 camera = \$600

1 GoPro cage & accessories = \$100

1 Brinno TLC300 time lapse camera & clamp = \$400

1 GVM motorized camera slider = \$350

1 Skydio Cinema drone = \$2,400

1 waterproof drone carrying case = \$290

Grant Funds: \$17,202

Match: \$0

Audio/Music Equipment:

- 1 Rode NTG5 Shotgun mic = \$499
- 2 Sennheiser lavalier sets @ \$649 = \$1,298
- 2 Mic stands @ \$130 = \$260
- 1 Rode Boom Mic Pole = \$125
- 1 Zoom H6 Audio Recorder = \$350
- 2 Shure SM7B microphones @ \$399 = \$798
- 2 Rode desk mount boom arms @ \$100 = \$200
- 1 Tascam Model 12 Mixer/Recorder = \$700
- 1 ADAM Audio Studio Monitor - \$1,300
- 1 Novation Launchkey 25 MIDI Controller = \$170
- 1 XLR Cable bundle = \$230
- 3 Rode NHT-100 headphones @ \$150 = \$450

Grant Funds: \$6,380

Match: \$0

Lighting:

- 1 Godox SL100D Video light kit = \$470

Grant Funds: \$470

Match: \$0

Total Equipment Cost: \$35,428

OVERHEAD

Overhead for this 18 month project includes rental of our office/studio space, insurance, office supplies, bookkeeping & accounting, website.

Office rent @ \$600/mo x 18 = \$10,800

Insurance @ \$200/mo x 18 = \$3600

Office supplies @ \$150/mo x 18 = \$2700

Financial @ \$300/mo x 18 = \$5400

Web/Domain @ \$150/year x 2 = \$300

Grant funds: \$4,055

Match: \$18,745

Total Overhead Cost: \$22,800

Total Grant Funds Requested: \$44,608

Matching Funds: \$106,705

Total Operating Budget: \$151,313

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$78,000.00	\$78,000.00
Education and Training	\$5,125.00	\$0.00	\$5,125.00
Travel	\$0.00	\$1,960.00	\$1,960.00
Contractual	\$0.00	\$8,000.00	\$8,000.00
Equipment	\$35,188.00	\$0.00	\$35,188.00

Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$4,031.00	\$18,769.00	\$22,800.00
Totals	\$44,344.00	\$106,729.00	\$151,073.00

Final Application Signature

Signature of Duly Authorized Representative

Tim Rice

Date

04/03/2023

Title

Office Coordinator

Phone

503-577-0353

E-mail

merppdx@gmail.com

MERP PROJECT BUDGET

Personnel	Purpose	Rate	Grant	Match	Total
Project Coordinator, 15 hrs/week for 78 weeks Antonio Zamora	Coordinates the development, implementation and reporting of the overall project.	\$25/hr @ 1170 hrs	\$0	\$29,250	\$29,250
Content Coordinator, 15 hrs/week for 78 weeks Tim Rice	Coordinates production of video and music content of the project, primary content creator.	\$25/hr @ 1170 hrs	\$0	\$29,250	\$29,250
Content Creator, 5 hrs/week for 78 weeks Kiera Usagawa	Receive media training and work to produce video and music content.	\$25/hr @ 390 hrs	\$0	\$9,750	\$9,750
Content Creator, 5 hrs/week for 78 weeks Juan Vildosola	Receive media training and work to produce video and music content.	\$25/hr @ 390 hrs	\$0	\$9,750	\$9,750
Subtotals			\$0	\$78,000	\$78,000
Education and Training	Purpose	Rate	Grant	Match	Total
Osorio Media Arts	Technical design and in-person equipment setup, training, and troubleshooting for core project staff.	\$100/hr @ 30 hrs	\$3,000	\$0	\$3,000
Ascending Flow	Train MERP creators in high level music production and music video creation skills.	\$200/hr @ 9 hrs	\$1,800	\$0	\$1,800
FAA drone license	Training course associated with learning to fly drone.	\$325	\$325	\$0	\$325
Subtotals			\$5,125	\$0	\$5,125
Travel	Purpose	Rate	Grant	Match	Total
Mileage	Reimbursement for staff/board travel to recording sites and other locations associated with project production.	\$0.56/mile @ 3,500 miles	\$0	\$1,960	\$1,960
Subtotals			\$0	\$1,960	\$1,960
Contractual	Purpose	Rate	Grant	Match	Total
Media Strategist	Consult on overall media strategy and promotion for the project.	\$5,000	\$0	\$5,000	\$5,000
Website Design	Build a website to highlight new video content.	\$3,000	\$0	\$3,000	\$3,000
Subtotals			\$0	\$8,000	\$8,000
Infrastructure/ Facilities	Purpose	Rate	Grant	Match	Total
None		\$0	\$0	\$0	\$0
Subtotals			\$0	\$0	\$0
Equipment	Quantity	Price/Unit	Grant	Match	Total
Macbook pro laptop	3	\$2,499	\$7,497	\$0	\$7,497
Adobe creative suite, annual subs @ \$600/year	4	\$600	\$2,400	\$0	\$2,400
Ableton music editing software	1	\$749	\$749	\$0	\$749
5TB portable hard drives	3	\$110	\$330	\$0	\$330
Memory cards	4	\$40	\$160	\$0	\$160
Sony A7s iii Video camera	2	\$3,500	\$7,000	\$0	\$7,000
camera carrying bags	2	\$120	\$240	\$0	\$240
Sony 24-105 F4 camera lenses	2	\$1,300	\$2,600	\$0	\$2,600
NP-FZ100 rechargeable batteries	2	\$78	\$156	\$0	\$156
NP-FZ100 battery charger	1	\$50	\$50	\$0	\$50
used prosumer camera such as Sony PXW-X70	1	\$1,300	\$1,300	\$0	\$1,300
Atomos Ninja V recording monitor	1	\$500	\$500	\$0	\$500
Feelworld 7" monitor	1	\$239	\$239	\$0	\$239
Manfrotto fluid video head tripod	1	\$357	\$357	\$0	\$357
K&F Concept camera tripod	1	\$150	\$150	\$0	\$150
Neewer shoulder rig kit	1	\$180	\$180	\$0	\$180
Manfrotto Gimbal	1	\$290	\$290	\$0	\$290
GoPro Hero 11 camera	1	\$600	\$600	\$0	\$600
GoPro cage & accessories	1	\$100	\$100	\$0	\$100
Brinno time lapse camera & clamp	1	\$400	\$400	\$0	\$400
GVM motorized camera slider	1	\$350	\$350	\$0	\$350
Skydio Cinema Drone	1	\$2,400	\$2,400	\$0	\$2,400
Waterproof drone carrying case	1	\$290	\$290	\$0	\$290
Rode NTG5 Shotgun mic	1	\$499	\$499	\$0	\$499
Sennheiser lavalier set	2	\$649	\$1,298	\$0	\$1,298
Mic stands	2	\$130	\$260	\$0	\$260
Rode boom mic pole	1	\$125	\$125	\$0	\$125
Zoom H6 audio recorder	1	\$350	\$350	\$0	\$350
Shure SM7B microphones	2	\$399	\$798	\$0	\$798
Rode desk mount boom arms	2	\$100	\$200	\$0	\$200
Tascam Model 12 Mixer/Recorder	1	\$700	\$700	\$0	\$700
ADAM Audio Studio Monitor	1	\$1,300	\$1,300	\$0	\$1,300
Novation 25 MIDI Controller	1	\$170	\$170	\$0	\$170
XLR cable bundle	1	\$230	\$230	\$0	\$230

Rode NHT-100 headphones	3	\$150	\$450	\$0	\$450
Godox SL100D Video light kit	1	\$470	\$470	\$0	\$470
Subtotals			\$35,188	\$0	\$35,188
Total w/o Overhead			\$40,313	\$87,960	\$128,273

Overhead	Purpose	Rate	Grant	Match	Total
Project Overhead	Office rent, supplies, insurance, bookkeeping/accounting, web/domain	(10% grant fundable)	\$4,031	\$18,769	\$22,800
Subtotals			\$4,031	\$18,769	\$22,800
Total w/ Overhead			\$44,344	\$106,729	\$151,073

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

This Agreement is between the Mt. Hood Cable Regulatory Commission (Commission), through the Office for Community Technology (OCT), and Trash for Peace (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 Growing Digital Skills through Storytelling with Waste and Recycling Project.

AGREEMENT:

1. Grant Amount, Use of Grant

Grantee is awarded an amount not to exceed \$28,047 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 BPS 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 disburse an advance payment to the Grantee in the amount of \$28,047, 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, 2023 through December 31, 2023; January 1, 2024 through June 30, 2024; July 1, 2024 through December 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 June 30, 2025.

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

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

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

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, 2023, 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, July 30, 2025, 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
Bureau of Planning & Sustainability
1810 SW 5th Ave, Suite 710
Portland, OR 97201
Email: rana.debey@portlandoregon.gov

If to Grantee:

Attn: Laura Kutner Tokarski
Executive Director
c/o Trash for Peace
5006 NE 35th Place
Portland, OR 97211
Email: laura@trashforpeace.org

with a copy to:

Attn: Alice Rotsztain, Project Manager
Associate Director of New Programs and Staff Development
c/o Trash for Peace
5006 NE 35th Place
Portland, OR 97211
Email: alice@trashforpeace.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).

Trash for Peace Advance Agreement 2023

**AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT: Growing Digital Skills through
Storytelling with Waste and Recycling**

GRANTEE: Trash for Peace

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

01970 - 2023 Community Technology Grants

02167 - Growing Digital Skills through Storytelling with Waste and Recycling / Desarrollo de Habilidades Digitales a Través de Historias Diversas con Basura y Reciclaje

Community Technology Grants

Status: Submitted
Original Submitted Date: 04/03/2023 2:12 PM
Last Submitted Date: 04/20/2023 10:34 AM

Primary Contact

Feel free to edit your profile any time your information changes. [Create your own personal alerts using My Alerts.](#)

Name: Alice Yeeing Rotsztain
Salutation First Name Middle Name Last Name

Email: alice@trashforpeace.org

Phone:* 503-389-0086
Phone Ext.

Title: Associate Director of New Programs and Staff Development

Organization Information

Organization Name: Trash for Peace

Organization Type: Non-Profit Entity

Tax ID: 45-4715889

Organization Address: 5006 NE 35th Place, Portland OR 97211

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

Phone: 503-250-0997

Project Narrative

Total Grant Funds:	\$28,047.00
Total Match Funds:	\$37,741.00
Total Funds:	\$65,788.00
Proposed Technology:	Video production equipment
Public Benefit Area:	Reducing Disparities
Select which jurisdiction(s) your project will serve:	Portland, Gresham
Please select the size of your organization's total operating budget:	Greater Than \$2.500,000

Project Purpose

In defining the project purpose, applicants must:

This project's purpose is two-fold: (1) to build-on and support our community members' digital creation skills by removing economic, technical and language barriers and (2) to increase public awareness and participation for waste-equity issues (reuse, trash, and recycling) in our region.

Digital Divide is a complex intersection of barriers and opportunity/access gaps that:

1. Disproportionately impact low-income, BIPOC, seniors, and immigrant/refugee communities
2. Have broad and long-term negative consequences for educational attainment, access to necessary services and supports, and economic and social inclusion

As digital technologies have become ubiquitous to everyday life, digital and media literacy are no longer specialized skills but are now necessary life skills for meeting the basic needs of everyday people.

Digital Divide is a multifaceted problem which researchers have clarified to not just include the lack of access to technological resources and equipment, but, also as importantly:

- a lack of access to skills and training in the practical knowledge of using technology
- barriers faced by fragmented language literacy and digital literacy
- and, finally, the lack of social conditions with technology that support people to use technology as active creative agents; in order to serve their own personal and community goals.

Our partner communities, 600+ residents who live within 15 supportive housing sites (100% low-income, > 60% BIPOC), located in Portland, Gresham, Fairview and Clackamas (operated by Home Forward and Rose CDC) are all impacted by these various factors of Digital Divide—they face economic barriers to resources and equipment, barriers created by language and literacy, barriers to training (compounded by time, money, and transportation barriers), and barriers to creative agency, that are fostered with socially inclusive and creatively empowering experiences with technology.

We seek to address these multiple barriers through a thoughtful and inclusive approach through our Media Advocates Committee pilot. 8 community-representative staff form our pilot cohort. Using the medium of mobile video—short-form video content (< 5 min.) that is recorded on mobile devices (phones and tablets) and shared via social-media (such as YouTube, TikTok, and Facebook)—we will begin with the existing digital skills of our community members, and scaffold and expand on their strengths and interests, to build empowering, creative experiences with digital technology.

The project has been designed and structured to be community-centered and iterative. The initial idea for the project was generated from several group brainstorming sessions with community-representative staff who self-elected to participate as Media Advocates. Community members selected mobile video as the focus of our technology (over traditional video cameras), gave input and final selection of our partner media trainers, collaborated on the title and content theme of our community video project (BiLingual Spanish/English videos on waste and recycling), and along each step, have guided the choices for the curriculum, training schedule, and the styles of video genre (thereby informing equipment choices).

The program gives equal weight to the 3 aspects outlined by Digital Divide: technology, skills, and inclusive social components. The capital investment for the equipment and lab is only one portion of our solution. Resources allocated to inclusive training, is a significant area of investment, as well as a collaborative project that extends over an extended period of time (18 months) to create the necessary socially inclusive experiences for supporting digital agency.

To provide access to resources and equipment we will build a small, onsite Community Video Lab at our office that is focused on mobile video equipment: small, light-weight equipment that can be checked out and transported easily by folks using public transportation. This lab will also feature video equipment that is compatible with consumer mobile devices, used by social-media content creators to extend storytelling techniques (lenses, lighting, tripods, audio equipment, and commercial video editing software such as Final Cut Pro). Most importantly, this lab will create a social learning space, where our Media Advocates will collaborate to come up with story ideas, shoot footage, edit and practice skills while producing BiLingual videos. This lab will be supported by the Project Director, IT Manager and 2 staff members who have been selected to serve as team leads—because of their strong peer relationships, language and technical strengths, and their passion for mobile videos.

The Video Lab will be created/designed by community-representative staff; a BiLingual (Spanish/English) Lab Coordinator, with advisement from 7 additional Media Advocates who each represent our diverse community experiences: seniors, low-income, Spanish-first and Spanish-only speakers, public transportation riders, those who have self-identified as digital beginners requesting support with Digital Divide issues, and those who have never used a PC (laptop or desktop) or produced videos. In close collaboration with both Media Advocates and our media training partners, we have crafted a training outline that is tailored for both language and digital skills access needs. These training outlines have built in feedback cycles with our training partners, with the Program Director acting in a role of collecting ongoing feedback from Media Advocates.

The 8 Media Advocates will each complete 18 hours of workshops for a solid foundation on using our capital equipment to produce video content. A 3-workshop series on mobile video production: shooting footage on an iPhones using lenses and tripods, using lighting equipment, and recording audio. A second 3-workshop series focuses on video editing skills (with software meeting skill levels). Lab support staff and 2 team leads, will receive an additional "Train the Trainer" workshop to be able to support Media Advocates with ongoing project success.

Following training, Media Advocates will each attend 18, monthly skills-practice sessions (one 2-hour session/month), working in teams to produce the project's video content (short-form video clips, 3-5 min. long), which will be edited together for a final showcase video (one, 30 min. video). Each individual will have an opportunity to practice skills for producing their own short-form clips; as a team curate clips into a greater themed showcase. In such, they will grow as individuals and work collaboratively. This collaborative project aims to foster digital agency—the competencies and confidence, in addition to skills, that allow for agency with technology, not simply use of technology.

Trash for Peace has embedded this extended skills development into the existing goals of our major programs (Youth Sustainability Education Program, Multifamily Recycling Outreach, and Environmental Promotor Program), such that the community-representative staff who are serving as Media Advocates have paid time to produce video content as part of their existing staff roles, rather than adding additional time/resource burdens to their schedules.

By embedding this video project into the goals of our programs, we aim to carve out the time and space for our Media Advocates to build on their digital skills. As they each are also our frontline staff who directly work with our resident communities (and also are community members themselves), by investing in their skills development and creative voices, we aim to invest in wider community capacity building.

For the goals of fostering digital agency, learning the skills of producing videos is especially powerful. Telling stories is how people make sense of the world around them and influence others to impact change. Media literacy educators highlight making video content as an effective way to teach critical thinking skills about media, by demystifying the production process behind media artifacts. All of these skills, when learned via hands-on, project-based learning, is transformative to one's understanding of media as a consumer. Once you have set up lighting, made shot selections, edited clips, downsized video files in order to upload to social platforms, etc., you will view media produced by others in significantly different ways.

Finally, by taking a "train the trainer" approach, we hope that these key community members, who represent and work within our partner communities, will continue to share their skills with other community members they partner with: the youth they work with, their families, neighbors and community partners.

Our hope is that the short-form videos produced by our Media Advocates will make an immediate, positive impact on our partner communities by providing more engaging ways for our staff to share content. However, our greater hope is that as our Media Advocates grow their digital skills and agency, their development will impact longer-term community capacity with digital technology.

Our regional systems of waste management and recycling are no less complex and embedded with barriers for our community members. We believe that stories and media made by community members, sharing their perspectives on these systems, can become a powerful tool for change.

The overall purpose of this pilot is DEI-focused work. We believe that focusing on an important problem within our communities (Digital Divide) through a medium that community members have self-identified as their interest and builds upon their existing capabilities (mobile devices and short-form video), within a framework that is community-designed, community-lead, and iterative (Media Advocate Committee pilot), that is hands-on, collaborative, and creative (collaboratively produced BiLingual videos on waste/recycling) will provide more comprehensive and more inclusive supports to address capacity building for digital literacy and agency.

(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.

1. The establishment of a Community Video Lab, that is accessible to community members, to empower new voices for media content focused on recycling/waste themes; by Fall 2023, 100% of Media Advocates (both English and Spanish speakers) will be able to access video production equipment and editing tools from the Community Video Lab.
2. Increase in digital literacy and digital skills of individual community members participating as Media Advocates. By the end of the training workshops (Winter 2023/24) 100% of Media Advocates who participated in training workshops will have increased their knowledge and confidence in video making and story-telling skills.
3. Lasting confidence and agency with media production tools/skills and overall digital literacy. Following 18-months serving on the Media Advocates Committee (by June, 2025), all participants will have contributed to some aspect of video production and editing of short-form video clips (3-5 min), and produced a collective showcase video (30 minutes) for broadcast on Open Signal's media channel. Regular monthly participation in team video projects will result in lasting impacts for individual digital literacy and agency.

(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.

The evaluation plan follows an iterative process of close collaboration between project support staff (IT Manager, Lab Coordinator, Project Director), training partners, and the targeted beneficiaries (community-representative staff serving as Media Advocates).

The Community Video Lab planning and implementation will be carried out with the Media Advocates Committee as a regular advisory and feedback group for decisions on space planning and check-out processes, to ensure that any barriers related to language, transportation and access are addressed, and that community members are involved at every stage.

Pre and post training surveys will be conducted to gather Media Advocates existing skills/desired learning topics and to assess the success of each training workshop. In addition, in-workshop, regular learner check-ins will be conducted by the Project Director and the BiLingual Media Advocates Lead (serving as additional training aids), to ensure that learning topics are accessible by all learners.

Project-based learning, carried over 18 months, in collaborative project teams, will provide the structure and time to integrate new skills introduced by the training partner workshops. The Media Advocates will be supported by this 18-month process of co-creating BiLingual (English and Spanish) videos on recycling/waste topics of their own interest and choosing.

Working in teams with structured paid work time (2 hours per month) to work on self-selected video projects, Media Advocates will have hands-on practice to integrate and expand on new skills. By design, the recycling/waste themes are relevant to the program goals of their staff positions (Youth Sustainability Education, Multifamily Recycling Outreach or Environmental Promotor Program), thereby linking video skills development to their existing knowledge and relevance to their professional development goals. Also by design, Media Advocates will be given creative agency in content, style and stories within a broad theme of waste and recycling; this creative component is critical to long-term digital agency and developing unique community voices on topics of waste and recycling.

In-progress, casual assessment tools such as peer review, peer knowledge sharing, team brainstorming, iterative design, and close collaboration will be the methods used to evaluate progress of video projects and shape personal growth and project development. The Project Director will meet every month with Media Advocates to conduct 2-hour video production workshops in close collaboration with all the Media Advocates. At the final completion of the video project, interviews will be conducted with each Media Advocate, to provide lessons for future cohorts and to evaluate overall success of the program.

(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.

Jordan Karr-Morse (jordan@eyesandears.info), Eyes and Ears Studio, Mobile Video Training Partner.

- Confirmed project partner.
- Responsible for the initial training workshops for our Media Advocates. 2 series of workshops differentiated by language:
- Mobile Video workshops: video shooting using iPhones and lenses, lighting techniques, audio capture, in English language.
- Mobile Video workshops: video shooting using iPhones and lenses, lighting techniques, audio capture, in Spanish language.
- Provided pre-application consultation on training curriculum and equipment purchases.
- Reviewed final equipment list in light of community goals and needs.

Elisa Barrios (ebarrios@opensignalspx.org), Open Signal, Director of Partnership Education, Video Editing Training Partner.

- Confirmed project partner.
- Overseeing Open Signal trainers responsible for the initial training workshops for our Media Advocates. 2 series of workshops based on skill-levels:
- Digital-divide beginners-level class with video editing using iMovie with a BiLingual Spanish/English instructor; Trash for Peace staff will be supporting Spanish in-workshop interpretations and additional support for Spanish-speaking-first learners.
- A second-level, Intro to Video Editing using Final Cut Pro.
- A "Train the Trainer" workshop for Media Advocate Committee Leads (2) and project support staff (IT Manager and Project Director) to ensure Trash for Peace are equipped to support ongoing learning of community members.
- Provided pre-application consultation on training curriculum:
- Experience with the technical limitations/challenges of mobile video production with community media learners.
- Recommendations for specific equipment (video editing software and need for hard-drives, lighting and external audio to offset the limitations of mobile devices).
- Donations of refurbished Apple laptops to support low-income BIPOC community members facing Digital Divide; 5 of which are participating as Media Advocates and will receive laptops in support of this project.

(This field has a character limit of 3000)

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

Technical Design

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

The main video equipment selected for this project are Apple iPhone 14 Pro, which have a high-quality camera-chip, capable of shooting video footage of high-resolution files, suitable for broadcast on Open Signal's community media center channels. The selection of iPhone 14 Pro is key for both the learning goals of our community members and the eventual intended broadcasting with Open Signal:

- Mobile phones are the sole computing device of the majority of our community members, who are 100% low-income. Of our Media Advocates cohort, 5 out of 8 members only access media using their mobile phones. Our Media Advocates wanted to focus on mobile phones so that it would be inclusive of existing skills.
- In consultation with Open Signal on the limitations of video production using mobile phones, we also understood it would be important to select a model with a high-quality camera chip and to consider storage capacity (due to the large size of video data files).
- The inherent limitations of mobile phones for video are poor low-light handling, poor native audio capture, and limited storage space. To offset these technical limitations for consumer mobile phones for producing video content, we have augmented our kits with:
 - A mobile compatible light kit to provide adequate fill light, when natural light conditions are low
 - A mobile compatible, wireless audio-mic recording kit to provide improved audio
 - A mid-tier storage capacity model of the iPhone 14, 256 G capable of capturing a meaningful size of video duration, paired with an external solid-state hard-drive so that users can easily offload footage from the iPhone after each recording session.
- In addition, based on the editing software choices for our learners (iMovie for our beginner digital-divide learners, and Final Cut Pro for our new to editing learners), we decided to keep a consistent OS interface system with Apple products to lower the learning curve.
- Physical camera lens kits were chosen to lower technical barriers. The native custom lens settings for the iPhone is actually quite complex, since all the adjustments to the focal-length is done via menu settings.
- This would add to the complexity of digital learning for our new to computing learners. We decided to not use these custom menus, but, instead, opt for physical camera lenses made by Moment company; a manufacturer of cinematic-style lenses that are sized to be used with smart phones. This tactile, physical approach is much more approachable for new learners.
- The 3 lenses chosen were done by feedback from Media Advocates of the types of videos they were interested in making: close-up recycled craft DIY videos (macro lens), in-the-field documentary-style stories (wide-angle and telephoto).

For the on-site, video lab editing stations, we selected a combination of iPad Pro, M2 processor with iMovie and an Apple Laptop, M2 processor with Final Cut Pro. Again, these technical choices were made carefully to honor Media Advocates existing skills and learning goals, while taking into considerations work-arounds for technical limitations inherent to mobile video.

- Those who have never used a PC (laptop/desktop) and only familiar with mobile apps will be more comfortable with editing simple clips on an iPad using iMovie. However, several limitations of the iPad and iMovie would need to be overcome, to support comfortable editing for learners and produce content that will meet the group's video creation goals:
 - Video editing software is complex and has an interface that require more screen space. Even a simple application like iMovie, with the addition of a video timeline, creates a need to see more controls on a screen. An external, full-sized monitor and the necessary adaptors to dock an iPad/ laptop to the monitor was added to improve the editing experience.
 - Touch interface is more intuitive for those who are used to it, however, some editing actions are more ergonomic over time with a keyboard and mouse with a jog wheel.
 - Limited native storage space on the iPad, means that for video projects (in a shared lab) to be workable, an external hard-drive will be needed.
 - For our learners with more computing experience, but new to video, they desired more flexibility for types of videos they could produce. For them, we added an Apple Laptop editing solution, paired with Final Cut Pro, a user-friendly, professional-grade video editing software. iMovie's limitations with aspect ratios (size and shape of videos) and text editing (for subtitles), would hamper those with more technical abilities in creative choices.
 - A full-range of mobile video accessories, were included such that learners could produce varied content as their skills developed: ring light, tripods and backdrop for indoor footage.

Support staff (IT Manager, Lab Coordinator) will provide ongoing support of the Community Video Lab equipment, while Apple Care plans covers repairs/damage.

(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/2023

Proposed End Date (month/year): June/2025

Implementation Plan

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

• **Milestone 1, by September 2023: Purchase, Test and Ready Capital Video Equipment and Computing Technology for Use within Community Video Lab.**

- Completed by the IT Manager, with supervision by the Project Director.
- Purchase all capital equipment from vendors' online stores.
- Log receipts for grant reporting.
- Receive, inspect for damage, test equipment for functionality and compatibility.
- Add to Trash for Peace inventory, allocate user accounts, install security solutions, ready for use in lab.
- Download/collect all user manuals in English and Spanish.
- Test, set-up for lab situation and install in video lab.
- Demo to Lab Coordinator and Project Director.

• **Milestone 2, by September 2023: Community Video Lab is set up and equipment check-out system is ready for English and Spanish Media Advocates.**

- Completed by the BiLingual Lab Coordinator, with supervision by the Project Director.
- Plan and finalize the space layout of the video lab.
- Clear out the space and ready for furniture.
- Order furniture and non-electronic supplemental accessories.
- Receive, inspect for damage, assemble furniture.
- Install furniture and placement for electrical access, ready for equipment.
- Plan an easy to use check-out system based on check-out policies agreed upon by Media Advocates.
- Review all user manuals and provide Spanish translations, if needed.
- Organize all equipment with Spanish and English signage and check-out system.
- Help IT Manager set-up Spanish language user accounts for computers and hard-drives.
- Arrange for space-tour with Media Advocates to get feedback; make necessary changes.

• **Milestone 3, by October 2023: Finalize Training workshop schedules and workshop training curriculum.**

- Completed by the Project Director, in collaboration with training partners and feedback from the Media Advocates.
- Conduct pre-training assessments of each Media Advocate, and establish individual learning goals.
- Meet with training partners to finalize the training curriculum, integrating Media Advocates' learning goals.
- Coordinate with Media Advocates and training partners on schedules and logistics for the workshops
- Arrange for car-pool and transportation for Media Advocates to Open Signal for Video Editing Workshops.
- Create post-training surveys to gather feedback on training.

• **Milestone 4, by Jan 2024: Complete initial skills training for all Media Advocates and establish Media Advocates Committee monthly working sessions.**

- Completed by the media training partners, with attendance from Media Advocates and support from Project Director.
- Workshop series "Mobile Video Production in English", "Mobile Video Production in Spanish" completed with Jordan Karr-Morse.
- Workshop series "Video Editing in iMovie (for beginners in computing)", "Intro to Video Editing in Final Cut Pro" completed with Open Signal.
- "Train the Trainer" workshop complete with Open Signal.
- Schedule monthly Media Advocates Committee Workshops (2 hrs/month over 18 months).

• **Milestone 5, by June 2024: First fully completed short-form videos finished (planning, shooting, editing).**

- Completed by the Media Advocates and support from Project Director.
- Over 6 sessions, Media Advocates have practiced skills for video production and finished their first short-form video clips (3-5 minutes) each; learn to post on Trash for Peace social media accounts.
- Using mobile video capture equipment and editing in either iMovie or Final Cut Pro (depending on skill level).

• **Milestone 6, by December 2024: Curated set of videos for the final showcase video selected.**

- Completed by the Media Advocates and support from Project Director.
- By the 12th session, Media Advocates have a collection of short-form videos to select from to include in the final showcase video (30 minutes) for Open Signal.

• **Milestone 7, by February 2025: Rough cuts screenings and final group feedback.**

- Completed by the Media Advocates and support from Project Director.

- Decide as a group what the final showcase video clips should include and overall flow and presentation style.
- Final decisions for BiLingual (Spanish/English) video presentation.
- Team leads finish final edits for the final 30 min showcase video in Final Cut Pro.
- Milestone 8, by April 2025, Final showcase video submitted to Open Signal for inclusion in broadcast.**
- Completed by the Project Director.
- Milestone 9, by June 2025, Final project evaluations, reporting for grant.**
- Completed by the Project Director.
- Conduct final interview with Media Advocates.
- Gather all evaluations, documentation, surveys and compile into project report.
- Reconcile all funds and expenditure receipts.

(This field has a character limit of 3000)

Supplemental Material Attachments

File Name	Description	File Size
TrashforPeace-MHCRC Grant-Lineltem Budget.pdf	Updated Budget; rounding totals to whole \$ values. Simplify % values.	247 KB

Budget Narrative

Budget Narrative

PERSONNEL

Project Director: Alice Rotsztain. The Project Director will oversee all aspects of the grant project. Responsibilities will include ensuring that the budget and timeline targets are met, coordinating with training partners, hold regular community input/feedback meetings with the Media Advocates Committee for details on the video lab, training workshops and community video projects, preparing project reports, overseeing project evaluation, and supervising the project support staff. In addition, the Project Director will facilitate ongoing Media Advocates Committee video production workshops (2 hours each month for 18 months, following initial skills training).

The Project Director will work 20% of the time for 6 months overseeing the capital purchases, establishment of the new Community Video Lab, and the initial skills training of the Media Advocates. Following the start-up period and initial skills trainings, the Project Director will work 10% of the time over 18 months to support the Media Advocates with media skills acquisition and producing Spanish/English Bilingual video content on community recycling topics.

Based on an annual salary of \$61,800, the total project match costs will be \$15,450.

Grant Funds: \$0

Match: \$15,450

IT Manager: Adam Solano. The IT Manager will procure, test and install the capital equipment. He will also register, provision user accounts, and perform security installations for all computing equipment (iPhones, iPad, and Video Editing Laptop and harddrives) to be available for use in a shared community video lab. The IT Manager will work 8 hrs/week over 10 weeks, for a total of 80 hours, on the initial installment of new capital equipment. **Based on an hourly rate of \$27, the project capital costs will be \$2,160.**

Following the initial capital phase, the IT Manager will work 5% over 24 months (calculated as 2 hours/week over 104 weeks, as this position is based on a 52 week/year basis) to support ongoing maintenance of equipment and technical support to the Media Advocates during the life of their video project. **Based on an hourly rate of \$27, the project match costs will be \$5,616.** The IT Manager will work a total of 288 hours on this project. **Based on an hourly rate of \$27, the total cost to the project (capital + match) will be \$7,776.**

Grant Funds: \$2,160

Match: \$5,616

Bi-Lingual (Spanish/English) Video Lab Coordinator/ Media Advocate Committee, Team Lead: Susan Ramirez. The Bi-Lingual Video Lab Coordinator will assist with all aspects of the infrastructure set-up of the new Community Video Lab at the Trash for Peace East Portland Office (NE Sandy and 138th). The Lab Coordinator will purchase furniture, plan equipment electrical needs, ensure that the lab equipment and check-out system is accessible for community members serving as Media Advocates, provide equipment manuals in Spanish and English and set-up a Bi-Lingual check-out process that is accessible to community members with varying digital skills. Additionally, she will assist the IT Manager with testing of equipment and final installation within the lab space. The Lab Coordinator will work 8 hrs/week for 12 weeks to establish this new Community Video Lab. A total of 96 hours for the video lab set-up. **Based on an hourly rate of \$25, the project capital costs will be \$2,400.**

Following the new video lab set-up, this staff member will serve as the BiLingual Team Lead for the Media Advocates Committee, and attend new skills training workshops for mobile video production, support Spanish-first language learners with their training workshops, attend a train-the-trainer workshop so she is equipped to support ongoing success of our Media Advocates, co-lead the video production teams over 18 months, and assist with the final edits of BiLingual video content using Final Cut Pro.

- 18 hours of mobile video production training workshops:
- Three, 3-hour workshops with Jordan Karr-Morse, on Mobile Video Production: video capture, lighting and audio recording, English sessions
- Three, 3-hour workshops on video editing at Open Signal on Final Cut Pro software, English sessions.
- Support Spanish-speaking-first Media Advocates with their training workshops (18 hours), providing language/technical help:
- Three, 3-hour workshops with Jordan Karr-Morse, on Mobile Video Production: video capture, lighting and audio recording, Spanish sessions
- Three, 3-hour workshops with Open Signal Video Editing in iMovie for "Beginners to Computing Media" (BiLingual sessions); provide Spanish interpretation in this session.
- Attend a 3-hour "Train the Trainer" workshop at Open Signal (to teach community members who are accessing our new community video lab).

- Following the initial skills trainings, the Bi-Lingual Team Lead will participate in:
 - 18, 2-hour monthly Media Advocates work-sessions for a total of 36 hours over 18 months.
 - 5 hours final edits (in Final Cut Pro) for the BiLingual community videos and distribution to Open Signal for broadcast.
- Serving as the BiLingual Media Advocate Committee Lead this staff will work an additional 80 hours over the course of 24 months. **Based on an hourly rate of \$25, the project match cost will be \$2,000.** This staff will work a total of 176 hours on this project. **Based on an hourly rate of \$25, the total cost to the project (capital + match) will be \$4,400.**

Grant Funds: \$2,400

Match: \$2,000

Media Advocate Committee, 2nd Team Lead: Nissa Jensen. This staff member will serve as a second team lead for the Media Advocates Committee and support English-speaking community members using the new Community Video Lab with producing video content for the grant project over the duration of the project (24 months).

- 18 hours of video training workshops:
- Three, 3-hour workshops with Jordan Karr-Morse, on Mobile Video Production: video capture, lighting and audio recording, English sessions
- Three, 3-hour workshops on video editing at Open Signal on Final Cut Pro software, English sessions.
- Attend a 3-hour “Train the Trainer” workshop at Open Signal (to teach community members who are accessing our new community media lab).
- Following the initial skills trainings, the Team Lead will participate in:
- 18, 2-hour monthly Media Advocates work-sessions for a total of 36 hours over 18 months.
- 5 hours final edits (in Final Cut Pro) for the BiLingual community videos and distribution to Open Signal for broadcast.

As the 2nd Media Advocate Team Lead, she will work a total of 62 hours over the course of 24 months. **Based on an hourly rate of \$25, the project match costs will be \$1,550.**

Grant Funds: \$0

Match: \$1,550

Media Advocates Committee Members.

8 community-representative staff serving on the Media Advocates Committee over a period of 24 months. Key Trash for Peace staff who are representative of our communities have committed to learn mobile video production skills and work as teams to produce BiLingual Video Content on Recycling topics with community members they partner with. Staff will attend training sessions matched to their language skills and their level of existing digital-skills. The following is a break-down of the Media Advocates Committee participation:

2 Media Advocate Team Leads (* their pay/participation is already factored above):

- Susan Ramirez**, Latina, she/her, BiLingual Spanish/English Team Lead, Sustainability Education Youth Coordinator, hourly pay-rate: \$25
- Nissa Jensen**, White/Caucasian, she/her, English-speaker, 2nd Team Lead, Sustainability Education Youth Coordinator, hourly pay-rate: \$25

6 Media Advocate Committee Team Members:

Veverly Campbell, Black/African American, she/her, English-speaker, Digital-Divide Beginning Learner, Sustainability Education Youth Coordinator, hourly pay-rate: \$25

- 18 hours total workshop attendance for new skills:
- Three, 3-hour trainings on Mobile Video Production: capture, lighting, sound recording, English sessions with Jordan Karr-Morse
- Three, 3-hour workshops with Open Signal Video Editing in iMovie for “Beginners to Computing” (BiLingual sessions)
- 36 hours total participation over 18 months, on the Media Advocate Committee, producing video content with community members.
- At 54 participation hours and an hourly rate of \$25, the project match cost will be \$1,350.

Isaiah Talton, Black/African American, he/him, English-speaker, Environmental Promotor Program Youth Coordinator, hourly pay-rate: \$25

- 18 hours total workshop attendance for new skills:
- Three, 3-hour trainings on Mobile Video Production: capture, lighting, sound recording, English sessions with Jordan Karr-Morse

- Three, 3-hour workshops on video editing at Open Signal on Final Cut Pro software, English sessions
 - 36 hours total participation over 18 months, on the Media Advocate Committee, producing video content with community members.
 - At 54 participation hours and an hourly rate of \$25, the project match cost will be \$1,350.
- Patricia Fernandez**, Latina, she/her, BiLingual Spanish/English, Digital-Divide Beginning Learner, Multifamily Recycling Outreach Team Lead, hourly pay-rate: \$25
- 18 hours total workshop attendance for new skills:
 - Three, 3-hour workshops with Jordan Karr-Morse, on Mobile Video Production: video capture, lighting and audio recording, Spanish sessions
 - Three, 3-hour workshops with Open Signal Video Editing in iMovie for “Beginners to Computing” (BiLingual sessions)
 - 36 hours total participation over 18 months, on the Media Advocate Committee, producing video content with community members.
 - At 54 participation hours and an hourly rate of \$25, the project match cost will be \$1,350.
- Blanca Martinez**, Latina, she/her, BiLingual Spanish/English, Digital-Divide Beginning Learner, Multifamily Recycling Outreach Environmental Promotor, hourly pay-rate: \$20
- 18 hours total workshop attendance for new skills:
 - Three, 3-hour trainings on Mobile Video Production: capture, lighting, sound recording, English sessions with Jordan Karr-Morse
 - Three, 3-hour workshops with Open Signal Video Editing in iMovie for “Beginners to Computing” (BiLingual sessions)
 - 36 hours total participation over 18 months, on the Media Advocate Committee, producing video content with community members.
 - At 54 participation hours and an hourly rate of \$20, the project match costs will be \$1,080.
- Margarita Interian**, Latina, she/her, Spanish-speaker, Digital-Divide Beginning Learner, Multifamily Recycling Outreach Environmental Promotor, hourly pay-rate: \$20
- 18 hours total workshop attendance for new skills:
 - Three, 3-hour workshops with Jordan Karr-Morse, on Mobile Video Production: video capture, lighting and audio recording, Spanish sessions
 - Three, 3-hour workshops with Open Signal Video Editing in iMovie for “Beginners to Computing” (BiLingual sessions)
 - 36 hours total participation over 18 months, on the Media Advocate Committee, producing video content with community members.
 - At 54 participation hours and an hourly rate of \$20, the project match costs will be \$1,080.
- Paola Rodriguez Cano**, Latina, she/her, Spanish-speaker, Digital-Divide Beginning Learner, Multifamily Recycling Outreach Environmental Promotor, hourly pay-rate: \$20
- 18 hours total workshop attendance for new skills:
 - Three, 3-hour workshops with Jordan Karr-Morse, on Mobile Video Production: video capture, lighting and audio recording, Spanish sessions
 - Three, 3-hour workshops with Open Signal Video Editing in iMovie for “Beginners to Computing” (BiLingual sessions)
 - 36 hours total participation over 18 months, on the Media Advocate Committee, producing video content with community members.
 - At 54 participation hours and an hourly rate of \$20, the project match costs will be \$1,080.

The total cost to the project for the Media Advocates Committee participation is \$7,290.

Grant Funds: \$0

Match: \$7,290

TOTAL PERSONNEL COSTS: \$36,466.00

TOTAL GRANT FUNDS, PERSONNEL: \$4,560.00

TOTAL MATCH, PERSONNEL: \$31,906.00

EDUCATION AND TRAINING

The below outlines training workshops conducted by 2 media training partners (Jordan Karr-Morse and Open Signal) to provide

initial, up front training on the capital equipment. Jordan Karr-Morse will provide skills for using the iPhones + lenses as a video recording device, lighting equipment, and audio recording equipment, along with foundational cinema skills to enable Media Advocates to compose visual stories through shot composition. Open Signal will focus on video editing skills, tailored, for two every different skills groups (our digital-divide beginner learners on iPad with iMovie, and our beginning video editing group on Apple laptop with Final Cut Pro). Both media trainers will also offer language support for English and Spanish speakers. Jordan Karr-Morse (Eyes and Ears Video) is a English/Spanish BiLingual "mobile cinema" training partner. Jordan will offer 2 separate series of workshops, based on the new capital equipment, to support our Media Advocates language-access needs. Separating the instruction by language is necessary as 100% of our Media Advocates are new to using such equipment: lenses, tripods, hard-drives, lighting and audio equipment. Over 50% are Spanish-Speaking-first, with 20% Spanish-speaking-only. The training series are outlined below:

- English language workshops on mobile video production (three, 3-hour workshops) at the Trash for Peace Community Video Lab.
- Spanish language workshops on mobile video production (three, 3-hour workshops) at the Trash for Peace Community Video Lab.

•**The cost for each of the workshop series (three, 3-hour workshops) by Jordan Karr-Morse are \$2,490 each.**

Open Signal is the media training partner providing video editing workshops. The video editing workshops will be conducted at Open Signal so that our Media Advocates will each have hands-on learning access to their own editing machines while learning; Due to limited space, the Trash for Peace Community Video Lab only has 2 video editing machines: 1 iPad-based, 1 Laptop-based.

To best address a wide skills variance (Digital Divide) within our Media Advocates Committee, Open Signal will offer 2 series workshops, tailored to digital skills levels. This separation is necessary for learning as over 50% of our Media Advocates have never used a laptop before (they only own a cell-phone). The training levels are outlined below:

- iMovie on iPad is offered in an English/Spanish BiLingual session for those new to computing; the Trash for Peace BiLingual Lead will provide Spanish Interpretation during these workshops for our Spanish-speaking-only staff.
- Curriculum has been adapted by Open Signal, based on Apple's iMovie English and Spanish manuals.
- Final Cut Pro on Apple Laptop is offered in English to those with existing computing skills, but new to video editing.
- Curriculum is based on Open Signal's existing video editing training course.

•**The cost for each of the workshop series (three, 3-hour workshops) by Open Signal are \$2,700 each.**

•**Open Signal will also provide one, 3-hour "Train-the-Trainer" workshop for our 2 Team Leads, and our Video Lab staff for \$150.**

Grant Funds: \$10,530

Match: \$0

TOTAL EDUCATION & TRAINING COSTS: \$10,530.00

TOTAL GRANT FUNDS, EDUCATION & TRAINING: \$10,530.00

TOTAL MATCH, EDUCATION & TRAINING: \$0

TRAVEL N/A

TOTAL TRAVEL COSTS: \$0

TOTAL GRANT FUNDS, TRAVEL: \$0

TOTAL MATCH, TRAVEL: \$0

CONTRACTUAL N/A

TOTAL CONTRACTUAL COSTS: \$0

TOTAL GRANT FUNDS, CONTRACTUAL: \$0

TOTAL MATCH, CONTRACTUAL: \$0

EQUIPMENT

The following equipment will support outdoor field video production, studio (indoor) video production, and video editing activities. Equipment will be available to all community members via a new Community Video Lab (with an equipment check-out system) and 2 onsite video editing stations. In addition, 5 members who qualify as BIPOC, low-income, digital divide learners, will receive donated refurbished laptops that they can access simple video editing of clips at home on iMovie. Community members were interviewed on the type of video content they would like to be able to produce. Desired video types were: 1. In-the-field community events and stories, 2. in-studio DIY-style recycled art/crafts lessons, and 3. In-studio interviews of community members.

Equipment was carefully selected based on balancing the following:

•**Usage needs/digital skills of community members:**

- Small, light-weight field equipment for those who travel via bus. The majority of our community members do not own a car. 50% of our Media Advocates are bus-riders.
- Equipment compatibility with smart-phones to meet our community members' existing digital skills: most of our community members are mobile-first computing users (phones and tablets); many have never owned a laptop or desktop computer. Only 20% of our Media Advocates own a computer (laptop or desktop).
- **Expert advice from training partners who focus on mobile video:**
- Brands that specialized in mobile device compatible video, lighting, and audio.
- Brands that offer reliability/durability of equipment for value in cost.
- Equipment to account for limitations inherent to "mobile video" production:
- Necessary adaptors and media-storage devices to overcome limited native disk storage space for mobile devices vs. the large file size of videos.
- External lighting and audio equipment to compensate for poorer native audio/low-light handling of mobile device chips.

Once specific equipment was identified by the above criteria, competitive pricing was done via internet market research. Manufacturers were contacted directly to ask for non-profit pricing discounts (15% was offered by Moment). Shipping cost savings will be obtained by using our Business Amazon Prime free-shipping.

NOTE: Links to all manufacturers and costs are provided in the detailed budget attachment.

Mobile Video Field Recording Kits (2) (available to community members via check-out basis): iPhone 14 Pro, 256G Capacity, with Apple Care theft+damage protection @\$1,368 ea. = \$2,736; Moment Mobile Video Lens Starter Kits: Lens Adaptor for iPhone 14 Pro, with 3-Lenses (macro, wide-angle, telephoto), a cleaning brush and lens covers (price with 15% Discount applied) @\$450.42 ea. = \$900.84; Moment Co. 15% discount value = \$158.96; Lume Cube Mobile Light Kit @\$69.99 ea. = \$139.98; DGI Wireless Mic @\$330.00 ea. = \$660.00; Apple iPhone 14 adapter @\$39.00 = \$78.00; Samsung Solid-state hard drive (model is compatible with iPhone14) @\$109.99 ea. = \$219.98; Small protective cases (3 for each kit) for iPhone, lens and harddrives @\$8.99 ea. = \$53.94; Waterproof camera backpack for carrying kit @\$25.99 ea. = \$51.98.

The total cost to the project is \$5,000

Grant Funds: \$4,841

Match: \$159 (15% discount, in-kind from Moment Company-lens maker for mobile cinema)

Mobile Video Field Accessories (available to community members via check-out basis): (1) DGI gimbal (provides stability for hand-held footage capture @ \$159.00; (1) Light bounce/reflector kit @ \$49.03.

The total cost to the project is \$208

Grant Funds: \$208

Match: \$0

Community Video Lab: Indoor Video Studio Equipment: (1) 10" Ring light, Sensyne (indoor close-up footage/interviews) = \$49.99; (1) full-height (72") tripod, Small Rig (shooting ¾ body interview footage) = \$119.99; (1) Overhead desk-mount camera arm, Small Rig (overhead DIY art/craft instruction shots) = \$43.99; (2) universal secure iPhone mounts for tripod, Small Rig (2-camera shot set-up) @\$26.32 ea. = \$52.64; (1) universal secure iPad mount for tripod, Small Rig (editing iPad can double as a 3rd video capture device) = \$39.99; (1) backdrop hardware/stand kit = \$36.89; (1) roll seamless color paper (for backgrounds) = \$63.98.

The total cost to the project is \$408

Grant Funds: \$408

Match: \$0

Community Video Lab: Digital Video Editing Equipment:

The Community Video Lab will house 2 on-sight video editing stations:

- 1 based on an iPad using iMovie (easier for those who are new to computing).
- 1 based on an Apple laptop with Final Cut Pro.
- Additional accessories such as a large external monitor/display, external harddrive and external mice, keyboard and headphones (with necessary adaptors) allow for greater editing ergonomics and comfort.

The equipment breakdown for the Video Lab Editing Equipment is below:

One iPad-based video editing solution (easier for Digital-Divide Learners) using iMovie: (1) 11" Apple iPad Pro, M2 Chip, Wifi-Only model, with native iMovie software + Apple Care = \$1,228.00; (1) hardcase for 11" tablet (protect iPad) =\$29.99; Apple Wireless Bluetooth Keyboard (iPad has no keyboard) =\$100.00; (1) Apple headphone adaptor for iPad, mini-jack to USB-C = \$9.00.

One Apple Laptop based editing solution for Learners using Final Cut Pro: (1) Apple 13" Powerbook M2 Chip Laptop, 8 Core Processor with + Apple Care extended care @ \$1,748.00; (1) Final Cut Pro Software License @ \$299.99. (1) BenQ 4K Video Monitor = \$599.99 (full screen size for easy editing); (1) Apple HDMI+multiport Adaptor (for connecting iPad and Apple Laptop to monitor, harddrive, etc.) = \$64.95; (1) USB-C Western Digital 4-Terabyte Hard Drive (storing community video projects= \$139.99; (2) Microsoft Bluetooth Wireless Mice with JogWheelee @ \$19.99 ea.= \$39.98 (better ergonomics for editing); (2) Logitech Mousepads @ \$9.79 ea. =\$19.58; (2) Wired Sennhaiser Headphones (ear comfort while editing) @ \$40.31 ea. = \$80.62.

The total cost to the project is \$4,360

Grant Funds: \$4,360

Match: \$0

Portable Digital Video Editing Stations to Support Low-Income Media Advocates (5). (5) Refurbished Apple Powerbook Laptop Computers with iMovie @ \$500 = \$2500, provided as donation from Open Signal for low-income, BIPOC community members, to support Digital Divide access to video editing at home; (5) Apple Replacement USB-C power cords @ \$19 = \$95. Total cost to project is \$2,595

Grant Funds: \$0

Match: \$2,595

TOTAL EQUIPMENT COSTS: \$12,570.00

TOTAL GRANT FUNDS, EQUIPMENT: \$9,816.00

TOTAL MATCH, EQUIPMENT: \$2,754.00

INFRASTRUCTURE

Community Video Lab Furniture & Equipment Check-out. We are creating a small Community Video Lab at the Trash for Peace main office located at 138th and NE Sandy Blvd (Parkrose, East Portland). We will use a supply room and convert this space into a video lab where our Media Advocates and community members can access to check out 2 mobile video field recording kits and accessories, set-up simple indoor video shots (DIY recycled art/craft videos or interviews) using newly purchased tripod and lighting equipment. In addition, we will have space for 2 compact video editing stations.

This office is centrally located between all of our North Portland, NE Portland, East Portland and Gresham Sites. It is also the main office where our Sustainability Education and Multifamily Outreach programs meet regularly, so community members can access equipment and work on the video editing stations.

No construction is required for the set-up of this Video Lab. We will purchase furniture and assemble and install the furniture.

We will also use extension cords and plan electrical placements with surge protectors.

Below are the details for these purchases:

(2) Manual-adjustable sit/stand tables, Eureka (adjustable height allows for 1 table to be used for video editing and the other for shooting overhead, DIY art/craft videos and interviews) @\$220.00 ea. =\$440.00; (2) generic office chairs, padded for gaming/computer work @\$59.98 ea. =\$119.96; (1) medium-size locking storage cabinet (secure equipment for checkout) =\$154.99; (2) surge protector power strips @\$22.66 ea. =\$45.32; (1) 50' extension cord (help with electrical placement)= \$24.99; (1) Kensington security lock kit (for the editing station monitor) =\$31.99.

Total cost to project is \$817

Grant Funds: \$817

Match: \$0

TOTAL INFRASTRUCTURE COSTS: \$817.00
TOTAL GRANT FUNDS, INFRASTRUCTURE: \$817.00
TOTAL MATCH, INFRASTRUCTURE: \$0

MISCELLANEOUS N/A

TOTAL MISCELLANEOUS COSTS: \$0
TOTAL GRANT FUNDS, MISCELLANEOUS: \$0
TOTAL MATCH, MISCELLANEOUS : \$0

OVERHEAD COSTS

This includes a portion of the cost to use financial accounting services, tracking systems, utilities, computing network, purchasing systems, office supplies, and office space necessary to support this project. Overhead costs are calculated by using the organization's total annual overhead costs and then allocating a percentage of the costs proportionate to the project allocation based on the number of staff and their capacity dedicated to the project.

The annual cost of Trash for Peace's general administrative overhead is \$270,225 The proportional rate that is supporting this project is 2% of these costs. This is based on 10 employees out of 52 dedicated to this project ($10 / 52 = 0.19$) or 19% of staff allocation, using an average capacity of 5% of such staff's time, over 24 months (2 years): $0.19 \times 0.05 \times 2$.

Based on this formula, the total costs to the project for overhead costs will be **\$5,405**. The percent split of overhead costs are allocated based on a 43% grant funds and 57% organizational match funds, not to exceed 10% for either categories:

- **43%** of \$5,405 is **\$2,324**, which is 9% of the total grant funds ($\$2,324 / \$25,724$) = < 10% of grant funds.
- **57%** of \$5,405 is **\$3,081**, which is 9% of the total grant funds ($\$3,081 / \$34,660$) = < 10% of match funds.

TOTAL OVERHEAD COSTS: \$5,405.00
TOTAL GRANT FUNDS, OVERHEAD: \$2,324.00
TOTAL MATCH, OVERHEAD: \$3,081.00

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$4,560.00	\$31,906.00	\$36,466.00
Education and Training	\$10,530.00	\$0.00	\$10,530.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$0.00	\$0.00
Equipment	\$9,816.00	\$2,754.00	\$12,570.00
Infrastructure/Facilities Construction	\$817.00	\$0.00	\$817.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$2,324.00	\$3,081.00	\$5,405.00
Totals	\$28,047.00	\$37,741.00	\$65,788.00

Final Application Signature

Signature of Duly Authorized Representative

Laura Kutner Tokarski

Date

04/03/2023

Title

Executive Director

Phone

503-250-0997

E-mail

laura@trashforpeace.org

Trash for Peace: Budget By Grant Expense Categories (MHCRC Comm. Technology)

						TOTAL PROJECT COSTS	GRANT FUNDS	ORG MATCH	Price/Source Reference (Date of Price check: 3.26.2023)
						\$ 65,788	\$ 28,047	\$ 37,741	
Expense Category	DESCRIPTION	LABOR		MATERIALS	FEES	TOTAL	REQUEST	MATCH	
		HOURS	RATE	UNITS	RATE				
PERSONNEL									
Project Director, Alice Rotsztain: Start-up Phase, Video Lab/Training	20% over 6 months (0.2 x 0.5= 0.1)	0.1	\$ 61,800.00			\$ 6,180.00	\$ -	\$ 6,180.00	
Project Director, Alice Rotsztain: Video Project Support	10% over 18 months (0.1 x 1.5 = 0.15)	0.15	\$ 61,800.00			\$ 9,270.00	\$ -	\$ 9,270.00	
<i>-- Alice Rotsztain Hours to Project</i>						Total	\$ 15,450.00	\$ -	\$ 15,450.00
IT Manager, Adam Solano: Capital Equipment Procurement, Testing, Install	80 hrs: 8 hrs/wk over 10 weeks	80	\$ 27.00			\$ 2,160.00	\$ 2,160.00	\$ -	
IT Manager, Adam Solano: IT Support & Maintenance, Video Project Support	5% over 24 months (0.05 x 52 x 2 x 40 = 208)	208	\$ 27.00			\$ 5,616.00	\$ -	\$ 5,616.00	
<i>-- Adam Solano Hours to Project</i>						Total	\$ 7,776.00	\$ 2,160.00	\$ 5,616.00
BiLingual Lab Coordinator, Susan Ramirez: Capital Video Lab Launch	96 hrs: 8 hrs/wk over 12 weeks	96	\$ 25.00			\$ 2,400.00	\$ 2,400.00	\$ -	
BiLingual Media Advocate Committee Lead, Susan Ramirez: Training	39 hrs: 21 hrs attending trainings; 18 hrs supporting trainings for Spanish-first learners	39	\$ 25.00			\$ 975.00	\$ -	\$ 975.00	
BiLingual Media Advocate Committee Lead, Susan Ramirez: Video Project	41 hrs: 36 hrs Committee work (2 hrs over 18 months) + 5 hrs final video editing help	41	\$ 25.00			\$ 1,025.00	\$ -	\$ 1,025.00	
<i>-- Susan Ramirez Hours to Project</i>						Total	\$ 4,400.00	\$ 2,400.00	\$ 2,000.00
Media Advocate Committee Lead, Nissa Jensen: Training	21 hrs attending trainings	21	\$ 25.00			\$ 525.00	\$ -	\$ 525.00	
Media Advocate Committee Lead, Nissa Jensen: Video Project	41 hrs: 36 hrs Committee work (2 hrs over 18 months) + 5 hrs final video editing help	41	\$ 25.00			\$ 1,025.00	\$ -	\$ 1,025.00	
<i>-- Nissa Jensen Hours to Project</i>						Total	\$ 1,550.00	\$ -	\$ 1,550.00
Media Advocate Committee Member, Veverly Campbell: Training	18 hrs attending trainings	18	\$ 25.00			\$ 450.00	\$ -	\$ 450.00	
Media Advocate Committee Member, Veverly Campbell: Video Project	36 hrs committee work	36	\$ 25.00			\$ 900.00	\$ -	\$ 900.00	
<i>-- Veverly Campbell Hours to Project</i>						Total	\$ 1,350.00	\$ -	\$ 1,350.00
Media Advocate Committee Member, Isaiah Talton: Training	18 hrs attending trainings	18	\$ 25.00			\$ 450.00	\$ -	\$ 450.00	
Media Advocate Committee Member, Isaiah Talton: Video Project	36 hrs committee work	36	\$ 25.00			\$ 900.00	\$ -	\$ 900.00	
<i>-- Isaiah Talton Hours to Project</i>						Total	\$ 1,350.00	\$ -	\$ 1,350.00
Media Advocate Committee Member, Patricia Fernandez: Training	18 hrs attending trainings	18	\$ 25.00			\$ 450.00	\$ -	\$ 450.00	
Media Advocate Committee Member, Patricia Fernandez: Video Project	36 hrs committee work	36	\$ 25.00			\$ 900.00	\$ -	\$ 900.00	
<i>-- Patricia Fernandez Hours to Project</i>						Total	\$ 1,350.00	\$ -	\$ 1,350.00
Media Advocate Committee Member, Blanca Martinez: Training	18 hrs attending trainings	18	\$ 20.00			\$ 360.00	\$ -	\$ 360.00	
Media Advocate Committee Member, Blanca Martinez: Video Project	36 hrs committee work	36	\$ 20.00			\$ 720.00	\$ -	\$ 720.00	
<i>-- Blanca Martinez Hours to Project</i>						Total	\$ 1,080.00	\$ -	\$ 1,080.00
Media Advocate Committee Member, Maragrita Interian: Training	18 hrs attending trainings	18	\$ 20.00			\$ 360.00	\$ -	\$ 360.00	
Media Advocate Committee Member, Maragrita Interin: Video Project	36 hrs committee work	36	\$ 20.00			\$ 720.00	\$ -	\$ 720.00	
<i>-- Margarita Interin Hours to Project</i>						Total	\$ 1,080.00	\$ -	\$ 1,080.00
Media Advocate Committee Member, Paola Rodríguez Cano: Training	18 hrs attending trainings	18	\$ 20.00			\$ 360.00	\$ -	\$ 360.00	
Media Advocate Committee Member, Paola Rodríguez Cano: Video Project	36 hrs committee work	36	\$ 20.00			\$ 720.00	\$ -	\$ 720.00	
<i>-- Paola Cano Hours to Project</i>						Total	\$ 1,080.00	\$ -	\$ 1,080.00
-- TOTAL PERSONNEL COSTS TO PROJECT						Total	\$ 36,466	\$ 4,560	\$ 31,906
EDUCATION & TRAINING									
Jordan Karr-Morse (Eyes and Ears Video): Mobile Media Production Training Package for English-speakers	Three 3-hour Workshops				\$ 2,490.00	\$ 2,490.00	\$ 2,490.00	\$ -	
Jordan Karr-Morse (Eyes and Ears Video): Mobile Media Production Training Package for Spanish-speakers	Three 3-hour Workshops				\$ 2,490.00	\$ 2,490.00	\$ 2,490.00	\$ -	
<i>-- Jordan Karr-Morse Training Workshop Fees to Project</i>						Total	\$ 4,980.00	\$ 4,980.00	\$ -
Open Signal: Video Editing in iMovie for Digital Beginners Training Package (English / Spanish)	Three 3-hour Workshops				\$ 2,700.00	\$ 2,700.00	\$ 2,700.00	\$ -	
Open Signal: Video Editing in Final Cut Pro Training Package (English)	Three 3-hour Workshops				\$ 2,700.00	\$ 2,700.00	\$ 2,700.00	\$ -	
Open Signal: Train the Trainer	One, 3-hour Workshop				\$ 150.00	\$ 150.00	\$ 150.00	\$ -	
<i>-- Open Signal Training Training Workshop Fees to Project</i>						Total	\$ 5,550.00	\$ 5,550.00	\$ -
-- TOTAL EDUCATION & TRAINING COSTS TO PROJECT						Total	\$ 10,530	\$ 10,530	\$ -
CONTRACTUAL									

-- NO CONTRACTUAL COSTS TO PROJECT				Total	\$ -	\$ -	\$ -	
TRAVEL								
-- NO TRAVEL COSTS TO PROJECT				Total	\$ -	\$ -	\$ -	
EQUIPMENT								
Mobile Video Field Recording Kits (2):								
iPhone 14 Pro, 256G storage	2	\$1,099.00		\$ 2,198.00	\$ 2,198.00	\$ -		https://www.apple.com/shop/buy-iphone/iphone-14-pro
Apple Care + theft & damage protection plan (iPhones)	2	\$269.00		\$ 538.00	\$ 538.00	\$ -		https://www.apple.com/shop/buy-iphone/iphone-14-pro
Solid State harddrives for iPhones: Samsung T7 Solid State Drives (1 Terabyte)	2	\$109.99		\$ 219.98	\$ 219.98	\$ -		https://www.samsung.com/us/computing/memory-storage/portable-solid-state-drives/portable-ssd-t7-shield-
IPhone adaptor for SS Harddrives + iPhone (transfer footage data)	2	\$39.00		\$ 78.00	\$ 78.00	\$ -		https://www.apple
Moment Starter 3 Lens Kits and Lens adaptor case for iPhone 14 Pro, Lens cleaner and cover (+ 15% discount from Moment) (529.90 - 79.48 = 450.42)	2	\$450.42		\$ 900.84	\$ 900.84	\$ -		https://www.shopmoment.com/products/3-lens-moment-starter-set-iphone-14
Moment Company 15% discount to project (in-kind)	2	\$79.48		\$ 158.96	\$ -	\$ 158.96		
Wireless microphone kit compatible with mobile devices: DGI Wireless Mic	2	\$330.00		\$ 660.00	\$ 660.00	\$ -		https://www.amazon.com/DJI-Charging-Microphone-
Portable light kit: Lume Cube high-power LED mini light panel	2	\$69.99		\$ 139.98	\$ 139.98	\$ -		https://www.amazon.com/Bicolor-Continuous-Creators-
Small hard cases for protecting field equipment: lenses and harddrives	6	\$8.99		\$ 53.94	\$ 53.94	\$ -		https://www.amazon.com/AmazonBasics-External-Drive-
Waterproof camera backpacks to make video kits	2	\$25.99		\$ 51.98	\$ 51.98	\$ -		https://www.amazon
-- Cost of 2 Mobile Video Field Recording Kits				Total	\$ 5,000	\$ 4,841	\$ 159	
Mobile Video Field Accessories:								
43" light reflector bounce kit	1	\$49.03		\$ 49.03	\$ 49.03	\$ -		https://www.amazon.com/Reflector-Collapsible-
Gimbal for hand-held stabilization: DGI Mobile 6 Gimbal	1	\$159.00		\$ 159.00	\$ 159.00	\$ -		https://www.amazon.com/DJI-Smartphone-Stabilizer-
-- Cost of Mobile Video Accessories				Total	\$ 208	\$ 208	\$ -	
Community Video Lab: Indoor Video Studio Equipment:								
10" Ring Light, Sensyne	1	\$49.99		\$ 49.99	\$ 49.99	\$ -		https://www.amazon.com/Extendable-Sensyne-YouTube-
Tri-pod, 6' height capacity, Small Rig	1	\$119.99		\$ 119.99	\$ 119.99	\$ -		https://www.amazon.com/SmallRig-Aluminum-Panorama-
Desk-mount overhead arm rig (overhead DIY shots), Small Rig	1	\$43.99		\$ 43.99	\$ 43.99	\$ -		https://www.smallrig.com/SmallRig-Encore-DT-30-Desk-
Universal iPhone tripod mount: Small Rig	2	\$26.32		\$ 52.64	\$ 52.64	\$ -		https://www.amazon.com/SmallRig-Multifunctional-
Universal iPad tripod mount: Small Rig	1	\$39.99		\$ 39.99	\$ 39.99	\$ -		https://www.amazon.com/SmallRig-Adapter-Standard-
Backdrop paper roll- midtone grey	1	\$63.98		\$ 63.98	\$ 63.98	\$ -		https://www.amazon
Backdrop hardware stand	1	\$36.89		\$ 36.89	\$ 36.89	\$ -		https://www.amazon
-- Cost of Community Video Lab: Indoor Studio Equipment				Total	\$ 407	\$ 407	\$ -	
Community Video Lab: Editing Stations (2)								
Video Lab Editing Station Monitor: BenQ Display, 27" 4K	1	\$599.99		\$ 599.99	\$ 599.99	\$ -		https://www.benq.com/en-
MAC multimedia HDMI multiport adaptor (for connecting laptop to video-editing 4K display)	1	\$64.95		\$ 64.95	\$ 64.95	\$ -		https://www.apple.com/shop/product/HMYE2ZM/A/satechi-aluminum-usb-c-multiport-pro-adaptor?fnodes=10hba686ee6276fba14c5528a2f04cc137f29e43
Desktop hardrive for Video editing station: Western Digital External Hard Drive (4 Terabyte)	1	\$139.99		\$ 139.99	\$ 139.99	\$ -		https://www.amazon.com/Western-Digital-Elements-Portable-External/dp/B0713WPGLL?th=1
Bluetooth Mouse with Jog wheel for editing station (ergonomics)	2	\$19.99		\$ 39.98	\$ 39.98	\$ -		https://www.amazon.com/Microsoft-RJN-00001-Bluetooth-Mouse-Black/dp/B07V3793WQ/ref=1_EO
Mouse pads, Logitech	2	\$9.79		\$ 19.58	\$ 19.58	\$ -		https://www.amazon.com/Logitech-Mouse-Pad-Anti-Slip-
Standard wired headphones (for video editing station), Sennheiser	2	\$40.31		\$ 80.62	\$ 80.62	\$ -		https://www.amazon
-- Cost of Community Video Lab: Digital Video Editing Equipment				Total	\$ 945	\$ 945	\$ -	
iPad Based Video Editing for Beginners to Computing (iMovie):								
iPad Pro (M2 chip) 11" 512G storage, WIFI Only	1	\$1,099.00		\$ 1,099.00	\$ 1,099.00	\$ -		https://www.apple.com/shop/buy-ipad/ipad-pro/11-inch-display-512gb-ether-wifi
Apple Care 2 year protection plan for iPad	1	\$129.00		\$ 129.00	\$ 129.00	\$ -		https://www.apple.com/shop/buy-ipad/ipad-pro/11-inch-display-512gb-ether-wifi
11" hard case to protect iPad	1	\$29.99		\$ 29.99	\$ 29.99	\$ -		https://www.amazon.com/SUPFIVES-11-2021-inch-
Apple Headphone jack audio adaptor to USB-C (connect wired headphone to iPad)	1	\$9.00		\$ 9.00	\$ 9.00	\$ -		https://www.apple.com/shop/product/MU7E2AM/A/usb-c-to-35-mm-headphone-jack-adaptor?fnodes=cf6924eh7a87ad33e5b33cd8eh04464ad11f9ef3a5c
Wireless bluetooth keyboard for iPad	1	\$100.00		\$ 100.00	\$ 100.00	\$ -		https://www.apple.com/shop/product/MK2A3LL/A/magic-keyboard-us-english
-- Cost of Community Video Lab: iPad Video Editing Station for Beginners				Total	\$ 1,367	\$ 1,367	\$ -	
Standard Laptop-based Video Editing (Final Cut Pro):								
Mac Pro laptop (M2 Chip) 13" display, 8 Core, 512G SS Storage	1	\$1,499.00		\$ 1,499.00	\$ 1,499.00	\$ -		https://www.apple.com/shop/buy-mac/macbook-pro/13-inch
Final Cut Pro video editing software (add-on to Laptop)	1	\$299.99		\$ 299.99	\$ 299.99	\$ -		https://www.apple.com/shop/buy-mac/macbook-pro/13-inch
Apple Care 3 year protection plan for Mac Laptop	1	\$249.00		\$ 249.00	\$ 249.00	\$ -		https://www.apple.com/shop/buy-mac/macbook-pro?
-- Cost of Community Video Lab: Video Editing Station on Laptop with				Total	\$ 2,048	\$ 2,048	\$ -	
Community Editing Stations (portable) to support Digital-Divide Learners								
Refurbished 5-7 year old Mac Pro laptop, 13" display (with iMovie); donation from Open Signal	5	\$500.00		\$ 2,500.00	\$ -	\$ 2,500.00		https://www.amazon.com/Apple-MacBook-MLV2LL-13-inch-dual-core/dp/B07KBF2JXL?source=ps-sl-
Replacement Apple power adaptor cords for Macbook Pros	5	\$19.00		\$ 95.00	\$ -	\$ 95.00		https://www.apple.com/shop/product/MLL82AM/A/usb-c-
-- Cost of Community Video Editing Support (outside lab)				Total	\$ 2,595.00	\$ -	\$ 2,595.00	
-- EQUIPMENT COSTS TO PROJECT				Total	\$ 12,570	\$ 9,816	\$ 2,754	
INFRASTRUCTURE								
Community Video Lab Furniture & Equipment Check-Out:								

Ergonomic manual-adjustible sit/stand tables, Eureka			2	\$220.00	\$ 440.00	\$ -	\$ -	https://www.autonomous.ai/standing-desks/eureka-	
Office chairs (for video editing station)			2	\$59.98	\$ 119.96	\$ -	\$ -	https://www.amazon.com/BestMassage-Office-Desk-	
Locking storage cabinet for storing and securing equipment			1	\$154.99	\$ 154.99	\$ -	\$ -	https://www.amazon.com/CJF-Storage-Cabinets-Shelves-	
Power strips/ surge protector			2	\$22.66	\$ 45.32	\$ -	\$ -	https://www.amazon.com/AmazonBasics-8-Outlet-Surge-	
50' extension cord			1	\$24.99	\$ 24.99	\$ -	\$ -	https://www.amazon.com/Extension-Waterproof-Flexible-	
Security kit lock for editing monitor (theft prevention)			1	\$31.99	\$ 31.99	\$ -	\$ -	https://www.amazon.com/Kensington-Desktop-Peripherals-	
-- INFRASTRUCTURE COSTS TO PROJECT					Total	\$ 817	\$ 817	\$ -	
MISCELLANEOUS									
-- NO MISC COSTS TO PROJECT					Total	\$ -	\$ -	\$ -	
TOTAL ALLOWABLE EXPENSES						\$ 60,383	\$ 25,723	\$ 34,660	
% SPLIT OF PROJECT COSTS						100%	43%	57%	
OVERHEAD									
2% of Trash for Peace General Admin/Overhead Expenses									Rate allocation to project: (19% staff allocation, 10/52 staff @ 5% staff-time capacity, over 24 months) = 0.19 x
			0.02	\$270,225	\$ 5,405	\$ 2,324	\$ 3,081		
MAX ALLOWABLE OVERHEAD FROM GRANT FUNDS (10%)					\$ -	\$ 2,572			
MAX ALLOWABLE OVERHEAD FROM MATCH FUNDS (10%)					\$ -	\$ -	\$ 3,466		
MAX ALLOWABLE OVERHEAD FOR GRANT									
-- OVERHEAD COSTS TO PROJECT					Total	\$ 2,324	\$ 3,081		
GRAND TOTAL ALLOWABLE EXPENSES						\$ 65,788	\$ 28,047	\$ 37,741	
									* Totals have been rounded up to whole dollar values *