

GRANT AGREEMENT NO.

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”) and Black Men In Training (or “GRANTEE”) in an amount not to exceed \$49,011 to support the “Empowering Black Youth Through Storytelling” project.

RECITALS:

1. GRANTEE submitted a grant application for the FY 2023-24 Community Technology Grants Program competitive grants process and following COMMISSION review, was recommended for funding.
2. The COMMISSION now desires to award a grant to GRANTEE in an amount not to exceed \$49,011.

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

ARTICLE I – SCOPE OF WORK/OUTCOME MEASURES

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

ARTICLE II – AGREEMENT PERIOD

This Agreement becomes effective on July 1, 2024, 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, May 31, 2026, unless extended or earlier terminated under the terms of this Agreement.

ARTICLE III – SPECIFIC CONDITIONS OF THE GRANT

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

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

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

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

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

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

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

Attn: Ja'Marian Malley
B.M.I.T. Project Coordinator/Board VP
c/o Black Men In Training
10534 NE Sandy Blvd
Portland, OR 97220
Email: brojamarian@bmitpdx.org

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

Interim Status Reporting periods are July 1, 2024 through December 31, 2024; January 1, 2025 through June 30, 2025; July 1, 2025 through December 31, 2025. 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 April 30, 2026.

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

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

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

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

ARTICLE IV -- PAYMENTS

- A. The amount of this grant award is \$49,011. 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 the \$49,011, as specified in the invoice, within thirty (30) days after receipt of the invoice.
- B. GRANTEE shall submit the invoice online through the COMMISSION's online grants management system using the status report module, and shall be on GRANTEE's letterhead, signed and dated by an authorized representative of GRANTEE and addressed to "MHCRC c/o City of Portland." The invoice shall include an invoice number, the title of the Grant project and the total grant amount authorized by the Grant. If the Project Manager finds that the invoice is not in accordance with this Agreement, the Project Manager shall notify the GRANTEE of the reason(s) for the disallowance and non-payment.
- C. GRANTEE agrees to operate the program as described in the GRANTEE's grant application and to expend funds in accordance with the approved budget, unless the GRANTEE receives prior written approval from the COMMISSION'S Grant Manager to modify the program or the budget.

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

ARTICLE V -- GENERAL GRANT PROVISIONS

- A. Cause for Termination; Cure. It shall be a material breach and cause for termination of this Agreement if GRANTEE uses grant funds outside of the scope of this Agreement, or if GRANTEE fails to comply with any other term or condition or to perform any obligations under this Agreement within thirty (30) days after written notice from COMMISSION. If the breach is of such nature that it cannot be completely remedied within the thirty (30) day cure period,

GRANTEE shall commence cure within the thirty (30) days, notify COMMISSION of GRANTEE's steps for cure and estimated time table for full correction and compliance, proceed with diligence and good faith to correct any failure or noncompliance, and obtain written consent from COMMISSION for a reasonable extension of the cure period.

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

delegated authority to amend the grant amount authorizing this Agreement. Amendments to this Agreement, including any increase or decrease in the grant amount, must be in writing and executed by the authorized representatives of the Parties and approved to form by the COMMISSION's Attorney.

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

GRANTEE shall post in conspicuous places, available to employees and applicants for employment, notices, which state that all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, or national origin. GRANTEE shall incorporate the foregoing requirements of this section in all other agreements for work funded under this Agreement, except agreements governed by Section 204 of Executive Order 11246.

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

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

- J. Indemnification. GRANTEE shall hold harmless, defend, and indemnify COMMISSION, and its officers, agents and employees against all claims, demands, actions, and suits (including all costs) brought against any of them

arising from actions or omissions of GRANTEE and/or its contractors in the performance of this Agreement.

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

- S. Electronic Transaction; Counterparts. The Parties agree that they may conduct this transaction, including any amendments, by electronic means, including the use of electronic signatures. This Agreement, and any amendment, may be executed in any number of counterparts, each of which shall be deemed an original, but all of which together shall constitute a single instrument.
- T. NOTICE: Notices to Grantee under this Grant Agreement shall be sent to GRANTEE at the following address:

Attn: Ja'Marian Malley
B.M.I.T. Project Coordinator/Board VP
c/o Black Men In Training
10534 NE Sandy Blvd
Portland, OR 97220
Email: brojamarian@bmitpdx.org

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

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

SIGNATURES:

COMMISSION

GRANTEE

Name: Julia DeGraw
Title: Chair,

Mt. Hood Cable
Regulatory Commission
(MHCRC)

Name: Ja'Marian Malley
Title: B.M.I.T. Project
Coordinator/Board VP
B.M.I.T.

Date: _____

Date: _____

APPROVED AS TO FORM:

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

25422 - B.M.I.T. Voices - Empowering Black Youth Through Storytelling.

Application Details

Funding Opportunity: 25009-2024 Community Technology Grants
Funding Opportunity Due Date: Jun 30, 2024 8:09 AM
Program Area: Community Technology Grants
Status: Submitted
Stage: Final Application

Initial Submit Date: May 1, 2024 10:21 PM
Initially Submitted By: Nolan Pratcher
Last Submit Date: May 16, 2024 9:19 PM
Last Submitted By: Nolan Pratcher

Contact Information

Primary Contact Information

Active User*: Yes
Type: External User
Name: Mr. Nolan James Pratcher
Salutation First Name Middle Name Last Name
Title: President
Email*: bronolan@bmitpdx.org
Phone*: 503-853-2062 Ext.
Phone
###-###-####
Fax: ###-###-####

Organization Information

Status*: Approved
Organization Name*: Black Men In Training
Organization Type*: Non-Profit Entity
Tax Id:
Organization Website: <http://Bmitpdx.org>
Address*: 10534 NE Sandy Blvd

Portland Oregon 97220
City State/Province Postal Code/Zip
Phone*: (971) 517-1512 Ext.
###-###-####
Fax: ###-###-####

FY21-22 Final Application Project Narrative

Project Narrative

Total Grant Funds:	\$49,011.00
Total Match Funds:	\$65,680.00
Total Funds:	\$114,691.00
Proposed Technology:	Video production equipment
Public Benefit Area:	Improving Community Involvement
Select which jurisdiction(s) your project will serve:	Portland
Please select the size of your organization's total operating budget:	Less Than \$500,000

In defining the project purpose, applicants must:

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

Project Purpose:

The B.M.I.T. Voices project aims to serve a cohort of 20-30 black youth, aged 10-24, residing in the Portland and Gresham areas. The participants will be under the tutelage of B.M.I.T staff and volunteers trained in video production. Using both an afterschool and weekend workshop format we seek to allow flexibility for all participants availability. This transformative initiative seeks to empower these young individuals by providing them with a platform for storytelling and expression. Through the strategic use of technology, specifically video content creation, the project endeavors to amplify their voices and experiences while simultaneously fostering community engagement and reducing disparities.

Utilizing technology, particularly video content creation, lies at the heart of the B.M.I.T. Voices project. Through a series of professionally curated videos, video podcasts, and music, we intend to showcase the diverse experiences and narratives of the participating black youth. The videographer's role is critical in this process, as they skillfully weave together individual stories into a cohesive series, artfully showcasing the personal growth and unique experiences of each participant. Moreover, the videographer goes beyond mere documentation, actively involving the youth in the filmmaking process, providing guidance on cinematography, editing, and storytelling techniques.

The youth story videos will center around the personal journeys, challenges, successes, and talents of the participating black youth. Each video will be approximately 5-10 minutes in length, allowing for depth and detail in storytelling while maintaining viewer engagement. We estimate producing 15-20 high-quality videos throughout the project duration, ensuring a diverse range of narratives and perspectives are represented. These videos will be shared with community media centers, including Metro East Community Media, for distribution through cable channels. Community distribution via cable channels not only amplifies the voices of black youth but also fosters community engagement and dialogue around important issues, ultimately supporting the project's goal of empowerment and representation.

This project will also empower the youth through podcasting, offering them a platform to host discussions, interviews, and reflections on topics that resonate with their experiences and interests. Through spoken word and dialogue, the video podcast serves as a space for deeper reflection, allowing participants to express themselves verbally and engage in meaningful conversations about their lives. Importantly, the video podcast serves as a bridge to engage the wider community, inviting them to listen, learn, and empathize with the voices and stories of the participating youth.

While only a supplementary aspect of BMIT Voices creating a music studio serves as a creative haven for the youth, providing them with an outlet to channel their emotions and experiences into artistic expression. The video footage of the youth

producing music in the studio, along with the music they create, will be featured in a video series that is being produced in collaboration with MetroEast. This series will showcase the creative process and highlight the talents of these young individuals. Through music composition, songwriting, and spoken word recordings, the youth can authentically express their emotions, experiences, and aspirations in a controlled and powerful manner. This makes way for engaging all senses and to magnify the meaning, theme, and environment of each episode or scene. The studio environment fosters collaboration and skill development, empowering the youth to explore their creativity and develop their talents.

Overall this project addresses critical topics such as education empowerment, mental health awareness, and career guidance tailored to the targeted age group, ensuring relevance and impact within the community.

By providing a platform for black youth to express themselves and be heard, it fosters a sense of empowerment and representation, validating their experiences and perspectives.

They will be encouraged to have active involvement from the wider community, fostering understanding, empathy, and support for the youth served, thereby promoting a more inclusive and supportive community environment.

Through the highlighting of diverse narratives and achievements, the project aims to mitigate disparities and promote inclusivity within the community, ensuring that marginalized voices are heard and valued.

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

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

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

Measurable Project Outcomes:

The measurable outcomes of the B.M.I.T. Voices:

Material based outcomes (1st measurable outcome): A total of 15-20 videos to be completed and distributed to the CMC's; the videos will be from both our male and female programs.

Beneficiary enrichment outcomes: to be increase/developed if listed skills nonexistent

1.
Video Editing Skills: Learning to edit video involves understanding narrative flow, continuity, and timing. Students will gain skills in cutting footage, sequencing, transitioning, and overlaying text and effects which can be measured by their ability to produce polished final products.
2.
Creative Problem-Solving: Students learn to address creative and technical problems that arise during the production process, such as adapting to unexpected changes in shooting conditions or troubleshooting equipment issues.

3.

Team Collaboration: Video production often requires working in teams, so students improve their ability to collaborate with others, communicate effectively, and manage conflicts. This can be measured by peer assessments and project outcomes.

(This field has a character limit of 1500)

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

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

Evaluation Plan:

To evaluate progress and achievement of our project's outcomes, we have several strategies we will implement.

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1. Pre and post-project surveys to assess changes in participants' confidence and skills.

2. Attendance records and participation metrics to gauge community engagement.

3. Qualitative feedback from participants, mentors, and community members to assess the impact of the project.

4. Required grantee reports to document findings, progress, and lessons learned.

5. Short docu series, podcasts, and even songs supporting this project and the effects it had on the participants

6. Collect attendance numbers, demographics from our workshops and camps

7. Collect information on participants' learning and future interest in the technology taught in their respective workshops, as well as gauge the relevance of the technology in participants lives.

(This field has a character limit of 2500)

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

Please list project partners as confirmed or unconfirmed.

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

Project Partners:

MetroEast: confirmed

Role: training/technical support/equipment

Email: seth@metroeast.org

(This field has a character limit of 3000)

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

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

Technical Design:

"BMIT Voices" is designed to empower black youth through the strategic use of advanced media technology, creating a comprehensive suite of tools for expression and learning. Here's a detailed breakdown of the technical design and rationale for this initiative:

Proposed Technology and Equipment:

1. **Video Production:** High-definition cameras, lighting equipment, and editing software will be used to produce professional-grade video content. This includes DSLR cameras, tripods, and portable lighting kits for on-location shooting, as well as software like Adobe Premiere Pro for editing.
2. **Music Studio:** The music studio will be equipped with soundproofing materials, mixing consoles, microphones, headphones, and digital audio workstations (DAWs) like Ableton Live or Pro Tools. This setup will facilitate high-quality music and spoken word production.
3. **Podcast Studio:** Podcasting equipment will include broadcasting microphones, sound mixers, and podcasting software integrated with hosting platforms to ensure seamless recording and distribution.

Rationale for Technology Selection: The selection of these technologies is driven by the need for high-quality, reliable tools that allow for creative flexibility and professional output. The equipment is chosen based on its ease of use, scalability, and industry-standard performance,

ensuring participants gain real-world media production skills.

Support of Project's Use of Community Media Center Channels: The technical setup will enable the distribution of content through various channels:

- **Video content** can be broadcasted on local TV and online platforms.
- **Music tracks** and spoken word pieces can be shared via local radio stations and music streaming services.
- **Podcasts** will be distributed through popular podcast platforms and community radio.

This broad distribution strategy ensures maximum community reach and engagement, leveraging local media channels to highlight the voices of black youth.

Maintenance and Future Upgrading Plans:

- **Regular Maintenance:** Scheduled maintenance for all equipment will be conducted quarterly to ensure optimal functionality. This includes software updates, hardware check-ups, and repair or replacement of any faulty components.
- **Upgrading System:** A technology refresh plan will be put in place every two years to evaluate and upgrade equipment based on the latest available technology. This ensures the project stays current with media production trends and technological advancements.
- **Training and Support:** Ongoing training sessions for participants and staff will be provided by partnering with local tech companies and educational institutions. This will help in maintaining a high level of technical competency and support the continuous development of technical skills within the community.

Through this detailed technical design, "BMIT Voices" aims to provide a robust, sustainable platform for empowering black youth by equipping them with the skills and tools necessary to effectively share their stories and talents with the broader community. This approach not only enhances their individual growth but also enriches the community's cultural landscape.

(This field has a character limit of 5000)

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Proposed Project Start and End Date:

Projects may include timelines of up to 2 years.

Proposed Start Date (month/year): April/2024

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

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

Implementation Plan:

Summer 2024

- **Purchase Equipment and Optimize for Media Classes**

- **Initial Training on Equipment and Software with MetroEast Community Media**
- **Create Curriculum for Media Workshops and Classes**
- **Work with Community Partners to Attract Workshop Participants**

Fall 2024

- **Initial Round of Weekend Media Classes**
- **Work with Community Partners to Attract Workshop Participants**
- **Collect Workshop Feedback**

Winter 2025

- **Begin training for Community Technology Ambassadors**
- **Develop curriculum and materials for workshops and seminars.**

Spring 2025

- **Conduct Video production workshops and 2 seminars.**
- **Deliver final videos to MetroEast for Cable Channel Playback, Distribute via online streaming and social media.**

Summer 2025

- **Summer Camp focusing on Video Production 1**

- **Summer Camp focusing on Video Production 2**

- **Deliver final videos to MetroEast for Cable Channel Playback, Distribute via online streaming and social media.**

Fall 2025

- **Schedule sessions focusing on community Technology Education Group 1**

- **Schedule sessions focusing on community Technology Education Group 2**

- **Deliver final videos to MetroEast for Cable Channel Playback, Distribute via online streaming and social media.**

Winter 2026

- **Video Production Workshop 1**

- **Video Production Workshop 2**

- **Deliver final videos to MetroEast for Cable Channel Playback, Distribute via online streaming and social media.**

Spring 2026

- **Spring Break Video Camp**
- **Studio equipment training**
- **Deliver final videos to MetroEast for Cable Channel Playback, Distribute via online streaming and social media.**

Summer 2026

- **Community Screening to showcase the project**
- **Finalize all project documentation including outcomes, financial report, and impact assessment.**

(This field has a character limit of 3000)

Supplemental Material Attachments

Description	File Name	Type	Size	Upload Date
MHCRC BMT Budget	__MHCRC Equipment and Training Budget for Black Men in Training BMT 2024 Revised.xlsx	xlsx	40 KB	05/16/2024 09:40 AM
This presentation displays the purpose and intent on the implementation of the opportunity with MHCRC. B.M.I.T. presents Voices: Empowering Black Youth Through Storytelling	Voices B.M.I.T. MHCRC.pdf	pdf	765 KB	05/16/2024 09:40 AM

FY20-21 Application Budget Correct

Budget Narrative

Budget Narrative:

Budget Narrative

As outlined in our attached budget and the overview below, the majority of MHCRC Grant Money will be used to purchase equipment including iPads, professional cameras, microphones, laptops, software, and studio construction materials. The Grant Funds will also cover initial training costs for staff and contractors to train them, as well as a portion of our overhead expense.

The Black Men in Training match will comprise a majority of in-kind matches via Black Men in Training time and volunteer. Our match will also come from travel expenses incurred over the course of the project as well as food and supplies during our training and events. The match will also include a portion of our overhead expense. Outlined below are the match details

Staff Match (\$32,579.00)

Program Director: Ja'Marian Malley, will manage the overall day to day activities of the grant project: purchasing and managing equipment, as well as assistance with teaching workshops, securing agreements with contractors and project partners, scheduling, recordkeeping, accounting, making site visits and providing internal reports on project activities, and ensuring video distribution via the community channels. The Coordinator will work 25% of the time for 24 months. Based on an annual salary of \$62,400, the cost to the project will be \$31,200.

Executive Director: Nolan Pratcher will be responsible for coordinating with participants and parents, community outreach, scheduling and assistance with teaching workshops. The Executive will work 9.68% of the time for 24 months. Based on an annual salary of \$62,400, the cost to the project will be \$12,480.

Volunteer Match (\$10,000)

Volunteer time, billed at \$32.37 per hour, will be contributed via project support including training assistance, equipment and software maintenance, marketing, and other project-related activities.

Food and Supplies Match (\$6,000)

The food and supplies match will come from our expenses for food during training and project related events and any supplies (props, costumes, art supplies, office supplies, etc.) incurred over the course of the project.

Travel Match (\$1,000)

Mileage, gas, and vehicle expenses over the course of the project.

Overhead Match (\$6,000)

The Overhead match will be a portion of B.M.I.T's overhead expense over the course of the project.

Total: \$65,680

MHCRC Grant Money

Equipment

\$25,421.00 for 5 media-outfitted iPad Pros to train youth and adults in video production.

\$6,386 for Professional DSLR Camera Setups with lights and microphones

\$10,148 laptops with editing and media software

\$1,549.00 Studio Outfitting including microphones, audio recorder, green screen

Construction

\$4,890.00 Construction costs for Studio Outfitting Including Sound Dampening Panels and other Accoustic Modifications, Drywall, Paint, Carpeting

Contractual

\$3800 for working on the studio construction

Training

\$10,000 training the program coordinators on how to use this equipment.

Overhead

\$4,900 Overhead (a portion of B.M.I.T's overhead expense)

Total: \$49,011.00

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$53,680.00	\$53,680.00
Education and Training	\$10,000.00	\$0.00	\$10,000.00
Travel	\$0.00	\$1,000.00	\$1,000.00
Contractual	\$3,800.00	\$0.00	\$3,800.00
Equipment	\$25,421.00	\$0.00	\$25,421.00
Infrastructure/Facilities Construction	\$4,890.00	\$0.00	\$4,890.00
Miscellaneous	\$0.00	\$5,000.00	\$5,000.00
Overhead	\$4,900.00	\$6,000.00	\$10,900.00
Total	\$49,011.00	\$65,680.00	\$114,691.00

Signature Page

Final Application Signature

Signature of Duly Authorized Representative*: JaMarian Malley
Date*: 05/01/2024
Title*: BMIT Voices
Phone*: 503-863-9328
E-mail*: info@bmitpdx.org

PROJECTING VOICES ON ALL SPECTRUMS

ENTER "BMIT VOICES," A PIONEERING INITIATIVE BY BLACK MEN IN TRAINING (BMIT) DEDICATED TO EMPOWERING BLACK YOUTH BY PROVIDING A PLATFORM FOR THEM TO SHARE THEIR STORIES AND EXPRESS THEIR LIVES. THIS MULTIFACETED ENDEAVOR ENCOMPASSES THE CREATION OF ENGAGING VIDEO CONTENT, A MUSIC STUDIO, AND PODCASTS, ALLOWING FOR THE EXPRESSION OF DIVERSE EXPERIENCES, WHETHER CHALLENGING OR JOYFUL. SPANNING A TIMELINE OF UP TO THREE YEARS, THIS PROJECT IS SET TO COMMENCE FROM APRIL 1, 2024.



OBJECTIVES

- **EMPOWER THROUGH EXPRESSION:** OFFER A NURTURING SPACE FOR BLACK YOUTH TO ARTICULATE THEIR DIVERSE LIFE EXPERIENCES, WHETHER FILLED WITH CHALLENGES OR TRIUMPHS, FOSTERING EMPOWERMENT THROUGH EXPRESSION.
- **COMMUNITY ENGAGEMENT:** SHOWCASE THE MULTIFACETED TALENTS, ASPIRATIONS, AND REALITIES OF BLACK YOUTH, FOSTERING UNITY AND UNDERSTANDING WITHIN THE COMMUNITY WHILE ADDRESSING DISPARITIES.
- **SUSTAINABLE EMPOWERMENT:** ESTABLISH LONG-TERM RESOURCES—A MUSIC STUDIO AND PODCAST PLATFORM—TO SUSTAIN AVENUES FOR CREATIVITY, MENTORSHIP, AND EMPOWERMENT BEYOND THE INITIAL PROJECT DURATION.

OUR DYNAMIC METHODS OF EMPOWERMENT

STRATEGY IS THE COMPASS THAT GUIDES ORGANIZATIONS THROUGH THE COMPLEXITIES OF THE EVER-CHANGING LANDSCAPE, ILLUMINATING THE PATH TO SUCCESS AND PROVIDING THE ESSENTIAL FRAMEWORK FOR ACHIEVING LONG-TERM GOALS WITH PURPOSEFUL PRECISION

STRATEGIES: STORYTELLING INITIATIVES

1

- **YOUTH STORY SERIES:** CURATE A COMPELLING SERIES OF VIDEOS AMPLIFYING THE PERSONAL NARRATIVES AND ACHIEVEMENTS OF BLACK YOUTH ENGAGED IN BMIT PROGRAMS.
- **MUSIC STUDIO CREATION:** ESTABLISH A FULLY-EQUIPPED STUDIO, PROVIDING A CREATIVE SANCTUARY WHERE YOUTH CAN CHANNEL THEIR EXPERIENCES INTO MUSIC AND SPOKEN WORD.
- **PODCAST LAUNCH:** INTRODUCE A PODCAST PLATFORM LED BY BLACK YOUTH, FACILITATING DISCUSSIONS, INTERVIEWS, AND THE SHARING OF PERSPECTIVES ON DIVERSE LIFE EXPERIENCES.

2

STRATEGIES: COLLABORATION AND UNITY BUILDING

- **LOCAL PARTNERSHIPS:** FOSTER COLLABORATIONS WITH SCHOOLS, COMMUNITY ORGANIZATIONS, AND ARTISTS, FACILITATING WORKSHOPS, JOINT PROJECTS, AND INCLUSIVE PARTICIPATION.
- **ENGAGEMENT EVENTS:** ORGANIZE COMMUNITY EVENTS SHOWCASING PRODUCED CONTENT, INVITING COMMUNITY MEMBERS TO PARTICIPATE AND EMBRACE THE STORIES AND TALENTS OF BLACK YOUTH.



STRATEGIES: EMPOWERMENT & SUSTAINABILITY

3

- **SOCIAL MEDIA AMPLIFICATION:** LEVERAGE SOCIAL PLATFORMS TO DISSEMINATE STORIES, STUDIO SESSIONS, AND PODCASTS, PROMOTING BROADER ENGAGEMENT AND UNDERSTANDING.
- **MENTORSHIP FRAMEWORK:** IMPLEMENT MENTORSHIP PROGRAMS WITHIN THE MUSIC STUDIO AND PODCASTS, NURTURING ONGOING SKILL DEVELOPMENT AND PERSONAL GROWTH.

4

STRATEGIES: MEASURING AND ENSURING LONG-TERM IMPACT

- **IMPACT ASSESSMENT:** EVALUATE VIEWERSHIP METRICS, ENGAGEMENT LEVELS, AND COMMUNITY FEEDBACK TO GAUGE THE PROFOUND IMPACT OF THESE NARRATIVES ON BOTH YOUTH AND THE WIDER COMMUNITY.
- **SUSTAINABILITY BLUEPRINT:** DEVISE A COMPREHENSIVE PLAN ENSURING THE PERPETUATION AND SUSTAINABILITY OF THE STUDIO AND PODCAST PLATFORM BEYOND THE INITIAL THREE-YEAR PROJECT TIMELINE.

VALUE PROPOSITION

B.M.I.T. VOICES: EMPOWERING BLACK YOUTH
THROUGH STORYTELLING



OUR VOICES ARE INVALUABLE



"BMIT VOICES: EMPOWERING BLACK YOUTH THROUGH STORYTELLING" LAUNCHES ON APRIL 1, 2024, PROVIDING A NURTURING PLATFORM FOR BLACK YOUTH TO ARTICULATE THEIR DIVERSE LIFE EXPERIENCES. THIS INITIATIVE, HOUSING A MUSIC STUDIO AND PODCASTS, GOES BEYOND AMPLIFYING VOICES; IT FOSTERS COMMUNITY ENGAGEMENT, REDUCES DISPARITIES, AND OFFERS A SPACE FOR BOTH THE CHALLENGING AND CELEBRATORY ASPECTS OF BLACK YOUTH LIFE. BY EMPOWERING THESE STORIES, BMIT STANDS COMMITTED TO FOSTERING A MORE INCLUSIVE AND SUPPORTIVE COMMUNITY FOR THE EMPOWERMENT AND EXPRESSION OF ITS YOUTH.

GRANT AGREEMENT NO.

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”) and Northwest Alliance for Alternative Media and Education (or “GRANTEE”) in an amount not to exceed \$121,812 to support the “Keys, Beats, Bars: Video Series” project.

RECITALS:

1. GRANTEE submitted a grant application for the FY 2023-24 Community Technology Grants Program competitive grants process and following COMMISSION review, was recommended for funding.
2. The COMMISSION now desires to award a grant to GRANTEE in an amount not to exceed \$121,812.

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

ARTICLE I – SCOPE OF WORK/OUTCOME MEASURES

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

ARTICLE II – AGREEMENT PERIOD

This Agreement becomes effective on July 1, 2024, unless GRANTEE fails to sign and return the Agreement to the COMMISSION within thirty (30) days of COMMISSION action to approve the Agreement, in which event this Agreement shall be null and void. The term of this Agreement is through, and including, August 31, 2026, unless extended or earlier terminated under the terms of this Agreement.

ARTICLE III – SPECIFIC CONDITIONS OF THE GRANT

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

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

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

funds.

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

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

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

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

Attn: Adam Carpinelli
Project Manager/Board Member
c/o NW Alliance for Alternative Media and Education
P.O. Box 42671
Portland, OR 97242
Email: carpinelli.adam@gmail.com

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

Interim Status Reporting periods are July 1, 2024 through December 31, 2024; January 1, 2025 through June 30, 2025; July 1, 2025 through December 31, 2025.

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, 2026.

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

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

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

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

ARTICLE IV -- PAYMENTS

- A. The amount of this grant award is \$121,812. 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 \$121,812, as specified in the invoice, within thirty (30) days after receipt of the invoice.
- B. GRANTEE shall submit the invoice online through the COMMISSION's online grants management system using the status report module, and shall be on GRANTEE's letterhead, signed and dated by an authorized representative of GRANTEE and addressed to "MHCRC c/o City of Portland." The invoice shall include an invoice number, the title of the Grant project and the total grant amount authorized by the Grant. If the Project Manager finds that the invoice is not in accordance with this Agreement, the Project Manager shall notify the GRANTEE of the reason(s) for the disallowance and non-payment.
- C. GRANTEE agrees to operate the program as described in the GRANTEE's grant

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

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

ARTICLE V -- GENERAL GRANT PROVISIONS

- A. Cause for Termination; Cure. It shall be a material breach and cause for termination of this Agreement if GRANTEE uses grant funds outside of the

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

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

- G. Amendment. The Grant Manager is authorized to execute amendments to the scope of the services or the terms and conditions of this Agreement, provided the changes do not increase COMMISSION's financial risk. Increases to the grant amount must be approved by the COMMISSION unless the COMMISSION delegated authority to amend the grant amount authorizing this Agreement. Amendments to this Agreement, including any increase or decrease in the grant amount, must be in writing and executed by the authorized representatives of the Parties and approved to form by the COMMISSION's Attorney.
- H. Non-discrimination; Civil Rights. In carrying out activities under this Agreement, GRANTEE shall not discriminate against any employee or applicant for employment because of race, color, religion, sex, age, handicap, familial status, sexual orientation or national origin. GRANTEE shall take actions to ensure that applicants for employment are employed, and that employees are treated during employment, without regard to their race, color, religion, sex, age, handicap, familial status, sexual orientation or national origin. Actions shall include but not be limited to, the following: employment, upgrading, demotion, or transfer; recruitment or recruitment advertising; layoff or termination; rates of pay or other forms of compensation; and selection for training, including apprenticeship.

GRANTEE shall post in conspicuous places, available to employees and applicants for employment, notices, which state that all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, or national origin. GRANTEE shall incorporate the foregoing requirements of this section in all other agreements for work funded under this Agreement, except agreements governed by Section 204 of Executive Order 11246.

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

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

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

There are no oral or written understandings that vary or supplement the conditions of this Agreement that are not contained herein.

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

Attn: Adam Carpinelli
Project Manager/Board Member
c/o NW Alliance for Alternative Media and Education
P.O. Box 42671
Portland, OR 97242
Email: carpinelli.adam@gmail.com

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

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

SIGNATURES:

COMMISSION

GRANTEE

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

Name: Adam Carpinelli
Title: Project Manager/Board Member
NAAME

Date: _____

Date: _____

APPROVED AS TO FORM:

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

25409 - Keys, Beats, Bars: Video Series

Application Details

Funding Opportunity: 25009-2024 Community Technology Grants
Funding Opportunity Due Date: Jun 30, 2024 8:09 AM
Program Area: Community Technology Grants
Status: Submitted
Stage: Final Application

Initial Submit Date: May 1, 2024 11:52 PM
Initially Submitted By: Adam Carpinelli
Last Submit Date: May 12, 2024 3:17 PM
Last Submitted By: Adam Carpinelli

Contact Information

Primary Contact Information

Active User*: Yes
Type: External User
Name: Salutation Adam Middle Name Carpinelli
First Name Last Name
Title: NAAME Board Member
Email*: carpinelli.adam@gmail.com
Phone*: (503) 477-4792 Ext.
Phone
###-###-####
Fax: ###-###-####

Organization Information

Status*: Approved
Organization Name*: Northwest Alliance for Alternative Media and Education
Organization Type*: Non-Profit Entity
Tax Id:
Organization Website: <http://www.naame.org>
Address*: P.O. 42671

Portland Oregon 97242
City State/Province Postal Code/Zip
Phone*: (503) 477-4792 Ext.
###-###-####
Fax: ###-###-####

FY21-22 Final Application Project Narrative

Project Narrative

Total Grant Funds:	\$121,811.95
Total Match Funds:	\$292,000.00
Total Funds:	\$413,811.95
Proposed Technology:	Video production equipment
Public Benefit Area:	Reducing Costs of a Service or Function
Select which jurisdiction(s) your project will serve:	Portland
Please select the size of your organization's total operating budget:	Less Than \$500,000

In defining the project purpose, applicants must:

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

Project Purpose:

Our two year project will serve a total of 30-50 program participants and will also result in content to be shared with the community at large. The program will serve young adults and adults ages 18-50 from underrepresented communities such as underserved communities in regards to low socio-economic status, including people with disabilities, BIPOC and/or LGBTQ2+ persons. This series is meant to serve anyone who has never had the opportunity to learn how to make films. This could mean students who couldn't afford the monetary commitment of classes or equipment, or had never been given the exposure to know the career was possible for them. The classes are also meant to serve any who may have physical or learning situations that have kept and/or keep them from educational opportunities. Class sizes will range from ten to sixteen students. The intention is to keep the numbers low enough to give attention to the students as directly as possible. At the same time, students are to work in groups large enough to take turns in multiple roles on set, supporting each other and being supported. Many of the ideas as to how to develop this program arose from program participants feedback from previous programming offered by all our community partners in the project. Those community members when attending previous programming such as our film workshops have expressed their concerns regarding access to equipment, more opportunities for practical experience, types of topics covered including feedback about special effects and career/professional development.

Our two year project will take place from July 2024-July 2026, bringing together community partners, Propulsion Network (www.propulsionnetwork.org) and Galaxy Sailor Productions (<https://www.martinvavra.me/>) and Keys, Beats, Bars (www.keysbeatsbars.org) to offer free film workshops providing opportunities to learn all aspects of the industry that cumulatively increase skill level from basic knowledge to specific topics that will focus on special effects and filming live subjects for music instruction as practical experience. All programming for our project and equipment storage will take place at Propulsion Zone (818 SW 1st Ave.), a community arts space run by Propulsion Network in downtown Portland.

The overall project is divided into three different phases or opportunities for program participants to: 1) attend free film workshops covering intermediate to advanced topics for practical application in the film industry. 2) attend free workshops focusing and co-producing short films with special effects. 3) gain continued on set experience helping our team to film music instruction videos.

Technology will be used during all programming and used to produce all content listed below. All technology will be accessed by program participants as part of our hands-on training to expose people to high end and industry standard equipment.

The video content created over our two year project will feature:

- 1) Five to ten short films (2-10 minutes) produced by program participants as part of the first phase of workshops.
- 2) Three to eight short films (3-10 minutes) featuring special effects produced in collaboration with instructors and participants during the second phase of film instruction focusing on special effects.
- 3) Four to ten music instruction videos (10-30 minutes) produced by our team in tandem with program participants hands on follow as part of for further to continue to gain more practical experience working on film sets.
- 4) One documentary (10-30 minutes) about the general two year program featuring testimonials from program participants, instructors and on-camera talent.

The content, after being shared with community media centers, will also be uploaded online on the Keys, Beats, Bars Youtube channel. Shared content with Open Signal will be achieved in two ways. Firstly, members of our board and advisory committee are certified as "dub and submit" producers at Open Signal. Secondly all program participants will be encouraged to become Open Signal members. After they become members they will become producers by setting up a producer account and after that they will be able to upload content to their producer project folders. At the end of this process program participants will be certified as "dub and submit" producers at Open Signal.

The initial phase of workshops will be a five-session course, consisting of three hour sessions each. Each class session will explore a part of the filmmaking landscape, such as cameras, audio equipment, scene breakdowns, and working with actors. During a session, there will be discussions about principles and techniques, followed by practical use of equipment. Students will work on developing their own personal style while working through the language of being on a film set. Their final project will be for each student to direct their own micro short film, as well as being on the crew for at least three other films in a supporting role (camera, audio, lighting).

Throughout the entire process, the class will also be filmed as a documentary about the students. Through interviews, class interactions to execution of their final films, the culminating project will showcase students going through the entire process to becoming filmmakers. Particular attention will be paid to the final question once their films are completed; "will you work to continue to work in film?". Subsequent follow ups to find out how the students prospered after their program would make for an interesting case study of the class and the students desire to remain in film.

The second phase of workshops will consist of a ten-session course, consisting of three hour sessions each. This second phase of workshops will create video projects focusing on special effects and will include computer animation using the proposed software and hardware. This will be part of our training as it will expose our students to an important area of the film industry in need of new talent. Training students in new technologies that have not been accessible to their income level is another major outcome of our two year project. The third phase of the project will be ten filming sessions focused on content produced for Keys, Beats, Bars video series that cover different aspects of music instruction. This will basically act as a "Production Assistant" hands on tutorials for our participants for those who want to continue to build practical experience. Subjects for these videos will consist of international and national musicians from different cultural music traditions. Later in this third phase all content from the project will be assimilated to create the final documentary overview.

DEI measures are built into the fabric of our organization as well as how the curriculum targets underserved communities. Our team for the project consists of many members who identify as BIPOC, low socio-economic status and have formerly experienced houselessness and/or incarceration. Our current staff consists of roughly 63% BIPOC staff; with most identifying as Black and a few as Asian, Pacific Islander, Latinx, and Native American. Due to the program's focus on promoting cultural diversity through music, we expect to continue hiring BIPOC instructors who specialize in their culture's music. We also look to recruit Queer and Trans, formerly incarcerated, and artists, educators, or instructors with disabilities to more highly reflect the communities we serve through any current and new collaborations with community partners. Our project is intended to attract and benefit diverse learners, who, through no fault of their own, have been unable to express themselves through the technical and artistic medium of filmmaking. In addition, the intention behind the classes is to subvert the dominant paradigm with how people learn. Far too often, film sets are toxic workplaces, in which consent may be violated, learning is enforced through humiliation, and volatile language is the norm. Not only will that class teach the technical aspects of filmmaking, as well as bolster the creative process, but it will also teach being respectful, cultivate empathy and encourage diverse participation in a safe and responsible space.

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

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

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

Measurable Project Outcomes:

1. Improve the level of equity and fairness of the film community as it relates to our immediate communities served in the greater Portland Metro area.
2. Increase the professional skills of community members working in film in order to improve the quality of the art and profession. Workshops intend to help to elevate them in their own purposes including those who want to pursue jobs and careers.
3. Participants will gain free skills from professionals in the industry (local and international) who have produced award winning films. Participants will have free access to our high end industry standard film equipment throughout the project in order to not be hindered by the expensive costs to purchase personal equipment.
4. Production of content available for free public dissemination including final productions of participants' short films, special effects short films and music instructional videos. Other content includes a documentary about the project as it relates to filmmaking.

(This field has a character limit of 1500)

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

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

Evaluation Plan:

Measurable Outcomes & Evaluation

Our evaluation plan is primarily based on assessing how we accomplished our goal of providing several opportunities for community participants to attend our different workshops as well as opportunity to assist in filming sessions. Over a two year period we will serve 30-50 program participants. We project an 80% increase in professional skills among program participants. This will be measured by program participants' demonstration of their continued base of growing knowledge and command of using film equipment such as using cameras and lighting. We will improve the level of equity and fairness of the film community by providing free programming listed below. Improving also includes the professional, safe and congenial environment for said programming. Measures such as having a disability affirmative space, gender neutral bathroom and clarifying participants gender pronouns will help ensure that our programming is open and inclusive to all walks of life. Also by providing snacks and beverages will also help participants feel welcome as well as providing them with basic human needs. Training students in new technologies that have not been accessible to their income level is another major outcome measured by the level and frequency of participation from community members.

In regards to the frequency of our programming we will have:

- 1) A five-session course, consisting of three hour sessions each.
- 2) A ten-session course, consisting of three hour sessions each.

3) Ten filming sessions lasting from 2-6 hours.

As a result of the aforementioned programming, by the end of the two years we plan to produce:

1) Five to ten short films (2-10 minutes) produced by program participants as part of the first phase of workshops.

2) Three to eight short films (3-10 minutes) featuring special effects produced in collaboration with instructors and participants during the second phase of film instruction focusing on special effects.

3) Four to ten music instruction videos (10-30 minutes) produced by our team in tandem with program participants hands on follow as part of for further to continue to gain more practical experience working on film sets.

4) One documentary (10-30 minutes) about the general two year program featuring testimonials from program participants, instructors and on-camera talent.

The data evaluated will be gathered from observational reports from program facilitators, project coordinator, community partners and self-reported forms completed by program participants. The overall program evaluation will be facilitated by the project coordinator who will compile the data that will be cataloged and digitized. Our evaluation process is divided into a formative and summative phase. Our first formative evaluation will assess initial and ongoing project activities, during project development and continuing through implementation. This formative evaluation will be presented to our community partners. Our summative evaluation will take place after the completion of the project and will assess the success of the project in reaching our stated goals.

FORMATIVE EVALUATIONS

This phase will take place in Summer 2024. Preparation for groups will happen between the community partners, project facilitators and instructors individually with most coordination taking place online via google docs, e-mail correspondence. In person meetings will take place before and after programming periods during planning and evaluation phases.

FINAL SUMMATIVE EVALUATION

During this phase we will take time to analyze the formative evaluations and data collected throughout the duration of the pr
(This field has a character limit of 2500)

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

Please list project partners as confirmed or unconfirmed.

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

Project Partners:

All of our community partners are confirmed and several of them have consulted on different aspects of the project such as budget, timeline, implementation and outreach. All of our community partners have agreed to help with outreach. Community partners will help to share events on their various social media accounts such as Facebook and Instagram including their organizational websites. Hard copies of outreach materials for our programming in print media such as handbills and posters will be disseminated throughout the Portland area as a form of direct outreach. Galaxy Sailor Productions will help to guide most of the program. Keys, Beats, Bars and Rhythm Traders will specifically help provide the on camera talent for the drumming series and will generally lend staff and volunteer time and hours to training, providing workshops and production. 1 World Chorus will lend staff time and organizational capacity in order to support the project with further personnel. Recording, programming and equipment storage will all take place at Propulsion Zone. Propulsion Network runs a space downtown at 818 SW 1st Avenue, Portland, OR that has ample space for all programming and storage. The space is disability affirmative and both bathrooms are gender neutral. All partners have agreed to store equipment there as well as co-scheduling the space for project sessions and workshops.

Propulsion Network (www.propulsionnetwork.org)

Primary Contact: Alejandro Barragan- Program Coordinator

propulsionzone@gmail.com

Galaxy Sailor Productions (<https://www.martinvavra.me/>)

Primary Contact: Martin Vavra

galaxysailor@gmail.com

Keys, Beats, Bars (www.keysbeatsbars.org)

Primary Contact: Adam Carpinelli- Program Coordinator

keysbeatsbars@gmail.com

1 World Chorus: www.oneworldchorus.org

Primary Contact: Aaron Nigel Smith- Creative Director

aaronnigel@gmail.com

Rhythm Traders: www.rhythmtraders.com

Primary Contact: Brad Boynton- Owner

brad@rhythmtraders.com

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

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

Technical Design:

The proposed technology for this project primarily consists of high end film cameras, high capacity computers with special monitors and software for video editing of special effects and some audio equipment. Other special pieces of equipment for special effects include a green screen suit and special cameras for the suit. In post-production the screen can be keyed out and replaced with any background. These digital effects allow production teams to set any scene. This technology allows you to create any environment even if it's not real. Not only can a green screen be used for backgrounds and for props as well. Green screen video shoots can be game changers for creating live-motion projects involving custom backgrounds for compositing in special effects worthy of Hollywood. Special equipment for special effects will help to expose our program participants to gear they probably aren't familiar with and will allow them to expand their skill set and become more competitive in the film industry. Lastly there are a few pieces of audio equipment for recording voice for film as well as musical instruments for the drumming video series.

Proposed equipment was suggested by our team in tandem with community partners based on positive professional and technical experience in the field and industry. Most of the members of our organization and all the main community partners use the technology in their film and commercial work. In the case of team members becoming familiar with any equipment they haven't used previously we plan to have team member oriented training as soon as the grant cycle begins as we acquire any of the new equipment. Our full detailed list of equipment is included in attachments as well as our timeline and implementation plan. Plans for maintaining equipment include the purchase of warranties (when available), equipment insurance and proper storage of equipment as well as temperature controlled environments and casings. Plans for upgrading the system and equipment in the future will be evaluated and discussed by our team as follow up for future program implementation when this project comes to an end in 2026.

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Proposed Project Start and End Date:

Projects may include timelines of up to 2 years.

Proposed Start Date (month/year): Monday, July 1st 2024

Proposed End Date (month/year): Friday, June 26th 2026

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

Implementation Plan:

SUMMER: July/August 2024

-Internal programmatic evaluations

-Steering committee meeting

-Program development

-Community partnership planning meetings (zoom and/or in person)

-Technology procurement

-Steering committee meeting

-Staff trainings on film and sound engineering

FALL: September/October/November 2024

-Start outreach for first film workshop series

-Staff trainings on film and sound engineering continued

-Launch first film workshop series

-Technology checks

WINTER: December 2024/January/February/March 2025

-Wrap up first workshop series

-Pre-holiday review and check-in

-Holiday break

-Team meeting and launch outreach for next series

-Internal programmatic evaluations

-Steering committee meeting

-Technology checks

SPRING: April/May/June 2025

-Start second film workshop series

-Community partnership planning meetings (zoom and/or in person)

-Technology checks

-Steering committee meeting

SUMMER: June/July/August 2025

-Wrap up second workshop series

-Internal programmatic evaluations

-Steering committee meeting

-Start outreach for third film workshop series

FALL: September/October/November 2025

-Launch third workshops series

-Technology Checks

-Community partnership planning meetings (zoom and/or in person)

WINTER: December 2025/January/February/March 2026

-Wrap up third workshop series

-Pre-holiday review and check-in

-Holiday break

-Post production work

-Team meeting

-Internal programmatic evaluations

-Steering committee meeting

-Technology checks

SPRING: April/May/June/July 2026

-Community Showcase Event

-Steering Committee Meeting

-Final wrap up

(This field has a character limit of 3000)

Supplemental Material Attachments

Description	File Name	Type	Size	Upload Date
Project-Equipment-List	Copy of Budget-Listed - Sheet1.pdf	pdf	85 KB	05/07/2024 10:18 AM

FY20-21 Application Budget Correct

Budget Narrative

Budget Narrative:

Budget Narrative

Project Budget

1.
Personnel: \$45,000.00 X 2=\$90,000.00
2.
Education & Training: \$5,000.00
3.
Travel: \$0.00
4.
Contractual: \$83,000.00 X 2=\$166,000.00
5.
Equipment: \$108,811.95

6.
Infrastructure/Facilities Construction: \$0.00

7.
Overhead: \$40,000.00 X 2=\$80,000.00

Project Total: \$447,811.95

1.
PERSONNEL

Program coordinator. The Program Coordinator will oversee all aspects of the grant project including all of the reporting. Coordinator will be primary liaison with all the community partners to make sure that communication is also in context of setting up zoom or in person meetings, email thread follow ups and one on one meetings with team members and members of community partner teams when applicable. Other responsibilities include ensuring that budget and timeline targets are met, liaison with below contractors, supervising the project team and all helping to piece together logistics for recording sessions.. In addition, the Program Coordinator will conduct outreach to the target beneficiaries. The cost to the project will be \$45,000.00 per year.

Grant Funds: \$0.00 Match: \$45,000.00 per year Total Costs: \$90,000.00.

2.
EDUCATION & TRAINING

This part of the budget is for up front, initial training on the equipment to help ensure that everyone on our team is comfortable and proficient with the equipment that we will be using. Training also includes software of several different types mentioned in our budget list and description of the project.

All of these training workshops will be completed by the end of 2024. These hands-on workshops will be for our project team only and will be accessed in two different categories:

1) Audio- Training for music production.

2) Film- Training for film production.

Grant Funds: \$5,000.00 Match: \$0.00 Total Costs: \$5,000.00

3.

TRAVEL

This project does not factor travel into the budget. The adult staff for the project will have their own vehicles or methods of transportation. Any transportation needed or expected from youth participants is included as an incidental item that we have listed under miscellaneous.

Grant Funds: \$0.00 Match: \$0.00 Total Costs: \$0.00

4.

CONTRACTUAL

Instructors. Instructors are essentially the guest artists as part of our community partner roster who will instruct students in different musical topics, digital video technology and provide artistic/technical guidance. Grant Funds: \$0.00 Match: \$10,000.00 per year Total Costs: \$20,000.00

Audio Team. Sound engineers will help to set up and break down audio equipment for film shoots making sure that all necessary equipment is up and running while filming as well as sounding good. Grant Funds: \$0.00 Match: \$6,500.00 per year Total Costs: \$13,000.00

Editing Team. Editors include audio and video editing for recorded music videos as a result of the project. This is for post production. Grant Funds: \$0.00 Match: \$5,000.00 per year Total Costs: \$10,000.00

Film, Lighting & Grip. This team of film experts who are important for film production will help with the filming of music videos by assisting with directions, lighting, lens and grip Assistants will work with Program Coordinator, instructors and youth to help film including assistance with lighting, grip, lens and direction. Grant Funds: \$0.00 Match: \$8,000.00 per year Total Costs: \$16,000.00

Social Media Consultant. Social media consultants will help to implement strategic planning of social media outreach in order to gain attention to the program as well as to further cultivate online supporters for fundraising efforts. Grant Funds: \$0.00 Match: \$7,000.00 per year Total Costs: \$14,000.00

Web & Graphics Designer. Web & Graphics designer will help to update website and social media accounts to make sure that programming is highlighted, develop attractive to the community as well as keeping programming relevant. Grant Funds: \$0.00 Match: \$5,000.00 per year Total Costs: \$10,000.00

Grant Funds: \$0.00 Match: \$83,000.00 per year Total Costs: \$166,000.00

5.

EQUIPMENT

Grant Funds: \$108,811.95 Match: \$0.00 Total Costs: \$108,811.95

6.
INFRASTRUCTURE/FACILITIES CONSTRUCTION

There are no infrastructure needs or facilities construction for this project.

Grant Funds: \$0.00 Match: \$0.00 Total Costs: \$0.00

7.
OVERHEAD

These costs carry the monthly rent and utility expenses of the project. The amount secondly allocates any incidental expenses specifically for all office and art supplies including hygiene products for the space. During programming there will also be incidental costs to provide food, snacks, beverages and other direct services to program participants.

Grant Funds: \$8,000.00 Match: \$36,000.00 per year Total Costs: \$80,000.00.

8.
MISCELLANEOUS

This project does not have a need for miscellaneous.

Grant Funds: \$0.00 Match: \$0.00 Total Costs: \$0.00

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$90,000.00	\$90,000.00
Education and Training	\$5,000.00	\$0.00	\$5,000.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$166,000.00	\$166,000.00
Equipment	\$108,812.00	\$0.00	\$108,812.00
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$8,000.00	\$36,000.00	\$44,000.00
Total	\$121,812.00	\$292,000.00	\$413,812.00

Signature Page

Final Application Signature

Signature of Duly Authorized Representative*:

Adam Carpinelli

Date*:

04/30/2024

Title*:

Board Member/Program Coordinator

Phone*:

503-477-4792

E-mail*:

carpinelli.adam@gmail.com

ITEM	QUANTITY	PRICE	TOTAL	
1) Computers & Accessories (\$17,851.57)				
Apple 27-inch iMac Pro	3	\$2,979.00	\$8,937.00	
Apple 11' iPad Pro M1 Chip	3	\$1,409.00	\$3,147.00	
Logitech Rugged Keyboard Folio for iPad	3	\$139.95	\$419.85	
Apple Pencil	3	\$129.00	\$387.00	
Apple 13.3" Air M1 Chip w/Retina Display	1	\$1,649.00	\$1,649.00	
LaCie 5 TB Rugged Mini USB-C Portable Hard Drive	4	\$179.95	\$719.95	
Mac USB-C Digital AV Multiport/Adapter	6	\$69.00	\$414.00	
Ableton Push	4	\$799.00	\$1,598.00 (After 50% Discount)	
Analog Cases UNISON Case For Ableton Push	4	\$144.98	\$579.92	
2) Software (\$2,153.94)				
Apple Logic Pro	6	\$199.99	\$1,199.94	
Ableton Live	12	\$749.00	\$954.00 (After 78.77% Discount)	
3) Audio Equipment (\$23,468.60)				
MOTU M4 4x4 USB-C Audio Interface	2	\$249.95	\$499.90	
Midas M32 LIVE 40-channel Digital Mixer	1	\$3,699.00	\$3,699.00	
Road Case M32 Console	1	\$1,999.99	\$1,999.99	
Lavilier Mics Sennheiser EW 500	2	\$899.00	\$1,798.00	
Tascam Portacapture X8 6-Input/6-Track Handheld Adaptive Multitrack Recorder	2	\$499.00	\$998.00	
Radial SixPack 6-slot 500 Series Chassis	1	\$599.99	\$599.99	
Rupert Neve Designs 511 500 Series Microphone Preamp	2	\$699.99	\$1,399.98	
Radial JDV-Pre Instrument Pre Amp and DI	1	\$399.99	\$399.99	
Radial EXTC 500 Series Guitar Effects Interface	1	\$319.99	\$319.00	
Radial Komit 500 Series Compressor/Limiter	1	\$549.00	\$549.00	
Grace Design m501 500 Series Microphone Preamp	1	\$745.00	\$745.00	

Rupert Neve Designs RNDI 1-channel Active Instrument Direct Box	1	\$299.99	\$299.99
Radial J48 MK2 48V Phantom Power Active Direct Box	1	\$299.99	\$299.99
Radial Pro DI Passive Direct Box	1	\$114.00	\$114.00
MXR EVH 5150 Chorus	1	\$199.99	\$199.99
MXR EVH117 Flanger	1	\$189.99	\$189.99
JBL-EON ONE Compact Portable Bluetooth Speaker and PA System	2	\$599.99	\$1,199.98
QSC K12.2 K.2 Series 12" 2000W Powered Speaker Pair with Essential Accessories Kit	1	\$2,409.85	\$2,409.85
Neumann SKM 183 MT Stereo Matched Microphone Pair	1	\$1,650.00	\$1,650.00
Neumann TLM 107 BK Large-Diaphragm Multipattern Condenser Microphone	1	\$1,395.00	\$1,396.00
Triad-Orbit Drum Overhead System Microphone Stand Package	1	\$615.96	\$615.96
Whirlwind MCT7-Multi Connector Cable Tester	1	\$157.00	\$157.00
Moog Sound Studio: Mother-32, DFAM & Subharmonicon Semi-Modular Synth Bundle	1	\$1,999.99	\$1,999.99
4) Camera & Lens Setup (\$30,177.09)			
Blackmagic Design Pocket Cinema Camera 6K Pro	3	\$2,495.00	\$7,485.00
Blackmagic Design DaVinci Resolve 17 Studio with Speed Editor	1	\$395.00	\$395.00
CN-E18-80mm T4.4 L IS KAS S	1	\$4,600.00	\$4,600.00
CN-E70-200mm T4.4 L IS KAS S	2	\$5,000.00	\$10,000.00
Nanuk 923	1	\$214.95	\$214.95
Nanuk 935	3	\$366.96	\$1,100.88
Sony NP-F570 Batteries	6	\$55.00	\$330.00
ProMaster NP-F770 Li-Ion Battery w/Dual Charger Kit	2	\$124.95	\$249.00
Benro A673TM Dual-Stage Aluminum Video Tripod with S8 PRO Video Head	1	\$629.96	\$629.95

SmallRig Full Cage for Blackmagic Pocket Cinema Camera	3	\$99.00	\$297.00
SmallRig ARRI Locating Top Handle 3765	3	\$25.90	\$77.70
SmallRig Tripod Mounting Kit with 2 X Plates and 2 X 15mm Rod Clamps	3	\$60.00	\$180.00
Filmtools 24 x 48" Collapsible Converted Senior Cart	1	\$1,288.65	\$1,288.65
Blackmagic Design ATEM Mini Extreme ISO	1	\$1,269.90	\$1,269.90
SKB iSeries Case for Atem Mini Extreme	1	\$144.99	\$144.99
Decksaver Cover for Blackmagic ATEM Mini Extreme/ISO	1	\$79.99	\$79.99
A-Neuvideo ANI-AOC-50 High-Speed Active Optical HDMI Cables 50'	3	\$111.38	\$334.14
Samsung 2TB T 5 Portable Solid-State Drive	6	\$249.99	\$1,499.94
5) Lighting & Grip (\$16,975.80)			
Matthews Medium Overhead Roller Stand (14', Chrome)	3	\$424.00	\$1,272.00
Westcott 6x6' Scrim Jim Cine Kit	1	\$499.90	\$499.90
Matthews Low Boy Junior Double Riser Rolling Steel Stand	3	\$382.00	\$1,146.00
Scrim Jim Lighting Bag & Lighting Accessories Bag	2	\$186.95	\$373.90
Matthews Century C+ Turtle Base Grip Arm Kit	2	\$253.00	\$506.00
Aputure Nova P600c 600W 2x1 RGBWW LED Soft Light Panel	3	\$3,290.00	\$9,870.00
Chimera Softbox Pop Bank for Aputure P600C	3	\$270.00	\$810.00
Aputure Nova P300C Case	3	\$250.00	\$1,000.00
Godox VL300 LED Video Light	2	\$749.00	\$1,498.00

GRANT AGREEMENT NO.

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”) and Trash for Peace (or “GRANTEE”) in an amount not to exceed \$20,250 to support the “Ground Score Association’s American Waste Pickers” project.

RECITALS:

1. GRANTEE submitted a grant application for the FY 2023-24 Community Technology Grants Program competitive grants process and following COMMISSION review, was recommended for funding.
2. The COMMISSION now desires to award a grant to GRANTEE in an amount not to exceed \$20,250.

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

ARTICLE I – SCOPE OF WORK/OUTCOME MEASURES

GRANTEE agrees to implement the “Ground Score Association’s American Waste Pickers” project as described in ATTACHMENT A: Scope of Work/Grant Application, which by this reference are incorporated herein and made a part hereof. GRANTEE shall not use the Grant funds for any purposes other than those set forth in Attachment A.

ARTICLE II – AGREEMENT PERIOD

This Agreement becomes effective on July 1, 2024, unless GRANTEE fails to sign and return the Agreement to the COMMISSION within thirty (30) days of COMMISSION action to approve the Agreement, in which event this Agreement shall be null and void. The term of this Agreement is through, and including, August 31, 2025, unless extended or earlier terminated under the terms of this Agreement.

ARTICLE III – SPECIFIC CONDITIONS OF THE GRANT

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

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

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

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

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

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

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

Attn: Nicholas Boehm
Co-Director
c/o Ground Score Association
624 NW Couch St.
Portland, OR 97209
Email: nicboehm@trashforpeace.org

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

Interim Status Reporting periods are July 1, 2024 through December 31, 2024; January 1, 2025 through June 30, 2025. Interim Status Reports are due within thirty (30) days of the end of each reporting period.

GRANTEE shall submit a Final Status Report no later than July 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.

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

ARTICLE IV -- PAYMENTS

- A. The amount of this grant award is \$20,250. Upon submission of an invoice from GRANTEE, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the \$20,250, as specified in the invoice, within thirty (30) days after receipt of the invoice.
- B. GRANTEE shall submit the invoice online through the COMMISSION's online grants management system using the status report module, and shall be on GRANTEE's letterhead, signed and dated by an authorized representative of GRANTEE and addressed to "MHCRC c/o City of Portland." The invoice shall include an invoice number, the title of the Grant project and the total grant amount authorized by the Grant. If the Project Manager finds that the invoice is not in accordance with this Agreement, the Project Manager shall notify the GRANTEE of the reason(s) for the disallowance and non-payment.
- C. GRANTEE agrees to operate the program as described in the GRANTEE's grant application and to expend funds in accordance with the approved budget, unless the GRANTEE receives prior written approval from the COMMISSION'S Grant Manager to modify the program or the budget.

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

ARTICLE V -- GENERAL GRANT PROVISIONS

- A. Cause for Termination; Cure. It shall be a material breach and cause for termination of this Agreement if GRANTEE uses grant funds outside of the scope of this Agreement, or if GRANTEE fails to comply with any other term or condition or to perform any obligations under this Agreement within thirty (30) days after written notice from COMMISSION. If the breach is of such nature that it cannot be completely remedied within the thirty (30) day cure period,

GRANTEE shall commence cure within the thirty (30) days, notify COMMISSION of GRANTEE's steps for cure and estimated time table for full correction and compliance, proceed with diligence and good faith to correct any failure or noncompliance, and obtain written consent from COMMISSION for a reasonable extension of the cure period.

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

delegated authority to amend the grant amount authorizing this Agreement. Amendments to this Agreement, including any increase or decrease in the grant amount, must be in writing and executed by the authorized representatives of the Parties and approved to form by the COMMISSION's Attorney.

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

GRANTEE shall post in conspicuous places, available to employees and applicants for employment, notices, which state that all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, or national origin. GRANTEE shall incorporate the foregoing requirements of this section in all other agreements for work funded under this Agreement, except agreements governed by Section 204 of Executive Order 11246.

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

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

- J. Indemnification. GRANTEE shall hold harmless, defend, and indemnify COMMISSION, and its officers, agents and employees against all claims, demands, actions, and suits (including all costs) brought against any of them

arising from actions or omissions of GRANTEE and/or its contractors in the performance of this Agreement.

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

- S. Electronic Transaction; Counterparts. The Parties agree that they may conduct this transaction, including any amendments, by electronic means, including the use of electronic signatures. This Agreement, and any amendment, may be executed in any number of counterparts, each of which shall be deemed an original, but all of which together shall constitute a single instrument.
- T. NOTICE: Notices to Grantee under this Grant Agreement shall be sent to GRANTEE at the following address:

Attn: Laura Kuter-Tokarski
Founder & Executive Director
Trash for Peace
4530 NE 138th Ave
Portland, OR 97230
Email: laura@trashforpeace.org

-with a copy to –

Attn: Nicholas Boehm
Co-Director
c/o Ground Score Association
624 NW Couch St.
Portland, OR 97209
Email: nicboehm@trashforpeace.org

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

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

SIGNATURES:

COMMISSION

GRANTEE

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

Name: Laura Kutner-Tokarski
Title: Founder & Executive Director
Trash for Peace

Date: _____

Date: _____

APPROVED AS TO FORM:

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

25452 - American Waste Pickers

Application Details

Funding Opportunity: 25009-2024 Community Technology Grants
Funding Opportunity Due Date: Jun 30, 2024 8:09 AM
Program Area: Community Technology Grants
Status: Submitted
Stage: Final Application

Initial Submit Date: May 10, 2024 4:43 PM
Initially Submitted By: Nicholas Boehm
Last Submit Date: May 29, 2024 10:42 AM
Last Submitted By: Nicholas Boehm

Contact Information

Primary Contact Information

Active User*: Yes
Type: External User
Name: Salutation **Nicholas** Middle Name **Boehm**
First Name Last Name
Title: Co-Director
Email*: nicboehm@trashforpeace.org
Phone*: 503-839-8595 Ext.
Phone
###-###-####
Fax: ###-###-####

Organization Information

Status*: Approved
Organization Name*: Ground Score association (fiscal sponsee of Trash for Peace)
Organization Type*: Non-Profit Entity
Tax Id:
Organization Website: <https://www.groundscoreassociation.org/>
Address*: 624 NW Couch St

Portland Oregon 97209-
City State/Province Postal Code/Zip
Phone*: 503-839-8595 Ext.
###-###-####
Fax: ###-###-####

FY21-22 Final Application Project Narrative

Project Narrative

Total Grant Funds:	\$25,692.00
Total Match Funds:	\$54,372.00
Total Funds:	\$80,064.00
Proposed Technology:	Video production equipment
Public Benefit Area:	Reducing Disparities
Select which jurisdiction(s) your project will serve:	Portland
Please select the size of your organization's total operating budget:	\$1,500,000 to \$2,500,000

In defining the project purpose, applicants must:

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

Project Purpose:

Before we start let's define what a waste picker is. Broadly speaking a waste picker is an individual who collects reusable or recyclable items discarded by others, either to sell or for their own use. While various methods of waste picking have been around since ancient times, the modern practice emerged during the industrialization of the 19th century.

Typically we would imagine a waste picker combing through a garbage dump for recyclable materials with some value in places like Mumbai or Sao Paulo, and its true; there are millions of waste pickers globally, mostly in developing nations, but their numbers are also growing in post-industrial regions. In the last fifty years, waste picking has significantly increased in the developing world due to urbanization, toxic colonialism, and the global waste trade. Many cities only offer solid waste collection services. In Portland the most visible form of waste picker are the people who collect and return cans and bottles for their deposit value, of course it can be so much more than that.

In episode one of American Waste Pickers we meet Kristopher Brown. Brown was living in his car years back, a formal job seemed far out of reach for him but returning cans and bottles was something Kris could absolutely manage. He began devoting hours a day to his various routes clocking dozens of miles per day mostly on foot to maximize his collection. He would also strategize his return strategy and soon became involved in Ground Score Association's People's Depot, a revolutionary project wherein Canners run the return depot themselves and act as a community to support each other and the work they do.

There are any number of other Waste Pickers who do things like collect scrap metal or engage in reuse and repair fostering a circular economy. One example is Becky Lange, featured in another episode, who uses our reuse/repair facilities at Ground Score to clean and reuse textiles she gathers, re purposing them, with our sewing machines, into things like purses and sunshades.

This is a peer-led project benefiting our community of 400+ individual waste pickers-a group of low wage workers making vital contributions who are often overlooked in our country. When American waste pickers are not being overlooked they are often misunderstood. We aim to both raise awareness about this community but also also to set the record straight about the myriad ways this group of people contribute to the economy and foster environmental justice through their work-and that is what it is: Work. Workers in informal economies are often excluded from recognition-in definition and unconsciously-as workers, we believe that through engagement and storytelling we can begin shift that narrative.

Our center, in the heart of Old Town, is regarded as a safe-zone where diverse community members, including immigrants, LGBTQ, BIPOC, and those who struggle with mental health, can speak their truths and be heard about their how waste picker within the informal economy

contribute to waste disposal/diversion, environmental stewardship, recycling, and reuse/repair. Supported by Ground Score Association, this project fosters listening and communicating as a gateway to interpersonal understanding and empowerment through empathy. The idea for this project grew from our community's desire to create video media to tell stories that advocate, inform and educate the broader population about the issues which surround this community. Our community members desire a record of their vital firsthand accounts of the times.

We have strive build as inclusive a community around our work as is humanly possible. We have implemented DEI trainings, outreach and other measures to make our operations open to all communities and welcoming. The situation around media in our circles can be extra fraught and we must remain vigilant to be inclusive and also to avoid exploitation. In our work we build in accountability to how individuals are portrayed. To that end we have crafted a media policy with activist Mac Smiff to require written permission from all interview subjects granting them "veto power" over releasing any media that represents them personally and subject "broadcast" (literal and social) to a peer-led panel selected for their lived-experience and diversity. This ensure community consent and fosters trust which we have are integral to building meaningful diversity, equity and inclusion here at Ground Score.

We prioritize waste picker storytelling, focusing on marginalized communities often overlooked by traditional media. Our goal is to empower these groups for environmental justice through an inclusive environment. Allocating \$3,000 in stipends, we encourage engagement from LGBTQ, immigrant, refugee, disabled, racial minority, senior, and neuro divergent communities, especially BIPOC members.

Our media will showcase our diverse community's work and give a platform to marginalized voices, including trans individuals and those from immigrant and refugee communities. Advocacy involves community engagement, allowing contributors to guide production steps, empowering those overlooked or stigmatized by media for the benefit of the entire population.

The community will be involved in the project by serving as experts both for their ability to craft and tell narratives around waste picking in our economy and serving as consultants, in this application I have outlined how this community will not only appear in personal interviews telling their stories but also in a supervisory capacity to make sure that the final product speaks their truths and tells their stories.

This documentary project has been in the works for some time now and through community listening sessions/meetings the community we intend to feature has expressed no real interest in learning the technical skills behind the camera and in the edit-bay but are passionate about seeing their stories told and seeing it told in a way that rings true to them. For this reason our simple set up will be operated by staff with the immediate supervision of the waste-pickers themselves who serve on the advisory council.

Participation in video and audio content is purely voluntary of course, but subjects will be selected by expressing interest either directly through our council or by leaving contact information with our outreach teams via a form which they will carry to places we serve and where waste-pickers do their work. The intention is turn as few subjects away as possible even if their narrative is ultimately not chosen for publication.

We have in the past, and will continue to-as a part of our program, offer media training taught at our location which aims to allow people craft and express their own stories in the face of media which can-with or without mal-intent; exploit disadvantaged folks such as the un-housed or informal economy workers. This is not written into the budget, while it is a part of the program, these sessions are funded and on-going.

An overview of our production schedule is provided in an attachment, but in brief we will release ten formal interview pieces over the course of one complete year, sharing them with Open Signal Community Media Center. More content will be produced and may well be produced but for the initial run it is those ten segments which will form the bedrock of this, hopefully, ongoing project.

We are excited to see our projected hosted via Community Cable Media with partners at Open Signal because we believe that our project has something to contribute to the discourse around informal economies, recycling, environmental and social justice in our city and broadcasting beyond the limits of our immediate reach and to the wider population.

Our unique approach stands out by authentically centering communities. This allows individuals treated as "other" to control their narrative, sharing stories in their languages for future generations.

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

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

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

Measurable Project Outcomes:

We will produce and release at minimum 10 episodes of "American Waste Pickers" to Open Signal for cable distribution.

Fortunately, for a project the most measurable project outcome is simply released work product, our case: Episodes. We intend an initial preparation period and background gathering, followed by production and then to review and then begin releasing individual episodes on a regular schedule until we have exhausted the content gathered. (12 months in total)

Beyond that the project manager will survey members in the community on the release of the 10th episode to see if they both feel represented in the final product and feel that the dialogue around waste picking as it relates to them has changed even some small way since we began releasing episodes.

(This field has a character limit of 1500)

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

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

Evaluation Plan:

Evaluation of progress has two different areas one is "Production" by keeping our basic timeline and having regular check-ins with our peer-led accountability council this one is relatively straight forward. As well, there is a system of pre-release approval by subjects.

In the final evaluation we will to bring the survey results to the Workers' Council for peer-led evaluation and review.

(This field has a character limit of 2500)

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

Please list project partners as confirmed or unconfirmed.

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

Project Partners:

Mac Smiff has agreed (confirmed) to give us guidance he has served as editor, publisher and media supervisor at We Out Here Magazine, which shares our values surround community advocacy and DEI through media and has well over a decade and offer guidance on inclusion, production and distribution. <https://weouthere.net/>

(This field has a character limit of 3000)

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

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

Technical Design:

Self-sufficiency is the goal so our interest in acquiring the production tools to support the technical design of this project that they may be used to produce and deliver these interviews to Open Source for distribution to wider cable audiences via their auspices and with their support.

I, Nic Boehm, have created several successful visual and audio projects under the pen name Vincent Caldoni. I have created feature films and music videos as well as a long running and successful podcast. In our budget we outlined the equipment we seek to purchase with funds. By using easy to operate Mirrorless cameras and lenses and trusted audio recording set-ups, all of which I have experience working with firsthand, I know that there will be a minimal learning curve as well these lay foundations to do two things: create content which can be used as audio only and audio/visual and to build our capacity to continue to create media in the future.

Audio/visual media can be separated into two separate mediums (at least): Audio only, in this case a podcast and Audio/visual content which can be vlogged, streamed and shared on social media platforms and elsewhere.

All equipment purchased is logged in our internal tech system. Every year at least once myself and IT manager Adam Solano review every piece of tech equipment and decide which pieces are required to be replaced. This, of course, is a delicate balance for a non-profit such as our deciding how much value and functionality is left in the individual piece of electronics. The cameras, microphones and gear purchased here are subject to the same rigor and will be replaced as needed from our annual tech budget. This allows us to continue producing projects like this as we selectively and strategically maintain and upgrade our gear over the years.

By building our capacity we aim to create the infrastructure at Ground Score to continue to use audio/visual media to advocate for the communities we serve long after the sunset of this grant.

(This field has a character limit of 5000)

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Proposed Project Start and End Date:

Projects may include timelines of up to 2 years.

Proposed Start Date (month/year): July 1, 2024

Proposed End Date (month/year): June 30, 2025

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

Implementation Plan:

July 1: begin work on recording studio, gear ordering and scheduling first interview.

September 1: Begin review and consent process with workers for episode 1. Begin laying ground work by setting up social for the project.

September 30: First episode releases. This is the soft release, including an introduction to what the project is.

October 1: Begin recording next episode. Make announcements on social, via E-mail list and through press releases.

October 31: Finish review and consent cycle release. Release next episode.

This monthly production schedule will continue through May 31st 2025.

June 1: Begin review of project with workers' council oversight, surveying etc. prepare one final episode containing 3-5 different perspectives on on waste picking in Portland/United States as final send off for season one.

June 30: Release final episode for Season 1. Prepare for additional content down the road with worker input.

(This field has a character limit of 3000)

Supplemental Material Attachments

Description	File Name	Type	Size	Upload Date
Amore detailed timeline of the grant activities proposed.	MHCRCXGSATIMELINE - Google Sheets.pdf	pdf	15 KB	05/28/2024 03:05 PM
This one matches the grid.	MHCRC Community Technology Grant_ GSAII 5.xlsx	xlsx	61 KB	05/29/2024 10:41 AM

FY20-21 Application Budget Correct

Budget Narrative

Budget Narrative:

Ground Score has agreed to subsidize this project to the degree which our budgets will allow us to, supplying the majority of the budget to begin and commence this program through it's first year, making available valuable infrastructure. Please view our attached supplemental budget to see in detail that we have meticulously priced out gear and other goods to ensure that we are successful at bringing these valuable narratives to a wider audience and changing perceptions of what it means to work in our economy.

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$2,160.00	\$37,548.00	\$39,708.00
Education and Training	\$0.00	\$0.00	\$0.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$0.00	\$0.00
Equipment	\$15,711.00	\$7,205.00	\$22,916.00
Infrastructure/Facilities Construction	\$1,789.00	\$7,204.00	\$8,993.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$590.00	\$1,556.00	\$2,146.00
Total	\$20,250.00	\$53,513.00	\$73,763.00

Signature Page

Final Application Signature

Signature of Duly Authorized Representative*:

Nicholas Boehm

Date*:

05/10/2024

Title*:

American Waste-Pickers

Phone*:

503-839-8595

E-mail*:

nicboehm@trashforpeace.org

Date	ACTIVITY COMPLETED.
July 1	Begin work on installing recording studio, sound proofing and gear ordering.
August 1	Work begins scheduling and planning interviews. Studio completed.
September 1:	First interviews are recorded and post-produced.
	Begin review and consent process with workers for episode 1. Begin laying ground work by setting up social for the project.
September 30	First episode releases. This is the soft release, including an introduction to what the project is.
October 1	Begin recording next episode.
	Make announcements on social, via E-mail list and through press releases.
October 31	Finish review and consent cycle release. Release next episode.
November 1	Begin scheduling and recording next episode.
	Finish review and consent cycle.
November 30	Release next episode.
December 1	Begin scheduling and recording next episode.
	Finish review and consent cycle.
December 31	Release next episode. Postings on social and email lists.
January 1	Begin scheduling and recording next episode.
	Finish review and consent cycle.
January 31	Release next episode. Postings on social and email lists.
February 1	Begin scheduling and recording next episode.
	Finish post-production, review and consent cycle.
February 28	Release next episode. Postings on social and email lists.
March 1	Begin scheduling and recording next episode.
	Finish post-production, review and consent cycle.
March 31	Release next episode. Postings on social and email lists.
April 1	Begin scheduling and recording next episode.
	Finish post-production, review and consent cycle.
April 30	Release next episode. Postings on social and email lists.
May 1	Begin scheduling and recording next episode.
	Finish post-production, review and consent cycle.
May 31	Release next episode. Postings on social and email lists.
June 1	Begin review of project with workers' council oversight, surveying etc. prepare one final episode containing 3-5 different perspectives on on waste picking in Portland/United States as final send off for season one.
June 30	Release final episode for Season 1. Prepare for additional content down the road with worker input.

Ground Score Association: 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)
						\$ 73,673	\$ 20,250	\$ 53,423		
LABOR			MATERIALS		FEES	TOTAL	REQUEST	MATCH		
Expense Category	DESCRIPTION	HOURS	RATE	UNITS	RATE					
PERSONNEL										
Project Director, Nic Boehm: Start-up Phase, studio Establishment		0.3	\$ 61,800.00				\$ 18,540.00	-	\$ 18,540.00	
Project Director, Nic Boehm: Video Project Support		0.2	\$ 61,800.00				\$ 12,360.00	-	\$ 12,360.00	
<i>-- Nic Boehm Hours to Project</i>						Total	\$ 30,900.00	\$ -	\$ 30,900.00	
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	.005% over 12 months (0.005 x 52 x 2 x 40 = 20.8)	20.8	\$ 27.00				\$ 561.60	-	\$ 561.60	
<i>-- Adam Solano Hours to Project</i>						Total	\$ 2,721.60	\$ 2,160.00	\$ 561.60	
Media Advocate Committee Lead, Taylor Cass Talbot: Strategy/Coordination	40 hrs	40	\$ 28.00				\$ 1,120.00	-	\$ 1,120.00	
Media Advocate Committee Lead, Taylor Cass Talbot: Video Roll-out/Promotion	40 hrs: 36 hrs Committee work (2 hrs over 18 months) + 5 hrs final video editing help	40	28				\$ 1,120.00	-	\$ 1,120.00	
<i>-- Taylor Cass Talbot Hours to Project</i>						Total	\$ 2,240.00	\$ -	\$ 2,240.00	
Media Advocate Committee Member, At Large: Strategy/Coordination	8 hrs attending strategy workshops	8	25				\$ 200.00	-	\$ 200.00	
Media Advocate Committee Member, At Large: Video Project	16 hrs coordination work/video edit help	16	25				\$ 400.00	-	\$ 400.00	
<i>-- Wastepicker at large #1 Hours to Project</i>						Total	\$ 600.00	\$ -	\$ 600.00	
Media Advocate Committee Member, At Large 2: Strategy/Coordination	8 hrs attending strategy workshops	8	25				\$ 200.00	-	\$ 200.00	
Media Advocate Committee Member, At Large 2: Video Project	16 hrs coordination work/video edit supervision	16	25				\$ 400.00	-	\$ 400.00	
<i>-- Wastepicker at large #2 Hours to Project</i>						Total	\$ 600.00	\$ -	\$ 600.00	
Media Advocate Committee Member, At Large 3: Strategy/Coordination	8 hrs attending strategy workshops	8	25				\$ 200.00	-	\$ 200.00	
Media Advocate Committee Member, At Large 3: Video Project	16 hrs coordination work/video supervision	16	25				\$ 400.00	-	\$ 400.00	
<i>-- Wastepicker at large #3 Hours to Project</i>						Total	\$ 600.00	\$ -	\$ 600.00	
Media Advocate Committee Member, At Large 4: Strategy/Coordination	8 hrs attending strategy workshops	8	25				\$ 200.00	-	\$ 200.00	
Media Advocate Committee Member, At Large 4: Video Project	16 hrs coordination work/video	16	25				\$ 400.00	-	\$ 400.00	
<i>-- Wastepicker at large #4 Hours to Project</i>						Total	\$ 600.00	\$ -	\$ 600.00	
Media Advocate Committee Member, At Large 5: Strategy/Coordination	8 hrs attending strategy workshops	8	25				\$ 200.00	-	\$ 200.00	
Media Advocate Committee Member, At Large 5: Video Project	16 hrs coordination work/video supervision	16	25				\$ 400.00	-	\$ 400.00	

-- Wastepicker at large #5 Hours to Project		24	50			Total	\$ 600.00	\$ -	\$ 600.00	
Fiscal oversight and coordination (Michael Fawcett)	8 hrs initial set-up	8	27				\$ 216.00	\$ -	\$ 216.00	
Final accounting and report back to MHCRC (Michael Fawcett)	20 hrs	20	27				\$ 540.00	\$ -	\$ 540.00	
-- Michael Fawcett Hours to Project						Total	\$ 756.00	\$ -	\$ 756.00	
-- TOTAL PERSONNEL COSTS TO PROJECT						Total	\$ 39,618	\$ 2,160	\$ 37,458	
-- TOTAL EDUCATION & TRAINING COSTS TO PROJECT						Total				
CONTRACTUAL										
-- NO CONTRACTUAL COSTS TO PROJECT						Total	\$ -	\$ -	\$ -	
TRAVEL										
-- NO TRAVEL COSTS TO PROJECT						Total	\$ -	\$ -	\$ -	
EQUIPMENT										
Mobile Video Field Recording Kits (2):										
Fujifilm XT5				2	\$1,699.00		\$ 3,398.00	\$ 3,398.00	\$ -	https://www.bhphotovideo.com/c/product/1759241-REG/fujifilm_fujifilm_x_t5_mirrorless_camera.html
Wasabipower Batteries				2	\$43.00		\$ 86.00	\$ 86.00	\$ -	https://www.wasabipower.com/products/wasabi-power-battery-2-pack-and-dual-charger-for-fujifilm-np-w235?clid=Cj0KCQiAqGrBhDtARIsAM5s0_ljipssgLv1WchnGZSuOllku2xQSLfxPKGRwzqfZAYmqumUMP1q4kaAsFFEALw_wcB
Western digital External harddrive 14tb				1	\$259.99		\$ 259.99	\$ 259.99	\$ -	WD easystore 14TB External USB 3.0 Hard Drive Black WDBAMA0140HBK-NESN - Best Buy
SD Storage				2	\$579.00		\$ 1,158.00	\$ 1,158.00	\$ -	https://www.bhphotovideo.com/c/product/1754810-REG/sandisk_sdsdxk_512g_ancin_extreme_pro_sdx_ufs_ii_128mbps_100mbps_128gb_128gb.html
Fujifilm Zoom lens				1	\$1,099.00		\$ 1,099.00	\$ 1,099.00	\$ -	REG/samyang_syntar_1x_12mm_120mm.html
Samyang 12mm lens				1	\$374.95		\$ 374.95	\$ 374.95	\$ -	REG/viltrox_vl75_12mm_75mm_112mm.html
Viltrox 75mm lens				1	\$549.00		\$ 549.00	\$ 549.00	\$ -	https://www.bhphotovideo.com/c/product/1754810-REG/fujifilm_16240755_35mm_f1.4_XF_R.html
Fujifilm 35mm lens				1	\$450.42		\$ 450.42	\$ 450.42	\$ -	https://www.bhphotovideo.com/c/product/1754810-REG/tartisan_af2728_x_b_af_c27mm_f2.8_lens.html
TTartisan 27mm lens				1	\$134.00		\$ 134.00	\$ 134.00	\$ -	https://static.bhphoto.com/c/product/1733964-REG/neewer_66600933_professional_video_tripod_with.html/qa
Neweer Video tripods				2	\$139.95		\$ 279.90	\$ 279.90	\$ -	REG/rode_wireless_go_ii_2_person.html?ap=y&ap=y&sm=y
Wireless microphone kit for 2 people: Rode GO Wireless Mic System				1	\$339.00		\$ 339.00	\$ 339.00	\$ -	Panasonic/dp/B087CBJTM5/ref=asc_df_B087CBJTM5?tag=b4?psc=1&pf_rd_p=f734d1a2-0bf9-4a26-ad34-
Portable light kit: GVM high-power LED light panels				1	\$289.99		\$ 289.99	\$ 289.99	\$ -	REG/rolling_hard_cases_for_protecting_field_equipment
Rolling hard cases for protecting field equipment				2	\$136.79		\$ 273.58	\$ 273.58	\$ -	REG/waterproof_camera_backpacks_to_make_video_kits
Waterproof camera backpacks to make video kits				2	\$25.99		\$ 51.98	\$ 51.98	\$ -	
-- Cost of Portable Video Field Recording Kits						Total	\$ 8,744	\$ 8,744	\$ -	
Portable Sound & Light Field Accessories:										
43" light reflector bounce kit				1	\$49.03		\$ 49.03	\$ 49.03	\$ -	110cm-Photography-dp-B0B3RR8G2W/dp/B0B3RR8G2W/ref=dp_ob_title_ce?th=1
Monopod				1	\$109.99		\$ 109.99	\$ 109.99	\$ -	https://www.amazon.com/Professional-Telescopic-Portable-Photography-3200-5600K/dp/B01934RL0U?source=ps-sl-
On-Camera mics				2	\$87.99		\$ 175.98	\$ 175.98	\$ -	https://www.bhphotovideo.com/c/product/1083442-REG/rode_rcp2_rodecaster_pro_2_podcasting.html?ap=y&ap=y
Shotgun Microphone kit				1	\$590.24		\$ 590.24	\$ 590.24	\$ -	https://www.bhphotovideo.com/c/product/1733179-REG/de
32bit Field Recorder				1	\$649.99		\$ 649.99	\$ 649.99	\$ -	https://www.bhphotovideo.com/c/product/1473324-REG/zo
-- Cost of Portable Sound & Light Field Accessories:						Total	\$ 1,575	\$ 1,575	\$ -	
Community Interview Lab: Indoor Video/Audio Studio Equipment:										
Panel LED Light, Neweer				1	\$89.29		\$ 89.29	\$ 89.29	\$ -	Photography-3200-5600K/dp/B01934RL0U?source=ps-sl-
Desk-mount Mic arms				2	\$43.99		\$ 87.98	\$ 87.98	\$ -	Professional-
Studio Sound Mixer/interface				1	\$699.99		\$ 699.99	\$ 699.99	\$ -	REG/rode_rcp2_rodecaster_pro_2_podcasting.html?ap=y&ap=y
Rode Podmic Pro				3	\$99.99		\$ 299.97	\$ 299.97	\$ -	REG/rode_rpodmic50_rode_podmic_dynamic_podcasting.ht
Desktop mic-stand				1	\$15.99		\$ 15.99	\$ 15.99	\$ -	Stand/dp/B000MYIIRG/ref=asc_df_B000MYIIRG/?tag=hyprod-
XLR Cable Set				1	\$35.89		\$ 35.89	\$ 35.89	\$ -	Recording-

-- Cost of Community Interview Lab: Indoor Video/Audio Studio Equipment:					Total	\$ 1,229	\$ 1,229	\$ -		
Community Video Lab: Editing Station										
Video Lab Editing Station Monitor: BenQ Display, 27" 4K					1	\$599.99	\$ 599.99	\$ 599.99	\$ -	us/monitor/professional/pd2705u/buy.html
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/F1MYEZZM/A/satechi-aluminum-usb-c-multiport-pro-adapter?fnode=10bbac66eee6276cfbac14c5528a2f04cec137f
Mac M2 ultra studio workstation					1	\$1,849.00	\$ 1,849.00	\$ 1,849.00	\$ -	https://www.bnpphotovideo.com/c/product/F1MYEZZM/A/satechi-aluminum-usb-c-multiport-pro-adapter?fnode=10bbac66eee6276cfbac14c5528a2f04cec137f
Mouse pad, Logitech					1	\$9.79	\$ 9.79	\$ 9.79	\$ -	REG/apple_mqh73ll_a_mac_studio_with_m2.html?ap=y&ap=Resistant/dp/B09DV56338/ref=sr_1_4?keywords=large%2Bsu
Standard wired headphones (for video editing station), Sennheiser					1	\$40.31	\$ 40.31	\$ 40.31	\$ -	2G8HG1669752000000?tag=georiot-us-default-20&ascsubtag=mrd-us-9656898119654085000-
-- Cost of Community Video Lab: Digital Video Editing Equipment					Total	\$ 2,564	\$ 2,564	\$ -		
-- EQUIPMENT COSTS TO PROJECT					Total	\$ 22,916	\$ 15,711	\$ 7,205		
INFRASTRUCTURE										
Community Video Lab Furniture & Equipment Check-Out:										
298 Square foot interview room construction materials (includes sound dampening)					1	\$1,599.00	\$ 1,599.00	\$ 1,599.00	\$ -	
Labor costs for construction and installation of Interview Facility					1	\$2,129.00	\$ 2,129.00	\$ -	\$2,129.00	
1 year Rental of square footage for Interview Facility/Video Lab 298 (1.33 per Sqf x 12 mos)					12	\$396.34	\$ 4,756.08	\$ -	\$ 4,756.08	
Prorated Utilities share (based on 12mo AVG divided by SQF)					12	\$18.31	\$ 219.72	\$ -	\$ 219.72	
installation					1	\$100.00	\$ 100.00	\$ -	\$ 100.00	
Office chairs (for video editing station)					2	\$59.98	\$ 119.96	\$ 119.96	\$ -	Chair/dp/B01ICHJIM8/ref=asc_df_B01ICHJIM8/?tag=hyprod-
Power strips/ surge protector					2	\$22.66	\$ 45.32	\$ 45.32	\$ -	Protector-6-
50' extension cord					1	\$24.99	\$ 24.99	\$ 24.99	\$ -	Electric-
-- INFRASTRUCTURE COSTS TO PROJECT					Total	\$ 8,994	\$ 1,789	\$ 7,204.80		
MISCELLANEOUS										
-- NO MISC COSTS TO PROJECT					Total	\$ -	\$ -	\$ -		
TOTAL ALLOWABLE EXPENSES						\$ 71,528	\$ 19,660	\$ 51,867		
% SPLIT OF PROJECT COSTS						100%	27%	73%		
OVERHEAD										
2% of Trash for Peace General Admin/Overhead Expenses					0.02		\$ 2,146	\$ 590	\$ 1,556	
MAX ALLOWABLE OVERHEAD FROM GRANT FUNDS (10%)							\$ -	\$ 1,769		
MAX ALLOWABLE OVERHEAD FROM MATCH FUNDS (10%)							\$ -	\$ -	\$ 5,187	
MAX ALLOWABLE OVERHEAD FOR GRANT										
-- OVERHEAD COSTS TO PROJECT					Total		\$ 590	\$ 1,556		
GRAND TOTAL ALLOWABLE EXPENSES						\$ 73,673	\$ 20,250	\$ 53,423	* Totals have been rounded up to whole dollar values *	

GRANT AGREEMENT NO.

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”) and Indigenous Media Guild (or “GRANTEE”) in an amount not to exceed \$157,279 to support the “Native Workforce Development & Content Creation” project.

RECITALS:

1. GRANTEE submitted a grant application for the FY 2023-24 Community Technology Grants Program competitive grants process and following COMMISSION review, was recommended for funding.
2. The COMMISSION now desires to award a grant to GRANTEE in an amount not to exceed \$157,279.

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

ARTICLE I – SCOPE OF WORK/OUTCOME MEASURES

GRANTEE agrees to implement the “Native Workforce Development & Content Creation” project as described in ATTACHMENT A: Scope of Work/Grant Application, which by this reference are incorporated herein and made a part hereof. GRANTEE shall not use the Grant funds for any purposes other than those set forth in Attachment A.

ARTICLE II – AGREEMENT PERIOD

This Agreement becomes effective on July 1, 2024, 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, 2026, unless extended or earlier terminated under the terms of this Agreement.

ARTICLE III – SPECIFIC CONDITIONS OF THE GRANT

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

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

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

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

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

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

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

Attn: Rebecca Fisher
CEO/Director of Community Outreach
c/o Indigenous Media Guild
5331 S. Macadam Ave
Suite 258, PMB #736
Portland, OR 97239
Email: rfisher@indigenoumediaguild.org

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

Interim Status Reporting periods are July 1, 2024 through December 31, 2024; January 1, 2025 through June 30, 2025; July 1, 2025 through December 31, 2025. Interim Status Reports are due within thirty (30) days of the end of each reporting

period.

GRANTEE shall submit a Final Status Report no later than May 31, 2026.

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

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

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

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

ARTICLE IV -- PAYMENTS

- A. The amount of this grant award is \$157,279. 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 \$157,279, as specified in the invoice, within thirty (30) days after receipt of the invoice.
- B. GRANTEE shall submit the invoice online through the COMMISSION's online grants management system using the status report module, and shall be on GRANTEE's letterhead, signed and dated by an authorized representative of GRANTEE and addressed to "MHCRC c/o City of Portland." The invoice shall include an invoice number, the title of the Grant project and the total grant amount authorized by the Grant. If the Project Manager finds that the invoice is not in accordance with this Agreement, the Project Manager shall notify the GRANTEE of the reason(s) for the disallowance and non-payment.
- C. GRANTEE agrees to operate the program as described in the GRANTEE's grant application and to expend funds in accordance with the approved budget, unless

the GRANTEE receives prior written approval from the COMMISSION'S Grant Manager to modify the program or the budget.

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

ARTICLE V -- GENERAL GRANT PROVISIONS

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

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

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

- G. Amendment. The Grant Manager is authorized to execute amendments to the scope of the services or the terms and conditions of this Agreement, provided the changes do not increase COMMISSION's financial risk. Increases to the grant amount must be approved by the COMMISSION unless the COMMISSION delegated authority to amend the grant amount authorizing this Agreement. Amendments to this Agreement, including any increase or decrease in the grant amount, must be in writing and executed by the authorized representatives of the Parties and approved to form by the COMMISSION's Attorney.
- H. Non-discrimination; Civil Rights. In carrying out activities under this Agreement, GRANTEE shall not discriminate against any employee or applicant for employment because of race, color, religion, sex, age, handicap, familial status, sexual orientation or national origin. GRANTEE shall take actions to ensure that applicants for employment are employed, and that employees are treated during employment, without regard to their race, color, religion, sex, age, handicap, familial status, sexual orientation or national origin. Actions shall include but not be limited to, the following: employment, upgrading, demotion, or transfer; recruitment or recruitment advertising; layoff or termination; rates of pay or other forms of compensation; and selection for training, including apprenticeship.

GRANTEE shall post in conspicuous places, available to employees and applicants for employment, notices, which state that all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, or national origin. GRANTEE shall incorporate the foregoing requirements of this section in all other agreements for work funded under this Agreement, except agreements governed by Section 204 of Executive Order 11246.

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

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

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

There are no oral or written understandings that vary or supplement the conditions of this Agreement that are not contained herein.

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

Attn: Rebecca Fisher
CEO/Director of Community Outreach
c/o Indigenous Media Guild
5331 S. Macadam Ave
Suite 258, PMB #736
Portland, OR 97239
Email: rfisher@indigenoumediaguild.org

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

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

SIGNATURES:

COMMISSION

GRANTEE

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

Name: Rebecca Fisher
Title: CEO & Executive Director
Indigenous Media Guild

Date: _____

Date: _____

APPROVED AS TO FORM:

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

25410 -

Application Details

Funding Opportunity: 25009-2024 Community Technology Grants
Funding Opportunity Due Date: Jun 30, 2024 8:09 AM
Program Area: Community Technology Grants
Status: Submitted
Stage: Final Application

Initial Submit Date: May 15, 2024 1:57 AM
Initially Submitted By: Rebecca Fisher
Last Submit Date: Jun 4, 2024 10:03 AM
Last Submitted By: Rebecca Fisher

Contact Information

Primary Contact Information

Active User*: Yes
Type: External User
Name: Salutation **Rebecca** Middle Name **Fisher**
First Name Last Name
Title: Ceo/Director of Community Outreach
Email*: indigenousmediaguild@gmail.com
Phone*: 503-789-0037 Ext.
Phone
###-###-####
Fax: ###-###-####

Organization Information

Status*: Approved
Organization Name*: Indigenous Media Guild
Organization Type*: Non-Profit Entity
Tax Id:
Organization Website: <http://www.instagram.com/indigneousmediaguild>
Address*: 2355 State Street
Suite 101
Salem Oregon 97301-
City State/Province Postal Code/Zip
Phone*: 503-789-0037 Ext.
###-###-####
Fax: ###-###-####

FY21-22 Final Application Project Narrative

Project Narrative

Total Grant Funds:	\$157,279.00
Total Match Funds:	\$222,750.00
Total Funds:	\$380,029.00
Proposed Technology:	Video production equipment
Public Benefit Area:	Reducing Disparities
Select which jurisdiction(s) your project will serve:	Fairview,Portland
Please select the size of your organization's total operating budget:	Less Than \$500,000

In defining the project purpose, applicants must:

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

Project Purpose:

Indigenous Media Guild (IMG) is dedicated to advocating for Indigenous/Native professionals in the entertainment industry, addressing the stark under representation highlighted by reports such as Reclaiming Native Truth and the Hollywood Diversity Report. Our Community Engagement Project aims to enhance visibility and accessibility for Indigenous/Native individuals both in front of and behind the camera within Portland and its surrounding areas. This initiative seeks to establish equitable opportunities for Indigenous creatives through professional training, community engagement, and the production of culturally significant media content.

Taking on the Mary Kiona project as well as additional youth narrative shorts has expanded our range of equipment needs. This equipment and technology is essential to quality storytelling with a lasting format. We will continue to use this equipment in the creation of new and engaging video content which we will continue to share with community media center channels. Our program and projects are built with sustainability and focus on providing the community with enjoyable informative content for years to come.

-IMG will produce three community film projects which feature Indigenous community members in the local area, and are largely filmed by IMG training program associates/crew. Productions involving local Indigenous organizations, projects, and individuals working to better the community will be the focus of these films. Organizations such as The Miss Indian Northwest Pageant, The Mary Kiona Foundation, and Native individuals working to better the community with projects in theater, environmental protection, and cultural revitalization will be centered. All projects will be available for community access channels, Open Signal, and will be gifted to the respective community organizations so that they may be screened locally and enjoyed by the community for years to come.

-We will train and retain 3 trainers who can train incoming crew members.

-An ongoing pool of trained crew to assist with IMG sponsored community projects will be maintained.

-We will actively recruit and train people who complete our PA workshop and are vetted into Oregon Pathways. We will also recruit and train professional workshop participants, and members of the local Native community. These workshop and community recruits will train at

Open Signal, Gearhead, and with qualified professional mentors who work in the film, television, and commercial industries. 95% of trainees will be over the age of 18, and 5% of trainees will be over the age of 16. Trainees come from many walks of life in our Native community- adults in transition who are receiving services from local organizations, youth aging out of the foster care system, those looking to begin a career in film, and those who wish to serve on a community project for the benefit of the community, while learning a new skill. This type of community outreach will result in community members being able to gain valuable new skills, or begin a career path, while having an opportunity to participate in and improve our community as a whole. IMG is supporting and empowering our Indigenous community members through workshops and technical training so that their voice can be heard, and their stories can be brought to Portland and surrounding areas.

Identified Needs and Beneficiaries:

The Portland film industry, like Hollywood and the broader U.S. film industry, is built on a historically exclusionary network that has marginalized Indigenous representation. Our project addresses this systemic issue by targeting Indigenous/Native individuals who aspire to work in film and television, providing them with the skills, support, and opportunities necessary to thrive in the industry. Adults in transition, adults receiving services from local Native organizations, those wanting start a new career, young adults aging out of the foster care system, and youth over 16 preparing to graduate from highschool will be offered training. With these supports, Indigenous training associates will take part in filming our three community projects- filling the need for Indigenously centered programming and content for the local community.

Project Description

This type of community outreach will result in providing community members with valuable new skills, and a new career path, all while having an opportunity to participate in and improve their Native community. IMG is supporting and empowering our Indigenous community members through career workshops and technical training so that their voice can be heard, and their stories can be brought to Portland and surrounding areas as a whole.

-IMG will train and retain 3 trainers who can train incoming crew members.

-An ongoing pool of trained crew to assist with IMG sponsored community projects will be maintained.

-We will actively recruit and train 3 trainers who complete IMG workshops. These learning trainers will attend technology training at Open Signal, Gearhead, and with qualified working professionals who are invested in mentoring.

In turn they will train Native community members to take part in IMG community film projects.

-IMG community film projects and stories are created by local Native community members.

Our project leverages advanced technology and strategic initiatives to address the identified needs of Indigenous/Native media professionals. We will implement a series of targeted workshops and training programs using industry-standard equipment to ensure participants gain practical, hands-on experience. Training will cover essential production skills with participants committing to 30-50 hours as IMG volunteers to assist in future programming and outreach. This includes the use of cutting-edge production tools and software to enhance their technical skills and readiness for professional opportunities.

Additionally, our community film projects will ensure that Indigenous/Native talent is prominently featured, providing a platform for authentic storytelling and cultural representation. By integrating these technological and strategic elements, we aim to create a sustainable and inclusive ecosystem for Indigenous/Native media professionals in Portland.

DEI Integration:

As an all Indigenous/Native run organization, IMG is deeply rooted in DEI principles, aiming to repair and reweave the fabric of the Portland

film industry by creating lasting, positive change. We will produce a training video to address equity and diversity in Portland's film and television productions, guiding larger productions on how to better support Indigenous cast and crew. Our partnerships with organizations like The Oregon Film Office, OMPA, Women in Film, Portland Area Theatre Alliance, IATSE Local 488, and Catalyst Film Collective further reinforce our commitment to DEI-focused work. Through these efforts, we are transforming the local entertainment economy by fostering a more inclusive and equitable environment for Indigenous/Native creatives. Your support will be instrumental in helping us achieve these goals and create lasting, positive change in the Portland film industry. As an all Indigenous/Native-run organization, IMG is deeply rooted in DEI principles, aiming to repair and reweave the fabric of the Portland film industry by creating lasting, positive change. We embrace a wide view of Indigenous identity, recognizing the diversity within our communities. These include members from nations, tribes, bands, confederations, villages, and descendants.

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

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

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

Measurable Project Outcomes:

See ATTACHMENTS-IMG MEASURABLE PROJECT OUTCOMES

(This field has a character limit of 1500)

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

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

Evaluation Plan:

See ATTACHMENTS- IMG Evaluation Plan PDF

(This field has a character limit of 2500)

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

Please list project partners as confirmed or unconfirmed.

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

Project Partners:

Roots and Beats Project Stephanie Rio Collier info@rootsandbeats.org provides general grant consulting. **Outside The Frame** Maria Moreno maria@otfpdx.org free PA training support for IMG PA Workshops **Open Signal** Kat Meow Garcia katmeow@opensignalspdx.org Equipment and editing training, planning and implementation of train the trainer program **Oregon Film Office** Tim Williams tim@oregonfilm.org Pathways Placement for PA workshop participants, refers production companies to our organization **Gearhead** Steve Provides low cost and free placement for our trainees into their advanced gaffer and other industry workshops **NAYA** Daniel Guilfoyle GuilfoyleD@nayapdx.org Provides space for our PA workshops **IATSE Local 488** Luce Cousineau luce@lucecousineau.com Provides professionals who can advise on our projects, and support our learners **Miss Indian Northwest Pageant** Becca Kirk truenativequeen@gmail.com IMG is working closely to provide MINWP with a documentary for their organization. **Mary Kiona Foundation-** Lynne James Jackson(Kiona) marykionafoundation@gmail.com IMG will be partnering to provide MKF with a short film about Mary Kiona, Native Wellness Institute- Jillene Joseph&am

(This field has a character limit of 3000)

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

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

Technical Design:

Our project leverages advanced technology and strategic initiatives to support Indigenous/Native media professionals. We have carefully selected our equipment based on Netflix and PBS technical specifications. This ensures we can create professional content that meets the broadcast standards of public streaming services, film festivals, and community media center channels. The equipment will be used for both filming content and training our trainers.

Production Equipment:

We will utilize three professional grade camera kits including 2 Sony VX6 and the Arri Alexa Mini. All cameras will be available for trainers and project volunteers. All equipment is in compliance with community media center channel standards. To support our training programs, 3 camera kits and 2 drones ensure trainers and participants can gain hands-on experience without disrupting ongoing productions.

Accessories such as battery packs, lenses, filters, camera cages, memory drives, HD mini 5 screens, and stabilization gear like tripods and DJI Ronin-S gimbals are needed. Additionally, trainers will learn to operate 2 professional DJI Mavrik 3 Pro drones, which will allow us to capture stunning aerial footage, enhancing our production value.

*An audio equipment kit is currently being designed and built for IMG by an Indigenous audio professional with industry standard equipment.

Editing and Post-Production:

Three MacBook Pro laptops that can handle the demanding tasks of post-production are required for post production and will be available for in-office use and trainee checkouts. These laptops will be equipped with industry-standard editing software - Adobe Premiere Pro and Final Cut Pro, along with Adobe After Effects (240) for motion graphics and visual effects.

Maintenance and Upgrading Plans:

To ensure the longevity and effectiveness of our equipment, we will implement a regular maintenance schedule, including cleaning, firmware updates, and performance checks. We have used professional advisors to make our equipment choices, and ensure upgrades will not be needed for some time. We have knowledgeable team members on hand to address any issues promptly, responsible for troubleshooting, repairs, and providing support during productions and training sessions.

By selecting up to date, reliable, and versatile technology, we ensure quality productions, suitable for broadcast on community media center channels, while effectively providing access to industry standard equipment and comprehensive training to empower Indigenous/Native media professionals. Our maintenance and upgrade plans will ensure the longevity and relevance of our technical resources, fostering a sustainable and inclusive ecosystem for Indigenous/Native media professionals in Portland.

(This field has a character limit of 5000)

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Proposed Project Start and End Date:

Projects may include timelines of up to 2 years.

Proposed Start Date (month/year): 03/11/2024

Proposed End Date (month/year): 04/20/2026

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

Implementation Plan:

SEE FILE ATTACHMENTS- IMG Project Start and End Dates Project Implementation

(This field has a character limit of 3000)

Supplemental Material Attachments

Description	File Name	Type	Size	Upload Date
1st PA Workshop held at NAYA	IMG_0219.jpeg	jpeg	2 MB	06/04/2024 09:23 AM
1st winner of the Miss Indian Northwest Pageant in 1969 being interviewed for documentary.	image000000.jpg	jpg	376 KB	06/04/2024 09:23 AM
2nd Sony. FX6 details	SonyFX6number2.pdf	pdf	34 KB	06/04/2024 09:23 AM
Board Members Ryan Abrahamson of Counting Coup Media and Rebecca Fisher at Open Signal orientation with IMG workshop participants.	Regional Gatherings1.png	png	2 MB	06/04/2024 09:23 AM
Daniel Smith Audio Resume	DSAresume.pdf	pdf	120 KB	06/04/2024 09:31 AM
Evaluation Plan IMG	IMG Evaluation Plan .pdf	pdf	62 KB	06/04/2024 09:23 AM
Film Rundown 1 Mini Filmfest	imgfilmfest1.jpg	jpg	80 KB	06/04/2024 09:23 AM
Film Rundown 2 IMG mini filmfest	imgfilmfest2.jpg	jpg	62 KB	06/04/2024 09:23 AM
IMG advisory committee member AC Arraleno Ramirez with Taino Filmmaker Azrael Torres, wife Althea, and documentary participant at The Hollywood Theater in Portland. IMG was given a special thank you in the credits!!	IMG_54121.jpeg	jpeg	2 MB	06/04/2024 09:23 AM
Img Measurable Project Outcomes	IMGMeasurableProjectOutcomes.pdf	pdf	43 KB	06/04/2024 09:23 AM
IMG welcome letter to founding members	IMGWelcome Letter.pdf	pdf	39 KB	06/04/2024 09:23 AM
IMG's first Mini Filmfest held at Great Spirit Church in Portland OR- Native community members and ICWA staff were in attendance at this ICWANative workers event.	IMG_1273.jpg	jpg	597 KB	06/04/2024 09:23 AM
Mini Film Fest Event Flier 1	imgicwaodhseventflier.jpg	jpg	70 KB	06/04/2024 09:23 AM
Mini Film Fest Flier 2 schedule details	Mini Film Fest Flier.jpg	jpg	67 KB	06/04/2024 09:23 AM
Project Implementation and Dates	IMG Project Dates and Implementation.pdf	pdf	61 KB	06/04/2024 09:23 AM

FY20-21 Application Budget Correct

Budget Narrative

Budget Narrative:

One FTE (ceo) at salary rate of \$150,000 and one PT Project Coordinator at \$31 per hour, \$25,000 per year.

TOTAL: \$175,000

GRANT: \$

MATCH: \$175,000

TRAIN THE TRAINER COSTS

Training via Open Signal- Train the Trainer program, editing and equipment training = \$7500

Women in Film & IATSE local 488 Colorist training- 50hr x10hrs- 500

IATSE Local 488 and Desert Island Studios Damn Good People List- Camera Training- \$70hr x 10hrs- 700 -Arri Alexa Mini LF and Sony FX6 Technical Training

Daniel Smith Audio Sound Training- \$70hr x 10hrs- 700

Gearhead Grip & Electric workshop/class for train the trainer program = \$75 (Introductory Grip and electric workshop \$25 per person x 3)

Gaffer Specialist training class via local film professional- 1500 a year flex time x 2 = 3000

TOTAL: \$ 12475

GRANT: \$9475

MATCH: \$3000

TRAVEL

Travel for crew and trainers involved in filming IMG community projects

TOTAL: \$7500

GRANT: \$0

MATCH: \$7500

CONTRACTUAL

Legal and professional services involving staff training, grant writing, graphic design, organizational, production costs, and insurance

TOTAL: \$10000

GRANT: \$0

MATCH: \$10000

EQUIPMENT:

Sony FX6 (2) -8000, 5719

\$8000 Sony FX6 Cinema Camera Body 2 - Core SWX Hypercore Neo Mini 98wh V-Mount Batteries and 1 Charger Wooden Camera V-Mount Battery Slide Sony U70 Battery Sony U35 Battery Sony Battery Charger Wooden Camera Accessory Kit Sony CF Express Card - 320GB Ruggard Backpack

\$5719 SONY FX6- See Attachment for rundown

Arri Alexa Mini- 29,579

Included Alexa Mini Package: x1 ARRI ALEXA MINI (1013:31 sensor hours) x1 4:3 (Anamorphic) & Raw License x1 Alexa Mini EF Mount x1 Alexa Mini PL Mount x1 Alexa Mini Antenna x1 EF Body Cap x1 EVF monitor x1 EVF Extension Rod x1 Gold Mount Battery Plate x1 Low Bracket for CSP-1 x2 ARRI MAP-1 x1 ARRI-RMB-3 x2 ARRI MAP-2 x1 ARRI BAP-2 x2 ARRI MSB-1 x1 ARRI BPA-4 x1 ARRI LBS-2 x1 Top Handle w/ 4 screws x2 Side Arms w/ Hand Grips x1 Trigger Cable x1 AC Power Supply x1 Arri KC 50-S (XLR to Alexa Mini) x1 ARRI EXT-RS Cable x1 Dtap to Alexa Mini (90 degrees) x1 Wooden Camera A Box (2 XLR inputs) x2 SanDisk 256GB Cfast Cards x1 Sonnet CFast 2.0 Pro Dual Card Reader x1 Custom Jason Cases 1610

Additional Items Shoulder Rig: \$1,000 x1 ARRI CSP-1 (shoulder mount) with 16" 15mm Rods Anton Bauer Battery Package: \$1,500 x3 - Anton Bauer Dionic 90 Gold Mount Batteries x1 - Anton Bauer Dionic 150 Gold Mount Batteries x1 - Anton Bauer 4-bank Gold Mount Battery Charger Lens: \$500 x1 - Sigma 24-70mm

DJI Mavic 3 Pro Cine \$4815 DJI Low-Noise Propellers for Mavic 3 (Pair) \$15

DJI 2-Year Care Refresh Protection Plan with ADP for Mavic 3 Pro...\$589

Sensei Microfiber Lens Cleaning Cloth (Gray) \$5.

DJI Goggles 2 Headset \$444

dji propeller_guard for mavic \$49

DJI Battery Kit for Mavic 3 Enterprise \$659 Nanuk 925 Waterproof Hard Case for Mavic 3 Pro/Pro Cine (Black) \$205

DJI Battery Charging Hub for Mavic 3 Intelligent Flight Batteries \$79

DJI Wide-Angle Lens for Mavic 3 Pro/Pro Cine \$164

SanDisk 256GB Extreme UHS-I microSDXC Memory Card with SD Adapter \$33

3 Mac Laptops for editing and colorization/spfx production (1 for organization and 2 available to students for project editing) - 9930

Adobe Premier Pro and Final Cut Pro for MAC – 1160

SmallHD Ultra 5 Bolt 6 RX 750 Monitor Kit (V-Mount) \$3149.10

ARRI SXR Capture Drive (2TB) \$4900

Sony FE 35mm 1.4 Lens- \$1219

Sony FE 50mm 1.4 Lens- \$1199

Sony FE 50mm 1.2 Lens- \$1469

LENS KIT PL \$7000

DZOFilm VESPID Prime Cine 10-Lens Kit (ARRI PL & Canon EF) 13,199

2x ARRI LMB 4x5 Matte Box 15mm LWS Pro Set \$5670

2x Tiffen 4 x 5.65" Pro Indie HV ND Filter Kit (1, 2, 3, 4 Stops) \$1205

2x Tiffen 4 x 5.65" Pro Plus Indie HV ND Filter Kit (5, 6, 7-Stop) \$1000

Sachtler Cine 20 Fluid Head (100mm Bowl) \$6650

DJI Ronin 2 3-Axis Handheld/Aerial Stabilizer \$10,590

Tripod \$200

Dana Dolly \$1285

\$119,506

Audio Kit - 14,000

TOTAL: \$ 133,506

GRANT: \$ 133,506

MATCH: \$0

INFRASTRUCTURE:

Studio Rentals HALF DAY (5 hours) \$500 SET BUILD / STRIKE DAY: \$700

ADD-ONS: Overtime: \$150/hour

Extra private conference room: \$100

TOTAL: \$2000

GRANT: \$0

MATCH: \$2000

Misc:

Various fees, permits, licensing- Filming fees, permits and licensing vary greatly from location to location and season to season.

TOTAL: \$5000

GRANT: \$0

MATCH: \$5000

OVERHEAD

General business and project supports

GRANT: \$ 14,298

MATCH: \$ 20,250

Total \$ 34,548

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$175,000.00	\$175,000.00
Education and Training	\$9,475.00	\$3,000.00	\$12,475.00
Travel	\$0.00	\$7,500.00	\$7,500.00
Contractual	\$0.00	\$10,000.00	\$10,000.00
Equipment	\$133,506.00	\$0.00	\$133,506.00
Infrastructure/Facilities Construction	\$0.00	\$2,000.00	\$2,000.00
Miscellaneous	\$0.00	\$5,000.00	\$5,000.00
Overhead	\$14,298.00	\$20,250.00	\$34,548.00
Total	\$157,279.00	\$222,750.00	\$380,029.00

Signature Page

Final Application Signature

Signature of Duly Authorized Representative*:

Rebecca Fisher

Date*:

05/15/2024

Title*:

Indigenous Media Guild

Phone*:

971-349-8098

E-mail*:

rfisher@indigenousmediaguild.org

IMG Production Assistant Workshops will allow us to recruit learners for our train the trainer program. A community member who enrolls in and completes a PA workshop demonstrates a willingness to learn. Workshops allow us to observe active participation, interest, and gauge ability and dedication for sticking with a training program. We will report the amount of workshop attendees, and subsequent training recruits. IMG will recruit and train three new IMG members to complete Open Signals train the trainer program, for a total of three trainers. These IMG community trainers will move forward to train members of the Native community, who will gain valuable filmmaking skills while assisting on the production of community film projects. Trainers are staggered throughout the filmmaking to create a list of rotating availability- and ensure that we are never without a trainer for our projects. Additionally, some of the trainers, as well as community filmmaking participants will be vetted into the Oregon Film office pathways program. We will keep a record of how many members of the native community work on community film projects, and who moves forward to obtain work as a result of trainer and community filmmaking experiences. IMG will track the progress of new PA's, trainers, and community filmmaking participants- recording provided support as needed, gathering information on opportunities obtained, satisfaction with filmmaking and training experience, and how the projects contributed to their skills. Resulting career growth of program participants will be followed and reported on as well.

Measurable Project Outcomes

Production Assistant Workshops: Host 3 production assistant workshops seasonally which include 3-8 participants each. Three trainers will be recruited from these workshops to train community members for community film projects.

-**Three trainers will be trained** to assist community members in learning filming techniques and be able to effectively participate in creating community film projects.

-**Creation of a rotating list** of Native community members and trainers who can be called to work and volunteer on community film projects.

-**Production of Indigenous/Native Film Projects:** IMG will Produce three to 7 community film projects with MHCRC funding.

-**The first project** is a documentary following the resurgence of the Miss Indian Northwest Pageant. Traditionally the Northwest's largest and most prestigious cultural title for young Native Women. Miss Indian Northwest 2024-2025 competition will be held at OMSI, and crowning will happen during the annual City of Roses Delta park Pow Wow 2024.

-**The second project** follows a small group of Native community leaders and change makers, as they work to create opportunity, protect and pass on cultural knowledge, and ensure the wellbeing of the local community for the next generation.

-**The third project** is a short film done in partnership with the Mary Kiona Foundation. This film tells the story of Mary Kiona, a Yakama tribal member born in 1855 She saw the first wagons appear in 1863, and also guided the first Europeans down the Cowlitz River. Mary lived to be over 115 years old.

-**Fourth Project Narrative Shorts-** This project is a possibility should we have some down time between productions, or if we have a documentary project drop out. With this possibility, we aim to create 2 to 4 narrative style shorts featuring the stories of our Native youth and young Native adults ages 16-24. These shorts will include one short featuring our 2Spirit community.

Assessment and Data Collection Strategies:

- Collect demographic data (e.g., age, gender, ethnicity, education level) to understand the diversity of participants and tailor future programs accordingly.
- Attendance: Monitor the number of participants attending each workshop
-
- Trainer Track: Monitor and track progress of trainers in the train the trainer program
- Pre- and Post-Engagement Surveys: Assess participants' skills, confidence, and knowledge before and after the workshops and train the trainer program.

Additional Outcome Specific Data Collection:

Community Crew Training

- Volunteer Commitment Tracking: Track the duration and impact of participants' volunteer commitments through logs

Indigenous/Native Film Projects:

- Project Documentation: Maintain detailed records of the support provided, including crew composition and resources allocated.
- Record attendees of event screenings, and provide survey results of the audiences thoughts on the films.
- Provide survey feedback from participating organizations and individuals involved in making the community film projects

Documentation of Findings and Lessons Learned:

- **Regular Progress Reports:** Prepare semi-annual reports summarizing the data collected, analyzing progress toward goals, and highlighting key findings.
- **Mid-Project Review:** Conduct a comprehensive review at the project's midpoint to identify any necessary adjustments.
- **Final Evaluation Report:** Compile a detailed final report at the end of the grant period, including a summary of outcomes, lessons learned, and recommendations for future projects.

Our evaluation plan will assess progress and achievement of the project's anticipated outcomes through qualitative and quantitative methods.

We will track attendance at each workshop and event to gauge participant engagement. Demographic data will be collected to understand participant diversity and ensure we meet our target beneficiaries. Pre- and post-engagement surveys will assess changes in participants' skills, confidence, and knowledge, measuring the effectiveness of our training and engagement programs.

For the Production Assistant Training, we will track participants vetted into the Oregon Film Office Pathways program and those obtaining work post-completion. Data on job placements, satisfaction, skill development, and career growth will be gathered. Volunteer contributions will be tracked through logs and supervisor evaluations.

For Indigenous/Native film projects, we will maintain records of production support provided, including crew composition and resources

allocated. We will track the progress of 3 community-sponsored projects to ensure meaningful representation.

To document findings and lessons learned, we will prepare semi-annual progress reports summarizing data collected, analyzing progress, and highlighting key findings. At the end of the grant period, we will compile a final evaluation report summarizing outcomes, lessons learned, and recommendations for future projects. By systematically collecting and analyzing data tied to our measurable outcomes, we will ensure thorough evaluation, document successes, identify areas for improvement, and share insights with stakeholders.

Sony FX6 - \$5719

- ✔ Standard 6 month warranty
- ✔ E/FE Front Body Cap
- ✔ Sony AC Adapter
- ✔ Sony BC-U1A Battery Charger
- ✔ Sony BP-U35 Battery
- ✔ Sony FX6 LCD Hood
- ✔ Sony FX6 LCD Monitor
- ✔ Sony FX6 Side Handle
- ✔ Sony FX6 Top Handle
- ✔ Sony LCD Mounting Clamp
- ✔ Third Party V Mount Plate
- ✔ Third Party Video Camera Cage

Welcome to Indigenous Media Guild!

You are now a founding member of IMG, the all Indigenous guild of creative professionals in The Arts, media, and entertainment industry. We are both excited and so grateful you are here, working with us to create a more equitable space in The Arts, media, and entertainment industries. Together, we are creating a strong Native/Indigenous professional community network, supporting each other behind the scenes.

Centered in Indigeneity, on our Native lands, IMG maintains a non hierarchical system working within but existing outside of Hollywood and related Arts and entertainment systems.

Your membership in The Guild is a commitment towards building Indigenous/Native visibility across the creative industries. The strong community connections we are making with each other will ensure an enduring space for our people in these industries- which until very recently has been almost non existent. Together, we are working to grow careers. We are building a powerful presence for ourselves, while forging new pathways into The Arts, media, and entertainment industry for all Indigenous creatives who follow.

IMG currently represents a wide array of Indigenous creative professionals in over 14 regions. We are growing fast!

We invite you to take an active part in the affairs of your local Guild region. Whether it is serving on a community project, mentoring another Native/Indigenous creative, or simply attending an IMG event, your presence and participation makes us strong. **You are the Guild.**

IMG does not charge annual dues nor fees of any kind for Indigenous/Native membership. Instead, your membership is maintained with 30-50 hours of volunteer hours per year. Your volunteer hours within the organization can be put towards an IMG project of your choosing. Depending on your interests, you can spend this time mentoring another member, teaching at a workshop, or contributing your skills to an IMG community sponsored project. You can also choose to help with general operations using blocks of volunteer hours. Volunteer opportunities can be completed as your schedule allows, within the first 13 months of your membership date. You can keep your membership current by renewing after the end of each 13 month cycle.

Working together – IMG board, advisory committee, staff, and volunteers are working to effectively improve the standard of living for our members, bringing visibility, equity, and dignity to the forefront in our respective creative industries.

Browse through the Member Access section of our website to get familiar with the wide variety of services and resources available as an IMG member. The link to your volunteer opportunities can also be found on the member access page at www.indigenousmediaguild.org/memberaccess. This page is currently under construction. You can respond to this email for the current password to access the page.

Thank you for choosing to stand together with your guild relatives.

Respectfully,

Indigenous Media Guild Board & Advisory Committee

Proposed Project Start and End Date- 3/11/2024-4/20/2026

-YEAR 1-

Summer 2024:

- Purchase and set up all necessary equipment (cameras, audio gear, - editing software, laptops, etc.).
- Miss Indian NW Pageant June event filming and preproduction plan for Fall and Winter Filming
- Outreach for IMG Member professional filmmaker volunteers
- Community outreach - post notice to community organizations and social media platforms about PA workshops, IMG filmmaking opportunities
- Begin Preproduction for Mary Kiona

Fall 2024:

- Production phase of Miss Indian NW Pageant
- Recruit 1 new learner for train the trainer program and prepare w onboarding materials.
- Plan and schedule initial training sessions for the winter with Open Signal.
- Continue Preproduction for Mary Kiona
- Begin preproduction for Native Leaders

Winter 2024-2025:

- Community outreach - post notice to community organizations and social media platforms about PA workshops and IMG training opportunities
- Begin sessions with 1st learner for train the trainer at Open Signal
- Production phase of Miss Indian NW Pageant
- Second Production Assistant (PA) workshop
- Begin production on Native Leaders

Spring 2025:

- 1st trainer continues learning at Open Signal
- Wrap production and begin post production on MINWP
- Recruit 2nd learner for train the trainer program and prepare w onboarding materials.
- Begin production on Mary Kiona
- Continue production on Native Leaders

-YEAR 2-

Summer 2025:

- Complete post-production of the MINWP and deliver project to Open Signal MHCRC, and MINWP
- Community outreach - post notice to community organizations and social media platforms about PA workshops and IMG training opportunities
- Maintain Film Equipment, Laptops, and Software
- Adjust equipment inventory as needed
- Continue production of Native Leaders

Fall 2025:

- Continue production for Mary Kiona
- Recruit 3rd new learner for train the trainer and prepare w onboarding materials.
- Continue 1st and 2nd trainers learning at Open Signal
- Wrap production and begin post production on Native Leaders

Winter 2025-2026:

- 3rd PA Workshop
- Continue all trainer learning at Open Signal
- Community outreach - post notice to community organizations and social media platforms about PA workshops and IMG training opportunities
- Wrap and begin post production on Mary Kiona
- Complete post production and deliver Native Leaders to MHCRC, Open Signal, and Native community

Spring 2026:

- Complete post production and deliver Mary Kiona to Open Signal, MHCRC, and Native community
- Continue and complete trainer learning at Open Signal
- Conduct a final review and evaluation of the project's outcomes and participant progress.
- Prepare a comprehensive report documenting achievements, lessons learned, and recommendations for future initiatives
- .Host a screening event to showcase the projects and celebrate the accomplishments of all participants.



Production Sound Mixer 503.828.8037 DanielSmithAudio@gmail.com

SOUND FILMOGRAPHY

- DEAR ALOHA
- UNDAMMING KLAMATH
- BREAKUP SEASON
- WHISKY DIXIE
- JASON RISING
- RISE OF WHORE BETSY
- YOUNG LOVE
- THUNDERBOLT IN MINE EYE
- DICK STRANGE
- PDSX
- WOODSTOCK OR BUST
- FOR THE ROAD
- ROAD TO BOB
- LOVELY LEGS
- SOUNDS PERFECT
- ANDREW HANLON
- THE GNASHING
- SOUTH OF HEAVEN
- HANDS OF TIME
- FULL HOUSE
- RESILIENCE
- CHILLERS 2
- BEECH KNOLL ROAD
- PET WORLD
- 30 RULES
- THE DEVIL KNOWS HIS OWN
- THE BOX
- INTERTWINE
- PROPOSITION
- I HEART MONSTER MOVIES
- ROMANCE
- YOUR AMERICAN TEEN
- GEORGIE'S BIG BREAK
- CREATE A CREATURE
- FORTY WEIGHT
- ADVENTURES IN PLYMPTOONS
- THE WALKING DEAD GIRLS

COMMERCIALS AND BRANDING

ADIDAS AMERICA, BUGATTI'S, COLUMBIA SPORTSWEAR, COMCAST, CONFEDERATED TRIBES OF WARM SPRINGS, DISCOVERY, FRESH N' LOCAL, GERBER KNIFES, INTEL, LEARNING MATE, LEGACY HEALTH, NAYA, NERF, NIKE, PACIFIC FOODS OF OREGON, SIMPLE, SOLARWORLD, TEKTRONIX, TRIMET, WASHINGTON COUNTY, WELLS FARGO, XEROX, ZING

EDUCATION

A.S. IN DIGITAL MULTIMEDIA COMMUNICATIONS
CLACKAMAS COMMUNITY COLLEGE 3.9GPA



Production Sound Mixer 503.828.8037 DanielSmithAudio@gmail.com

AWARDS

- **LOGLIST FOR BEST SOUND** (*ACADEMY AWARDS*)
- **BEST AUDIO** (*GLOBAL SHORTS FILM FESTIVAL*)
- **BEST AUDIO** (*CRYPTICON SEATTLE*)
- **AUDIO MIXING** (*DIABOLICAL HORROR FILM FESTIVAL*)
- **BEST SOUND DOCUMENTARY** (*NEVADA FILM FESTIVAL*)

GEAR LIST

- 1 SOUND DEVICES 633 6 CHANNEL MIXER/RECORDER
- 1 SHURE ADX5D DUAL RECEIVER
- 2 SHURE ADX1 TRANSMITERS
- 2 DPA 6060 LAVALER MICROPHONES W/ACCESSORIES
- 4 SENNHEISER G4 RADIO TRANSMITERS AND RECEIVERS
- 4 COUNTRYMAN B3 LAVALER MICROPHONES
- 4 SENNHEISER ME2 LAVALER MICROPHONES
- 1 SENNHEISER MKH-416 SHOTGUN MICROPHONE
- 1 14FT WIRED BOOM POLE
- 1 SHURE SM58 DYNAMIC MICROPHONE
- 1 AUDIO-TECHNICA U841R BOUNDARY MICROPHONE
- 2 TENTACLE TIME CODE SYNC BOX WITH CABLES
- 2 VOCOPRO PERSONAL AUDIO RECEIVERS (IFB) W/HEADPHONES
- 1 WOODEN COLOR SLATE
- POWER, CABLES, AND ADAPTERS

GRANT AGREEMENT NO.

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”) and Imagine Black Futures (or “GRANTEE”) in an amount not to exceed \$250,000 to support the “Imagine Black Futures Content Creation Studio” project.

RECITALS:

1. GRANTEE submitted a grant application for the FY 2023-24 Community Technology Grants Program competitive grants process and following COMMISSION review, was recommended for funding.
2. The COMMISSION now desires to award a grant to GRANTEE in an amount not to exceed \$250,000.

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

ARTICLE I – SCOPE OF WORK/OUTCOME MEASURES

GRANTEE agrees to implement the “Imagine Black Futures Content Creation Studio” project as described in ATTACHMENT A: Scope of Work/Grant Application, which by this reference are incorporated herein and made a part hereof. GRANTEE shall not use the Grant funds for any purposes other than those set forth in Attachment A.

ARTICLE II – AGREEMENT PERIOD

This Agreement becomes effective on July 1, 2024, 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, 2026, unless extended or earlier terminated under the terms of this Agreement.

ARTICLE III – SPECIFIC CONDITIONS OF THE GRANT

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

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

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

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

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

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

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

Attn: Joy Alise Davis
President & Executive Director
c/o Imagine Black Futures
9450 SW Gemini Dr, PMB 26684
Beaverton, OR 9701018-7105
Email: joyalise@imagineblack.org

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

Interim Status Reporting periods are July 1, 2024 through December 31, 2024; January 1, 2025 through June 30, 2025; July 1, 2025 through December 31, 2025. Interim Status Reports are due within thirty (30) days of the end of each reporting period.

GRANTEE shall submit a Final Status Report no later than May 31, 2026.

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

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

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

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

ARTICLE IV -- PAYMENTS

- A. The amount of this grant award is \$250,000. 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 \$250,000, as specified in the invoice, within thirty (30) days after receipt of the invoice.
- B. GRANTEE shall submit the invoice online through the COMMISSION's online grants management system using the status report module, and shall be on GRANTEE's letterhead, signed and dated by an authorized representative of GRANTEE and addressed to "MHCRC c/o City of Portland." The invoice shall include an invoice number, the title of the Grant project and the total grant amount authorized by the Grant. If the Project Manager finds that the invoice is not in accordance with this Agreement, the Project Manager shall notify the GRANTEE of the reason(s) for the disallowance and non-payment.
- C. GRANTEE agrees to operate the program as described in the GRANTEE's grant application and to expend funds in accordance with the approved budget, unless the GRANTEE receives prior written approval from the COMMISSION'S Grant Manager to modify the program or the budget.

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

ARTICLE V -- GENERAL GRANT PROVISIONS

- A. Cause for Termination; Cure. It shall be a material breach and cause for termination of this Agreement if GRANTEE uses grant funds outside of the scope of this Agreement, or if GRANTEE fails to comply with any other term or condition or to perform any obligations under this Agreement within thirty (30) days after written notice from COMMISSION. If the breach is of such nature that it cannot be completely remedied within the thirty (30) day cure period,

GRANTEE shall commence cure within the thirty (30) days, notify COMMISSION of GRANTEE's steps for cure and estimated time table for full correction and compliance, proceed with diligence and good faith to correct any failure or noncompliance, and obtain written consent from COMMISSION for a reasonable extension of the cure period.

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

delegated authority to amend the grant amount authorizing this Agreement. Amendments to this Agreement, including any increase or decrease in the grant amount, must be in writing and executed by the authorized representatives of the Parties and approved to form by the COMMISSION's Attorney.

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

GRANTEE shall post in conspicuous places, available to employees and applicants for employment, notices, which state that all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, or national origin. GRANTEE shall incorporate the foregoing requirements of this section in all other agreements for work funded under this Agreement, except agreements governed by Section 204 of Executive Order 11246.

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

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

- J. Indemnification. GRANTEE shall hold harmless, defend, and indemnify COMMISSION, and its officers, agents and employees against all claims, demands, actions, and suits (including all costs) brought against any of them

arising from actions or omissions of GRANTEE and/or its contractors in the performance of this Agreement.

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

- S. Electronic Transaction; Counterparts. The Parties agree that they may conduct this transaction, including any amendments, by electronic means, including the use of electronic signatures. This Agreement, and any amendment, may be executed in any number of counterparts, each of which shall be deemed an original, but all of which together shall constitute a single instrument.
- T. NOTICE: Notices to Grantee under this Grant Agreement shall be sent to GRANTEE at the following address:

Attn: Joy Alise Davis
President & Executive Director
c/o Imagine Black Futures
9450 SW Gemini Dr, PMB 26684
Beaverton, OR 9701018-7105
Email: joyalise@imagineblack.org

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

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

SIGNATURES:

COMMISSION

GRANTEE

Name: Julia DeGraw
Title: Chair,

Mt. Hood Cable
Regulatory Commission
(MHCRC)

Name: Joy Alise Davis
Title: President & Executive
Director
Imagine Black Futures

Date: _____

Date: _____

APPROVED AS TO FORM:

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

25411 - Imagine Black Futures Content Creation Studio

Application Details

Funding Opportunity: 25009-2024 Community Technology Grants
Funding Opportunity Due Date: Jun 30, 2024 8:09 AM
Program Area: Community Technology Grants
Status: Submitted
Stage: Final Application

Initial Submit Date: Apr 9, 2024 3:25 PM
Initially Submitted By: Quintin Kinnard
Last Submit Date: May 22, 2024 1:33 PM
Last Submitted By: Quintin Kinnard

Contact Information

Primary Contact Information

Active User*: Yes
Type: External User
Name: Mr. Quintin Kinnard
Salutation First Name Middle Name Last Name
Title: Grants Specialist
Email*: quintin@imagineblack.org
Phone*: 915-274-5281 Ext.
Phone

Fax: ### ### ####

Organization Information

Status*: Approved
Organization Name*: Imagine Black Futures
Organization Type*: Non-Profit Entity
Tax Id:
Organization Website: <https://imagineblack.org>
Address*: 9450 SW Gemini Dr
PMB 26684
Beaverton Oregon 97008-7105
City State/Province Postal Code/Zip
Phone*: 503-764-9019 Ext.

Fax: ### ### ####

FY21-22 Final Application Project Narrative

Project Narrative

Total Grant Funds:	\$250,000.00
Total Match Funds:	\$700,000.00
Total Funds:	\$950,000.00
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:	\$1,500,000 to \$2,500,000

In defining the project purpose, applicants must:

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

Project Purpose:

Community Served & Community Need

Imagine Black Futures serves Black Oregonians residing in various regions, including urban, suburban, and rural areas across the state. These communities encompass youth, parents, caregivers, elders, renters, business owners, refugees, immigrants, transit-dependent folks, people living with disabilities, formerly incarcerated folks, low to moderate-income individuals, and people across a diverse and intersectional range of backgrounds and identities.

Launched in 2023, our Black Possibilities App uniquely supports our Black community in Oregon by addressing critical needs such as a lack of civic engagement, civic education, and connection. While the app remains a cornerstone of our efforts, we recognize the importance of expanding our reach through other mediums, including video production for cable, to reach a wider segment of Black residents of Multnomah County. Utilizing a focus on video production, we aim to engage and empower our community by providing a platform for their voices to be heard. Through thoughtful storytelling and compelling visuals, we will address key issues facing our Black community and inspire meaningful dialogue and action, broadcasting on community access channels within Multnomah County.

Use of funds

The main barrier we currently face in producing high-quality creative content lies in our lack of professional equipment. While we have the resources to hire a Video Content Specialist, our ability to produce impactful videos is limited without access to the necessary tools. Acquiring professional equipment through this partnership would be transformative for our organization, enabling us to elevate the quality of our content and expand our reach within our community on cable channels.

With the funds provided by MHCRC, Imagine Black Futures intends to procure essential equipment to enhance the production quality of our creative content. This includes investing in high-quality camera equipment, a computer optimized for editing, and professional lighting fixtures to ensure optimal visual presentation. Funds will also be allocated towards one capital improvement: soundproofing for the in-house studio, creating an environment more conducive to high-quality audio recording and production. Moreover, purchasing PTZ cameras for the Community Education Room in the Imagine Black Futures office will enable us to record community events, workshops, and storytelling

sessions to be broadcast on Open Signal channels. Through this initiative, we aim to expand access to educational resources and foster community engagement and knowledge-sharing within the Black community. Furthermore, we will enhance our street-level outreach by acquiring cameras designed to record interviews and capture community narratives. These street interviews will serve as valuable examples of the diverse and insightful voices and experiences of our Black community.

We plan to create 12 high-level videos and recordings highlighting the Black community's diverse experiences and perspectives during the grant period. This content will cover various topics, including childcare, community care, Afro-Ecology, and civic engagement. Each piece of content will be carefully crafted to resonate with our audience and spark meaningful conversations.

Production Process

Imagine Black Futures is currently in the final stages of hiring a Video Content Specialist. Our newly appointed Video Content Specialist will lead our video production process. This staff member possesses a unique blend of artistic talent, technical expertise, and video composition skills. This position will oversee all aspects of video creation, from conceptualization to post-production editing.

To ensure the highest quality of content, our Video Content Specialist will participate in Open Signal's production cohort, which offers comprehensive training in video production skills. This training program, running from August to January, will equip our specialist with the necessary tools and techniques to produce compelling videos that accurately capture the essence of each video's topic.

Collaboration with Open Signal

Through our partnership with Open Signal, we will have access to state-of-the-art studio facilities and equipment, including professional-grade cameras, lighting fixtures, and editing software. By utilizing our in-house studio and Open Signal's larger-scale studio, we can maximize our production capabilities and create visually stunning content.

Once the videos are produced, Open Signal will facilitate distributing them on the channels they manage, reaching a wider audience through cable television. This partnership strengthens our project by expanding our reach and amplifying the voices of Black residents of Multnomah County on a broader platform.

Diversity, Equity, and Inclusion

Our video production process prioritizes diversity and inclusivity by actively seeking out and amplifying diverse voices and experiences within our Black community. We intentionally represent the full spectrum of identities and perspectives, including those often marginalized or underrepresented.

Our hiring practices reflect our commitment to DEI. We actively recruit individuals from diverse backgrounds to join our team, ensuring that our staff and volunteers represent the communities we serve. We provide training and support to all team members to foster an inclusive and equitable work environment where everyone feels valued and respected.

We have designed our content strategy to promote diversity, equity, and inclusion by addressing systemic barriers and advocating for social justice. Through our creative content, we aim to promote awareness about issues affecting the Black community and advocate for positive change. We prioritize relevant topics for our audience and empower them to take action in their own lives and communities.

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

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

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

Measurable Project Outcomes:

1.

Production and Broadcasting of Cable-Access Video Series:

- By June 30, 2026, Imagine Black Futures will produce and broadcast 12 episodes of cable-access video content on Open Signal's cable channels, focusing on various aspects of community care, civic engagement, and Black joy to provide a safe and inclusive space for Black Oregonians in Multnomah County to engage in healing, advocacy, and anti-racism.

2.

Viewership, Engagement Metrics, and Community Feedback:

- Track all the available viewership metrics, such as the number of unique views, audience size, distribution reach, audience demographics, average watch time per episode, and audience engagement levels (e.g., comments and shares), through analytics provided by Open Signal and the Black Possibilities App.
- Qualitatively assess the impact and effectiveness of the content in fostering community care, promoting Black joy, and addressing anti-Black racism through regular collection of feedback from viewers via surveys and qualitative analysis of responses.

3.

Partnership Collaboration and Resource Allocation:

- Collaborate closely with Open Signal to develop a comprehensive production plan, including identifying relevant topics, recruiting diverse hosts and guests, pro
(This field has a character limit of 1500)

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

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

Evaluation Plan:

To evaluate progress toward and achievement of the project's anticipated outcomes, we will implement a comprehensive evaluation plan that includes evaluation questions, data collection strategies, and steps to document findings and lessons learned.

1.

Evaluation Questions:

1.

What is the level of viewership for each episode of the cable-access video series?

2.

How engaged is the audience with the content, as indicated by metrics such as comments, shares, and average watch time?

3.

What is the impact of the content on fostering community care, promoting Black joy, and addressing anti-Black racism?

4.

How do viewers perceive the representation and amplification of Black voices, stories, and perspectives within the video series?

5.

What are the community's overall perceptions of the project's effectiveness in providing a safe and inclusive space for engagement and dialogue?

2.

Data Collection Strategies:

1.

Quantitative data:

1.

Track all the available viewership metrics, such as the number of unique views, audience size, distribution reach, audience demographics, average watch time per episode, and audience engagement levels (e.g., comments and shares), through analytics provided by Open Signal and the Black Possibilities App.

2.

Qualitative data:

1.

Conduct surveys and focus groups with viewers to gather feedback on the impact of the content on community care, Black joy, and anti-Black racism awareness.

2.

Utilize qualitative analysis to analyze responses and identify key themes and insights.

3.

Steps to Document Findings and Lessons Learned:

1.

Regularly collect and analyze quantitative data on viewership metrics to monitor progress toward achieving audience reach and engagement outcomes.

2.

Aggregate and analyze qualitative data from surveys to assess the impact of the content on fostering community care, promoting Black joy, and addressing anti-Black racism.

3.

Document findings and insights in comprehensive evaluation reports, highlighting key achievements, challenges, and lessons learned.

4.

Through presentations and reporting, share findings and lessons learned with project stakeholders, including funders, community partners, and Multnomah County's Black community.

5.

Use evaluation findings to inform ongoing project planning and implementation, making adjustments to optimize impact and effectiveness.

(This field has a character limit of 2500)

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

Please list project partners as confirmed or unconfirmed.

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

Project Partners:

Imagine Black Futures is partnering with Open Signal to enhance our video production and distribution, leveraging their expertise and resources to bring our vision to life. As part of this collaboration, our Video Content Specialist will join Open Signal's production cohort, accessing valuable support to enhance their video production knowledge. We will rent studio space from Open Signal for certain productions, ensuring access to large-scale professional facilities and equipment. We aim to broadcast all 12 episodes of our cable-access video series on Open Signal channels.

LABS Media, an independent creative and content studio led by Black professionals, is also supporting us in acquiring the necessary equipment and software and providing training on camera equipment and software technology.

Imagine Black Futures has partnered with two organizations to support the Black Possibilities App: Prosper Portland, which has provided \$250,000 for equipment and consultant support, and Kaiser Permanente Community Health Fund of Oregon, contributing \$300,000 primarily towards personnel costs. If awarded this grant from MHCRC, we plan to rework our current grant agreement to leverage Prosper Portland funds to support mostly consultants and for MHCRC to support equipment costs as outlined in the attached budget. Akil Patterson, reachable at pattersona@prosperportland.us, is our contact at Prosper Portland.

Kaiser Permanente's generous support has facilitated hiring consultants integral to designing the app, selecting necessary equipment for our in-house studio, and assisting with producing healing justice content that will air on the cable channels. Our contact is Akiko Betcher, who can be reached at Akiko.I.Betcher@kp.org

(This field has a character limit of 3000)

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

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

Technical Design:

With the funds provided by MHCRC, Imagine Black Futures intends to procure essential equipment to enhance the production quality of our creative content. This includes investing in high-quality camera equipment, a computer optimized for editing, and professional lighting fixtures to ensure optimal visual presentation. Funds will also be allocated towards one capital improvement: soundproofing for the in-house studio, creating an environment more conducive to high-quality audio recording and production. Moreover, purchasing PTZ cameras for the Community Education Room in the Imagine Black Futures office will enable us to record community events, workshops, and storytelling sessions to be broadcast on Open Signal channels. Through this initiative, we aim to expand access to educational resources and foster community engagement and knowledge-sharing within the Black community. Furthermore, we will enhance our street-level outreach by acquiring cameras designed to record interviews and capture community narratives. These street interviews will serve as valuable examples of the diverse and insightful voices and experiences of our Black community.

We currently use Ecamm Live, an all-in-one live streaming and video production studio designed for Mac. This platform enhances our video creation process's ease, professionalism, and customization. To further bolster our capabilities, we are finalizing a contract with LABS Media, an independent creative and content studio led by Black professionals. This collaboration involves LABS Media supporting us in acquiring the necessary equipment and software and providing training on camera equipment and software technology. Recognizing the importance of ongoing education, we are actively applying to join Open Signal's next production cohort, starting in August 2024. This partnership will offer us valuable opportunities for additional education and training focused on video production.

LABS Media will provide ongoing assistance and troubleshooting as needed, ensuring that any technical issues or malfunctions with equipment are addressed. The Video Content Specialist will establish a routine maintenance schedule for all equipment to ensure optimal performance and longevity, including tasks such as cleaning, calibration, and inspection of cameras, computers, lighting fixtures, and soundproofing materials. Our camera system's flexibility allows for a wide range of lens options, offering opportunities for future upgrades as our technology needs evolve. Our budget includes resources allocated for incorporating potential upgrades as needed. Regular maintenance ensures that our lenses remain pristine, preserving image quality and extending the lifespan of our equipment. We plan to invest in proper lens cleaning supplies, including microfiber wipes, to maintain the equipment's integrity. Our Video Content Specialist will coordinate with LABS Media to implement a structured equipment lifecycle management plan to track the usage, performance, and condition of all equipment, allowing us to proactively identify when equipment is reaching the end of its useful life and plan for replacements accordingly.

We have identified several potential upgrades not currently included in our budget. These include a dedicated editing station separate from our video setup to streamline post-production workflows and enhance our efficiency. In addition, incorporating TV screens for viewing content would offer larger image displays and accommodate multiple viewers, thereby improving the viewing experience. Implementing a dedicated lighting controller, such as an iPad or hardware DMX lighting control, presents opportunities for advanced lighting control capabilities. Our current lighting setup supports hardware lighting control, allowing for seamless integration of additional control hardware in the future.

(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 2024

Proposed End Date (month/year): June 2026

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

Implementation Plan:

1.

Project Kickoff and Planning (July 2024 - September 2024):

1.

Hold project kickoff meetings with key stakeholders to align on project objectives, roles, and responsibilities.

2.

Finalize a detailed project plan, including timelines, milestones, and task assignments.

3. Secure necessary approvals and finalize agreements with project partners.

2. Equipment Procurement and Setup (July 2024 - December 2024):

1. Research and procure high-quality camera equipment, computer systems, lighting fixtures, and soundproofing materials.
2. Coordinate with vendors to ensure timely delivery and installation of equipment.
3. Set up the in-house studio and Community Education Room with the necessary equipment and infrastructure.

3. Training and Capacity Building (October 2024 - December 2025):

1. Conduct team training sessions on using new equipment and software tools.
2. Collaborate with LABS Media and Open Signal to provide specialized training on camera equipment, software technology, and video production techniques.
3. Document training materials and establish ongoing support mechanisms for convenient, continuous learning and development of production skills.

4. Video Content Creation and Production (January 2025 - June 2026):

1. Develop the content creation schedule and production workflows.
2. Produce and publish engaging content for cable, including educational videos, art, community video storytelling opportunities, and

street interviews.

3. Regularly review and refine content based on user feedback and engagement metrics.

5.

Detailed Tasks Needed for Implementation:

1. Research and select vendors for equipment procurement.
2. Develop specifications for soundproofing improvements and coordinate with contractors for installation.
3. Schedule and coordinate training sessions with LABS Media and Open Signal.
4. Create content production schedule and assign responsibilities to internal and external content creators.
5. Regularly review project progress against established milestones and adjust plans as necessary to ensure timely completion

(This field has a character limit of 3000)

Supplemental Material Attachments

Description	File Name	Type	Size	Upload Date
Grant budget and itemized equipment list	5.8.24 Mount Hood Cable Regulatory Commission MHCRC FY24_25 - FY25_26 Budget.pdf	pdf	200 KB	05/21/2024 03:43 PM

FY20-21 Application Budget Correct

Budget Narrative

Budget Narrative:

Personnel: This budget line item covers the salary/wage and fringe benefit expenses for key staff positions directly involved in the proposed project. These positions include the Video Content Specialist (FTE 1.0), Events and Communications Specialist

(FTE 0.95), and President and Executive Director (FTE 0.2). Funding for personnel expenses will be sourced 100% from matching funds provided by Prosper Portland's Seed Grant, Heatherington Foundation Donor Advised fund, and Kaiser Permanente via Oregon Community Foundation's Social & Emotional Wellbeing Grant.

The Video Content Specialist drives Imagine Black Futures' visual storytelling endeavors. This team member oversees all aspects of video and audio content creation, supporting the organization's mission and initiatives. From producing high-quality video and audio content to executing audio and video shoots, the Video Content Specialist plays a crucial role in this project. With a strong background in camera operations and video editing and a keen eye for visual storytelling, they will collaborate closely with internal teams to develop and execute a comprehensive video content plan. Their role involves combining artistic talent, technical expertise, and composition skills to capture, produce, and edit videos that effectively convey narratives on assigned topics. They will participate in Open Signal's production cohort, enhancing their production skills and expanding their capabilities to further enrich our cable production quality.

Education and Training: This budget line item supports staff and volunteer education and training related to equipment technology through platforms like Skillshare, OpenSignal classes, and private sessions with LABS Media. This investment ensures that our team is proficient in operating video camera equipment, broadcasting/live stream software, and audio equipment essential for project success.

Travel: This budget line item covers travel expenses for street-level outreach efforts, including acquiring cameras for interviews and community narrative capture. Funding for travel will be sourced 100% from matching funds provided by Prosper Portland's Seed Grant, Heatherington Foundation Donor Advised fund, and Kaiser Permanente via Oregon Community Foundation's Social & Emotional Wellbeing Grant.

Contractual: This budget line item encompasses fees for consultants and vendors facilitating workshops on the Black Possibilities App and set design. Expenses under this category will be funded 100% by matching funds from the Heatherington Foundation Donor Advised fund and Kaiser Permanente via Oregon Community Foundation's Social & Emotional Wellbeing Grant.

Equipment: This budget line item covers purchasing video equipment, computers, lighting equipment, and software essential for in-house studio operations and community engagement initiatives. Funding for equipment will be sourced from matching funds provided by the Mount Hood Cable Regulatory Commission and Prosper Portland's Seed Grant.

Infrastructure Construction/Facilities Construction: This budget line item includes expenses for soundproofing, internal wiring, lighting rig construction, and updates to create a functional soundstage for recording. These investments ensure efficient and effective recording spaces for video and audio production. Funding for equipment will be sourced from the Mount Hood Cable Regulatory Commission Grant. We will continue to fundraise for additional infrastructure expenses.

Overhead Costs: This budget line item encompasses overhead expenses totaling 10% of the grant-funded portion of the project budget. These expenses include grant reporting, accounting, insurance, human resources, utilities, IT/telecommunications, office space security, and office space rent.

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$257,500.00	\$257,500.00
Education and Training	\$5,545.14	\$0.00	\$5,545.14
Travel	\$0.00	\$3,000.00	\$3,000.00
Contractual	\$0.00	\$287,000.00	\$287,000.00
Equipment	\$210,001.58	\$47,500.00	\$257,501.58
Infrastructure/Facilities Construction	\$9,453.28	\$0.00	\$9,453.28
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$25,000.00	\$105,000.00	\$130,000.00
Total	\$250,000.00	\$700,000.00	\$950,000.00

Signature Page

Final Application Signature

Signature of Duly Authorized Representative*:

Joy Alise Davis

Date*:

05/22/2024

Title*:

President & Executive Director

Phone*:

503-764-9019

E-mail*:

joyalise@imagineblack.org

**IMAGINE BLACK
FUTURES**

Funder: Mount Hood Cable Regulatory Commission
Grant Period: July 1 2024 - June 30 2026
Grant Amount: \$250,000

Operating Expenses	Description	Vendor	Grant Project Budget
			July 1 2024 - June 30 2026
			501c3
			Secured

Expense			\$225,000.00
Program Activities and Events (5010)	Equipment — Funds allocated for the purchase of high-quality video content creation equipment, including cameras, video equipment, microphones, and editing software.	Misc	\$210,001.58
Contracted Services (7040)	Education and Training — Funding allocated for video professional video education and training	LAB PDX	\$5,545.14
Contracted Services (7040)	Infrastructure/Facility Construction — Funds allocated to sound Insulation from Acoustic Treatment & Soundproofing Services	Acoustic Treatment & Soundproofing Services	\$9,453.28
Administrative Expenses			\$25,000.00
Admin/Accounting Fees	Reporting, accounting, insurance, human resource, utilities, IT/telecommunications, office space security and office space rent. (10 percent of the grant-funded part of the project budget)		\$25,000.00
Total			\$250,000.00
			\$0.00

Item	Cost	Quantity	Total Cost	Link
Sony FX6	\$5,998.00	3	\$17,994.00	https://www.bhphotovideo.com/c/product/1592066-REG/sony_pxw_fx6_cinema_camera_body.html
Sony FR7	\$9,698.00	3	\$29,094.00	https://www.bhphotovideo.com/c/product/1724296-REG/sony_ilme_fr7_fr7_cinema_line_ptz.html
Sachtler aktiv8 flowtech75 MS Tripod System	\$2,995.71	6	\$17,974.26	https://www.bhphotovideo.com/c/product/1597841-REG/sachtler_s2068t_ftms_aktiv8t_fluid_head_s2068t.html
Sony FE C 16-35mm T3.1 G E-Mount Lens	\$5,498.00	1	\$5,498.00	https://www.bhphotovideo.com/c/product/1506716-REG/sony_selc1635g_fe_c_16_35mm_t_3_1.html
Sony FE PZ 28-135mm f/4 G OSS Full-Frame Power Zoom Lens	\$2,398.00	3	\$7,194.00	https://www.bhphotovideo.com/c/product/1082051-REG/sony_selp28135g_e_pz_28_135mm_f_4.html
Sony Control for FR7	\$2,625.00	1	\$2,625.00	https://www.bhphotovideo.com/c/product/1337297-REG/sony_rm_ip500_1_professional_remote_controller.html
Network POE+ Switch	\$609.99	1	\$609.99	https://www.bhphotovideo.com/c/product/1663775-REG/netgear_gsm4212p_100nas_m4250_10g2f_poe_av.html
Tiffen Black Pro Mist 1/8th 95mm	\$499.00	4	\$1,996.00	https://www.bhphotovideo.com/c/product/76352-REG/Tiffen_95CBPM18_95mm_Coarse_Thread_Black.html
Shotgun On Camera Mic	\$359.00	3	\$1,077.00	https://www.bhphotovideo.com/c/product/1424787-REG/deity_microphones_smic_s_mic_shotgun_mic.html
Sony Batteries	\$432.95	5	\$2,164.75	https://www.bhphotovideo.com/c/product/1558753-REG/sony_bp_u100_bp_100_lithium_ion_battery_pack.html
Blackmagic Design ATEM Television Studio 4K8	\$4,595.00	1	\$4,595.00	https://www.bhphotovideo.com/c/product/1762259-REG/blackmagic_design_swatemtvtsc_k4k8_atelevision_studio_4k8.html
Blackmagic Design Web Presenter 4K	\$675.00	1	\$675.00	https://www.bhphotovideo.com/c/product/1657117-REG/blackmagic_design_web_presenter_4k.html
Blackmagic Hyperdeck HD Plus	\$695.00	1	\$695.00	https://www.bhphotovideo.com/c/product/1657119-REG/blackmagic_design_hyperdeck_studio_plus.html
Audio Mixer	\$1,199.99	1	\$1,199.99	https://www.bhphotovideo.com/c/product/1782750-REG/allen_heath_ah_cq18t_cq_18t_digital_mixer.html
Table Top Gooseneck Mic	\$469.95	8	\$3,759.60	https://www.bhphotovideo.com/c/product/1370096-REG/sennheiser_gooseneck_tabletop_microphone_kit.html
SDI Video Cable	\$169.95	16	\$2,719.20	https://www.bhphotovideo.com/c/product/1338235-REG/canare_cal55cuhd150_12g_sdi_4k_uhd_single_channel_bnc_cable.html
XLR Audio Cable (50')	\$16.99	15	\$254.85	https://www.bhphotovideo.com/c/product/867020-REG/Pearstone_pm_50_PM_Series_XLR_M.html
XLR Audio Cable (100')	\$24.95	20	\$499.00	https://www.bhphotovideo.com/c/product/867025-REG/Pearstone_pm_100_PM_Series_XLR_M.html
amaran F22c 2 x 2' RGB LED Flexible Light Mat (Gold Mount)	\$899.00	6	\$5,394.00	https://www.bhphotovideo.com/c/product/1698324-REG/amaran_ap30235a15_f22c_rgbww_led_mat.html
amaran Lantern for F22 LED Lights	\$99.00	4	\$396.00	https://www.bhphotovideo.com/c/product/1765441-REG/amaran_apb0235a31_lantern_for_f22_flexible.html
Aputure Accent B7C RGBWW LED 8-Light Kit with Charging Case	\$799.00	1	\$799.00	https://www.bhphotovideo.com/c/product/1606015-REG/aputure_aacb7c8kitus_accent_b7c_8_light_kit.html

Item	Cost	Quantity	Total Cost	Link
C Stand	\$288.00	8	\$2,304.00	https://www.bhphotovideo.com/c/product/320209-REG/Matthews_B756140_Century_C_Turtle_Base.html
Sony MDR-7506 Headphones	\$99.99	4	\$399.96	https://www.bhphotovideo.com/c/product/49510-REG/Sony_MDR_7506_MDR_7506_Headphone.html
Podcast Microphones Mic Mount	\$29.00	4	\$116.00	https://www.bhphotovideo.com/c/product/1692958-REG/audio_technica_at8458a_shock_mount_for_at2020.html
Mic Stand	\$23.29	12	\$279.48	https://www.bhphotovideo.com/c/product/755877-REG/auray_ms_5230f_tripod_microphone_stand.html
Table Top Mic Stand	\$11.95	4	\$47.80	https://www.bhphotovideo.com/c/product/1750498-REG/auray_msdt_wb8_compact_desktop_mic_stand.html
Podcast Microphones AT2020	\$99.00	4	\$396.00	https://www.bhphotovideo.com/c/product/356521-REG/Audio_Technica_AT2020_AT2020_Condenser_Microphone.html
Network Cable	\$10.99	4	\$43.96	https://www.bhphotovideo.com/c/product/1667672-REG/pearstone_cat6_s50b_cat6_snagless_patch_cable.html
HDMI to SDI Converter	\$78.00	4	\$312.00	https://www.bhphotovideo.com/c/product/1607017-REG/blackmagic_design_convbdc_sdi_hdmi03g_ps_micro_converter_bidirectional_sdi_hdmi.html
Sony Tough 128gb SD Cards	\$58.00	16	\$928.00	https://www.bhphotovideo.com/c/product/1512108-REG/sony_sfm128t_t1_sf_m_series_tough_uhs_ii.html
Shure Wireless Handheld Mic	\$299.00	4	\$1,196.00	https://www.bhphotovideo.com/c/product/1194970-REG/shure_blx24_pg58_h10_blx24_wireless_system_with.html
SmallHD 24' Video Monitor	\$6,499.00	2	\$12,998.00	https://www.bhphotovideo.com/c/product/1580839-REG/smallhd_mon_cine_24_cine_24_4k_high_bright.html
HDMI Cable	\$5.99	2	\$11.98	https://www.bhphotovideo.com/c/product/751035-REG/Pearstone_hda_106_Standard_Series_HDMI_to.html
Mac Studio	\$2,599.00	2	\$5,198.00	https://www.bhphotovideo.com/c/product/1771027-REG/apple_msm2max_06_mac_studio_64gb_1tb.html
Mac Monitor	\$1,599.00	2	\$3,198.00	https://www.bhphotovideo.com/c/product/1694969-REG/apple_mk0u3ll_a_studio_display_standard.html
Mac Keyboard	\$189.99	2	\$379.98	https://www.bhphotovideo.com/c/product/1695512-REG/apple_mmmr3ll_a_magic_keyboard_with_touch.html
Mouse	\$99.99	2	\$199.98	https://www.bhphotovideo.com/c/product/1703320-REG/logitech_910_006556_mx_master_3s_black.html
Mouse Pad	\$9.99	2	\$19.98	https://www.bhphotovideo.com/c/product/1666026-REG/logitech_g_956_000035_studio_series_mouse_pad.html
Watson Extension Cable	\$24.29	9	\$218.61	https://www.bhphotovideo.com/c/product/1355061-REG/watson_ace16_50bu_ac_extension_cord_16.html
Short Patch SDI Cables	\$17.99	6	\$107.94	https://www.bhphotovideo.com/c/product/1457580-REG/elvid_bnc_030_rg179_slim_sdi_cable_3.html
Short C Stand	\$234.00	1	\$234.00	https://www.bhphotovideo.com/c/product/690971-REG/Matthews_B756020_C_Stand_with_Sliding.html

Item	Cost	Quantity	Total Cost	Link
Boom Pole Holder	\$24.95	1	\$24.95	https://www.bhphotovideo.com/c/product/885688-REG/Auray_BPH_BOOM_POLE.html
25lbs Sand Bag	\$47.00	12	\$564.00	https://www.bhphotovideo.com/c/product/143174-REG/Matthews_299553_Sandbag_25_lb.html
Boom Pole	\$235.90	1	\$235.90	https://www.bhphotovideo.com/c/product/319988-REG/K_Tek_KE_89CC_KE_89CC_Avalon_Series_Aluminum.html
Short Jumper Cable XLR	\$42.00	4	\$168.00	https://www.bhphotovideo.com/c/product/1296496-REG/cable_techniques_ct_lp_cc_6_lpxlr_3f_to_lpxlr_3m_premium.html
Long Jumper Cable XLR	\$65.00	1	\$65.00	https://www.bhphotovideo.com/c/product/1339663-REG/remote_audio_caxjcoilpf_balanced_microphone_cable_xlr3f.html
Chrosziel Zoom Motor Unit for Sony ILME-FR7	\$1,784.00	3	\$5,352.00	https://www.bhphotovideo.com/c/product/1768792-REG/chrosziel_cdm_sfr_zoom_motor_for_sony_ilme_fr7.html
Sony FE 70-200mm f/2.8 GM OSS II Lens	\$2,798.00	2	\$5,596.00	https://www.bhphotovideo.com/c/product/1666363-REG/sony_fe_70_200mm_f_2_8_gm.html
Sony FE 24-70mm f/2.8 GM II Lens (Sony E)	\$2,298.00	1	\$2,298.00	https://www.bhphotovideo.com/c/product/1702384-REG/sony_fe_24_70mm_f_2_8_gm.html
Tiffen Black Pro Mist 82mm 1/8	\$149.00	2	\$298.00	https://www.bhphotovideo.com/c/product/55692-REG/Tiffen_82BPM18_82mm_Black_Pro_Mist_1_8.html
Tiffen Black Pro Mist 77mm 1/8	\$109.95	1	\$109.95	https://www.bhphotovideo.com/c/product/55691-REG/Tiffen_77BPM18_77mm_Black_Pro_Mist_1_8.html
Sony 960GB CFexpress Type A TOUGH Memory Card	\$578.00	6	\$3,468.00	https://www.bhphotovideo.com/c/product/1769694-REG/sony_cea_m960t_960gb_cfexpress_type_a.html
Aputure Nova P300c RGB LED Light Panel (Travel Kit)	\$1,899.00	2	\$3,798.00	https://www.bhphotovideo.com/c/product/1567538-REG/aputure_novap300ckit_nova_p300c_pnl_lt.html
Aputure Softbox for P300c LED Panel	\$149.00	2	\$298.00	https://www.bhphotovideo.com/c/product/1567514-REG/aputure_p300csoftbox_softbox_f_p300c_panel.html
Blackmagic Video Router 20x20	\$1,395.00	1	\$1,395.00	https://www.bhphotovideo.com/c/product/1761830-REG/blackmagic_design_videohub_10x10_12g.html
SmallHD 7" On Camera Monitor	\$1,099.00	3	\$3,297.00	https://www.bhphotovideo.com/c/product/1593398-REG/smallhd_mon_indie_7_indie_7_touchscreen_on_camera.html
Matthews Infinity Arm	\$340.00	3	\$1,020.00	https://www.bhphotovideo.com/c/product/1251333-REG/matthews_429627_infinity_arm_kit.html
Shure SLXD24D/SM58 Dual-Channel Digital Wireless Handheld Microphone System with SM58 Capsules	\$1,379.00	2	\$2,758.00	https://www.bhphotovideo.com/c/product/1566053-REG/shure_slxd24d_sm58_h55_slxd24d_sm58_dual_channel_digital_wireless.html
Yamaha TF1	\$1,979.99	1	\$1,979.99	https://www.bhphotovideo.com/c/product/1138578-REG/yamaha_tf1_16_1_fader_digital_audio.html
Audio Snake	\$322.95	1	\$322.95	https://www.bhphotovideo.com/c/product/1531721-REG/on_stage_snk164100v2_in_line_audio_series_16.html
Cooke SP3 Cinema Prime Set	\$21,375.00	1	\$21,375.00	https://www.bhphotovideo.com/c/product/1784164-REG/cooke_sp3_5_way_sp3_full_frame_five.html

Item	Cost	Quantity	Total Cost	Link
Tilta M System	\$1,399.00	3	\$4,197.00	https://www.bhphotovideo.com/c/product/1367922-REG/tilta_nucleus_m_wireless_follow_focus.html
Hollyland Wireless Video Transmission System	\$899.00	1	\$899.00	https://www.bhphotovideo.com/c/product/1671905-REG/hollyland_hl_cosmo_c1_cosmo_c1_sdi_hdmi_wireless.html
Hollyland Solidcom C1 Wireless Intercom System with 6 Headsets	\$1,949.00	1	\$1,949.00	https://www.bhphotovideo.com/c/product/1751336-REG/hollyland_hollyland_solidcom_c1_pro_6s.html
G Tech 80TB Storage	\$3,399.99	1	\$3,399.99	https://www.bhphotovideo.com/c/product/1708722-REG/sandisk_professional_sdph34h_080t_nbaab_g RAID_Shuttle_4_Hardware.html
Thunderbolt 4 Cable	\$129.00	4	\$516.00	https://www.bhphotovideo.com/c/product/1695263-REG/apple_mn713am_a_thunderbolt_4_pro_cable.html
Apple 32" Pro Display XDR 16:9 Retina 6K HDR IPS Display	\$4,999.00	1	\$4,999.00	https://www.bhphotovideo.com/c/product/1527824-REG/apple_32_pro_display_xdr.html
Camera Cage for FX6	\$159.00	3	\$477.00	https://www.bhphotovideo.com/c/product/1633907-REG/tilta_es_t20_a_camera_cage_for_sony.html
SmallHD Carbon Fiber Rods	\$18.00	3	\$54.00	https://www.bhphotovideo.com/c/product/1421878-REG/smallrig_1690_9_15mm_carbon_fiber.html
Auray ERS-12U Equipment Rack with Drawer and Power Conditioner Kit (12 RU)	\$374.00	1	\$374.00	https://www.bhphotovideo.com/c/product/1403930-REG/auray_ers_12u_equipment_rack_with.html
Blackmagic Rack Shelf	\$115.00	1	\$115.00	https://www.bhphotovideo.com/c/product/1657294-REG/blackmagic_design_convntrm_ya_rsu_universal_rack_shelf.html
Rack Screws (100)	\$19.99	1	\$19.99	https://www.bhphotovideo.com/c/product/1500589-REG/auray_rsw_1032_100_10_32_philips_rack_screws.html
USB C SSD 4tb	\$189.99	4	\$759.96	https://www.bhphotovideo.com/c/product/1691589-REG/samsung_mu_pe2t0s_am_2tb_t7_shield_portable.html
Samsung 4tb internal NVME	\$309.99	1	\$309.99	https://www.bhphotovideo.com/c/product/1787633-REG/samsung_mz_v9p4t0b_am_4tb_non_hs_990.html
Rechargeable AA Batteries	\$30.84	8	\$246.72	https://www.bhphotovideo.com/c/product/1047699-REG/panasonic_k_kj17khca4a_eneloop_xx_4_place.html
Surge Protector	\$39.99	2	\$79.98	https://www.bhphotovideo.com/c/product/313363-REG/Furman_SS_6B_SS_6B_Power_Pro_Plug.html
Rycote INV-7 InVision Microphone Suspension for Stand and Boompole Mounting	\$69.00	1	\$69.00	https://www.bhphotovideo.com/c/product/554999-REG/Rycote_041107_INV_7_InVision_Indoor_Microphone.html
Blackmagic Design UltraStudio 4K Mini Thunderbolt 3 Capture & Playback Unit	\$1,055.00	1	\$1,055.00	https://www.bhphotovideo.com/c/product/1500555-REG/blackmagic_design_bdlkulsdmini4k_ultrastudio_4k_mini_connector.html
iPhone 15 Stabilizer - DJI Osmo Mobile 6	\$159.95	1	\$159.95	https://www.apple.com/shop/product/HQ8Y2ZM/A/dji-osmo-mobile-6?fnode=aa583e43d088289d8d13e2c50fb537fc3d39e6ea2a5095f4516e8dfd3cec9e7509472c4fa8c0ed04fc3a0d62247d774cd938714aae75f51c102f75bb5da69c23ef8ba5d489f3b240794478605a0026d2ca02ac88e043448795dbf9804ef68d26cfcb0370fbd3a69eb7084f3d7d6dd3

Item	Cost	Quantity	Total Cost	Link
JOBY TelePod Mobile All-in-One Tripod for iPhone	\$64.95	1	\$64.95	https://www.apple.com/shop/product/HNKK2ZM/A/joby-telepod-mobile-all-in-one-tripod-for-iphone?fnode=aa583e43d088289d8d13e2c50fb537fc3d39e6ea2a5095f4516e8fdf3cec9e7509472c4fa8c0ed04fc3a0d62247d774cd938714aae75f51c102f75bb5da69c23ef8fba5d489f3b240794478605a0026d2ca02ac88e043448795dbf9804ef68d26cfcb0370fdbc3a69eb7084f3d7d6dd3
Lightning to SD Card Camera Reader	\$29.00	1	\$29.00	https://www.apple.com/shop/product/MJYT2AM/A/lightning-to-sd-card-camera-reader?fnode=aa583e43d088289d8d13e2c50fb537fc3d39e6ea2a5095f4516e8fdf3cec9e7509472c4fa8c0ed04fc3a0d62247d774cd938714aae75f51c102f75bb5da69c23ef8fba5d489f3b240794478605a0026d2ca02ac88e043448795dbf9804ef68d26cfcb0370fdbc3a69eb7084f3d7d6dd3
TOTAL COST			\$210,001.58	

Cost Category	Grant Funds	<u>Matching Funds Seed Grant</u>	<u>Matching Funds Social and Emotional Wellbeing Grant</u>	Heatherington Foundation Grant Matching Funds	TOTAL Matching Funds	Project Total
Personnel	\$0.00	\$140,000.00	\$0.00	\$117,500.00	\$257,500.00	\$257,500.00
Education and Training	\$5,545.14	\$0.00	\$0.00	\$0.00	\$0.00	\$5,545.14
Travel	\$0.00	\$0.00	\$3,000.00	\$0.00	\$3,000.00	\$3,000.00
Contractual	\$0.00	\$62,500.00	\$214,500.00	\$10,000.00	\$287,000.00	\$287,000.00
Equipment	\$210,001.58	\$10,000.00	\$37,500.00	\$0.00	\$47,500.00	\$257,501.58
Infrastructure/Facility Construction	\$9,453.28	\$0.00	\$0.00	\$0.00	\$0.00	\$9,453.28
Overhead	\$25,000.00	\$37,500.00	\$45,000.00	\$22,500.00	\$105,000.00	\$130,000.00
Total	\$250,000.00	\$250,000.00	\$300,000.00	\$150,000.00	\$700,000.00	\$950,000.00

Role	Vendor Name	Status
Sound Treatment Consulting	Acoustic Treatment and Soundproofing Service	Pending
Set Design - Visual Vinyl Mural	Amirah Chatman <amirah.chatman.art@gmail.com>	Contacted (SEED GRANT)

GRANT AGREEMENT NO.

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”) and Extending Grace (or “GRANTEE”) in an amount not to exceed \$131,755 to support the “Loco por la Aventura The Trailhead Video” project.

RECITALS:

1. GRANTEE submitted a grant application for the FY 2023-24 Community Technology Grants Program competitive grants process and following COMMISSION review, was recommended for funding.
2. The COMMISSION now desires to award a grant to GRANTEE in an amount not to exceed \$131,755.

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

ARTICLE I – SCOPE OF WORK/OUTCOME MEASURES

GRANTEE agrees to implement the “Loco por la Aventura The Trailhead Video” project as described in ATTACHMENT A: Scope of Work/Grant Application, which by this reference are incorporated herein and made a part hereof. GRANTEE shall not use the Grant funds for any purposes other than those set forth in Attachment A.

ARTICLE II – AGREEMENT PERIOD

This Agreement becomes effective on July 1, 2024, unless GRANTEE fails to sign and return the Agreement to the COMMISSION within thirty (30) days of COMMISSION action to approve the Agreement, in which event this Agreement shall be null and void. The term of this Agreement is through, and including, August 31, 2025, unless extended or earlier terminated under the terms of this Agreement.

ARTICLE III – SPECIFIC CONDITIONS OF THE GRANT

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

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

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

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

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

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

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

Attn: Anibal Rocheta
Co-founder/Project Manager
c/o Loco por la Aventura
2382 SE Palmquist Rd
Gresham, OR 97080
Email: anibalrocheta@gmail.com

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

Interim Status Reporting periods are July 1, 2024 through December 31, 2024; January 1, 2025 through June 30, 2025. 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, 2026.

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

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

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

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

ARTICLE IV -- PAYMENTS

- A. The amount of this grant award is \$131,755 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 \$131,755, as specified in the invoice, within thirty (30) days after receipt of the invoice.
- B. GRANTEE shall submit the invoice online through the COMMISSION's online grants management system using the status report module, and shall be on GRANTEE's letterhead, signed and dated by an authorized representative of GRANTEE and addressed to "MHCRC c/o City of Portland." The invoice shall include an invoice number, the title of the Grant project and the total grant amount authorized by the Grant. If the Project Manager finds that the invoice is not in accordance with this Agreement, the Project Manager shall notify the GRANTEE of the reason(s) for the disallowance and non-payment.
- C. GRANTEE agrees to operate the program as described in the GRANTEE's grant application and to expend funds in accordance with the approved budget, unless the GRANTEE receives prior written approval from the COMMISSION'S Grant Manager to modify the program or the budget.

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

ARTICLE V -- GENERAL GRANT PROVISIONS

- A. Cause for Termination; Cure. It shall be a material breach and cause for termination of this Agreement if GRANTEE uses grant funds outside of the scope of this Agreement, or if GRANTEE fails to comply with any other term or condition or to perform any obligations under this Agreement within thirty (30) days after written notice from COMMISSION. If the breach is of such nature that it cannot be completely remedied within the thirty (30) day cure period,

GRANTEE shall commence cure within the thirty (30) days, notify COMMISSION of GRANTEE's steps for cure and estimated time table for full correction and compliance, proceed with diligence and good faith to correct any failure or noncompliance, and obtain written consent from COMMISSION for a reasonable extension of the cure period.

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

delegated authority to amend the grant amount authorizing this Agreement. Amendments to this Agreement, including any increase or decrease in the grant amount, must be in writing and executed by the authorized representatives of the Parties and approved to form by the COMMISSION's Attorney.

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

GRANTEE shall post in conspicuous places, available to employees and applicants for employment, notices, which state that all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, or national origin. GRANTEE shall incorporate the foregoing requirements of this section in all other agreements for work funded under this Agreement, except agreements governed by Section 204 of Executive Order 11246.

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

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

- J. Indemnification. GRANTEE shall hold harmless, defend, and indemnify COMMISSION, and its officers, agents and employees against all claims, demands, actions, and suits (including all costs) brought against any of them

arising from actions or omissions of GRANTEE and/or its contractors in the performance of this Agreement.

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

- S. Electronic Transaction; Counterparts. The Parties agree that they may conduct this transaction, including any amendments, by electronic means, including the use of electronic signatures. This Agreement, and any amendment, may be executed in any number of counterparts, each of which shall be deemed an original, but all of which together shall constitute a single instrument.
- T. NOTICE: Notices to Grantee under this Grant Agreement shall be sent to GRANTEE at the following address:

Attn: Nelly Rodriguez
Treasurer
c/o Extending Grace
1999 E. Powell Blvd
Gresham, OR 97080
Email: citaconnelleyshow@gmail.com

With a copy to –

Attn: Anibal Rocheta
Co-founder/Project Manager
c/o Loco por la Aventura
2382 SE Palmquist Rd
Gresham, OR 97080
Email: anibalrocheta@gmail.com

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

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

SIGNATURES:

COMMISSION

GRANTEE

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

Name: Nelly Rodriguez
Title: Treasurer
Extending Grace

Date: _____

Date: _____

APPROVED AS TO FORM:

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

25391 - The Trailhead

Application Details

Funding Opportunity: 25009-2024 Community Technology Grants
Funding Opportunity Due Date: Jun 30, 2024 8:09 AM
Program Area: Community Technology Grants
Status: Submitted
Stage: Final Application

Initial Submit Date: Feb 7, 2024 6:03 AM
Initially Submitted By: Anibal Rocheta
Last Submit Date: Apr 18, 2024 8:54 AM
Last Submitted By: Anibal Rocheta

Contact Information

Primary Contact Information

Active User*: Yes
Type: External User
Name: Mr. Anibal Jesus Rocheta
Salutation First Name Middle Name Last Name
Title: Co-founder
Email*: anibalrocheta@gmail.com
Phone*: 503-888-4216 Ext.
Phone
###-###-####
Fax: ###-###-####

Organization Information

Status*: Approved
Organization Name*: Loco por la Aventura
Organization Type*: Non-Profit Entity
Tax Id:
Organization Website: <https://www.locoporlaaventura.com>
Address*: 2382 SE Palmquist Road

Gresham Oregon 97080-
City State/Province Postal Code/Zip
Phone*: 503-888-4216 Ext.
###-###-####
Fax: ###-###-####

FY21-22 Final Application Project Narrative

Project Narrative

Total Grant Funds:	\$131,755.00
Total Match Funds:	\$131,755.00
Total Funds:	\$263,510.00
Proposed Technology:	Video production equipment
Public Benefit Area:	Reducing Disparities
Select which jurisdiction(s) your project will serve:	Portland
Please select the size of your organization's total operating budget:	Less Than \$500,000

In defining the project purpose, applicants must:

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

Project Purpose:

Our proposed audiovisual project, "The Trailhead," is designed to address specific needs within the Latino community by promoting outdoor activities, a healthy lifestyle, and environmental conservation. Told in Spanish (with English subtitles), this documentary will narrate the inspiring journey of a couple of immigrants, showcasing their achievements in family, work, and outdoor activities.

This project aligns perfectly with our organization's mission and commitment to Diversity, Equity, and Inclusion (DEI), contributing to a more inclusive and connected world. Additionally, the project features Maria Teresa Lopes and Anibal Rocheta, a Venezuelan immigrant couple who exemplify resilience and determination in pursuing their dreams despite challenges, serving as a source of motivation for millions of immigrants and Latinos in the United States.

We chose this couple for the documentary because they are Latino, Spanish-speaking, young immigrants who decided to start from scratch without knowing anyone. Their story highlights how they overcame language and cultural barriers, financial constraints, and limited access to outdoor resources to enjoy and benefit from outdoor activities. They have now, almost 10 years later, created a non-profit organization that motivates and educates the Latino community to engage in outdoor activities for physical and mental well-being. Their journey serves as an example of resilience and motivation for others facing similar challenges.

Defining the Need:

The Latino community, despite its vibrant spirit, often faces barriers to adopting outdoor activities due to cultural and language differences. "The Trailhead" aims to bridge this gap by presenting relatable narratives that resonate with Spanish-speaking individuals, inspiring them to explore the outdoors.

The project aims to create employment opportunities within the film industry, contributing to economic growth, especially for Latinos living in the United States.

Proposing a Credible Solution:

Our solution involves creating a high-quality documentary that not only captures the personal journey of the immigrant couple but also serves as a powerful promotional tool. By showcasing the transformative impact of outdoor activities, our goal is to motivate the Latino community to prioritize their physical and mental well-being through engagement with nature.

Integration of Technology:

Technology will be an integral part of the success of our project. The use of cameras, computers, editing software, drones, lights, GPS, and other technological resources will allow us to produce a visually stunning and compelling documentary. The inclusion of English subtitles ensures broader accessibility and reaches a diverse audience.

DEI Integration:

Our commitment to Diversity, Equity, and Inclusion (DEI) is evident in the documentary's narrative. The story reflects the experiences of an immigrant couple and addresses the challenges faced by minority communities. Furthermore, our production team reflects diversity, ensuring a variety of perspectives are considered in the storytelling process.

Expected Outcomes:

Our goal is to deliver a single comprehensive documentary to various community media outlets in Oregon, including Open Signal and MetroEast Community Media. Additionally, we aim to have it published on two Latino audiovisual media outlets in the state, Univision Portland and Telemundo, and to have an exhibition in at least a couple of local cinemas. Currently, the Latino population in Oregon represents nearly 18%, a significant number of individuals whom we aim to reach entirely, along with the immigrant population and Americans who want to watch it.

Economic Growth:

The project aims to create employment opportunities within the film industry, contributing to economic growth, especially for Latinos living in the United States.

Purchase of professional equipment for the documentary and the community:

We are excited to present a project that aims to acquire professional equipment to not only produce our documentary with the highest quality for widespread dissemination but also to empower the Latino community through education and practical training in professional equipment usage.

Upon completing the documentary, these acquired tools will serve a dual purpose: firstly, to conduct workshops and practical courses educating the Latino community on the proper and professional use of this equipment. Secondly, these resources will be made available for rental, catering to the needs of aspiring filmmakers within the Latino community who lack the means to purchase their own equipment.

By investing in this project, you are not only supporting the production of a valuable documentary but also fostering skills development and empowerment within the Latino community, promoting inclusivity and professional growth in the audiovisual industry.

Our vision extends far beyond The Trailhead. With the equipment acquired, we aim to produce at least two more documentaries focusing on

inclusivity, outdoor activities, and mental health. Additionally, we plan to launch a 12-episode adventure series tailored for the Latinx community, starting in 2025. By leveraging the resources provided by MHCRC, we are committed to maximizing our impact and reaching new heights in storytelling and community engagement.

Furthermore, while there are existing community media outlets that offer equipment rental services, our approach is unique and highly specialized. Our workshops will be conducted by professionals in the field who speak Spanish, specifically targeting the Latino community in the region. This addresses a significant barrier for those who wish to learn about filmmaking but face language limitations in other community media settings.

Awareness:

By specifically targeting Spanish-speaking individuals, the documentary seeks to raise awareness about the importance of outdoor activities for physical and mental well-being.

Inclusivity:

Produced in Spanish and English, the documentary aims to foster inclusion and understanding among diverse audiences worldwide.

In conclusion, "The Trailhead" is not just a documentary; it is a catalyst for change. Through storytelling and technology, our goal is to empower the Latino community, break cultural barriers, and inspire collective appreciation for the outdoors.

Furthermore, we aim to project this documentary across a wide range of media channels to achieve maximum exposure and reach every Latino family in Oregon, as well as non-Latinos who can relate to the immigrant experience and be motivated to pursue their dreams.

Moreover, this documentary will provide significant job opportunities for those involved in the production team, especially Latinos who have not had the chance to work in this field in the United States. We are confident that after the exposure of this project, other production companies will be interested in hiring the team that worked on this high-quality project. The documentary will be produced through pre-production, production, and post-production by a team of professionals, mostly Latinos, who will be compensated. We will also have a team of volunteers who study at Open Signal and MetroEast Community Media, adding to the inclusivity and diversity of the project.

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

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

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

Measurable Project Outcomes:

Our project aims to achieve the following outcomes:

1. Produce a 1-hour documentary in Spanish, to be showcased on Open Signal, MetroEast, and cinemas, for the purpose of education and inspiration in outdoor activities. We have already initiated discussions with the executives of Open Signal and MetroEast, who are fully

supportive of this endeavor.

2. Create a culturally relevant documentary in Spanish, accessible to Oregon's 14% Latino population and English speakers with subtitles.

3. Utilize technology to empower and authentically identify with the community, fostering resilience.

4. Provide job opportunities and skill development in documentary production for selected beneficiaries and volunteers from Open Signal and MetroEast. Our production team will consist of 90% Latino individuals, with or without prior experience in the audiovisual field. To recruit these team members, we will utilize the Switchboard platform, an online forum that facilitates engagement with Open Signal's and MetroEast's staff, producers, and the wider community. This forum has been instrumental in our past television program productions at both Open Signal and MetroEast. Currently, we maintain a strong relationship with both media outlets, having been former students, producers, and bilingual instructors for new students on numerous occasions.

(This field has a character limit of 1500)

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

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

Evaluation Plan:

1. Evaluation Questions:

- a. How effectively does the project enhance accessibility and cultural relevance within the Latino community?
- b. To what extent does the technology contribute to community identification and empowerment?
- c. What impact does the project have on job creation, skill development, and long-term economic prospects?
- d. How successful is the project in motivating educational pursuits and continued learning in technology and outdoor activities?

2. Strategies and Methodologies:

- a. Surveys and Focus Groups: Engage the community through surveys and focus groups to assess the effectiveness of the content in terms of accessibility and cultural relevance. Gather qualitative data on community identification and empowerment.
- b. Usage Analytics: Utilize analytics tools to track user engagement with the audiovisual material, assessing which aspects resonate most with the audience and contribute to empowerment.
- c. Employment Metrics: Collaborate with local employment agencies to monitor job opportunities created within the community. Collect data on

the number of individuals employed directly through the project and those acquiring new skills.

d. Educational Partnerships: Establish partnerships with educational institutions to track the educational paths of community members influenced by the project. Monitor enrollments in technology and outdoor activity courses post-project.

3. Steps to Document Findings and Lessons Learned:

a. Regular Reporting: Implement a reporting schedule to document ongoing findings and lessons learned, providing regular updates on community engagement, employment outcomes, and educational impact.

b. Case Studies: Develop in-depth case studies highlighting individual success stories within the community, demonstrating the tangible impact of the project.

c. Feedback Loops: Establish feedback loops with the community through town hall meetings or virtual sessions to gather insights, concerns, and suggestions for improvement.

4. Tying Findings to Measurable Outcomes:

a. Data Synthesis: Systematically synthesize collected data to assess progress toward each measurable outcome, aligning findings with predetermined benchmarks.

b. Comparative Analysis: Conduct a comparative analysis, evaluating initial expectations against actual outcomes to measure the project's success in achieving its goals.

In summary, our Evaluation Plan employs a mix of quantitative and qualitative methodologies to comprehensively assess progress toward and achievement of the project's anticipated outcomes. By engaging the community, utilizing technology analytics, and establishing key partnerships, we aim to ensure transparency, accountability, and continuous improvement throughout the project's lifecycle.

(This field has a character limit of 2500)

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

Please list project partners as confirmed or unconfirmed.

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

Project Partners:

Confirmed Project Partner: Maria Teresa Lopes Laguna

Contact Name: Maria Teresa Lopes Laguna

Email: mariatl17@gmail.com

Roles and Responsibilities:

Guionista (Screenwriter)

Booking Producer

Creative Director

Contribution to the Project:

Shaping the artistic direction of the documentary.

Collaborating closely with the director on visual elements and storytelling techniques.

Ensuring an engaging and compelling final product.

Confirmed Project Partner: Anibal Jesus Rocheta Rosendo

Contact Name: Anibal Jesus Rocheta Rosendo

Email: anibalrocheta@gmail.com

Roles and Responsibilities:

Executive Producer

Contribution to the Project:

Overseeing the overall production of the documentary.

Providing financial support.

Making key creative decisions.

Ensuring alignment with the intended vision and project goals.

Verification Process:

Our project partners have been confirmed and are actively engaged in shaping the success of "The Trailhead." Staff may contact the provided email addresses to verify the partnership and further discuss the collaborative efforts to bring this documentary to fruition. We appreciate the opportunity to work with these experienced professionals who bring valuable expertise to our project.

If you require any additional information during the verification process, please feel free to reach out to the project team.

Thank you for considering our project and the integral role our partners play in its success.

(This field has a character limit of 3000)

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

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

Technical Design:

Proposed Technology and Equipment:

Our technical design incorporates cutting-edge equipment to ensure the highest quality production. Specifically, we plan to utilize two state-of-the-art 4K cameras, action cameras, and a VR camera. These choices are driven by our commitment to delivering visually stunning and immersive content that captures the essence of the outdoor experiences depicted in the documentary.

Rationale for Technology Selection:

The selection of two 4K cameras allows us to capture breathtaking landscapes with exceptional clarity, ensuring that our audience can fully immerse themselves in the narrative. Action cameras will be strategically deployed to capture dynamic and adventurous sequences, providing unique perspectives. The VR camera is chosen to create an unparalleled sense of presence, offering viewers an immersive experience as if they were part of the outdoor journey.

Technical Design's Support for Community Media Center Channels:

Our technical design aligns seamlessly with the community media center channels, emphasizing compatibility and adherence to broadcasting standards. By collaborating closely with MetroEast and Open Signal, we will leverage their facilities to enhance the technical aspects of our recordings. This collaborative approach ensures that our documentary content aligns seamlessly with the unique capabilities of these community media centers.

Maintenance and Upgrading Plans:

Recognizing the importance of long-term sustainability, we have incorporated maintenance and upgrading plans into our strategy. Regular checks and timely interventions will address any technical issues that may arise.

Future Productions and Accessibility Goals:

Looking ahead, our vision extends beyond "The Trailhead." We aim to continue producing content that resonates with diverse communities. The inclusion and equity represent our commitment to exploring innovative storytelling formats. Furthermore, we aspire to make production tools and filmmaking more accessible, fostering a collaborative and inclusive environment within the communities we serve.

(This field has a character limit of 5000)

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Proposed Project Start and End Date:

Projects may include timelines of up to 2 years.

Proposed Start Date (month/year): 07/01/2024

Proposed End Date (month/year): 07/02/2025

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

Implementation Plan:

"The Trailhead" Documentary Project Timeline:

Pre-Production (Month 1-4)

▪

Conceptualization and Script Development (Month 1):

▪

Finalize the documentary concept and outline.

- Develop a comprehensive script, including narrative structure and key sequences.

- Location Scouting and Permits (Month 1-2):

- Identify and scout filming locations.
- Secure necessary permits for outdoor shooting.

- Casting and Talent Selection (Month 2-3):

- Conduct auditions and interviews for on-camera talents.
- Select individuals who embody the immigrant experience and resonate with the project's narrative.

- Technical Planning (Month 4-5):

- Finalize technical requirements, including camera specifications and equipment needs.
- Collaborate with community media centers for technical support and facility access.

Production (Month 6-10)

- Filming (Month 6-10):
 - Commence outdoor shooting based on the finalized script.
 - Utilize 4K cameras, action cameras, and VR camera for diverse shots and immersive experiences.
 - Capture interviews, scenic landscapes, and key moments.
- On-Location Activities (Month 6-8):
 - Document outdoor activities and adventures, emphasizing the transformative impact on physical and mental well-being.
- Regular Check-ins and Feedback Sessions (Throughout Production):
 - Organize regular check-ins with the production team to review footage and address any concerns.
 - Seek feedback from talent and community members involved in the filming process.
- Emergency Preparedness (Throughout Production):
 - Establish an emergency response plan with a paramedic on standby during outdoor shoots.
 - Prioritize safety measures for all crew members and participants.

Post-Production (Month 10-12)

- Editing and Graphics Design (Month 10-12):

- Begin the editing process with a focus on creating a cohesive narrative.

- Integrate graphics and visual elements to enhance storytelling.

- Sound Design (Month 10-12):

- Work on sound engineering to ensure high-quality audio.

- Incorporate music and ambient sounds to complement the visual experience.

- Review and Feedback (Month 12):

- Conduct internal reviews of the documentary.

- Gather feedback from a small test audience to make final adjustments.

- Language Localization (Month 13):

- Add English subtitles to the documentary for wider accessibility.
- Ensure the documentary is inclusive and appeals to diverse audiences.
- Distribution Planning (Month 12):
 - Develop a distribution strategy, including potential film festivals, community screenings, and online platforms.
 - Collaborate with community media centers for broadcast opportunities.

(This field has a character limit of 3000)

Supplemental Material Attachments

Description	File Name	Type	Size	Upload Date
Possible List of Board Members for "The Trailhead" documentary	List of Board Members for 22The Trailhead22 Documentary.pdf	pdf	58 KB	04/17/2024 11:33 AM
Resume Anibal Rocheta (member of the crew)	CV FILLMAKER - ANIBAL ROCHETA - FEBRUARY 2024.png	png	714 KB	04/17/2024 11:33 AM
Resumen Maria Lopes (Team of the crew)	Resumen Maria Lopes.pdf	pdf	994 KB	04/17/2024 11:33 AM
Technical Diagrams for "The trailhead" documentary	Technical Diagrams for 22The Trailhead22 Documentary.pdf	pdf	33 KB	04/17/2024 11:33 AM
Timeline for The Thailhead Documentary	Timeline for _The Trailhead_ Documentary.pdf	pdf	47 KB	04/17/2024 11:33 AM

FY20-21 Application Budget Correct

Budget Narrative

Budget Narrative:

THE TRAILHEAD "BUDGET NARRATIVE"

Personnel (\$24.110)

1. Equipment Manager

Role: Procurement, installation, maintenance, technical support.

Time Commitment:

20% for 2 months (initial work)

15% for 34 months (maintenance and support)

Project Cost: \$6055

Grant Funds: \$6055

Match: \$0

2. Instructors

Role: Training, instruction, guidance, editing, post-production, planning, evaluation, counseling, and community presentations.

Total Cost: \$9155

Grant Funds: \$0

Match: \$9155

3. Set Dressing

Description: Budget for set dressing to enhance the visual appeal of the film.

Price: \$3000 (unit: 1)

Total Cost: \$3000

Grant Funds: \$0

Match: \$3000

4. Camera Operators (3 People x 13 Days of Footage)

Description: Compensation for camera operators capturing footage over 13 days.

Price: \$300.00 per person per day

Unit: 13

Total Cost: \$3,900.00

Grant Funds: \$0

Match: \$3,900.00

5. Drone Operators

Description: Compensation for drone operators providing aerial footage.

Price: \$500.00 per person

Unit: 4

Total Cost: \$2,000.00

Grant Funds: \$0

Match: \$2000.00

Total Personnel Costs: 24.110,00

Grand Funds: \$6055

Match: \$18055

Education and Training (\$0)

Here is a budget breakdown based solely on the Education and Training category, focusing on learning to operate equipment such as cameras and software.

Dploy Media will provide basic training for using the documentary's working equipment for 10 people at a cost of \$1131.5 per person, totaling \$11315. Additionally, there will be a Davinci Resolve class for effects and motion graphics, costing \$895.00 per person and offered to 3 editors, totaling \$2685. The total cost for Education and Training would be \$14000.

Education and Training:

Basic Equipment Training (Dploy Media - online classes): \$11315

Training sessions for 10 individuals on how to operate the documentary's working equipment, including cameras, lighting gear, audio equipment, and other technical tools necessary for production.

Davinci Resolve Class for Effects and Motion Graphics: \$2685

A specialized course for 3 editors focusing on advanced video editing techniques, special effects, and motion graphics using Davinci Resolve software.

Filmmaking Bootcamp: Portland Film School

Description: A comprehensive 7-day course for 2 crew members providing foundational knowledge in filmmaking.

Unit: 2

Website: Portland Film School

Total Cost: \$4000

Grant Fund: \$0

Matching Funds: \$4000

Total Education and Training Cost: \$18000

-



Grand Funds: \$0

-



Match: \$18000

Travel (\$0)

In this "Travel" segment, we will cover all expenses related to matching funds, as outlined earlier, including supporting the use of two personal vehicles throughout a comprehensive 7-month filming period in Portland, Oregon. These funds will be allocated strategically to cover fuel, maintenance, insurance, and parking fees, ensuring reliable transportation for the film crew, smooth logistical operations, and asset protection.

The detailed budget of \$9,600 for travel expenses is carefully allocated to prioritize essential elements crucial for the success of "The Trailhead" documentary production. It is structured to enhance crew mobility, comfort, and overall efficiency during critical project-related travel.

Rental Car for Scouting (10 Days - \$2170):

- Justification: Securing a rental car is crucial for efficient scouting of locations. This expense ensures mobility and access to remote areas, facilitating thorough research for the documentary.

- Gas (10 Days - \$1140.00):

- Justification: The gas budget covers the fuel expenses associated with the rental car during the 10-day scouting period. This is essential for comprehensive location visits and assessments.

- Uber for Local Crew and Talent (\$1490.00):

- Justification: Utilizing Uber for local transportation is a practical and efficient way to ensure the mobility of the local crew and talent. This expense contributes to seamless on-location coordination and filming.

Fuel and Maintenance for 2 Vehicles (7 Months - \$3,000):

Justification: Covering fuel expenses and routine maintenance for two vehicles during the 7-month filming period ensures reliable transportation for the film crew, facilitating efficient on-location filming.

Matching Funds: \$3,000

Insurance for 2 Vehicles (7 Months - \$1,200):

Justification: Securing insurance for both vehicles is essential to protect assets and ensure a smooth filming process, providing coverage in case of unforeseen circumstances.

Matching Funds: \$1,200

Parking Fees and Permits (7 Months - \$600):

Justification: Allocating funds for parking fees and permits in Portland is crucial for convenient and legal parking during the filming period, contributing to smooth logistical operations.

Matching Funds: \$600

-



Grand Funds: \$0

-



Match: \$9,600

Contractual (\$0)

The contractual budget is carefully distributed to ensure the engagement of crucial professionals and support services. This includes hiring a sound engineer for audio excellence, maintaining equipment to guarantee optimal performance, consulting an evaluation expert for project assessment, and acknowledging the valuable contributions of experts.

-

Sound Engineer: \$3,000

-

Hiring a skilled sound engineer is crucial for achieving high-quality audio in the documentary. This professional will handle recording, mixing, and ensuring optimal sound quality during filming, contributing to the overall production value.

- Evaluation Consultant: \$5,000

- Engaging an evaluation consultant is important for assessing the impact and effectiveness of the documentary. This professional will provide valuable insights, feedback, and recommendations to enhance the overall quality and reach of "The Trailhead."

- Grand Funds: \$0

- Match: \$8,000 (Sound Engineer and Evaluation Consultant)

Equipment (\$108800)

The comprehensive equipment list is strategically chosen to meet the diverse needs of "The Trailhead" documentary, ensuring high-quality production, aerial coverage, immersive VR experiences, and efficient post-production capabilities. Each piece contributes to the project's technical excellence and storytelling prowess, enhancing the overall impact and viewer experience.

- Camera Equipment: \$19,096
 - Camera 1: Sony FX6 Digital Cinema Camera Kit with 24-105mm Lens + E 11mm f/1.8 Lens - \$10,198.00
 - Camera 2: Sony FX3 Full-Frame Cinema Camera - \$3,898.00

Live Camera: Hollyland VenusLiv Wireless Live Streaming Camera - \$999.00

- VR Camera: Insta360 Pro 8K 360 Spherical VR Camera - \$3,499.00

- Action Camera 360: Insta360 X3 - \$399.99

- Helmet with Support: Tilta Hermit POV Support System - \$1,499.00

- Cage for Camera: Tilta Camera Cage Pro Kit v2 - \$299.00

- Lens and Accessories: \$8,096

- Lens: NiSi ATHENA PRIME T2.4/1.9 Full-Frame 5-Lens Kit - \$5,798.00

- Lens Accessories: Nucleus Nano II Wireless Lens Control System - \$299.00

- Filter: Tiffen 77mm Variable Neutral Density Filter - \$129.95

- Drone and Aerial Equipment: \$4,299

- Drone: DJI Mavic 3 Cine Premium Bundle - \$4,299.00

- Audio Equipment: \$1,899

- Microphone: DPA 4017B Shotgun Microphone - \$1,899.00

- Lighting Equipment: \$5,995
 - Lights: Cineo Lighting Standard 410 LED Fixture - \$5,995.00

- Editing and Production Equipment: \$11,396
 - Mac: Apple Mac Pro (2022) - \$7,999.00

 - Hard Drive: Samsung 980 PRO 2TB NVMe SSD - \$399.00

 - Monitor: OSEE 21.5" LCM215-HDR+ Field Monitor - \$1,239.00

 - Video Converter DVI to Digital: Sony Dsr-v10 MiniDV Mini DV DVCAM Player Recorder - \$1,100.00

 - Memory Card: SanDisk 128GB Extreme PRO UHS-II SDXC Memory Card - \$599.95

- Power and Battery Equipment: \$998
 - Power Station For V-Batteries: Aputure 2-Bay Battery Power Station - \$179.00

 - Li-Ion Battery (98Wh): IndiPRO Tools Micro-Series V-Mount Li-Ion Battery - \$229.99

 - Power Station for Whole Production: EcoFlow RIVER 2 Pro Portable Power Station - \$590.00

- Support and Rigging Equipment: \$5,016
 - Studio Equipment Boxes: 4 in 1 Nesting Apple Box Set - \$203.00
 - Transmitter / Receptor: Hollyland 4K Video Transmit Family - \$1,099.00
 - Shoulder Rig: Tilta Lightweight Shoulder Rig - \$339.00
 - Mounting System: Hydra Alien Car Mounting System - \$1,299.00
 - Tripod: Edelkrone Tripod X - \$2,599.00

- Miscellaneous Accessories: \$2,830.97

- Production Tools: \$1,183
 - Production Cart: Proaim Victor Lite Video Production Camera Cart - \$1,183.00

- Computing Resources and Hardware (7 Months - \$20,000):

Justification: Utilizing advanced computing resources ensures efficient data processing and editing. The funds cover hardware upgrades and maintenance.

Grant Funds: \$20,000

- Communication and Timecode Equipment: \$2,999
 - Keyboard: Logickeyboard Compatible With Final Cut Pro - \$179.80
 - Clapper: Deity Microphones TC-SL1 Wireless Timecode Smart Slate - \$999.00
 - Clapper 2: Deity Microphones TC-SL2 Wireless Timecode Smart Slate - \$800.00

We propose a matching fund of \$66,200 to optimize our 7-month filming project in a culmination of Portland, Oregon's scenic beauty. This fund will be allocated strategically to leverage our in-house filming equipment, post-production tools, and computing resources. Additionally, a portion of the funds will be devoted to harnessing our team's extensive 12-year filmmaking experience.

Allocation of Matching Funds:

Filming Equipment and Maintenance (7 Months - \$30,000):

Justification: Investing in our own filming equipment ensures top-notch visuals. The fund covers maintenance costs to guarantee optimal performance during the entire project.

Matching Funds: \$30,000

Post-Production Tools and Software (7 Months - \$26,200):

Justification: Upgrading and maintaining our post-production tools and software is essential for achieving the highest quality editing and final output.

Matching Funds: \$26,200

Filmmaking Expertise (7 Months - \$10,000):

Justification: Leveraging our 12 years of filmmaking experience contributes to creative excellence, efficient workflow, and effective problem-solving.

Matching Funds: \$10,000

Total Matching Funds: \$66,200

This comprehensive proposal aligns with our commitment to cinematic excellence, utilizing both cutting-edge equipment and our wealth of filmmaking knowledge. Adjustments can be made based on specific project needs and costs.

▪



Grand Funds: \$108,800

▪



Match: \$66,200

Infrastructure/Facilities Construction

Set Construction

Description: Investment in materials and labor for constructing sets.

Total Cost: \$5000

Grand Funds: \$5000

Match: \$0

Overhead (\$11,900)

Costs associated with financial and business operations

Grand Funds: \$11,900

Match: \$11,900

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$6,055.00	\$18,055.00	\$24,110.00
Education and Training	\$0.00	\$18,000.00	\$18,000.00
Travel	\$0.00	\$9,600.00	\$9,600.00
Contractual	\$0.00	\$8,000.00	\$8,000.00
Equipment	\$108,800.00	\$66,200.00	\$175,000.00
Infrastructure/Facilities Construction	\$5,000.00	\$0.00	\$5,000.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$11,900.00	\$11,900.00	\$23,800.00
Total	\$131,755.00	\$131,755.00	\$263,510.00

Signature Page

Final Application Signature

Signature of Duly Authorized Representative*:

Anibal Rocheta

Date*:

02/07/2024

Title*:

Founder of Loco por la Aventura

Phone*:

503-888-4216

E-mail*:

anibalrocheta@gmail.com

List of Board Members for "The Trailhead" Documentary

[Board Member 1] - Executive Director:

- *Bio:* Anibal Rocheta brings extensive experience in documentary filmmaking and project management. As the Executive Director, she spearheads the strategic vision for "The Trailhead," aligning her passion for storytelling with a commitment to environmental advocacy.

[Board Member 2] - Creative Director:

- *Bio:* Maria Teresa Lopes, a seasoned filmmaker and outdoor enthusiast, serves as the Creative Director. With a rich background in visual storytelling, Maria Teresa infuses artistic flair into the project, ensuring a compelling narrative that resonates with diverse audiences.

[Board Member 3] - Financial Officer:

- *Bio:* Luz Steege, a financial expert with a strong affinity for nature, takes on the role of Financial Officer. His meticulous budgeting and financial management skills contribute to the documentary's fiscal responsibility and sustainable production.

[Board Member 4] - Outreach Coordinator:

- *Bio:* Nelly Rodriguez, a community advocate and engagement specialist, acts as the Outreach Coordinator. Maria fosters inclusivity by ensuring the documentary authentically represents the voices of the community and reaches a broad audience.

[Board Member 5] - Technical Advisor:

- *Bio:* Andy Adkins, an accomplished filmmaker and technical expert, serves as the Technical Advisor. Her profound knowledge of filmmaking intricacies enhances the production process, guaranteeing a high-quality and visually captivating documentary.

[Board Member 6] - Environmental Expert:

- *Bio:* Seth Ring, a respected environmentalist and researcher, brings scientific credibility to "The Trailhead." His expertise ensures the documentary accurately portrays the environmental impact of outdoor adventures.

[Board Member 7] - Community Representative:

- *Bio:* Virna Ocando, a beloved community leader, represents the diverse perspectives of the local population. Jamal's connection with the community adds depth and authenticity to the documentary's storytelling.

[Board Member 9] - Marketing Specialist:

- *Bio:* Stephanny Lugo, a dynamic marketing professional, leads the promotional efforts for "The Trailhead." Steffany's strategic approach ensures the documentary reaches a wide audience, maximizing its impact.

Roles and Responsibilities:

- Overseeing the project's strategic direction.
- Ensuring financial viability and responsible budgeting.
- Providing creative insights and artistic direction.
- Facilitating community engagement and inclusivity.
- Offering technical expertise in filmmaking.
- Advising on environmental accuracy and impact.
- Representing the diverse perspectives of the community.
- Addressing legal and compliance considerations.
- Promoting and marketing the documentary effectively.
- Focusing on educational outreach and impact.



ANIBAL ROCHETA

CONTACT ME

- [Phone: 503-888-4216](tel:503-888-4216)
- anibalrocheta@gmail.com
- www.locolensmedia.com
- [2382 SE Palmquist Rd, Gresham, OR 97080](https://www.google.com/maps/place/2382+SE+Palmquist+Rd,+Gresham,+OR+97080)

EDUCATION

- *2020*
Certified OS Cohort Producer at Open Signal Portland Community Media Center
- *2015-2018*
Intern at MetroEast Community Media
- *2004-2009*
Bachelor of Tourism Management and Marketing ([UDEFA](#))
- *2000-2004*
Associate Degree in Hospitality and Tourism ([IUJLCH](#))

CERTIFICATIONS

- *Adobe Premiere Certified*
- *Cohort Producer Certified (Open Signal)*
- *WordPress Website Builder*
- *Final Cut Pro*
- *Canva Pro*
- *Certified Film Producer (MetroEast)*

ABOUT ME

Passionate Venezuelan-born filmmaker and seasoned mountaineer with 13 years of experience. Expertise spans adventure guiding, videography, photography, and book authoring. Proven track record in producing engaging cinematic experiences. Committed to inclusive initiatives, focusing on equity for Latino communities. A storyteller at heart, dedicated to capturing the essence of outdoor adventures on film. Seeking to bring a unique vision and commitment to excellence as a Film Producer.

WORK EXPERIENCE

Loco por la Aventura | 2013-2024

Outdoor Documentary Filmmaker

- I've served as a Director, Producer, and Host in the realm of Outdoor Documentary Filmmaking, exploring the wonders of nature and adventure. With a passion for powerful storytelling, my expertise lies in crafting engaging narratives that resonate with diverse audiences. If you're fueled by a compelling story, join us on a journey to share and unfold the magic of the great outdoors!

MetroEast Community Media | 2020-2024

BIPoC Contractor Video Production Program (BCP)

- I work as a BIPoC Contractor specializing in documentaries and outdoor adventure programs, my duties include leading and coordinating video productions, providing hands-on guidance in cinematography techniques, facilitating diversity and inclusion initiatives, and empowering marginalized creatives through mentorship and access to professional-grade equipment.

EXPERTISE SKILL

- Cinematography Techniques
- Camera Operation and Framing
- Color Grading and Correction
- Film Editing and Post-Production
- Drone Cinematography
- Film Production Management
- Cinematic Sound Design

LANGUAGE SKILL

- English
- Spanish



Maria Lopes

Journalist

PROFILE

I am a Venezuelan multimedia journalist with over 14 years of experience as writer, scripts, tv host and producer, voice over and social media in Spanish.

MOBILE

971-331-2654

EMAIL

mariatll17@gmail.com

WEBSITE

Locolensmedia.com

ADDRESS

Gresham, Oregon 97080

AREAS OF EXPERTISE

Translation English to Spanish
 Spanish Scripts for media
 Tv Show Producer
 Professional writer
 DSLR Videographer
 WordPress and Square Space
 Photographer
 Video Producer

WORK EXPERIENCE

OPEN SIGNAL - PORTLAND, OREGON 10/2021 TO NOW

Producer and scriptwriter at Loco por la Aventura Tv Show

- Booking producer for each episode
- Copywriter the script of the show
- Monitor recording and editing of the show

VIVE NW - PORTLAND, OREGON 10/2020 TO 10/2021

Script writer and TV Host

- Writer tv, radio and social media videos scripts
- Voice Over for different videos in Spanish
- Host in front of camera for videos for OHA, Travel Oregon and others non-profit organizations

KEY STRENGTHS

Literary Writing
 Journalistic Writing
 Spanish Voice Over
 Reporting
 Public Speaking
 Speech Writing
 Website content

EDUCATION

ZULIA UNIVERSITY - VNEZUELA 2005- 2010

Bachelor of Broadcast Journalism

METROPILIS -MADRID, SPAIN - 2011

Professional Script Writer

Technical Diagrams for "The Trailhead" Documentary

Audiovisual Production Workflow:

- *Description:* Illustrate the step-by-step process from pre-production to post-production, showcasing the seamless flow of tasks and responsibilities among the production team.
- *Key Components:*
 - Pre-production planning
 - Filming and interviews
 - B-roll capture
 - Post-production editing and review

On-Field Equipment Setup:

- *Description:* Provide a visual representation of how equipment will be arranged during on-location shoots, emphasizing efficiency and accessibility for the production team.
- *Key Components:*
 - Camera placement
 - Lighting setup
 - Audio recording stations

Post-Production Editing Suite:

- *Description:* Outline the technical setup of the editing suite, including the arrangement of workstations, utilization of editing software, and collaborative tools for seamless post-production processes.
- *Key Components:*
 - Editing workstations
 - Software interfaces
 - Collaboration tools

Data Management and Backup System:

- *Description:* Detail the strategy for managing and backing up large volumes of footage throughout the production, ensuring data integrity and security.
- *Key Components:*
 - Storage solutions
 - Backup protocols
 - Data transfer workflows

Remote Collaboration Infrastructure:

- *Description:* Showcase the technical infrastructure for facilitating remote collaboration, especially if team members are working from different locations.
- *Key Components:*
 - Virtual communication tools
 - Cloud-based collaboration platforms

- File-sharing systems

Documentary Narrative Structure:

- *Description:* Visualize the planned narrative structure of the documentary, including key themes, storytelling arcs, and the integration of interviews, B-roll, and other elements.
- *Key Components:*
 - Narrative flowchart
 - Story arcs
 - Integration of interviews and footage

Recording Timeline for "The Trailhead" Documentary

PREPRODUCTION

July - August 2024: Pre-production

Week 1 - 8:

Research and identification of key participants.
Development of the shooting plan.

September- October 2024: Pre-production and Initial Filming

Weeks 9-15:

Finalization of location selection.
Logistic coordination and permit acquisition.

PRODUCTION

Weeks 15-17:

Commencement of interviews and on-field recording.

November - December 2024: Principal Filming

Weeks 18-24:

Continued interviews and capturing of key events.
Footage acquisition of nature and adventure elements.

Weeks 25-33:

Travel to remote locations as per the storyline.
Documentation of cultural and environmental aspects.

Weeks 34-42:

Final recordings and additional B-roll shots.
Review of recorded material.

POST-PRODUCTION

May - June 2025:

Transition to Post-production
Delivery of Rough Cuts and Post-production Planning

Week 43-45:

Editing rough cuts for internal review.

Week 46-47:

Detailed planning for the post-production phase.

July 2025: Conclusion of Filming

Week 48-52:

Final additional recordings if necessary.

Final assessment of recorded material.

This comprehensive timeline outlines the seven-month filming process, allowing for flexibility based on project needs and the availability of key participants.

July 2025: Ongoing Filming