

**GRANT AGREEMENT NO.**

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”), through the Bureau of Planning and Sustainability (BPS), and Portland Art Museum (or “GRANTEE”) in an amount not to exceed \$91,000 to support the Desert Island Studio’s Post-Production Facility & Expanded Member Equipment Pool project.

**RECITALS:**

1. GRANTEE submitted a grant application for the FY 2024-25 Community Technology Grants Program competitive grants process and following COMMISSION review, was recommended for funding.
2. The COMMISSION now desires to award a grant to GRANTEE in an amount not to exceed \$91,000.

**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 Desert Island Studio’s Post-Production Facility & Expanded Member Equipment Pool 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 April 1, 2025, unless GRANTEE fails to sign and return the Agreement to the COMMISSION within thirty (30) days of COMMISSION action to approve the Agreement, in which event this Agreement shall be null and void. The term of this Agreement is through, and including, May 31, 2027, unless extended or earlier terminated under the terms of this Agreement.

**ARTICLE III – SPECIFIC CONDITIONS OF THE GRANT**

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

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

- B. Records: GRANTEE shall account for the Grant funds separately in its books of

accounts. GRANTEE shall charge only Grant-related expenditures against Grant funds.

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

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

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

- D. GRANTEE Project Manager: GRANTEE hereby appoints Ben Popp 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: Ben Popp, Project Manager  
Head of Artist Services  
Portland Art Museum  
1219 SW Park Ave  
Portland, OR 97205  
Email: [ben@pamcut.org](mailto:ben@pamcut.org)

With a copy to:

Attn: Ashley Song, Co-Director  
Desert Island Studios  
645 N. Tillamook St.  
Portland, OR 97227  
Email: [ashleymellinger@me.com](mailto:ashleymellinger@me.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 April 1, 2025 through September 30, 2025; October 1, 2025 through March 31, 2026; April 1, 2026 through September 30, 2026; October 1, 2026 through March 31, 2027. 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 1, 2027.

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 \$91,000. 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 \$91,000, 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 instructions provided by the Grant Manager. The invoice shall be on GRANTEE's letterhead, signed and dated by an authorized representative of GRANTEE and addressed to "MHCRC c/o City of Portland." The invoice shall include an invoice number, the title of the Grant project and the total grant amount authorized by the Grant. If the Project Manager finds that the invoice is not in accordance with this Agreement, the Project Manager shall notify the GRANTEE of the reason(s) for the disallowance and non-payment.
- C. GRANTEE agrees to operate the program as described in the GRANTEE's grant application and to expend funds in accordance with the approved budget, unless the GRANTEE receives prior written approval from the COMMISSION'S Grant Manager to modify the program or the budget.
- D. If for any reason GRANTEE receives a grant payment under this Grant Agreement and does not use grant funds, provide required services or take any actions required by the Grant Agreement the COMMISSION may, at its option terminate, reduce or suspend any grant funds that have not been paid and may, at its option, require GRANTEE to immediately refund to the COMMISSION the amount improperly expended or received by GRANTEE.
- E. Grant payments under this Agreement may be used only to provide the services or take the actions listed previously in this Grant Agreement and shall not be used for any other purpose.
- F. If, for any reason, GRANTEE's anticipated services or actions are terminated, discontinued or interrupted, the COMMISSION's payment of funds under this grant may be terminated, suspended or reduced.
- G. The majority of expenditures (a minimum of 90%) made from Grant funds for Grant project capital costs must be made at least sixty (60) days prior to the expiration of this Agreement.
- H. GRANTEE shall repay to the COMMISSION, thirty (30) days prior to the expiration date of this Agreement, any Grant funds that have not been expended for Grant purposes.
- I. GRANTEE will keep vendor receipts and evidence of payment for materials and services and time records and evidence of payment for program wages, salaries, and benefits, and GRANTEE services. All such receipts and evidence of payments will promptly be made available to the Grant Manager or other designated persons, upon request. At a minimum, such records shall be made available and will be reviewed as part of the annual monitoring process.
- J. Prevailing wages. State of Oregon, Bureau of Labor and Industries (BOLI) wage rates are required for certain contracts that total \$50,000 and above. If GRANTEE's project is subject to the prevailing wage requirements, GRANTEE will comply with the prevailing wage requirements of ORS 279C.800 through 279C.870 and any other applicable prevailing wage requirements contained in ORS 279C, Oregon administrative rules, or Commission code.
- K. Prevailing wage indemnity. GRANTEE AGREES TO INDEMNIFY, DEFEND, AND HOLD HARMLESS COMMISSION, ITS EMPLOYEES, OFFICERS,

AND AGENTS, FROM AND AGAINST ANY CLAIM, SUIT, OR ACTION, INCLUDING ADMINISTRATIVE ACTIONS, THAT ARISE OUT OF GRANTEE'S FAILURE TO COMPLY WITH ORS 279C.800 TO 279C.870 AND ANY APPLICABLE ADMINISTRATIVE RULES OR POLICIES.

#### **ARTICLE V -- GENERAL GRANT PROVISIONS**

- A. Cause for Termination; Cure. It shall be a material breach and cause for termination of this Agreement if GRANTEE uses grant funds outside of the scope of this Agreement, or if GRANTEE fails to comply with any other term or condition or to perform any obligations under this Agreement within thirty (30) days after written notice from COMMISSION. If the breach is of such nature that it cannot be completely remedied within the thirty (30) day cure period, GRANTEE shall commence cure within the thirty (30) days, notify COMMISSION of GRANTEE's steps for cure and estimated time table for full correction and compliance, proceed with diligence and good faith to correct any failure or noncompliance, and obtain written consent from COMMISSION for a reasonable extension of the cure period.
- B. No Payment or Further Services Authorized During Cure Period. During the cure period, COMMISSION is under no obligation to continue providing additional grant funds notwithstanding any payment schedule indicated in this Agreement. GRANTEE shall not perform services or take actions that would require COMMISSION to pay additional grant funds to GRANTEE. GRANTEE shall not spend unused grant funds and such unused funds shall be deemed held in trust for COMMISSION. GRANTEE shall be solely responsible for any expenses associated with cure of its noncompliance or failure to perform.
- C. Termination for Cause. Termination for cause based on GRANTEE's misuse of grant funds shall be effective upon notice of termination. Termination for cause based on failure to comply or perform other obligations shall be effective at the end of the 30-day period unless a written extension of cure period is granted by COMMISSION. GRANTEE shall return all grant funds that had not been expended as of the date of the termination notice. All finished or unfinished documents, data, studies, and reports prepared by GRANTEE under this Agreement shall, at the option of COMMISSION, become the property of COMMISSION; and GRANTEE may be entitled to receive just and equitable compensation for any satisfactory work completed on such documents up until the time of notice of termination, in a sum not to exceed the grant funds already expended.
- D. Penalty for Termination for Cause. If this Agreement is terminated for cause, COMMISSION, at its sole discretion, may seek repayment of any or all grant funds tendered under this Agreement, and decline to approve or award future grant funding requests to GRANTEE.
- E. Termination by Agreement or for Convenience of Commission. COMMISSION and GRANTEE may terminate this Agreement at any time by mutual written agreement. Alternatively, COMMISSION may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion. If the Agreement is terminated as provided in this paragraph, GRANTEE shall return any grant funds that would have been used to provide services after the effective date of termination. Unless the Parties agree otherwise, GRANTEE shall finish any work and services covered by any grant funds already

paid and shall not commence any new work or services which would require payment from any unused grant funds.

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

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

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

Because grant funds are derived from the cable franchises, the cable companies may conduct a financial review or audit of GRANTEE for the purpose of verifying whether use of capital grant funds is in accordance with the requirements of cable franchises related to use of capital grant funds. If the COMMISSION receives notice from a cable company in accordance with the terms of the cable franchises of such audit or review, the COMMISSION's Project Manager shall notify GRANTEE within five (5) business days of receiving the notice, and shall identify to GRANTEE the relevant financial

records of GRANTEE that the cable company seeks to review. The scope of such audit or review of GRANTEE shall be consistent with the terms of the applicable cable franchise. GRANTEE agrees to make such relevant financial records available to cable company's authorized representative for inspection and copying. Such records shall be reviewed during normal business hours at a time and place made available by GRANTEE. The COMMISSION's Project Manager shall promptly provide GRANTEE with written notice of the audit or review's conclusions.

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

- P. No Other Obligations: GRANTEE acknowledges that, except for the Grant, the COMMISSION has no obligation to provide, and the COMMISSION has not led GRANTEE to believe in any way (whether expressly or by implication) that the COMMISSION will provide any additional or future assistance, financial or otherwise, either to GRANTEE or for the Grant project.
- Q. Merger. This Agreement contains the entire agreement between COMMISSION and GRANTEE and supersedes all prior written or oral discussions or agreements. There are no oral or written understandings that vary or supplement the conditions of this Agreement that are not contained herein.
- R. Third Party Beneficiaries. There are no third-party beneficiaries to this Agreement and may only be enforced by the Parties.
- S. Electronic Transaction; Counterparts. The Parties agree that they may conduct this transaction, including any amendments, by electronic means, including the use of electronic signatures. This Agreement, and any amendment, may be executed in any number of counterparts, each of which shall be deemed an original, but all of which together shall constitute a single instrument.
- T. NOTICE: Notices to Grantee under this Grant Agreement shall be sent to GRANTEE at the following address:

Attn: Ben Popp, Project Manager  
Head of Artist Services  
Portland Art Museum  
1219 SW Park Ave  
Portland, OR 97205  
Email: [ben@pamcut.org](mailto:ben@pamcut.org)

With a copy to:

Attn: Ashley Song, Co-Director  
Desert Island Studios  
645 N. Tillamook St.  
Portland, OR 97227  
Email: [ashleymellinger@me.com](mailto:ashleymellinger@me.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 5<sup>th</sup> Ave, Suite 710  
Portland, OR 97201  
Email: [rana.debey@portlandoregon.gov](mailto:rana.debey@portlandoregon.gov)



**SIGNATURES:**

**COMMISSION**

**GRANTEE**

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

\_\_\_\_\_  
Name: Ben Popp  
Title: Head of Artist Services  
Portland Art Museum

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

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

**APPROVED AS TO FORM:**

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

# 25776 - Post Production Facility & Expanded Member Equipment Pool

## Application Details

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

**Initial Submit Date:** Feb 25, 2025 11:05 AM  
**Initially Submitted By:** Ashley Mellinger  
**Last Submit Date:** Mar 10, 2025 5:23 PM  
**Last Submitted By:** Ashley Mellinger

## Contact Information

### Primary Contact Information

**Active User\*:** Yes  
**Type:** External User  
**Name:** Salutation Ashley Song Mellinger  
First Name Middle Name Last Name  
**Title:** Co-owner  
**Email\*:** [info@desertislandstudiospdx.com](mailto:info@desertislandstudiospdx.com)  
**Phone\*:** (443) 791-5830 Ext.  
Phone  
###-###-####  
**Fax:** ###-###-####

### Organization Information

**Status\*:** Approved  
**Organization Name\*:** Desert Island Studios (fiscally sponsored by PAM CUT)  
**Organization Type\*:** Non-Profit Entity  
**Tax Id:**  
**Organization Website:** <http://www.desertislandstudiospdx.com>  
**Address\*:** 645 N Tillamook St.  
  
Portland Oregon 97227  
City State/Province Postal Code/Zip  
**Phone\*:** (503) 841-6437 Ext.  
###-###-####  
**Fax:** ###-###-####

# FY21-22 Final Application Project Narrative

## Project Narrative

Total Grant Funds:	\$91,000.00
Total Match Funds:	\$98,366.00
Total Funds:	\$189,366.00
Proposed Technology:	Video production equipment

### Public Benefit Area:

Select which jurisdiction(s) your project will serve:

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:

**Desert Island Studios** is a mission driven Asian American, Black, and Woman owned media production studio, member collective, and production company that provides accessible and affordable production resources, desk space, mentorship, and job opportunities to independent media makers, technicians, and producers from historically underrepresented communities within the media production industry. We primarily serve BIPOC, LGBTQ2S+, and/or Women. Our entire business model focuses on removing professional barriers of entry to the communities we serve. Our goal is to help transform the traditional media production industry (with its well documented history of inequitable hiring practices and extreme barriers of entry) into a more inclusive, supportive, and accessible industry.

Our primary objective for establishing a professional post production suite and expanding our member equipment pool is so that we can expand the work we have been doing to serve more people and projects. The editing suite will help us finalize projects for distribution as well as give us the opportunity to train more people from the communities we serve in professional post production workflows without the gatekeeping and hazing so common in the traditional media industry. The project outcome we hope to achieve is an expansion on each of our four areas of focus so that we may continue to excel at helping to reduce disparities within the media production industry. Our four areas of focus are studio membership, cultivating job opportunities in house and in the field, facility rental for the wider community, and programmatic workshop offerings for the public. Throughout the year we consistently survey members, program participants, and the wider Oregon media production community, clients, and collaborators to determine how to evolve our resources and services to best accommodate our community's needs. Through our survey feedback, we deduced that a post production suite and some key equipment additions would directly benefit our community's interests and activities. Furthermore, the leadership team at Desert Island Studios is engaged in tracking local, national, and international industry trends to maintain a forward thinking approach in acquiring new tech so that our communities don't get left behind as technology advances.

Developing a post production suite and expanding our member equipment pool will amplify our ability to generate content with our members, as well as serve our community beyond membership. We will reduce disparities in our industry's post production process by providing access to professional post production tools and education, lifting the limits on our community's ability to advance in careers across the full spectrum of media production. The post facility will allow our members and the wider community to access a shared space for high quality finishing of their projects as well as direct access to on-site post production professionals ready to mentor them on the use of the suite. This will result in twice as many final projects ready to be distributed at festivals, online, and on the cable access channels, including narrative films, music videos, dance films, documentaries, and more. Having our members work on the local cable access channels will enrich our local culture through exposure to their diverse perspectives as well as allow our members the thrill of knowing their work is on cable being screened to a wide audience. This will boost their confidence and give them a boost on their resume. The post suite will also allow members and the community to review drafts with their team, professionally grade the color, and export finals that meet the standards of public exhibitions and screenings. Alongside our continued updating of the production studio space, the post facility will amplify our ability to generate in house content more efficiently, support the advancement of our community's project outcomes, and provide training. The new production equipment will expand our gear pools and create more access for our members.

By having a professional top of the line post suite and more production equipment, we hope to extend our reach beyond production to include projects that are largely built in the post production process (e.g. animation), increasing our annual production support to include 200+ projects. Our editing suite and the new equipment purchases will be included in membership and available at a low rate for individual artists and non profits. Reducing this disparity will provide what the community needs to practice and grow their skills.

Our editing suite will have a server for hosting projects so people can learn how to manage projects using a server-based workflow. We will also build the suite to include a second computer so folks have the opportunity to understudy with high level editors. Access to an industry standard editing suite and color bay will give our community the opportunity to host and participate in advanced skill edit reviews while being fully immersed in a professional work environment. Lastly, we will be integrating AI and New Media workflows into our suite. We want to be certain our community evolves their skills in emerging technology. The new lights, monitors, drives, and G&E will expand our members' equipment pool with a wider variety of professional tools and allow more people to use the gear at one time.

Our project will also include the purchase of new member equipment, updates to the electrical system in Studio A, Soundproofing Reinforcement, and the implementation of a B-Corp Equipment package deal for our members. Including these initiatives in the project scope will allow our members and the wider community to access more equipment for their projects both in house and in the field. They will also be able to work in both Studio A and the Post Suite with advanced sound proofing reinforcement that will allow them to host professional production and post production work sessions free from audio interruptions. The new electrical work in Studio A will allow us to safely accommodate the additional lights from the expanded equipment pools, which require a higher voltage capacity than our current electrical system has.

In 2023-2024, we demonstrated how our four primary activities feed back into our focus to reduce industry disparities. Our goal is to expand on this activity in 2025-2026. After our historic move in 2023, we were able to increase our membership to 43 people, build out our new space to serve the increased membership and more members of the public, expand our production company operations, and launch new community-centered programs. Our members represent a wide range of talent including animators, editors, sfx make-up artists, production designers, gaffers, grips, writers, directors, DPs, ACs, production companies, producers and more. From 2023-2024, members produced and developed projects like feature film *Something About The Tide*, which was a finalist in the prestigious Tribeca Untold Stories program funded by AT&T at the Tribeca Film Festival, a film called *Navidad De Resvera* which screened at the New York Latino Film Festival and provided the filmmakers with studio exec meetings, the series *Black Friday*, which documents the lives of Black Portlanders, *Color Theories*, a short narrative film about first menstruation which screened locally at the Portland Film Festival and nationally at *Dances With Films NYC*, *Skyview Enterprises*, a short horror/thriller produced in partnership with the Catalyst Film Collective that premiered in LA at *Screamfest*, and a PBS series about climate change called *Weathered*, produced by Desert Island Studios company member, *Balance Media*. In addition, we helped place members on partnered productions like the Amazon TV show *Criminal*, and short films like LA-produced and Oregon-filmed *Baby Tooth*. Lastly, we supported partnered productions by providing resources and production insurance to *Trash Baby*, a feature film slated to have its world premiere at *SXSW 2025*, and narrative shorts/series *Performance Review*, *Spilled Milk*, *Night Writers*, and *Gabby Smashes*, all led by queer and/or BIPOC creatives.

All of this activity results in a plethora of jobs, community engagement, workforce development opportunities, and content distributed nationally, internationally, and locally at screening events, online, and on the cable access channels. In 2024, we collected 8 hours of content for the Local Cable Access channels, currently being organized in partnership with Open Signal, to screen on the POP channel in 2025. Everything generated through Desert Island Studios is primarily produced by BIPOC, LGBTQ2S+, and/or Women creatives and technicians. However, we remain a welcoming creative hub for all identities because we believe we are stronger as an intersectional community devoted to a shared interest in uplifting everyone.

As far as reaching our goals to cultivate a one-of-a-kind creative hub impacting a wide range of diverse people and projects, Desert Island Studios has succeeded in ways far beyond our wildest dreams. But with the loss of work and income from our emergency relocation, the build out expenses, and a downturn in paid contracts in 2024, our financial sustainability and future still remains uncertain. Currently, the co-owners continue to operate on a very low income with their efforts functioning primarily as sweat equity in order to sustain the dream of Desert Island Studios. It is our hope that accessing another round of MHCRC funds for the post suite and equipment expansion will allow us to continue to sustain through our 2025 rent increase, and hopefully expand into a stable era of prosperity. Our collective passion for Desert Island Studios' mission driven work is what motivates the co-owners to give their all for the greater good. The studio was built on the premise that we can be the change we hope to see in our industry. We have always sought and will continue to strive to provide an inclusive, supportive, community-focused home base for our members, driven by our devotion to catalyzing cultural change.

(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:**

**There will be a 40% increase in project output by members and the wider community we serve in in 2025/2026.**

**We will serve an additional 200 people through the new post suite for post projects, member sessions, and training.**

**There will be a 50% increase in content delivered to the cable access channels.**

**100% of our members will work with the new equipment and the post suite allowing them to grow in their work and income.**

(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:**

- **We will track the amount of equipment used by our members through our check out system and reservation calendar. This system tracks weekly equipment use and can be collected into quarterly reports.**
- **We will track the amount of projects produced through our member email list, slack, group text thread, and ongoing community events. We are in consistent communication with members and production partners about their project development, production, and completion. We maintain a google drive that tracks all member projects and we host regular check in's about project status.**
- **We will track the amount of people served within the post suite through our reservation system for the post house. This information will be captured and can be collected into quarterly reports.**
- **We will organize and deliver the final content to the cable channels through editing member blocks into curated hour long episodes. We will have a system for members to drop their final projects onto our new cloud server so that we can easily integrate them into our delivery pipeline.**
- **We will deepen our collaboration with Open Signal and continue to expand our distribution pipeline process for Desert Island Studios' content on the Portland POP channel.**

(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:**

**PAM CUT is our fiscal sponsor for this project.**

**Contact: Ben Popp**

**Email: [ben@pamcut.org](mailto:ben@pamcut.org)**

**Address: 934 SW Salmon St, Portland, OR 97205**

(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:**

**When considering all of the systems in place and the progression of technology, the post studio suite will effectively operate at peak performance for 6 years. Proper maintenance and scaling certain components, especially storage and hardware control, can make this suite last longer. Interconnecting systems will become easier over time as technology advances, upgrading controls that will minimize the need for different components while bolstering the connectivity and communication between items. This will allow us to scale and simplify as programs and technology continue to evolve. In conclusion, the key to longevity will be keeping the software up to date, monitoring system performance, and gradually upgrading components such as the server, iPads, and displays. It is imperative to start with the best technology to stay ahead of the constant growth and development in our industry. This allows for a seamless transition without a full overhaul, preserving the studio's efficiency for years to come.**

Each item we propose to purchase and implement in the Post Suite will result in work sessions and professional training for our community, which will amplify Desert Island Studios' ability to generate more complete content to stream onto the cable channels while deepening workforce development for BIPOC, LGBTQ2S+, and/or Women creatives and technicians.

**Proposed Technology and Equipment:**

As working filmmakers who are up to date on current media industry standards, we've identified the most immediate tech needs required to build out the post production facility and provide an expanded equipment package so our membership community has their desired resources readily available.

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

These essential items will provide basic post needs and be compatible with industry standard software and hardware. In addition, these specifically selected items will allow all post work flow to operate smoothly and flawlessly, constantly outputting high level work at optimal speeds. With the ability to scale to both large feature films and indie shorts, these items will limit the need to troubleshoot and ensure project stability, delivering the best final results.

Please note: During our last grant cycle we built a separate studio (Studio B) for members. However, in 2024 we made the larger studio (Studio A) the member studio. In this grant cycle, updates for Studio A equipment are designated for the members.

(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):** May 2025

**Proposed End Date (month/year):** May 2027

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

**Implementation Plan:**

The post production renovation and member equipment expansion will be managed by Desert Island Studios' Co-Owners. Joe Bowden will lead the member equipment purchases and training. Deejuliano Scott will lead the post suite project from purchase through training. Ashley Song will support member needs. Devin Febbroriello will oversee the overall project and grant/budget management.

Each role interfaces with specific aspects of the project either through resource research, equipment purchase and organization, space modification, member training/orientation, and grant/budget management. Desert Island Studios has primarily focused on community-centered support over profit. The company continues to operate off of co-owner sweat equity, and this project will be supplemented by in kind donation from the co-owners and their devotion to Desert Island Studios' advancement towards sustainability.

**Stage 1 - May 2025 - July 2025.** Finalize gear purchase lists for Member Equipment and the Post Suite. Solicit quotes from licensed contractors for electrical distribution. Contact industry professionals about setup and inter-connectivity between equipment. Set Co-Owner in kind project management work hours.

**Stage 2 - July 2025 - September 2025.** Hire contractors. Install electrical in Studio A. Install sound proofing for Post Suite and Studio A. Finalize and finish all renovations. Set up Post Suite Space/Equipment/Tech. Tag, catalog, and systematize new member equipment pools. Track Grant Budget and oversee total project management.

**Stage 3 - September 2025 - December 2025.** Post Suite - create written documentation giving a thorough breakdown of how to properly use the server, computer systems, and sound systems. Member Gear - set training protocol and shared use operations. Train members on the systems created. Present thorough project management workflows and data management workflows to ensure seamless organization, file management, and storage. Support new members in reserving and operating equipment and Post Suite. Create guides around maneuvering between all components given specific needs - a "How To" roadmap accessible by all users.

**Stage 4 - December 2025 - May 2027.** All member equipment is in active use. Post Suite is in active use. New projects are being finished. The content distribution pipeline to Open Signal and Metroeast Community Media for 2026 is active. By May 2027 we will deliver 40% more content to the cable channels. In 2025 we will deliver 9 hours of content to the POP channel. We anticipate 15 hours.

(This field has a character limit of 3000)

**Supplemental Material Attachments**

Description	File Name	Type	Size	Upload Date
Letters of support from members and industry partners	<a href="#">2025 Letters of Support-20250224T231345Z-001.zip</a>	zip	906 KB	03/10/2025 11:03 AM
Member Letter of Support	<a href="#">Post Grant Letter Adam.pdf</a>	pdf	43 KB	03/10/2025 11:03 AM

Member Letter of Support	<a href="#">2025 - MHCRC Community Technology Grant Letter of Support - DIS Member Camille.docx.pdf</a>	pdf	50 KB	03/10/2025 11:03 AM
Open Signal Letter of Support	<a href="#">DIS_Letter_2025_02.pdf</a>	pdf	51 KB	03/10/2025 11:03 AM
Tech Layout and Disparity Chart	<a href="#">Supplemental Materials-20250224T231239Z-001.zip</a>	zip	158 KB	03/10/2025 11:03 AM

## FY20-21 Application Budget Correct

### Budget Narrative

#### Budget Narrative:

#### BUDGET NARRATIVE

The overall cost for this project is \$189,466. We have allocated \$98,366 in cash, assets, and labor to execute this project.

Total Grant Funds: \$91,100

Total Matching Funds: \$98,366

Total Funds: \$189,466

#### Post Suite Editing Buildout

- **Computers & Editing:** (3) 2024 Mac Studios M2 Chips, (1) iMac 2025, (2) 2025 Mac Minis, (1) Mac 5k Retina Screen, (4) ASUS 5k Color Verified Secondary Monitors, (1), Inspiron 15 3510 Del laptop, (4) Sonnet Echo 20 Thunderbolt superdock, (5) HDMI cables, (2) Ultra Studio Monitor, (2) Wacom Tablet. These essential items will provide basic post needs and be compatible with industry standard software and hardware. In addition, these specifically selected items will allow all post work flow to operate smoothly and flawlessly, constantly outputting high level work at optimal speeds. With the ability to scale to both large feature films and indie shorts, these items will limit the need to troubleshoot and ensure project stability, delivering the best final results.
- **Post Suite Color**
  - **COLOR:** LG 48" Class 3 OLED TV, Mounting Dream TV mount, Black magic 4k mini color feed, blackmagic mini panel studio, 2024 apple ipad, Calman Calibration System, ultra studio monitor, LG Ultrafine OLED Color Display 27, Blackmagic color software, MediaLight Mk2 v2, Ideal-Lume, Dimmable A19 Bulb .  
These items are baseline necessities for doing proper color on any project. Given the calibration systems and in depth technology to ensure proper color output without facing gamma shifts, it's crucial that a post suite has the right tools to ensure the most accurate color.
- **Post Suite Storage:**
  - **Memory/Archiving & Security:** Synology 12-Bay RackStation RS2423RP+, Plus Series 3.5" SATA HDD Drives, Server Rack Cabinet 27U, SanDisk Professional 4TB G-Drive SSD, 850VA 120-Volt 12 Outlet UPS battery backup.

With these specific items, we will be able to provide enough storage for every project that happens in our editor suite. Our server will allow members and guests to host entire projects, store final DCPs, and access media from anywhere in the building. This will allow us to scale for more space if needed. Using this tech will create security and eliminate the need to haul individual drives around.

- **Post Suite Sound**
  - **Sound:** Genelec Studio 3" speakers, Focusrite Scarlett Solo 3rd Gen USB Audio Interface.

These items will allow us to cross sync our speakers and play sound simultaneously in different rooms, allowing for multiple viewings to happen all at once. This will give us the ability to calibrate the speakers to mimic correct sound to subject distance, giving us the most accurate listening experience. These items will assist in mixing and hearing different frequencies, levels, and pitches, creating playback the most accurate theatrical experience.

- **Post Suite Miscellaneous**
  - **Accessories & Space:** standing desk, soundproof curtain panels

These items are essential for lumbar support and comfort. Given the duration of each project, many hours are logged in the studio; it's crucial to have a suite with ergonomic office furniture to accommodate late night sessions and long hours.

Post Studio Suite	Quantity	Cost	Links	Category	Notes
<a href="#">MAC STUDIOS</a>	2	\$9,598.00	<a href="#">Mac</a>	Post Suite/ Computers	3 mac studios 128gb memory, 1tb storage (2)

MAC DISPLAY Screens	1	\$1,599.00	MAC	Post Suite/ Computers	27" 5k Retina Screen (3)
Imac 2024	1	\$2,099.00	Mac	Post Suite/ Computers	2024 Imac 24gb memory, 1TB ssd
MAC Minis	2	\$4,798.00	Mac	Post Suite/ Computers	2024 Mac mini M4 Pro Chip, 64 gb memory, 1TB Storage
Computer Monitor	4	\$3,200.00	Amazon	Post suite color	Color calibrated screens
LG 48" Class 3 OLED TV4k	2	\$1,798.00	Amazon	Post Suite Tech Build out	4k Color Calibrated TVs
TV MOUNT	2	\$80.00	Amazon	Post Suite Tech Build out	TV MOUNTS
Server	1	\$2,499.00	Amazon	Post suite storage	RackStation RS2423RP+ up to 240 TB Raw Storage before expansion
16tb Server Drives	12	\$3,828.00	Synology	post suite storage	
Server Rack Cabinet	1	\$509.00	Amazon	Post suite storage	
battery backup supply	4	\$436.00	Home Depot	Post suite tech Build out	
Dell Laptop	1	\$300.00	Dell	Post suite color	
Genelec Speakers	2 sets	\$1,400.00	Sweetwater	Post suite sound	
Audio interface recorder	2	\$198.00	Amazon	Post suite sound	Audio control and record
4k mini for color feed	1	\$1,055.00	B & H	Post suite color	
Media Light	1	\$81.85	Medialight	Post suite color	for balanced lighting when coloring
Media Light desk lamp	2	\$249.90	Media Light	Post Suite Color	For seeing the controls without interfering with color
media light light bulbs	4	\$171.80	Media Light	Post Suite Color	
Docking Station	3	\$897.00	Amazon	Post suite/computers	
HDM 100 ft	1	\$48.00	Amazon	Post suite tech Build out	
HDM 5ft	4	\$36.00	Amazon	Post Suite tech Build out	
Black Magic Micro Panel	1	\$2,115.00	B & H	Post Suite Color	
Calman Calibration System	1	\$1,995.00	Dell	Post suite color	
G-Drive SSD	5	\$3,497.00	Amazon	Post Suite Storage	
Apple Ipad	1	\$500.00	Best Buy	Post Suite Color	
Ultra Studio Monitor	2	\$250.00	B & H	Post Suite Color	
Blackmagic software	2	\$590.00	Blackmagic	Post suite color	
Wacom Tablet	2	\$761.00	Best Buy	Post Suite hardware	
Color Screen	2	\$5,999.98	Amazon	Post Suite Color	
Desk	2	\$1,398.00	Branch Furniture	Post Suite	
Sound Proof Shades	1	\$121.00	Saaria	Post Suite	
Herman Miller - Aeron Chair, Posturefit Support, Black	3	\$3,825.00	Herman Miller	Post Suite	
Paint and Supplies		\$500.00		Post Suite	The walls of any post suite have to be %18 Grey "Middle Grey"

▪ **Expanded Membership Equipment Pools and Studio A**

**Please note: During our last grant cycle we built a separate studio (Studio B) for members. However, in 2024 we made the larger studio (Studio A) the member studio. In this grant cycle, updates for Studio A equipment are designated for the members.**

- **Studio A lighting: Currently half of the studio is pre lit to the standard level of any comparable studio in the region. With the addition of 6 Aputure Nova 600Cs permanently installed in Studio A, the studio will be comprehensively lit to the industry standard. Membership access to Studio A has been crucial to studio members and for the film community as a whole. The addition of these lights will double the capacity and versatility of Studio A.**
- **Additional membership field production equipment: Leko, Fresnel, and Reflector, attachments for existing lights. Godox**



**Liteflow, and Vortex 8.** We've asked members what they need in the checkout equipment. The Leko, Fresnel, Reflector attachments for the Aputure 600c, and Nanlux 1200b allow each light to be more versatile as far as controlling the shape and intensity of the fixtures. This saves time on set and space in production transport vehicles. The Godox Liteflow is an emerging technology that allows users to safely move light into places that would normally require huge rigs and crews (e.g. second story windows). The Vortex 8s are a technological leap in the industry that will allow members to come to productions with a lighting kit that is competitive in major productions. Normally, Vortex 8s are prohibitively expensive to acquire outside of a rental house. Providing two of these lights to membership will drastically increase the hiring attractiveness of the members, and the lights' rugged waterproof builds will endure the wear and tear of repeated use. We fully expect these to be the most checked out items on the equipment list.

- **Studio A + Post Suite Sound Proof Reinforcement**
- **Proper audio mixing is intensely technical and crucial to the filmmaking process, and it is often difficult to accommodate from a budgetary standpoint. Access to audio recording studios and mastering suites often cost anywhere from \$350-\$1000 per day. An audio mixing studio is an unbiased mixing environment that has been built out specifically to remove audio bias in a room. Why is an unbiased audio mixing environment crucial for sound mixing? An unbiased audio environment ensures that what you hear during the editing process is an accurate representation of your content's true sound. Without a neutral listening space, editors might make incorrect mixing decisions to compensate for room problems, miss technical issues like hum or background noise, or create audio that sounds good in their editing suite but poor everywhere else.**
- **What is involved in unbiasing a room? As sound waves travel efficiently through the air, the room that mixing takes place in must be sealed away from the air. Once sound gets inside, it can bounce around and travel anywhere in the building. Because of the unique layout of Desert Island Studios, the main studio area has massive air contact with the street outside, separated only by the garage door. This lets in all sorts of sound from rumbling trucks, wet tires in the rain, the rain itself, people walking by making noise, etc. The first and most crucial step for soundproofing is to isolate the area from the outside with sound doors - a standard feature on every sound stage. These will serve to completely separate the main studio, which houses the post house, from the garage area. The second step will be to soundproof the room itself with baffling, bass traps in the corners, and a drop ceiling baffle.**

**MEMBERSHIP + STUDIO A**

Aputure 600C Leko	1	\$1,390.00	<a href="#">B&amp;H</a>
Nanlux 1200B Fresnel	1	\$1,075.00	<a href="#">B&amp;H</a>
Cine saddle	1	\$380.00	<a href="#">Cinekenetic</a>
Nanlux 1200B Reflector Kit	2	\$430.00	<a href="#">B&amp;H</a>
Godox Liteflow Kit	1	\$1,245.00	<a href="#">Adorama</a>
Sandbags	20	\$1,080.00	<a href="#">American Grip</a>
Vortex 8	2	\$8,998.00	<a href="#">Adorama</a>
Nova 600 Spacelight	6	\$16,194.00	<a href="#">Adorama</a>
IT contractor for wiring	1	\$2,275.00	
Shipping	1	\$1,600.00	

▪ **B-Corp Equipment Package Deal**

- **With the assistance of PAMCUT, Desert Island Studios is in the process of securing more than \$51,300 in hard filmmaking assets from a downsizing B-Corp. The equipment includes cameras, lenses, grip, electric, and production supplies which will need to be tagged, tested, packaged, and stored before then flowing into the checkout equipment for our members. This expansion of the member gear pool will happen in tandem with the grant-funded equipment expansion, allowing us to provide a remarkable new set of tools to our members.**

**Matching Funds**

Advanced Sound Treatment	\$16,100.00	Materials, Design, and Labor
Electrical In Studio for New Member Gear.	\$8,000.00	Materials and Labor
Additional Checkout Equipment	\$51,300.00	B- Corp Equipment Package Deal
In Kind Labor	\$17,500.00	Installation, Management, Prep, Purchasing, Renovation, Finishing
6% of Grant for PAMCUT Processing	\$5,466.00	
<b>Subtotal</b>	<b>\$98,366.00</b>	<b>\$92,900</b>

## Technical Details about Equipment

Equipping our editing suite with advanced technology such as the 2024 Mac Studio with M2 chips, iMac 2025 M4 chips, and 2025 Mac Mini M4 chips offers numerous benefits that enhance creative capabilities and efficiency while maintaining cost effectiveness. These powerful systems facilitate faster rendering and complex editing tasks because they are specifically designed to handle high quality footage such as 8k and complex codecs with ease. Made by Apple, their new line of chips, the M series, are industry leading chips that have some of the most robust GPU and CPU core processing. With faster read/write speeds, these computers will work flawlessly with complex color, editing, sound and VFX, enabling the post suite to compete with industry standard post houses. The inclusion of a Mac 5K Retina screen and ASUS 5K color-verified secondary monitors ensures exceptional color accuracy and visual quality, essential for high stakes video projects. An Inspiron 15 3510 Dell laptop will be specifically for color and calibrating according to the Calman Calibration System - a system used amongst industry professionals to ensure the most color accurate picture without facing gamma shifts. With all components working seamlessly together, the Sonnet Echo 20 Thunderbolt SuperDock simplifies connectivity and workflow as it docks and houses all in and out cables. High quality HDMI cables ensure reliable connections, and the Ultra Studio Monitor allows for professional video/color output monitoring. Lastly, a Wacom tablet enhances precision in editing tasks, further elevating the creative output. For our proposed post house buildout, we have also taken into account the potential health hazards of prolonged editing times. To avoid carpal tunnel and other wrist and finger fatigue, Wacom Tablets allow the user to have an alternative hand position. Wacom has become a leading standard for drafting up digital storyboards, drawing designs, creating personal fonts, and fluidly maneuvering in color and editing software. Together, these items not only improve productivity, but empower the organization to produce compelling content that resonates with audiences and advances its mission.

The combination of Genelec Studio 3" speakers and the Focusrite Scarlett Solo 3rd Gen USB Audio Interface creates an ideal sound system for mixing and precision in a post-production studio. Each component plays a vital role in ensuring that audio professionals can achieve the highest quality sound reproduction.

Genelec Studio 3" speakers are renowned for their exceptional clarity and accuracy, making them a favorite among sound engineers. Their compact design does not compromise on performance; they provide a flat frequency response that allows users to hear the true character of their audio recordings without coloration. This precision is crucial during the mixing process, as it enables engineers to detect subtle details, balance levels, and apply effects effectively. The accuracy of Genelec speakers ensures that the final mix translates well across various playback systems, from high end monitors to consumer speakers. The Focusrite Scarlett Solo 3rd Gen USB Audio Interface complements the Genelec speakers by providing high-quality audio conversion and low-latency monitoring. With its professional grade preamps and converters, the Scarlett Solo captures audio with remarkable clarity, ensuring that what is recorded and played back reflects the true sound of the source material. This interface is also user-friendly, making it easy for studio personnel to connect their instruments and microphones, and to manage their audio workflow efficiently.

One of the standout features of this sound system is its ability to connect across the studio and synchronize all speakers. With the right configuration, multiple Genelec speakers can be connected to create a cohesive listening environment, allowing for precise monitoring no matter where one is situated in the studio. This connectivity fosters collaboration during mixing sessions, as it enables team members to access the same audio feed simultaneously, ensuring everyone is aligned on the sound being produced. In addition, the integration of the Focusrite Scarlett Solo allows for easy routing of audio signals, facilitating seamless communication between different devices and speakers. This means that whether adjusting levels, applying effects, or making real time changes, the entire system can respond quickly and accurately, maintaining the integrity of the sound.

The editing suite will include the ability to do color. To build out the color aspect of the studio requires industry standard tech that leverages the perks of having advanced equipment; the inclusion of a variety of specialized items is essential. The LG 48" Class 3 OLED TV acts as a primary display for accurate color representation, and playback while providing stunning visuals thanks to its superior contrast and color accuracy and ability to calibrate to the correct color space. Coupled with the Mounting Dream TV mount, we will be able to swivel these tvs to ensure ultimate viewership, while maintaining the integrity of our build out. The Blackmagic 4K Mini Color Feed and Blackmagic Mini Panel Studio offer professional grade color grading capabilities, allowing for precise adjustments that are crucial in post production workflows. Blackmagic is the leading software for professional color graders. Integrating a 2024 Apple iPad enhances mobility and versatility, allowing the colorist to view all the color charts and spectrums without cluttering the screens. The Calman Calibration System is vital for ensuring that all displays in the studio maintain color accuracy, which is essential for consistent results across various viewing environments. The Ultra Studio Monitor further facilitates monitoring video outputs in real time, ensuring fidelity in the color grading process.

To complement these high performance displays, the LG Ultrafine OLED Color Display 27 provides an additional reference monitor that excels in color accuracy and resolution, making it ideal for critical color work. Every colorist has a color specific display - using Blackmagic color software adds to the studio's capabilities, offering powerful tools for color correction and grading, editing, sound mixing, and vfx. This software is a one stop shop, and major post houses have adopted this as their preferred software across all post applications. The MediaLight Mk2 v2 and Ideal-Lume lighting solutions ensure that the studio is equipped with proper lighting conditions that minimize color cast and provide an optimal environment for color work. Finally, the Dimmable A19 Bulb allows for adjustable lighting levels, further enhancing the studio's flexibility and accessibility

## Personnel

### Post Suite Project Manager

The post suite project manager will oversee the entire process of securing components, building out, hiring contractors, and

creating the training and all tech support needed for the post suite.

Calculated by 40 hours a month for 4 months and 10 hours a month for 6 months at \$40 an hour.

Grant Funds: \$0

Matching Funds: \$9,000.00

Member Equipment Manager

The member equipment manager will oversee the entire process of ordering the gear, organizing, overseeing the equipment set up, training, and management. Calculated by 40 hours a month for 2 months and 7.5 hours a month for 6 months at \$40 an hour.

Grant Funds: \$0

Matching Funds: \$5,000.00

Grant & Budget Manager

The Grant and Budget manager will oversee the entire project from start to finish, tracking the budget, keeping everything on task, organizing receipts and submitting the final report. Calculated at 4 hours a month for 24 months at \$40 an hour.

Grant Funds: \$0

Matching Funds: \$3,500.00

#### Contractors

The contractors for the project will execute the electrical planning and installation. Calculated at 22 hours \$100 an hour

Grant Funds: \$2,275.00

Matching Funds: \$0

Grant Funds: \$2275.00

Matching Funds: \$17,500.00

Total Personnel Costs: \$19,775.00

#### Equipment Purchases

Post Suite Equipment: \$54,158.53

Member Equipment and Space Updates: \$34,567.00

Additional Member Equipment: \$51,300.00

Grant Funds: \$88,725.53

Matching Funds: \$51,300.00

Total Equipment Costs: \$140,025.53

#### Facility + Infrastructure Costs

Studio A and Post Suite Advanced Sound Treatment: \$16,100.00

Electrical In Studio A To Accommodate New Member Gear: \$8,000.00

6% of Grant for PAMCUT Processing: \$5,466.00

Grant Funds: \$0.00

Matching Funds: \$29,566.00

Total Facility/Infrastructure Costs: \$29,566.00

#### BUDGET CHART

### DESERT ISLAND STUDIOS POST HOUSE GRANT BUDGET

Requested Grant Funds -	Project Info		Budget Summary		
	Project Lead: DIS Team	Project Total	Actual	Under(Over)	
(reflects total before 6% fiscal sponsorship fee)	Start Date: 5/1/2025	\$189,367	\$0.00	\$ 189,367	
Category	Grant Funds	Match Amount	Budget	Actual	Under(Over)
Personnel	\$0.00	\$17,500.00	\$17,500.00		
Education and Training	\$0.00	\$0.00	\$0.00		-
Contractual	\$2,275.00	\$0.00	\$0.00		-
Equipment	\$88,725.53	\$51,300.00	\$0.00		
Infrastructure/Facilities Construction	\$0.00	\$29,566.00	\$0.00		-
Overhead Costs	\$0.00	\$0.00	\$0.00		-
<b>Totals</b>	<b>\$91,000.53</b>	<b>\$98,366.00</b>	<b>\$189,366.53</b>		

#### Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$17,500.00	\$17,500.00
Education and Training	\$0.00	\$0.00	\$0.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$2,275.00	\$0.00	\$2,275.00
Equipment	\$88,725.00	\$51,300.00	\$140,025.00
Infrastructure/Facilities Construction	\$0.00	\$29,566.00	\$29,566.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$0.00	\$0.00	\$0.00
<b>Total</b>	<b>\$91,000.00</b>	<b>\$98,366.00</b>	<b>\$189,366.00</b>

## Signature Page

### *Final Application Signature*

**Signature of Duly Authorized Representative\*:**

Devin Febbroriello

**Date\*:**

02/25/2025

**Title\*:**

Co-Owner

**Phone\*:**

617-620-0730

**E-mail\*:**

[production@desertislandstudiospdx.com](mailto:production@desertislandstudiospdx.com)

2/24/2025

Mt. Hood Cable Regulatory Commission  
Attn: MHCRC, Community Technology Grants Panel  
1810 SW 5th Ave, Suite 710  
Portland, OR 97201

To whom it may concern,

I'm writing to express my enthusiastic support for Desert Island Studios' Community Technology Grant application for the buildout of a post production suite and the acquisition of additional video equipment. As a member of the collective that works out of their space, I understand the need for this additional technology and its capacity to support our filmmaking community.

I am proud to be a working filmmaker in the Portland area who does editing, color, as well as some VFX. I appreciate that Desert Island Studios challenges the status quo of the traditional media production industry by providing a safe environment for independent creatives, particularly those who identify as BIPOC, LGBTQIA2S+, Veteran, Low Income, and/or Women.

I joined Desert Island Studios as a member in 2019 and since then, I've completed post on a feature documentary about the Palindrome World Championship, produced a television special about the Classic Tetris World Championship held right here in Portland, and transitioned to working mainly as a colorist (my dream job). Desert Island studios has supported me by connecting me with a solid cohort of diverse Portland filmmakers that work with me on my projects or invite me to work on theirs. A post production suite would provide the tools and resources needed to produce complete new works with greater efficiency and technical excellence, and would help create equitable opportunities for underrepresented artists.

As a member of the studio, I am thrilled to support Desert Island Studios' buildout of the post production suite, and I understand the additional gear purchases they've requested will help better serve me and other members by providing a larger pool of equipment to us so we can check out gear at the same time. Desert Island Studios co-owner, Joe Bowden, has worked tirelessly to make sure our equipment stays

organized and in good working order so that we always have what we need when working on our personal artistic projects.

I'm excited to see how Desert Island Studios continues to develop and encourage you to give this proposal your fullest consideration.

Sincerely,  
Desert Island Studios Member Adam Cornelius

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

---

02/24/2025

2/25/2025

Mt. Hood Cable Regulatory Commission  
Attn: MHCRC, Community Technology Grants Panel  
1810 SW 5th Ave, Suite 710  
Portland, OR 97201

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I'm writing to express my enthusiastic support for Desert Island Studios' Community Technology Grant application for the buildout of a post production suite and the acquisition of additional video equipment. As a member of the collective that works out of their space, I understand the need for this additional technology and its capacity to support our filmmaking community.

I am proud to be a working filmmaker in the Portland area who produces and writes for commercials, documentary, and narrative comedy. I appreciate that Desert Island Studios challenges the status quo of the traditional media production industry. In most production environments I've worked in, I've been the only or one of a handful of women in the studio. To experience the opposite at DIS, a studio that actively and vocally supports BIPOC, LGBTQIA2S+, Veteran, Low Income, and/or Women creatives, has been a welcome change.

I joined Desert Island Studios in 2024, and it's already been such a positive environment and support to my career. Working as an independent creative can be lonely and challenging as you have to foster income streams, community, and your own creative process in the face of many hurdles. Desert Island Studios has supported me by providing a safe, supportive, and diverse creative environment where I can access resources and connect to community that energizes and enables me to make so much more progress with my own art. I've felt empowered to tackle new works as I now have access to studio space and crucial resources that are often difficult and cost prohibitive to access as an independent creator.

Post production is a vital piece of the production process that can require significant time and money. It's a phase where projects that have been passionately and painstakingly crafted can stall due to lack of funding or hiccups with collaboration or communication. Being able to bring creators together in a post production suite at Desert Island Studios with the necessary tools and resources to complete new works would help create equitable opportunities for underrepresented artists. Only once post production has been seen through to completion can a filmmaker submit their work to festivals or awards or add to their portfolio, all key steps to growing their career and opportunities.

As a member of the studio, I am thrilled to support Desert Island Studios' buildout of the post production suite, and I am grateful for how co-owners Joe Bowden and Ashley Song prioritize additional gear purchases and buildout like this to ensure equipment is available for members personal artistic projects and that Joe works tirelessly to make sure the equipment stays organized and in good working order. Desert Island Studios is truly a special place and effort

and should be supported. I'm excited to see how our film community continues to develop and believe Desert Island Studios is an important piece of this growth. I encourage you to give this proposal your fullest consideration.

Sincerely,  
Desert Island Studios Member, Camille Adams

*Camille Adams*

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02/25/2025



# Letter of Support

## Desert Island Studios

To Whom It May Concern,

On behalf of Open Signal, I am writing to express our support for Desert Island Studios in their application for a Community Technology Grant. Open Signal has been a longtime supporter of Desert Island Studios, as we deeply admire their work within Portland's film production community. They fill a crucial role in supporting local media makers, providing pathways to experience, employment, and creative growth. Desert Island Studios serves as a vital bridge to a diverse and inclusive media industry.

As a key player in our local creative ecosystem, Desert Island Studios helps individuals develop workforce skills, access professional resources, and bring their stories to life in a nurturing environment. Beyond this, they foster community engagement, sparking conversations and connections that strengthen Portland's network of professional storytellers. By facilitating learning and hands-on experience, they prepare local media makers for both personal and commercial projects. This ensures that Portland is not only equipped to support external productions that bring essential funds to our local economy but also empowers local creatives to tell impactful, place-based stories that contribute to Portland's unique cultural history.

The mentorship that Desert Island Studios provides is transformative, helping beginner-level media makers advance to the next stage of their careers. We have witnessed firsthand the positive impact of their programs in bridging the gap between emerging and professional filmmakers.

We fully support their application for this grant and believe that their initiatives make a meaningful and lasting impact on the media landscape and Portland's creative future.

Sincerely,  
Daniela Karina Serna



Director of Communications and Distribution

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Portland Community Media Center

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