

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 \$80,100 to support the PAM CUT Animation Computer Lab 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 \$80,100.

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 PAM CUT Animation Computer Lab 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 June 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, October 31, 2027, unless extended or earlier terminated under the terms of this Agreement.

ARTICLE III – SPECIFIC CONDITIONS OF THE GRANT

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

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

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

funds.

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

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

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

- D. GRANTEE Project Manager: GRANTEE hereby appoints Karie Burch 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: Karie Burch
Chief Development Officer
c/o Portland Art Museum
1219 SW Park Ave
Portland, OR 97205
Email: karie.burch@pam.org

With a copy to:

Attn: Keri Jhaveri
Head of Co: Laboratory & Education Programs
c/o Portland Art Museum
1219 SW Park Ave
Portland, OR 97205
Email: Keri@pamcut.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 June 1, 2025 through November 30, 2025; December 1, 2025 through May 31, 2026; June 1, 2026 through November 30, 2026; December 1, 2026 through May 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 September 30, 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 \$80,100. 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 \$80,100, 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: Karie Burch
Chief Development Officer
c/o Portland Art Museum
1219 SW Park Ave
Portland, OR 97205
Email: karie.burch@pam.org

With a copy to:

Attn: Keri Jhaveri
Head of Co: Laboratory & Education Programs
c/o Portland Art Museum
1219 SW Park Ave
Portland, OR 97205
Email: Keri@pamecut.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: Karie Burch
Title: Chief Development Officer
Portland Art Museum

Date: _____

Date: _____

APPROVED AS TO FORM:

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

25772 - PAM CUT Animation Computer Lab

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: Apr 9, 2025 3:37 PM
Initially Submitted By: Halie Brazier
Last Submit Date: Apr 14, 2025 3:17 PM
Last Submitted By: Halie Brazier

Contact Information

Primary Contact Information

Active User*: Yes
Type: External User
Name: Salutation Halie Middle Name Brazier
First Name Last Name
Title: Grants Specialist
Email*: halie.brazier@pam.org
Phone*: (503) 276-4331 Ext. Phone
###-###-####
Fax: ###-###-####

Organization Information

Status*: Approved
Organization Name*: Portland Art Museum
Organization Type*: Non-Profit Entity
Tax Id:
Organization Website: <http://portlandartmuseum.org>
Address*: 1219 SW Park Ave
Portland Oregon 97205
City State/Province Postal Code/Zip
Phone*: (503) 276-4365 Ext. Phone
###-###-####
Fax: ###-###-####

FY21-22 Final Application Project Narrative

Project Narrative

Total Grant Funds:	\$80,100.00
Total Match Funds:	\$88,115.00
Total Funds:	\$168,215.00
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:

The Need

The Portland Art Museum // Center for an Untold Tomorrow (PAM CUT) has emerged as a leading organization in the dynamic local, national, and global media arts landscape, with programs that are inclusive, modern, and welcoming to artists, student artists, and audiences in our Portland community and beyond. In particular, our Co:Laboratory program designs classes, camps, and workshops for different age groups to explore new ways of making art and new ways of seeing our world. Our existing animation classes and camps are very popular but we have limited technological capacity. Currently, PAM CUT runs animation classes and summer camps on iPads. These have limited functionality and graphics capabilities for some design software. A computer lab with laptops will have higher quality graphics cards, the ability to run a wider range of animation and graphics programs, greater durability; it also may be able to be used for other media arts classes.

On a larger scale, Portland is in a region renowned for animation studios and special effects filmmaking, with LAIKA, ShadowMachine, Refuge VFX, Elbowfish game developer, and others headquartered here. According to the Oregon Department of Education's Career and Technical Education (CTE) Arts, A/V Technology, and Communications Career Cluster Resource Guide, there is a 39.8% growth in job openings expected for animators and special effects artists and 8.4% for graphic designers projected between 2021 and 2031. PAM CUT champions animation and new media, with recent related projects such as the sole U.S. location for the Venice Biennale's XR program and work with groundbreaking animator Rose Bond (2021, 2022), and Guillermo del Toro's Crafting Pinocchio (2023) in association with MOMA, Netflix, and ShadowMachine. By finding ways to deepen our engagement and impact in the animation field, we will contribute to building the next generation of Portland's creative workforce and artist community, which makes the area such a vibrant place to live.

Project Description

With support from MHCRC, PAM CUT will expand our existing but limited animation programming to partner with community members and animation instructors to build a computer lab for an animation program for marginalized youth. After an initial procurement and set-up period in Fall 2025, PAM CUT will use this technology to teach a pilot series of three, eight-week-long workshops of 16 students each in Spring 2026, Fall 2026, and Spring 2027. Classes will be held once per week for four hours over eight weeks for a total of 32 hours per cohort. We plan to work with our partners to offer the classes during a time that is convenient to their youth, either on weekends or after school. Although open to all youth ages 11-23, we will also recruit BIPOC and other underrepresented communities from our partner youth-serving organizations in Portland. Professional animators will teach participants how to use industry-standard hardware and software to create animated short films through the lens and aesthetics of Afrofuturism and Latinx-futurism animation to inspire marginalized youth to reimagine their world. We will launch the series in partnership with Brenda Arts, an interdisciplinary design studio where BIPOC youth are integrated into every aspect of production.

In order to provide youth with a learning experience using professional-grade hardware and software, the new computer lab will include 18 Mac laptops and accessories, a video projector, chairs, and select animation software such as Blender and Unity. Program participants will build skills including storytelling, storyboarding, character development, musical scoring, and visual effects to create 5-minute animated shorts. The videos will be broadcast in blocks of content on public access channels (up to 420,000 viewers), as well as being screened in shorter segments prior to regular film screenings at the Tomorrow Theater (35,000 attendees last year) and to PAM visitors in a media arts gallery space in the Museum (259,000 PAM visitors last year).

Since the LOI was submitted, we had to adapt the program to shifting institutional budget priorities and limitations brought on by tariffs and

other uncertainty at the federal level that's trickling down into other funding streams. Our project has narrowed with deeper impact for fewer students in three rather than four cohorts.

Beneficiaries

While open to all youth ages 11-23, we will target BIPOC and unhoused youth for this program because they are underrepresented in the animation industry. This project will be both a creative outlet and a workforce development opportunity for youth.

We will work with partner organizations such as p:ear who works with unhoused youth, and Roosevelt High School. Some participants may face barriers to attending sessions over multiple weeks, especially those recruited from less stable living situations. To help address this issue, we are including a stipend for our partner organizations to fund things like transportation, food, adult supervision, and tracking and surveying participants to increase the likelihood of continued engagement.

For public access and PAM CUT theater viewers, this program offers an opportunity to engage with the imaginative visions of young people in their community. By showcasing diverse Afrofuturist stories and perspectives, the program fosters empathy, civic responsibility, and deeper community connection between the viewers and students. Youth are empowered to create animations that incorporate creative problem-solving for community issues and inspires audiences to envision new, inclusive paths forward. Through this lens, viewers are invited to reflect on real-world issues and the transformative power of storytelling.

Equity

PAM and PAM CUT are deeply committed to diversity, equity, and inclusion. In 2019, the Board approved an equity statement and lens that guides all of our work. We hold ourselves accountable with a cross-departmental Equity Team, a community Accessibility Advisory Committee, and Advisory Councils for Native American and Black art.

This project engages youth from underrepresented backgrounds in the animation field. We will explore animation through the lens of Afrofuturism and Latinx-futurism, which will appeal to many in our target audience and give them an opportunity to celebrate their stories and use them as inspiration.

In addition to elevating youth voices and shared stories, we will connect young people to the soft skills and technical experience they need to succeed in creative careers. Investing in underrepresented communities will help build a more diverse arts and animation sector with different perspectives.

(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:

Videos: Cohort participants will work in teams to create 6 to 8 videos to be broadcast in 3 episodes via Open Signal and shown as individual shorts before film screenings at PAM CUT.

Animation Skills: Participant youth will gain access to hardware and software to learn animation skills such as character development, storyboarding, musical scoring, and visual effects. 60% of participants will meet select Career and Technical Education (CTE) standards for animation and A/V technology.

Soft Skills: Participant youth will also develop soft skills, such as communication, perseverance, project management, and teamwork. 60% of participants will demonstrate one or more levels of growth in three or more practices on a pre/post survey using the Oregon Department of Education's Transformative Social/Emotional Learning standards.

Workforce Development: For the older students in the program, this project serves as a workforce development opportunity with more modest production budgets than traditional filmmaking. Skills learned in the workshops are transferable to other growing fields like game development and visual effects. This program has the potential to be part of a pipeline for young, local talent to learn these skills, enroll in programs at Portland Community College (PCC), and move into internships and jobs at local studios. 10% of participants will seek out education or jobs in the animation sector after this program.

(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:

Animation Skills: We will use relevant portions of the existing Oregon Department of Education (ODOE) Technical Skill Assessment that is used by PCC and other institutions. (Note: PAM CUT will not award any credentials or credits.) Some of the [Statewide Framework](#) assessment for students will include their demonstration of understanding:

- Principles and elements of design
- Production using industry standard software
- Design workflow processes
- Use of equipment and software
- Editing

Soft Skills: Participant youth will also develop soft skills, such as communication, perseverance, problem-solving, and teamwork. These will be

evaluated with a pre/post survey using the [ODOE's Transformative Social/Emotional Learning standards](#).

Workforce Development: For students age 17 and above, we will work with our partners to continue to track and survey participants after they complete their project. Survey questions may include:

- After completion of the Animation Program, did you see animation and related fields as a potential career option for you? Why or why not?
- Did you seek out programs to further your education in animation? Did you enroll or complete any programs? Which ones?
- Did you seek out internships or employment in animation? Please list where you worked and in what role.
- How can we improve PAM CUT's animation program to better prepare students for further education and employment in animation and related fields?

In addition to the student evaluation described above, program evaluation will take place with the teaching artists and partner organizations after each cohort to assess the timing, content, technology, outreach, and other aspects of this project. We are intentionally crafting an adaptable project to allow for changes based on the needs of students and instructors.

(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:

The project partners for our first cohort to be held in February 2026 are Spencer Garland of Brenda Arts (brendaartsnw@gmail.com), as the teaching artist and p:ear's Kanani Miyamaoto, Arts Coordinator, (kanani@pearmentor.org) who will recruit and manage students for the cohort.

PAM's collaboration with Brenda Arts/Spencer Garland started during the pandemic in a program called LAB. Garland is an educator and artist, and his production company Brenda Arts is an interdisciplinary design studio where BIPOC youth are integrated into every aspect of production. In 2023-24, Spencer was a PAM CUT Artist in Residence, during which he created the animation and art installation "Alberta Dreams."

We will work with p:ear to recruit and manage the first cohort and possibly others. p:ear is a long-running nonprofit that serves more than 800 homeless youth annually by providing basic needs, mental health support, mentorship, and opportunities for creative expression and skill-building.

The second cohort is in Fall 2026 and partners have not been finalized yet. We will also evaluate the program and partnership after the first cohort to help determine the direction for partnerships in future workshops. Existing PAM CUT relationships that are under consideration for future partnerships are the Native American Youth and Family Center, Los Chicas, and Roosevelt High School, among others.

(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:

The following equipment will be purchased and installed in two of PAM CUT's existing classrooms. This equipment was recommended by several experts in the field of 3D animation, including Don Scharzt (Pipeline Technical Director at ShadowMachine), Matt Henderson (3D Animation Instructor at Portland Community College), and Sahar al-Sawaf (Media Arts Instructor at Northwest Academy). Our experts advised about network speeds, industry standards, and best practices for the instruction of 3D animation, and open source software like Blender and Unity for creating animated shorts. After consultation with our advisors, we selected Macbooks instead of desktop computers because laptops are more versatile and portable, many animation programs are formulated for the macOS system, and our internal systems support Macs. We are requesting 18 Macbook Pro laptops with accompanying equipment to allow for a class of up to 16 students, an instructor, and an extra in case of damage. The PAM CUT classrooms currently have tables, iMac desktop computers, Wacom tablets, iPads, digital drawing styluses, and a projector to supplement the animation lab technology needs.

All equipment acquired with funds from MHCRC will be maintained meticulously and upgraded when necessary. PAM CUT staff or PAM IT staff will administer any required software or hardware upgrades, and we will procure contract help for any updates required beyond our technical abilities. All hardware will be kept in excellent condition in a locked facility with 24/7 surveillance by PAM Security personnel.

The list of equipment is as follows:

Hardware:

- (18) - 16 in. Macbook Pro M4 Max, 16-Core CPU, 40-Core GPU, 48GB Memory, 1TB SSD Storage
- (18) - 5 TB LaCie rugged External Hard Drive, USB-C 3.2
- (18) - Apple magic wireless keyboard
- (18) - Apple magic wireless mouse
- (18) - Anker USB C Hub, 5-in-1
- (10) - USB C to Lighting cable, 2 pack, 6 ft
- (1) - Optoma 4K 400 Video Projector
- (2) - ASUS ProArt Display 27" Monitor - WQHD (2560 x 1440)

Studio equipment:

- (6) - Industrial Powerstrip and surge protector
- (18) - BESIGN LS03 Aluminum Laptop Stand, Ergonomic
- (18) - Kroy Ergonomic Swivel Mesh Chair
- (18) - Dots hardshell case with Makrolon for 16in Macbook Pro
- (18) - Osprey arcane soft sleeve for 16in macbooks

Software:

Blendr: open source software, no charge
 Unity: open source software, no charge
 (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): August 2025
Proposed End Date (month/year): July 2027

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

Implementation Plan:

- **August 2025 - January 2026: Equipment procurement, Lab set-up, teaching artist contracts, partner organization contracts, marketing of the program as needed beyond partners**
- **February - May 2026: Cohort 1 planning, class, and evaluation. Set up resulting animations with Open Signal for broadcast, and air them at the Tomorrow Theater and Whitseil Auditorium.**
- **September-November 2026: Cohort 2**
- **January 2027: Follow up with past participants about their further education or employment in animation**
- **February-May 2027: Cohort 3**
- **June-July 2027: Program evaluation with partners. An additional survey will be done for students in Cohorts 2 and 3 about their continued engagement with animation.**

(This field has a character limit of 3000)

Supplemental Material Attachments

Description	File Name	Type	Size	Upload Date
Letter of Support from p:ear (partner organization)	Letter of Support From pear 1.pdf	pdf	90 KB	04/10/2025 09:46 AM
Letter of Support from Sahar al Sawaf (advisor)	PAMCUT_LetterOfSupport_Sahar_al_Sawaf 1.pdf	pdf	94 KB	04/10/2025 09:46 AM
Letter of Support from Spencer Garland (instructor)	PAMCUT Letter of Support BRENDAARTS 1 1.pdf	pdf	355 KB	04/10/2025 09:46 AM
PAMBoard of Trustees	PAMTrustees 2024-25.docx.pdf	pdf	60 KB	04/10/2025 09:46 AM

FY20-21 Application Budget Correct

Budget Narrative

Budget Narrative:

PERSONNEL:

PAM CUT and PAM personnel costs are based on the full project period which encompasses two years: Year 1 (August 2025 - July 2026), and Year 2 (August 2026 - July 2027).

Keri Jhaveri, Head of Co:Laboratory, will serve as the Project Manager for all grant activities. She will manage the partnerships and recruitment of participants, and liaise with the teaching artists to co-develop a curriculum. She will spend 15% of her time on project activities.

Salary costs for project period: \$9,939 for Year 1; \$9,939 for Year 2; total \$19,877

Grant Funds: \$0

Match: \$19,877

Ben Popp, Head of Artist Services, will assist with curriculum development and manage the technical aspects of the project, including advising on grant-related equipment purchases, as well as assisting with their procurement, installation, and set-up. He will spend 10% of his time on project activities.

Salary costs for project period: \$7,247 for Year 1; \$7,247 for Year 2; total \$14,494

Grant Funds: \$0

Match: \$14,494

Amy Dotson, Director of PAM CUT, will have final oversight on all project activities. In this role, she will manage all PAM CUT staff and work with the project staff to track spending. She will spend 5% of her time on project activities.

Salary costs for project period: \$8,943 for Year 1; \$8,943 for Year 2; total \$17,885

Grant Funds: \$0

Match: \$17,885

Fringe Benefits are calculated at 18% of the full-time Personnel cost subtotal of \$52,257 (Jhaveri Popp, Dotson).

Grant Funds: \$0

Match: \$9,406

TOTAL PERSONNEL:

Grant Funds: \$0

Match: \$61,663

CONTRACTUAL:

Teaching artists' fee for 3 eight-week workshops (\$60/hr for 32 hours per workshop): \$5,760

Teaching artist curriculum development, class prep, and preparation for broadcast for 3 eight-week workshops at \$25/hr for 32 hours per workshop: \$2,400

Grant Funds: \$0

Match: \$8,160

EQUIPMENT:

The equipment budget is organized into three categories including Hardware, Software, and Studio Equipment. Totals are rounded up to the nearest dollar.

Hardware: \$74,820

(18) - 16 in. MacBook Pro M4 Max, 16-Core CPU, 40-Core GPU, 48GB Memory, 1TB SSD Storage with Educational Discount from Apple - \$3699 ea - \$66,582

(18) - 5 TB LaCie rugged External Hard Drive, USB-C 3.2, B&H Photo - \$139.99 ea - \$2520

(18) - Apple magic wireless keyboard, Amazon, - \$99.00 ea - \$1782

(18) - Apple magic wireless mouse, Best Buy - \$79.99 ea - \$1440

(18) - Anker USB C Hub, 5-in-1, Amazon - \$18.84 ea - \$339

(10) - USB C to Lighting cable, 2 pack, 6 ft - \$9.99 ea - \$100

(1) - Optoma 4K 400 Video Projector, Protech - \$1699

(2) - ASUS ProArt Display 27" Monitor - WQHD (2560 x 1440), Amazon - \$179 ea - \$358

Studio equipment: \$5,280

(6) - Industrial Powerstrip and surge protector, Uline, \$25 ea - \$150

(18) - BESIGN LS03 Aluminum Laptop Stand, Ergonomic, Amazon - \$15.99 ea - \$288

(18) - Kroy Ergonomic Swivel Mesh Chair, Staples, \$199 ea - \$3,582

(18) - Dots hardshell case with Makrolon for 16in Macbook Pro, Incase.com - \$29.99 ea - \$540

(18) - Osprey arcane soft sleeve for 16in macbooks, Apple, - \$39.95 ea - \$720

Software: No cost

Blendr: open source software, no charge

Unity: open source software, no charge

TOTAL EQUIPMENT:

Grant Funds: \$80,100

Match: \$0

MISCELLANEOUS:

Partnership organization support for each of 3 cohorts: \$1,000 stipend to pay partners for student transportation and snacks, additional staff assistance with students and cohort recruitment, and help with pre/post surveying students and program evaluation.

Grant Funds: \$0

Match: \$3,000

OVERHEAD

PAM CUT has calculated the project overhead to be 10% of the project's subtotal costs (\$152,923) = \$15,292.

Grant Funds: \$0

Match: \$15,292

TOTAL PROJECT BUDGET: \$168,215

Match: \$88,115

Grant: \$80,100

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$61,663.00	\$61,663.00
Education and Training	\$0.00	\$0.00	\$0.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$8,160.00	\$8,160.00
Equipment	\$80,100.00	\$0.00	\$80,100.00
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$3,000.00	\$3,000.00
Overhead	\$0.00	\$15,292.00	\$15,292.00
<i>Total</i>	\$80,100.00	\$88,115.00	\$168,215.00

Signature Page

Final Application Signature

Signature of Duly Authorized Representative*:

Halie Brazier

Date*:

04/09/2025

Title*:

Grants Specialist

Phone*:

503-276-4331

E-mail*:

halie.brazier@pam.org



3/26/2025

Mt. Hood Cable Regulatory Commission

1810 SW 5th Ave Suite 710

Portland, OR 97201

Dear Mt. Hood Cable Regulatory Commission,

I am writing to express my support for and confirm participation in the proposed Animation Computer Lab project with PAM CUT and its mission to provide underserved BIPOC youth, ages 11-25, the opportunity to explore animation and futurism as a means of storytelling and self-representation. As the Art Coordinator for p:ear, I work closely with homeless and housing-insecure youth in Portland, the majority of whom are BIPOC. I have seen firsthand the impact of creative expression in empowering young people, fostering resilience, and giving them a sense of agency over their own narratives.

This program is not just about animation but about ensuring that these youth see themselves in the future. Too often, our young people are excluded from mainstream representations of what the future can look like. This initiative will allow them to imagine and create futures in which they thrive by providing the skills, mentorship, and platform to tell their stories. Through the Lab, youth will engage with open-source software such as Blender and Unreal Engine to animate their visions, share their worlds, and contribute to broader conversations around Afro-futurism and Latinx futurism.

Beyond technical skills, this program fosters a sense of community and belonging. Youth will have the opportunity to screen their animated shorts in showcases aired on public access television and at PAM's Whitsell Theater and PAM CUT's Tomorrow Theater. These platforms will highlight their creativity and affirm the importance of their perspectives in shaping the cultural landscape.

Portland's youth deserve this opportunity, and I strongly urge you to support this vital program. PAM CUT is driving Oregon's media arts sector, helping it grow and evolve. I ask that you support this graphic arts and animation expansion in Portland's community and beyond. It will uplift young voices and contribute to a broader cultural shift where diverse futures are envisioned and celebrated. Thank you for your time and consideration.

Sincerely,
Kanani Miyamoto
Practicing Artist/Art Coordinator, p:ear

kanani@pearmentor.org/808-371-0933

SAHAR AL-SAWAF

tel: 213.268.8680

salsawaf@nwacademy.org

Portland, OR

April 4, 2025

Mt. Hood Cable Regulatory Commission
1810 SW 5th Ave Suite 710
Portland, OR 97201

Dear Mt. Hood Cable Regulatory Commission,

I am writing to express my wholehearted support and confirm my participation in the proposed Animation Computer Lab project with PAM CUT. As a filmmaker and educator deeply connected to the BIPOC community and the transformative power of storytelling, I am excited about how this initiative can create meaningful change in Portland.

As an Arab-American immigrant, my work is grounded in documentary, using my camera, sketchbook, and experimental animation techniques to tell the stories of underrepresented and often overlooked communities. As both a media artist and educator, I have seen firsthand how introducing youth to cinema can profoundly impact their development. I have also witnessed how leading visual effects and animation companies have established themselves on both coasts, which deepened my understanding of the importance of media literacy for young people. The resources, training, and access to technology provided by this lab will empower BIPOC storytellers in animation and graphic arts, offering opportunities and high-quality tools that might otherwise remain out of reach for many BIPOC creators in today's digital media landscape. Supporting this initiative is crucial, not only for its potential impact but also for establishing a space where young BIPOC artists can collaborate with each other.

Portland is home to talented animation and visual effects artists, renowned studios like LAIKA and ShadowMachine, and strong academic programs in digital animation. I am eager to support the lab through hands-on mentoring, workshops, and sharing the lessons I have learned as an immigrant filmmaker. My goal is to provide others with the opportunities I lacked growing up, helping individuals from similar backgrounds find their voices and collaborate with local artists to guide the next generation of storytellers.

PAM CUT is at the heart of Oregon's media arts scene, offering diverse programming and bringing internationally acclaimed filmmakers and films to the Portland area. I would ask that you support this expansion of graphic arts and animation, as championing this project means investing in the future of our community and helping to build a more inclusive, diverse media landscape in Portland and beyond. I urge the Commission to lend its support to this vital initiative.

Thank you for your consideration.

Sincerely,



Sahar al-Sawaf
Filmmaker, Visual Artist, Educator at Northwest Academy



Spencer Garland (he/him)

BRENDA ARTS Creative Director

[instagram.com/lonesaucerboy](https://www.instagram.com/lonesaucerboy)

brendaarts.org

4/2/24

Mt. Hood Cable Regulatory Commission
1810 SW 5th Ave Suite 710
Portland, OR 97201

Dear Mt. Hood Cable Regulatory Commission,

I am writing to express my support for and confirm my participation with the proposed Afrofuturist Animation Lab project with PAM CUT. As a former participant in PAM CUT's Sustainability Labs, Artist in Residence program, and internship, I'm excited to support this project because it allows me to blend my passion for 3D animation (my main medium) with my profound appreciation of the Black American experience.

Afrofuturism opens up infinite possibilities through the lens of Black science fiction. Much like Latine Futurism or Indigenous Futures, Afrofuturism imagines my community not only among the stars, but also loved and cared for right here on Earth. Artists like Solange Knowles, Missy Elliott, Outkast, Hype Williams, Octavia Butler, Virgil Abloh, and many others have given me the visual and auditory language to see myself beyond what is typically expected of someone with my identity. I want to honor these visionaries and pay it forward by introducing their work to a younger generation.

Blender, for me, has been the ultimate gift. This open-source 3D rendering program changed my life—and the lives of many others. In the summer of 2022, I worked with PAM CUT to teach a group of ten students how to use Blender. The class culminated in a [small showcase of student work](#) at the end of the week.

The curriculum I designed covered not only the fundamentals of Blender, but also wove in lessons in art history, highlighting the contributions of the Black artists mentioned above. Afrofuturism is about looking to the past to reimagine the future. Through this course, I offered students examples of how Blackness, Africanness, and science fiction intersect, while also leaving space for them to envision futures rooted in their own experiences.

PAM CUT is driving the media arts sector here in Oregon, helping it to grow and evolve. I would ask that you support this expansion of graphic arts and animation in Portland's community and beyond.

Thank you for your consideration.

Sincerely,

A handwritten signature in black ink, appearing to read "Spencer Garland". The signature is fluid and cursive, with the first name "Spencer" being more prominent and the last name "Garland" following in a similar style.

Spencer Garland

Portland Art Museum

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