

GRANT AGREEMENT NO.

This Grant Agreement is between the Mt. Hood Cable Regulatory Commission (“COMMISSION”), through the Bureau of Planning and Sustainability (BPS), and Stomping Grounds Arthouse (or “GRANTEE”) in an amount not to exceed \$11,926 to support the Scare City – SGA 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 \$11,926.

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 Scare City – SGA 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, April 30, 2028, 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 Jayna Sweet 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: Jayna Sweet, Project Manager
Artistic Director
c/o Stomping Grounds Arthouse
1038 SE 30th Ave, Apt. A
Portland, OR 97214
Email: stompinggroundsarthouse@gmail.com

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

Interim Status Reporting periods are 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; June 1, 2027 through November 30, 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 March 31, 2028.

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 \$11,926. 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 \$11,926, 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: Jayna Sweet, Project Manager
Artistic Director
c/o Stomping Grounds Arthouse
1038 SE 30th Ave, Apt. A
Portland, OR 97214
Email: stompinggroundsarthouse@gmail.com

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

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

SIGNATURES:

COMMISSION

GRANTEE

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

Name: Jayna Sweet
Title: Artistic Director
Stomping Grounds Arthouse

Date: _____

Date: _____

APPROVED AS TO FORM:

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

25792 - Scare City - SGA

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 11:18 AM
Initially Submitted By: Jayna Sweet
Last Submit Date: Apr 18, 2025 6:31 AM
Last Submitted By: Jayna Sweet

Contact Information

Primary Contact Information

Active User*: Yes
Type: External User
Name: Salutation Jayna Jordan Sweet
First Name Middle Name Last Name
Title: Artistic Director
Email*: stompinggroundsarhouse@gmail.com
Phone*: 602-513-1554 Ext.
Phone
###-###-####
Fax: ###-###-####

Organization Information

Status*: Approved
Organization Name*: Stomping Grounds Arthouse
Organization Type*: Non-Profit Entity
Tax Id:
Organization Website: <https://www.stompinggroundsarhouse.com>
Address*: 1038 SE 30th. Ave
Apt A
Portland Oregon 97214-
City State/Province Postal Code/Zip
Phone*: 602-513-1554 Ext.
###-###-####
Fax: ###-###-####

FY21-22 Final Application Project Narrative

Project Narrative

Total Grant Funds:	\$11,926.00
Total Match Funds:	\$486,000.00
Total Funds:	\$497,926.00
Proposed Technology:	Video production equipment
Public Benefit Area:	Reducing Disparities
Select which jurisdiction(s) your project will serve:	Fairview, Gresham, Portland, Troutdale, Unincorporated Multnomah County, Wood Village
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:

Scare City is a new public access TV series aimed at Low-Income children aged 8-12 from Marginalized Communities. It will educate and engage kids around class, race, and gender through Social-Emotional Learning standards. Technology is central to every stage of *Scare City*—from the cameras and editing software used in production to the public access broadcast and interactive digital learning platform. We will be making ~4 hours total of video content (to be split into 8 30-minute episodes). A general outline for each episode follows main characters Isaac and Aria who work together at a pop-up Halloween store, Scare City. Via strange product shipments and even stranger training videos, they discover the higher ups at Scare City have ulterior motives. As they discover each shipment product, a "bottle story" (in the spirit of *Are You Afraid of the Dark?*) will teach Isaac and Aria that these products could wreak social havoc if they got out, and they must stop them from being sold! All along the way, Isaac and Aria are getting closer and closer to unlocking the mystery of Scare City. Each episode will teach specific SEL skills as well as feature local Portland artists and businesses.

Scare City is layered with purpose. We break these down into four pillars:

- Quality Youth Content
- Arts-Based SEL Education
- Local Artists
- Accessibility

Quality Youth Content

A driving force behind *Scare City* is the passion for creating quality youth content. We describe *Scare City* as "Prestige TV for 10-year-olds." The conceit is that children deserve artfully crafted TV just as much as adults do. From the writing to the set design to the cinematography, *Scare City* will breathe fresh life into youth content. This requires technology, because in order to compete with the most prestigious, we need quality cameras to capture a stunning vision and the latest computers to work all the post-production magic we can.

Arts-Based SEL Education

Engagement in the arts whatsoever implicitly teaches social emotional skills. Oregon's 5 standards for SEL (Self Awareness, Self-Management, Social Awareness, Relationship Skills, and Responsible Decision Making) are all inherently present in an arts experience. With *Scare City*, we've chosen to make these lessons explicit—using intentional and entertaining storytelling to inculcate viewers with clear Social Emotional Learning. 57% of the writers on our creators team are current educators with awareness of what students need to learn and insight about effective ways of teaching them. Technology supports this goal, since we've put our minds together and decided on film as the artform we want to imbue with SEL education.

Local Artists

As a company, Stomping Grounds Arthouse has always served the mission of platforming, empowering, and celebrating local artists. *Scare City* has inherited that purpose. First and foremost, our core creative team of eight boasts seven local artists: Ari Aquilla-Saund, Nick Condon, Monica Dailey, Murri Lazaroff-Babin, Keira Perren, Jayna Sweet, and Nik Whitcomb. (And the eighth, Emily Yuko Walborn, is a former PNW'er!) Throughout the entire production, we will collaborate with local artists: Portland-based actors will appear on screen, our production team will be locally sourced, and episodes will feature sets and props created by Portland-based designers and artisans. The technology available to us will not only help determine which artists we're able to showcase, but also the extent to which the project benefits them.

Accessibility

While *Scare City* could be adapted into a school-touring play, telling this story in that way would mean that students at lower-income or

underfunded schools would not get the opportunity to learn and be entertained by *Scare City*. We would also be limited by the number of schools we could feasibly tour to in-person. Instead, by utilizing the technology of digital media and public access television, we are reducing disparities not only through the SEL and community-focused learning of the storytelling, but also by increasing outreach and access. The end of each episode will encourage students to visit the online resource guide - the online expansion of *Scare City* with educational content and activities to further cement the episode's learning as well as teach viewers about the local artists and spaces they just watched.

Scare City deserves to live beyond the screen, too. In tandem with the series and online resources, we will bring an in-school workshop to schools that match our target demographic. This workshop will allow students to interact with the characters and themes of *Scare City* in real life while being professionally facilitated to integrate a specific SEL skill. Workshops will be 60 minutes, free to participating schools, and designed for classrooms or small group sessions. Educators will be provided a follow-up guide aligned with Oregon SEL standards. Because accessibility is core to *Scare City*'s purpose, cable access is vital to its success. To be truly accessible, *Scare City* will be free to watch to youth all over the Greater Portland Area. We plan to distribute through Open Signal, with the potential for reaching hundreds of thousands of households.

This is a brand new venture for Stomping Grounds Arthouse. As a company, we have produced 30+ live events since 2022 - including an LGBTQ2SIA+ teen devising workshop and showcase - and created a full-production livestream play. As individual artists, we've produced/directed film projects. Combining our experiences in education, storytelling, and filmmaking in this way is a brand new marriage that we are excited to commit to.

Our hope is that *Scare City* brings Social Emotional Learning to life in a fun and unique way for Portland youth. At a time when we need community more than ever, a show like *Scare City* will help to foster true community amongst youth through the stories' lessons about the importance of and tending to community while also giving them characters and stories they can relate to and discuss with their peers.

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

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

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

Measurable Project Outcomes:

We have five main goals to measure the success of the *Scare City* project:

- We'll distribute 8 30-minute episodes through Open Signal for cable broadcast and aim for at least 10,000 total viewers across broadcast and digital platforms in the first year
- More than 50% of our audience and participating students will identify as coming from marginalized and underserved communities, tracked via school demographics and zip code analysis
- At least 2,000 unique site visits within the first 6 months of launching the online resources, measured by Google Analytics
- Students will demonstrate at least a 20% average improvement in targeted SEL knowledge based on pre- and post-workshop assessments
- At least 5 Portland Public Schools will participate in the in-school *Scare City* SEL workshop by the end of Q1 2027

(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 evaluate *Scare City* using a mixed-methods approach that aligns with our five main goals. Our strategy includes both quantitative and qualitative tools to assess reach, engagement, learning outcomes, and equity of access.

1. Viewership (10,000+ viewers in year 1)

We'll collect data via audience metrics and platform analytics (e.g. Open Signal, YouTube, Vimeo) in order to track viewership across cable and digital platforms. Data will be reviewed quarterly to assess progress and guide promotional strategy

2. Audience Demographics (50%+ from marginalized communities)

We'll analyze anonymized zip code and demographic data from workshop sign-ups and partner schools. This will be cross-referenced with regional equity maps and school data.

3. Online Engagement (2,000+ unique visitors in 6 months)

Using Google Analytics, we will monitor site traffic, unique visitors, page views, and content engagement for the *Scare City* online learning portal. In addition to the goal of 2,000+ unique visitors, we aim for 300+ students to engage with at least one corresponding activity/assessment. We'll learn and understand which activities and resources students engage with the most.

4. SEL Learning Outcomes (20% average improvement)

Each workshop includes a pre- and post-assessment measuring targeted SEL skills (aligned with Oregon's five SEL standards). Teaching artists will collect this data anonymously.

5. School Participation (5 PPS schools by Q1 2027)

We'll track participation through internal logs and maintain communication with PPS partners to schedule and document in-school workshops. A short teacher survey will provide feedback on workshop effectiveness and logistical needs.

Lessons Learned:

Evaluation results will be summarized in a year-end impact report and shared with stakeholders. This process will highlight areas of success and improvement, helping us refine content, delivery, and outreach as we look ahead to future seasons and broader distribution.

(This field has a character limit of 2500)

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

Please list project partners as confirmed or unconfirmed.

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

Project Partners:

Confirmed:

- Core Creative Team
 - Nik Whitcomb – nik@bagnbaggage.org
 - Ari Aquilla-Saund – acsaund@gmail.com
 - Monica Daily – motikifreaki@gmail.com
 - Emily Yuko Walborn – walbornemily@gmail.com
 - Murri Lazaroff-Babin – murrilb@gmail.com
 - Nick Condon – nick@mindfulrascal.com
 - Jayna Sweet – jaynajsweet@gmail.com
- Actors
 - Jayna Sweet
 - Rae Davis – janelle.rae.davis@gmail.com
- Producers
 - Jayna Sweet
 - Keira Perren – perren.kyle@gmail.com
- Organizations
 - Regional Arts & Culture Council – Grant Awarded
 - Ingrid Carlson, *Senior Programs Officer* – icalson@racc.org
 - Yaelle Amir, *Program Office* – yamier@racc.org
 - Benjamine Fainstein, *Program & Project Specialist* – bfainstein@racc.org

(This field has a character limit of 3000)

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

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

Technical Design:

PYXIS 6k Camera: We selected this equipment for its excellent performance in high and low-light settings and its modular rigging capabilities—allowing versatility and flexibility without sacrificing quality. It's quality is on par with higher end cameras at a lower price and has been fully industry-tested. With this technology, we will be equipped to provide cinematic content on this and future projects. **Maintenance:** General maintenance includes keeping the camera clean using purpose built cloth and solutions designed for cleaning optics. The devices will be stored safely according to manufacturer guidelines and regular firmware updates will be conducted. **Future Upgrades:** Initially, we will rent lenses and rigging accessories (under the Equipment Rental line item). However, we plan to purchase these overtime as production needs grow.

Macbook Pro 14 with Final Cut Pro: Final Cut Pro is the industry standard for video editing software and is exclusive to the Mac OS.

Maintenance: Mac is known for being low maintenance compared to PC. These devices will be designated as "use specific" equipment and only utilized for video editing. To longevity and high performance, work will be stored on an external hard drive to maintain at least 50% disk space. The devices will be kept clean using manufacturer approved cleaning methods and stored in a cool, dry place. Regular software updates will be installed so the device remains secure throughout its usable life. **Future Upgrades:** Additional video effects software may be added to the machines as the need arises. The industry standard After Effects is subscription based at \$276/year.

By acquiring both of these capital assets, we will be able to lower variable production costs for this and future projects.

(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): January 2025

Proposed End Date (month/year): April 2028

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

Implementation Plan:

Development

- Writers' Room Development Week: Completed – Jan 2025
- Season 1 First Draft: Completed – March 2025
- Season 1 Second Draft: April 2025
- Season 1 Final Revisions: June 2025

Pre-Production: June-October 2025

- Secure Financing
- Financial Review
- Casting
 - Casting Call
 - Auditions/Screen Test
 - Contract Negotiations
- Crew and Key Staff Hiring
 - Hire Key Crew
 - Create Call Sheets
- Locations
 - Location Souting
 - Secure Permits
 - Location Contracts
 - Scenic Desing/Set Construction
 - Logistics Planning
- Equipment and Technology Procurment
 - Camera/Lighting Equipment
 - Sound Equipment
 - Production Software
 - Transportation/Storage
- Design and Art Department
 - Costume Design
 - Props
 - Hair and Makeup
- Legal and Documentation
 - Clearance and Rights
 - Insurance
 - Legal Counsel
 - Work Permits
 - Talent Release/Waivers
- Rehearsals and Pre-Production Meetings
- Contingency Plans and Risk Management
 - Weather Plans
 - Health and Safety Protocols
 - Backup Plans
- Final Check and Go/No-Go Decision
 - Final Review
 - Go/No Go Meeting

Production: October 2025-October 2026

- Filming based on production schedule

Post Production: October 2026-January 2027

- Video Editing
- Sound Editing and Mixing
- Video FX
- Scoring
- ADR

Supplemental Resource Development: January-September 2027

- Episode-specific resource guide
- Activities to cement SEL skills
- Artist and location bios
- Web-based training Content development
- Learning Portal creation
- Website hosting requirements
- Beta testing
- Beta testing feedback
- Launch Supplemental Resource guides

Distribution: September-October 2027

- Broadcast through Open Signal
- Marketing

In-School Workshops: October 2027-April 2028

- Content development
- Instructional Design
- Finalize workshop content and activities
- Program booking and scheduling
- Tour planning and logistics through Program Headquarters
- Tour equipment procurement.
- Staffing
- Background Checks/PPS Approval
- Train-the-Trainer Facilitator workshop
- Workshop tour start

(This field has a character limit of 3000)

Supplemental Material Attachments

Description	File Name	Type	Size	Upload Date
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No files attached.

FY20-21 Application Budget Correct

Budget Narrative

Budget Narrative:

Personell

- Development: The Show Runner and writers will be recieveing an inital \$1,000 each to develop the script for this show. They will recieve an additional \$500 for the episode they complete. Total expense for this line item is \$8,000. The matching resource for this line item is the in-kind value of hiring writers to develop an 8-episode season of a television series. Grant Funds: \$0 Match: \$8000
- Production Staff: Production Staff includes our Director, Line Producer, 1st AD, Production Designer, Director of Photography, Camera Operator, Assistant Camera Operator, 3 Production Assistants, and Craft Services. The Matching Resources reflects the in-kind value of these positions as stated in the Ultra Low Budget Agreement for Non-Production Cities from IATSE's 2024 Rate Sheet. Grant Funds: \$0 Match:

\$214,500

- Production Crew: Production Crew includes Grips, Wardrobe/Styling, Makeup, Sound Mixing, and Practical Effects Supervisor. The Matching Resources reflects the in-kind value of these positions as stated in the Ultra Low Budget Agreement for Non-Production Cities from IATSE's 2024 Rate Sheet. Grant Funds: \$0 Match: \$29,500
- Performers: Performers include 2 Principal Actors, 3 Supporting Actors, 2 Puppeteer's and 5 background performers. Matching Resource Value is based on 2024 Ultra-Low Budget Project Agreement. Grant Funds: \$0 Match: \$23,000
- Post Production Staff: Post Production Staff includes the Post Production Supervisor, Editor and Assistant Editor. The Matching Resources reflects the in-kind value of these positions as stated in the Ultra Low Budget Agreement for Non-Production Cities from IATSE's 2024 Rate Sheet. Grant Funds: \$0 Match: \$50,500

Education/Training

- Camera Operation Training: Training for Camera Operator to operate PYXIS 6k Cameras. Grant Funding: \$340 Match: \$0

Contractual

- Closed Captions: Matching Resources is based on the in-kind value of Closed Caption services which typically run up to \$15/minute of video content. Eight, 30-minute episodes (Plus a margin of error of 26 minutes) would have a value of \$4000. Grant Funding: \$0 Match: \$4,000
- Graphic Design: Matching Resources are based on cost research for professional services in Portland. Grant Funding: \$0 Match: \$2,000
- Marketing: Includes Targeted Social Media Ads, Commercial/Trailer Creation, and Physical Outreach. Matching Resources are based on cost research for professional services in Portland. Grant Funding: \$0 Match: \$8,300

Equipment

- 2 Mac Editing Stations with Final Cut Pro: Macbook Pro 14" @ \$2,499
Final Cut Pro @ \$299. Grant Funding: \$5,596 Match: \$0
- 2 PYXIS 6k Cameras: PYXIS 6k Camera @ \$2,995: Grant Funding: \$5,990 Match: \$0
- Wardrobe: Clothing and Costumes to be worn by actors on screen. Either purchased, rented, or crafted. Matching resource is based on the cost of purchasing, renting, or building wardrobe for 2 principle actors and 3 supporting actors. Grant Funding: \$0 Match: \$1000
- Props: Physical Properties to be used by actors on set. Matching resource is based on the cost of procuring or building speciality props for use during productions. Grant Funding: \$0 Match: \$1,000
- Scenic: Set Pieces to create the scene for actors on set. Includes anything on camera that is not handled/ used by an actor on screen. Matching resource is based on materials cost for construction of specialty set pieces not included by filming location. Grant Funding: \$0 Match \$1,000
- Equipment Rental: Any equipment for the use of television production. Includes lenses and other camera equipment, lighting equipment, sound recording equipment, and other expendable equipment used during production. Matching resource is based on costs research to rent production equipment for duration of production period. Grant Funding: \$0 Match: \$75,000
- Location Rental: Any cost for the use of filming locations. Includes rental fees and permitting costs. Matching resource is based on cost research to rent locations for filming. Grant Funding: \$0 Match \$39,200
- Contingency Reserve: A reserve fund for day-of-filming expenses that are outside normal budget planning. This would cover anything from scenic repair to contingency catering. Matching resource is based on past production budgets. Grant Funding: \$0 Match: \$5,000

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$349,500.00	\$349,500.00
Education and Training	\$340.00	\$0.00	\$340.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$14,300.00	\$14,300.00
Equipment	\$11,586.00	\$122,200.00	\$133,786.00
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$0.00	\$0.00	\$0.00
Total	\$11,926.00	\$486,000.00	\$497,926.00

Signature Page

Final Application Signature

Signature of Duly Authorized Representative*:

Keira Perren

Date*:

04/09/2025

Title*:

Managing Director

Phone*:

323-333-8443

E-mail*:

stompinggroundsarhouse@gmail.com