



COVER SHEET – AGENDA ITEM #C4

For Commission Meeting: May 23, 2016

“Community Technology Grant Agreement: Holla Foundation”

Recommendation

Staff recommends that the Commission approve the 2016 Community Technology Grant agreement with Holla Foundation for \$56,670.

Background

At the January 25 meeting, the Commission selected 7 Pre-Applications to invite to apply for funding. Following the Commission’s decision, MHCRC staff engaged all 7 applicants in a process to complete full grant applications and contracts.

MHCRC staff has reached agreement on a full grant application and contract with Holla Foundation and recommends approval at the May meeting. In follow up to Commissioner’s review comments, the final project plan provides a more detailed narrative description of the project purpose and anticipated outcomes.

The budget estimate, once fully developed with project partners and design vendors, did increase slightly along with a corresponding increase in match support.

	Grant Request	Match	Total Project Budget
Pre-Application	\$49,010	\$127,510	\$176,520
Final Application	\$56,670	\$205,317	\$261,987

Attachment: Draft Community Technology Grant Agreement (1)

Prepared By: Rebecca Gibbons
May 16, 2016

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

This Agreement is between the Mt. Hood Cable Regulatory Commission (Commission), through the Office for Community Technology (OCT), and Inner City Sports Ministry dba Holla Foundation (Grantee) (together referred to as the "Parties").

RECITALS:

This Agreement is entered into for the purpose of providing the Commission's 2016 grant funds for the Grantee's Holla if You Hear Me: (Re) Making Place & Communities Project.

AGREEMENT:

1. Grant Amount, Use of Grant

Grantee is awarded a total amount of \$56,670 for specific capital costs related to the Grant project. Grantee shall use the Grant funds exclusively for the purposes outlined in its Grant Application (the "Grant"). The Grant Application is attached to this Agreement as Attachment 1. Grantee shall not use the Grant funds for any purposes other than those set forth in Attachment 1.

2. Project Manager

The Commission's Project Manager shall be Rebecca Gibbons or such other person as shall be designated in writing by the OCT Director.

3. Payments

Upon submission of an invoice from Grantee, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the Commission shall pay to the Grantee \$56,670 as specified in the invoice within thirty (30) days after receipt of the invoice. 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.

All expenditures made from Grant funds for Grant project capital costs must be made at least sixty (60) days prior to the expiration of this Agreement.

Grantee shall repay to the Commission, within thirty (30) days of the expiration date of this Agreement, any Grant funds that have not been expended for Grant purposes.

4. Financial Records

Grantee shall account for the Grant funds separately in its books of accounts. Grantee shall charge only Grant-related expenditures against Grant funds.

Grantee agrees to keep accurate and complete financial records that will enable the Commission to easily determine the use of Grant funds and the allocation method of Matching

Funds committed by Grantee and Project Partners in the Grant for the project.

5. Reports

Grantee shall submit Interim Status Reports and a Final Status Report (collectively referred to as 'Report(s)') to the Project Manager using the Commission's online grants management system. The Reports shall include both programmatic and financial information as established by the Commission. An example of the range or report information collected is attached to this Agreement as Attachment 2. 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, 2016 through December 31, 2016; January 1, 2017 through June 30, 2017; July 1, 2017 through December 31, 2017. Interim Status Reports are due within thirty (30) days of the end of each reporting period.

Grantee shall submit a Final Status Report no later than June 30, 2018.

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.

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

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

6. Project and Fiscal Monitoring

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

7. Audit

Because grant funds are derived from the cable franchises, the cable companies may conduct a financial review or audit of Grantee for the purpose of verifying whether use of capital grant funds is in accordance with the requirements of cable franchises related to use of capital grant funds. If the Commission receives notice from a cable company in accordance with the terms of the cable

franchises of such audit or review, the Commission's Project Manager shall notify Grantee within 5 business days of receiving the notice, and shall identify to Grantee the relevant financial records of Grantee that the cable company seeks to review. The scope of such audit or review of Grantee shall be consistent with the terms of the applicable cable franchise. Grantee agrees to make such relevant financial records available to cable company's authorized representative for inspection and copying. Such records shall be reviewed during normal business hours at a time and place made available by Grantee. The Commission's Project Manager shall promptly provide Grantee with written notice of the audit or review's conclusions.

8. Publicity

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

9. No Other Obligations/Complete Agreement

Grantee acknowledges that, except for the Grant, the Commission has no obligation to provide, and the Commission has not led Grantee to believe in any way (whether expressly or by implication) that the Commission will provide any additional or future assistance, financial or otherwise, either to Grantee or for the Grant project.

This Agreement contains the complete agreement of the parties. This Agreement may not be assigned, nor may any of the Commission's rights be waived, except in writing signed by a duly authorized representative of the Commission. The Commission may specifically enforce, or enjoin a breach of, the provisions of this Agreement, and such rights may be freely assigned or transferred to any other governmental entity by the Commission.

10. Representations

Grantee represents that it has full power and authority, and has obtained all necessary approvals, to accept the Grant, to carry out the terms of the Grant and this Agreement, and to conduct the Grant project in compliance with all applicable laws.

11. Indemnification

Subject to the limitations and conditions of the Oregon Constitution, Article XI, Sections 7 and 9, and the Oregon Tort Claims Act (ORS 30.260 through 30.300), the parties agree to indemnify and hold one another harmless from any loss, damage, injury, claim, or demand arising from their respective activities in connection with this Grant. Neither party shall be liable for any loss, damage, claim, or demand arising from the negligence of the other party or its agents or employees.

12. Compliance with Laws

The Commission and Grantee agree to comply with all applicable local, state and federal laws and regulations that apply to the subject matter of this Agreement.

13. Amendment

The Project Manager is authorized to amend the terms and conditions of this Agreement, provided such changes do not increase the Grant amount or the Commission's financial risks or change the purpose of the Grant. If approved such amendments shall only be effective if in writing, and signed by duly authorized representatives of both Parties. Any change in the amount of the Grant funds or the financial risks under this Agreement must be approved by vote of the Commission.

14. Term of the Agreement

This Agreement becomes effective on May 24, 2016, unless Grantee fails to sign and return the Agreement to the Commission within thirty (30) days of Commission action to approve the Agreement, in which event this Agreement shall be null and void. The term of this Agreement is through, and including, August 31, 2018.

15. Early Termination of Agreement

This Agreement may be terminated prior to the expiration of its term by:

- (a) Written notice provided to Grantee from the Commission before any obligations are incurred; or
- (b) Mutual written agreement of the Parties.

Termination of this Grant shall be without prejudice to any obligations or liabilities of either party already accrued prior to such termination. However, upon receiving a notice of termination, Grantee shall immediately cease all activities under this Grant, unless expressly directed otherwise in writing from the Commission in the notice of termination. Further, upon termination, the Commission and/or Grantee shall deliver to the other party all works-in progress and other property that are or would be deliverables had the Grant been completed. Grantee shall be entitled to receive reasonable compensation as provided for under this Agreement for any satisfactory work completed up until the time of notice of termination.

16. Material Failure to Perform

The Project Manager may terminate this Agreement after determining that Grantee has failed to comply with any material term or condition of this Agreement. The Project Manager shall give Grantee written notice of the intent to terminate this Agreement, identifying the reasons for such action.

If Grantee fails to remove or otherwise cure the material failure within thirty (30) days of the written notice of termination, or if Grantee does not undertake and continue efforts satisfactory to the Project Manager to remedy the failure, then the Commission may, at its sole discretion, require Grantee to refund to the Commission any amounts improperly expended, any unexpended amounts or the full amount of Grant funds paid by the Commission to Grantee for the Grant project in compliance with the terms and conditions of this Agreement.

17. Suspension of Work

The Project Manager may at any time give notice in writing to Grantee to suspend work and expenditure of funds provided under this Agreement. The notice of suspension shall specify the date of suspension and the estimated duration of the suspension. Grantee shall immediately suspend work and expenditure of funds to the extent specified. During the period of the suspension Grantee shall properly care for and protect all projects in progress including materials, supplies, and equipment that are on hand for performance of the Grant. The Project Manager may, at any time, withdraw the suspension of work as to all or part of the suspension in written, by electronic mail, notice to Grantee specifying the effective date and scope of withdrawal. Grantee shall then resume diligent performance of the work. In no event shall Grantee be entitled to any incidental or consequential damages because of suspension.

The causes for suspension of work include, but are not be limited to, Project Manager's concerns about Grantee's ability to complete the Grant in accordance with this Agreement or any other non-compliance with the Agreement.

18. Non-Discrimination

In carrying out activities under this Agreement, Grantee shall not discriminate against any employee or applicant for employment on the basis of race, color, religion, age, sex, marital or economic status, familial status, national origin, sexual orientation, disability or source of income. Grantee shall take actions to insure that applicants for employment are employed, and that employees are treated during employment, without regard to their race, color, religion, age, sex, marital or economic status, familial status, national origin, sexual orientation, or disability. Such action shall include but not be limited to, the following: employment, upgrading, demotion, or transfer; recruitment or recruitment advertising; layoff or termination; rates of pay or other forms of compensation; and selection for training, including apprenticeship. Grantee shall state that all qualified applicants will receive consideration for employment without regard to race, color, religion, age, sex, marital or economic status, familial status, national origin, sexual orientation, disability or source of income. In regard to carrying out activities under this Agreement, Grantee shall further not arbitrarily refuse to provide services to any person and shall not discriminate in offering services on the basis of race, color, religion, age, sex, marital or economic status, national origin, sexual orientation, disability or source of income.

19. Severability

If any provision of this Agreement is found to be illegal or unenforceable, this Agreement nevertheless shall remain in full force and effect and the provision shall be considered stricken.

20. Choice of Law and Choice of Forum

This Agreement shall be construed according to the laws of the State of Oregon, without regard to its provisions regarding conflict of laws. Any litigation between the Commission and Grantee arising under this Agreement or out of work performed under this Agreement shall occur, if in the state courts, in the Multnomah County court having jurisdiction thereof, and if in the federal courts, in the United States District Court for the State of Oregon.

21. Survival

As of the date of termination of this Agreement, any pre-existing unresolved claim or dispute by either Party, including but not limited to, money owed, performance due, or any other obligations of the Parties, that is the result of the other Party's performance or non-performance, will, by their terms, survive termination of this Agreement and will be resolved in accordance with the terms and conditions of this Agreement. All indemnity and unperformed obligations will survive termination of this Agreement. The obligation under Section 5 to submit a Final Report shall also survive termination of this Agreement.

22. Assignment

This Agreement or any interest therein may not be assigned or subcontracted without the prior written consent of the Project Manager. In the event of transfer without prior written consent, the Commission may refuse to carry out this Agreement with either the transferor or the transferee and yet retain and reserve all rights of action for any breach of contract committed by Grantee.

Notwithstanding Grantee's use of any subcontractor for performance of this Agreement, Grantee shall remain obligated for full performance hereunder, and the Commission shall incur no obligation other than its obligations to Grantee under this Agreement. Grantee agrees that if subcontractors are employed in the performance of this Agreement, the Grantee and its subcontractors are subject to the requirements and sanctions of ORS Chapter 656, Workers' Compensation.

23. Electronic Means

The parties agree the Commission and Grantee may conduct this transaction, including any contract amendments, by electronic means, including the use of electronic signatures.

24. Notice

Any notice provided for under this Agreement shall be sufficient if in writing and (1) delivered personally to the following addressee, (2) deposited in the United States mail, postage prepaid, certified mail, return receipt requested, (3) sent by overnight or commercial air courier (such as Federal Express), or (4) email addressed as follows, or to such other address as the receiving party hereafter shall specify in writing:

If to the Commission:

Attn: Rebecca Gibbons, Project Manager:
Mt. Hood Cable Regulatory Commission
c/o City of Portland/ OCT
PO Box 745
Portland, OR 97207-0745
Email: rgibbons@mhcrc.org

If to Grantee:

Attn: Eric Knox, President, & Robert Munoz
Holla Foundation
13047 SE Ramona Street
Portland, OR 97236

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

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT: Holla if You Hear Me: (Re)
Making Place & Communities

GRANTEE SIGNATURE:

GRANTEE: INNER CITY SPORTS MINISTRY DBA HOLLA FOUNDATION

BY: _____ Date: _____

Name: _____

Title: _____

MT. HOOD CABLE REGULATORY COMMISSION SIGNATURES:

By: _____ Date: _____
Mt. Hood Cable Regulatory Commission Chair

Approved as to Form:

By: _____ Date: _____
Mt. Hood Cable Regulatory Commission Attorney



Application

00281 - 2016 Community Technology Grants

00516 - Holla If You Hear Me: (Re)Making Place & Communities

Community Technology Grants

Status: Submitted

Original Submitted Date: 04/02/2016 7:02 AM

Last Submitted Date: 05/11/2016 2:04 PM

Primary Contact

Name:	Robert	Munoz Jr
	<small>Salutation</small>	<small>First Name</small>
		<small>Middle Name</small>
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Email:	robertwhatsup@gmail.com	
Phone:*	916-769-9992	
	<small>Phone</small>	<small>Ext.</small>
Title:		

Organization Information

Organization Name:	Inner City Sports Ministry d.b.a. Holla Foundation		
Organization Type:	Non-Profit Entity		
Tax ID	93-131-1456		
Organization Address:	13047 SE Ramona Street		
City*	Portland	Oregon	97236
	<small>City</small>	<small>State/Province</small>	<small>Postal Code/Zip</small>
Phone:	818-625-4887		

Executive Summary

Executive Summary

The Executive Summary is your opportunity to introduce your project.

Need

The project is part of a Holla initiative to develop a film center for underserved and at-risk youth. *Holla If You Hear Me: (Re)Making Place and Communities* tackles the underrepresentation of communities of color as subjects in media programming, as filmmakers and in public and cultural dialogues by addressing (1) lack of community access to media, infrastructure, resources and skills; (2) low number of youth of color, immigrant, underserved and at-risk youth in filmmaking and video production; (3) scant representation of youths' communities in media and related public and cultural dialogues; and (4) scarce awareness of the impact of displacement on communities; rising concentrations of racial-structural disparities; and initiatives to address inequalities and barriers.

Providing media technology access and skills will afford youth and their communities tremendous opportunities to broadcast community stories and practices; develop visual narratives of and about their communities; document key cultural histories, practices and places; demonstrate the power of counter narratives to dismantle stereotypes and assert and affirm community voices; and produce visual representations of community ways of seeing to inspire and guide their paths to equitable relationships, communities and institutions.

Public Benefit Area: Reducing Disparities for Underserved Communities

The project will benefit underserved communities by providing resources, training and opportunities for students to document community voices and experiences in creative ways across different platforms—a film festival at Hollywood theater; screening of programming in the communities we serve; and public broadcast on MetroEast Community Media.

Outcomes

1. Roughly 50 youth will gain video production, filmmaking and digital storytelling skills
2. At least, 14 hours of programming produced on the impact of displacement and racial disparities
3. Forty eight community members will share their experiences to bring awareness to vital community issues
4. Five to ten youth will gain professional experience in video production or be referred to NWF for scholarships or gain professional experience in filmmaking

Communities Served

The project serves youth of color and underserved, at-risk, immigrant and refugee youth from Gresham, outer SE Portland and N and NE Portland. Students will also engage and interview 48 community members from outer SE Portland/East County area about their displacement experiences, racial inequalities and re-making place.

Technology Solution to Identified Needs and Public Benefit Area

Teaching digital storytelling through film will provide a powerful, engaging way for youth to explore and convey personal, community, social and historical narratives; and, also, to develop career skills in video and film. The project will increase (1) youth access to media infrastructure, resources, and skills; (2) participation of youth of color and immigrant, underserved and at-risk youth in filmmaking and video production; (3) representation of youth's communities in media and the related public and cultural dialogues; and (4) awareness of the impact of displacement on communities; rising concentrations of racial-structural disparities; and initiatives to address inequalities and barriers

Community Access Channel Use

14-20 hours on segments will be broadcast per year on MetroEast Portland Community Channel on the following:

1. Important community cultural institutions, spaces and practices
2. Impact of displacement due to gentrification, immigration and refugee relocation
3. Initiatives to address racial and structural disparities and barriers

Project partners

Project partners include Octaviano Merecias, Oregon State University Extension; Imago Dei Community; Northwest Film Center; MetroEast Portland Community Media; Hollywood Theater; and Dr. Lisa K. Bates and Dr. Karen Gibson of Portland State.

(This field has a character limit of 4000)

Project Narrative

Total Grant Funds:	\$56,669.80
Total Match Funds:	\$205,316.44
Total Funds:	\$261,986.23
Cable System Technology Use	Community Access Channels
Proposed Technology	Video production equipment
Public Benefit Area	Reducing Disparities for Underserved Communities
Project Purpose	

In defining the project purpose, applicants must:

Project Narrative

Project Need

Media access meets a fundamental need and right to express our cultures; to preserve cultural institutions and practices; to present the realities that shape our environments; and to tell our stories in ways that honor who we are and the places we come from. The dearth of filmmakers from these communities leaves us with scant opportunity to discover the aesthetics, geographies and heart of their visualities; of the films that would entertain, inform, provoke, and move us; of the chance to experience personal, cultural, historical and spiritual narratives of would-be directors, cinematographers, and documentarians.

The absence of their presence in our public and cultural dialogues results in an invisibility of their voices, experiences and perspectives on major events, developments and issues that reverberate throughout society. The lack of resources to place the visual narratives of respective communities across the media landscape is a paramount disparity—one with far-reaching consequences. Thus *Holla If You Hear Me: (Re)Making Place and Communities* addresses (1) lack of community access to media, infrastructure, resources and skills; (2) low number of youth of color, immigrant, underserved, and at-risk youth in filmmaking and video production; (3) scant representation of youths' communities in media and related public and cultural dialogues; and (4) scarce awareness of the impact of displacement on communities; the rising concentrations of racial-structural disparities; and community initiatives to address inequalities and barriers.

About the Youth Beneficiaries

Since 2013 Holla Mentors (Holla) has formally provided supportive mentoring relationships for student populations that include youth of color and immigrant, refugee, underserved, and at-risk youth. Informally, Holla leaders have been mentoring community youth for decades. In fact, it was former mentees who invited their mentor – who'd made a profound difference in their lives – to start a mentorship program for youth in their communities.

Holla has provided a vital alternative pipeline for students struggling in schools or other areas of their lives. Of approximately 150 students, 40% are Latino, 30% Black, 15% White, and 15% Asian American. Their aspirations and challenges are given central importance in mentoring relationships. This approach enables mentors to connect with youth to help them identify and stay committed to making significant progress on their educational and career paths.

Mentees are paired with mentors who share their backgrounds and who grew up facing one or some of the following risk factors in their own life, or present at a significant level in their surrounding environment: poverty, absent parent(s), emotional difficulties, academic, attendance or disciplinary challenges; delinquency, alcohol or drug use. These youth also face disparities across many social arenas: education, health, housing, economic opportunity, and legal justice. These factors can significantly limit youth's ability to participate—and participate equitably—in political, socioeconomic, cultural, technological and environmental arenas that determine the quality of their lives and their families.

Each community has its own displacement experiences, difficulties and challenges. But the influx of people displaced by gentrification into outer SE Portland-East County has exacerbated longstanding socioeconomic challenges. This has led to greater concentrations of people experiencing racial and structural inequalities. Outer SE Portland-East County areas are now home to many displaced low-income people of color. Besides disparities listed above, this gentrification has relegated them to additional disparities in goods and services, cultural and media resources, and the natural and built environment. Moreover, dislocated to neighborhoods 14 miles away, community members are far removed from the visual terrain of central public spaces and institutions.

Forty percent of the city's youth population lives in East County. Healthy food, safe pedestrian thoroughfares, and public spaces for recreation are in short supply. Local residents lack access to goods and services that reflect their interests and culture. Many students report police being called on them by neighbors reporting them as strangers in the area.

Statewide assessment exams continue to reflect the impact of social divestment in public education. Schools and health agencies struggle to develop the necessary infrastructure and capacity to effectively address their education, wellness, and health needs. Teacher-to-student ratios are high. Many schools offer limited elective offerings. Consequently – whereas many administrators and parent groups in wealthier districts find ways to incorporate art in their student's lives – for students in many urban areas: Art is often no longer a significant part of youth's formative years.

Bates explains the importance of addressing the impact of these effects, “Recognizing these specific challenges can help to craft policies that improve racial equity” (17). Moreover, these indicators point to a significant need among several communities for the means to raise awareness about rising levels of displacement and inequalities in the Portland Metro Area. A significant way these disparities manifest themselves is in *media invisibility* of the voices, perspectives, and aspirations of youth of color and immigrant, refugee, underserved, and at-risk youth. *This project aims to uncover and reclaim stories that are invisible or have been forgotten.*

The *Holla If You Hear Me Project* will work with youth to bring light to the lives, voices, communities and cultures of youth experiencing displacement and inequalities. Contrary to social divestment in areas important for wellbeing, Holla transforms the narrative by investing greatly in young people. Holla mentors develop caring, sustained relationships with these youth. Their aspirations and success are at the heart of our relationships with young people and the schools and agencies that serve them. We work with them to develop the knowledge, skills and resources they need to achieve their aspirations. Through these relationships, Holla connects youth to communities and social networks across the Portland Metro Area that they become a part of, have access to and can work with to lessen inequalities and create more inclusive relationships, communities and institutions.

If we hope to undo patterns of underrepresentation and misrepresentation, discrimination and mistreatment, and erasure of these youth and their communities, it is essential to greatly reduce media disparities. So the voices and perspectives of diverse communities can become a part of the public forum.

A vital project component is the use of technology to produce media to identify initiatives—that the viewers of Holla student films will be able to participate in—to decrease significant racial inequalities and disparities. This inequality and discrimination affect our city and society in negative ways. Moreover, if youth from different sectors of our communities lack public media access, we miss out on the benefits and gifts of their diverse talents and perspectives.

Project Beneficiaries

Students

The primary project beneficiaries will be 6th - 12th grade students served by Holla. We will also serve students not currently a part of Holla who face significant risk factors and have been displaced due to gentrification, immigration, or refugee circumstances. Youth will be from Gresham, outer Southeast, North, and Northeast Portland, and community initiatives, such as Community Healing Initiative, Refugee Care Collective, and the Rosewood Initiative.

This project focuses on providing media access as a means of giving voice and light to these communities through the use of the media technology provided by MHCRC. Having voice in a democracy, in civic engagement, and in their everyday lives allows one to be a part of larger public and cultural dialogue, which itself is a function of access to public media.

At a more instrumental level, practical hands-on experience, and broader understanding of filmmaking, will enhance chances of youth from these communities finding work in a wide variety of media related businesses and, perhaps more importantly, allow for their intelligence, genius, and art to find its way to the public arena.

Finally, participation of community members from diverse Portland areas will increase awareness of racial and structural barriers—an awareness that we hope will provide impetus for viewers to take part in eradicating structural and racial gaps and barriers in order to improve outcomes for youth and families in our area.

Organizations

Additionally, media programming developed by project staff and students will provide a better understanding of youth and their communities' cultures, strengths, and challenges as well as strategies to address the risk factors, disparities, and barriers that impact youth and family outcomes. The knowledge and insights provided by the *Holla If You Hear Me* Project will provide secondary benefits for: (1) schools and community organizations; (2) agencies, institutions, organizations, and business that serve youth of color and immigrant, refugee, underserved, and at-risk youth; and, (3) viewers from the Portland Metro Area and residents from other communities comprised of a significant number of communities of color and immigrant, underserved or at-risk youth.

Proposed Solution

Teaching digital storytelling through film will provide a powerful and engaging way for youth to explore and convey personal, community, social and historical narratives; and, also, to develop career skills in video and film. In doing so, the project will increase (1) communities' access to media, infrastructure, resources and skills; (2) the number of youth of color, immigrant, underserved, and at-risk youth in filmmaking and video production; (3) representation of youths' communities in media and related public and cultural dialogues; and (4) awareness of the impact of displacement; the rising concentrations of racial-structural disparities; and community initiatives to address inequalities and barriers.

Additionally, the *Holla If You Hear Me* project will provide the media resources, skills, and platforms that students need to communicate community stories and practices; develop visual narratives of and about their communities; document key cultural histories, practices and places; demonstrate power of counter narratives to dismantle stereotypes and assert community voices; and produce visual representations of community ways of seeing to present visions that inspire, inform, and guide their paths to equitable relationships, communities, and institutions.

HOLLA FILM SCHOOL PROJECT

Y1 = Year 1, Y2 = Year 2

Equipment Procurement — April to June1 Y1

Researched equipment and identified vendor willing to provide education discounts and the best prices on equipment.

Buy equipment.

Recruitment — May to June Y1, Y2

Recruit mentors who have completed video production training and have been identified by MetroEast, NWFC, or other organizations, as demonstrating excellence in video production and experience or promise in working with younger students.

Work with MetroEast and Northwest Film Center (possibly also NW Documentary, PCC MultiMedia and PNCA) to identify mentors who share the same background as the students the project will serve. A significant source of mentors will be Get Reel of MetroEast, who certifies youth in video production.

Mentor Training — June Y1, Y2

Review all basic technical areas required to produce documentaries—camera operation, lighting, sound, editing, etc.—to ensure students are up to speed on equipment, software and project-related production. Students will also be trained in the collaborative process in film shoots as well as artistic and stylistic methods designed to enhance narrative and impact.

Mentors will also be trained in the Holla mentorship model, it's relationship-based and student-centered mentoring philosophy and approach; overview of program requirements, goals, expectations, practices, benefits, student demographics and risk factors, and challenges of mentoring in the program; culturally responsive approaches to working with mentees; strategies for connecting with students; tracking mentees' interests, challenges, and aspirations to develop and tailor mentoring relationship and activities accordingly; obligations and appropriate

roles; relationship development and maintenance; ethical and safety issues; closure of mentoring relationship; sources of assistance available to mentors; and identification of mentor skills, motivations and backgrounds to match the students with mentees and work on program components.

Video Production and Film Classes — July Y1, Y2

Film class instructor, OSU Extension, and Video Project Director, Holla Foundation, along with youth mentors, will provide classes and hands-on application of filmmaking techniques at outer SE campus. Our inner SE campus may also serve as a space for filming and editing.

There will be 16 hours of instruction time, 4 classes, 4 hours each, including instruction and practice time.

Instruction will take place over six weeks. Two mentors will be available during each of the four classes to assist students in learning the different components of filmmaking and video production.

Youth will receive training in video production and documentary filmmaking, including:

Class 1

- Developing movie ideas
- Description of production needs, schedule, and responsibilities
- Creating storyboards
- Preparation of camera instructions and list of interviewees and questions

Class 2

- Lighting
- Use of natural light and lighting equipment
- Audio
- Knowledge of different microphone systems to use in varied recording situations
- Production, normalization, and equalization of audio recordings for best quality

Class 3

- Camera frame composition
- Learn to use each camera to set up shots of different poses, landscapes, sit-down interviews, and two -person shot with movement; in wide, mid and close up frames
- Maintaining focus on intended target
- Filming interviews
- Completion of interview set up and needed documentation
- Filming of interview and B--roll footage

Class 4

- Production roles
- Ability to perform roles of director, director of photography, gaffer, grip, audio engineer, and production assistant
- Post-production skills in Final Cut Pro
- Logging and capturing footage
- Working with and trimming clips
- Mixing and synching audio
- Effects and transitions
- Exporting movies
- Knowledge, skill, and experience using video, sound, and editing equipment

Each week students will gain experience working with equipment, including:

- In-depth experience working w/ digital video cameras, Canon EOS C100 and Mark II Cinema EOS Camera and sound recording equipment Sound system
- Sufficient mastery of digital editing stations: Mac Pro, IMac, MacBook Pro and software (final cut pro, logic pro, motion) and sound recording devices.

- Sufficient mastery of digital editing software Final Cut Pro to edit a short film Sufficient knowledge of sound design with Pro Tools, multiple track laying, and sound mixing to complete and enhance documentary programming and film projects

Students will have 12 hours each week with a mentor and video producer to practice skills and work on different components of film production from August to mid-September, Y1, Y2.

Evaluations — July and September Y1, Y2

Conduct evaluations of film class instructor, mentors and Video Project Director. Find out what worked best for students along with ways to improve classes, hands-on training on project production, and mentor and Video Project Director support services.

Community Input on Project Approach — July 1 Y1, Y2

Review project, questions, and approach with community stakeholders for input on how to improve approach and questions to maximize project relevancy, reach, and effectiveness.

Do interview run through to get a good sense of production needs and considerations.

Video Recording of Interviews — August - September Y1, Y2

Through digital story telling, youth will engage communities in developing programming content that bring their voices, experiences, and ideas into public and cultural dialogues about developments resulting in their displacement. Project staff will work with mentors and students to edit footage to demonstrate the power of utilizing visuality to creatively and tellingly incorporate their communities in in media and cultural productions.

Students will interview 48 people on displacement, cultural practices and re-making place to document: places and activities that are important community cultural institutions, spaces and practices; impact of displacement due to gentrification and immigration, including refugees; and initiatives to address racial and structural disparities and barriers.

Student Film Projects — August to September Y1, Y2

Students will develop a project of their choice on what place means to them. They will focus on what it means to be in the place where they are now, or what it means to be gone from a place they view, or viewed, as home.

Projects will be short, approximately 10-15 minutes.

Professional mentorship: An exciting part of the film student projects is that they will receive professional mentorship through advice on their films from professional filmmakers that we have established relationships, for example, Keith Rivers, Elliot Freeman, Wayne Watson, Scott Rickerson, Greg Schmidt, Jon Humphries, Guy Van Bogart, Sam Visuals, and AfterAll and Swing the Lamp Studios. We will also the possibility of querying members of Imago Dei Community, a church with 2000+ members, for their interest in working with students during the production phase of their films (the deciding factor will be our capacity to conduct background checks during the summer)

Editing of Interview Footage — October to December Y1, Y2

Edit video footage to produce programming that addresses disparities among communities of color due to displacement, including education, health, economic opportunity, physical and natural environment, access to public institutions, goods and services, and policing.

Film Festival — March Y1, Y2

Hold a film festival at the Hollywood Theater to screen select documentary programming and have audience members select the top student videos, which will be screened at community sites.

Programming for Portland Community Media — April Y1, Y2

Deliver documentary programming and award-winning students films to be broadcast on MetroEast Public Community Media (Metro East PCM).

Professional Experience — October to Ongoing Y1, Y2

Provide professional experience for students, who demonstrate reliability and mastery in all or select areas of

production, on video projects that Holla will be working on with local non-profits, such as Portland Leadership Foundation and Imago Dei Community. Students who demonstrate promise will also be referred to the Get Reel youth program at MetroEast.

Scholarships — December to Ongoing Y1, Y2

Select and refer top students to Northwest Film Center for consideration for scholarships.

Project Outcomes

Outcome 1: Approximately 50-56 youth will gain video production, filmmaking, and digital storytelling skills (25 to 28 youth per year)

Outcome 2: At least 14 hours of programming will be produced to increasing public awareness of the impact of displacement and the related concentration of racial disparities (at least seven per year)

14 to 20 hours on segments produced with student support over two years on the following:

- Stories comparing life in previous versus new neighborhoods (1 hour)
- Intergenerational differences in neighborhood and displacement experiences (1 hour)
- Impact of displacement on—and initiatives to address—disparities in education, health, housing and economic opportunity (1 hour)
- Impact of displacement on—and initiatives to address—disparities in art and culture, parks and recreation, religious institutions, and the environment (1 hour)
- Impact of displacement on—and initiatives to address—disparities in policing, goods and services, and public spaces (1 hour)
- Student films on place, old neighborhood versus new neighborhood (2-3 hours)
- Most compelling stories from the interviews (1-2 hours)

Outcome 3: Forty-eight individuals from the affected communities will share their stories to help bring awareness to important community experiences and issues

Outcome 4: Five to ten youth will be referred to Northwest Film Center for scholarships or gain professional experience in filmmaking on Holla video projects with local non-profit organizations

(This field has a character limit of 30000)

Evaluation Plan

How will you evaluate progress toward and achievement of the projects anticipated outcomes?

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

Evaluation for Outcome 1: Youth develop video production and filmmaking skills

Mentors and students track competency and report to Instructor and Video Project Director assistance and guidance needed in any of the following areas:

- Developing movie ideas
- Description of production needs, schedule and responsibilities
- Creating storyboards
- Preparing camera instructions and list of interviewees and questions
- Use of natural light and lighting equipment
- Knowledge of different microphone systems to use in varied recording situations
- Production, normalization and equalization of audio recordings for best quality
- Setting up shots of different poses, sit--down interviews, two -person shot with movement; in wide, mid and close up frames
- Maintaining focus on intended target
- Filming interviews
- Completion of interview set up and needed documentation
- Filming of interview and B--roll footage
- Ability to perform roles of director, director of photography, gaffer, grip, audio engineer and production assistant
- Logging and capturing footage
- Working with and trimming clips
- Mixing and synching audio
- Effects and transitions
- Exporting movies
- Knowledge, skill and experience using video, sound and editing equipment

Evaluation for Outcome 2: Community programming on MetroEast Community Media

Video Project Director:

- Ensures program targets are achieved and reported annually
- List of production titles, including interviews and student film projects
- Review segments with consultants and community members to ensure they reflect community voices, aspirations, and initiatives

Evaluation for Outcome 3: Documentation of community displacement experiences and responses

Project Administrator:

- Tracks quantitative and qualitative indicators of gentrification and displacement documented by the project
- Tracks number of community members collaborating on project
- Conducts surveys to examine project staff success in documenting impact of displacement as well as initiatives to address, racial and structural disparities and barriers
- Reports on content and indicators of project success as reflected in community comments and survey after screenings, including understanding of impact of effects of displacement, awareness of equity initiatives, and interest in joining equity initiatives

Evaluation for Outcome 4: Five to 10 (5-10) youth will be referred to Northwest Film Center or gain professional experience

Program Administrator

- List of students referred for recommendations
- List of projects and producers or production companies that students worked with

(This field has a character limit of 8000)

Project Partners

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

Octaviano Merecias, Oregon State University Extension: Development and delivery of curriculum for film classes and, also, instruction of film classes and working with students during class to ensure development of production skills and knowledge on how to use equipment.

Imago Dei Community: Development of outer Southeast campus for classes, student media lab, and film equipment storage. Imago Dei is also providing space at outer SE Campus, the in-kind contributions include space for media lab, utilities including internet, building maintenance, additional insurance for project equipment. Central City Campus will space for editing and filming; provide room use for meetings and tutoring; portion of utilities used by Holla; office space for Program Administrator; and new Holla offices for President and Video Project Director. MetroEast Community Media (MetroEast) will assist in providing mentors working with MetroEast who have demonstrated excellence in video production and/or filmmaking who share similar backgrounds as project youth and also have experience or show promise in teaching peers or younger students video production and filmmaking. MetroEast will also provide air time for project programming.

Northwest Film Center (NWFC) will assist in finding mentors with demonstrated excellence in video production and/or filmmaking who share similar backgrounds as project youth and also have experience or show promise in teaching peers or younger students video production and filmmaking. NWFC will also recruit and support promising youth in our program through scholarships and other opportunities and identify student-produced work for competition in their FRESH FILM teen film festival. They have also expressed interest in a project Holla will be working on to bring together local organizations who work with communities of color and underserved and at risk youth to discuss promising practices and challenges we can work on together to address.

Dr. Lisa B. Yates and Dr. Karen Gibson of Portland State University will serve as consultants on the project to advise us on the part of the project that address gentrification and displacement.

Hollywood Film will provide theater space for the project's film festival.

(This field has a character limit of 4000)

PROJECT FEASIBILITY SECTION includes: Technical Design, Implementation Plan, Organizational Capacity and Project Budget (see Final Application Budget form)

Technical Design

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

Experience with video production equipment

Octaviano Merecias, film class instructor, with OSU Extension 4-H Tech Wizards has been working with production equipment for more than 18 years, including studio lights, editing stations, recording cameras, and workstations. Sebastian Rogers, Holla Film Creations, has made several full length documentaries and many promotional films using this equipment. He has also produced large professional projects using a wide array of, and more advanced, equipment.

How new equipment impacts Holla

The equipment not only give project youth and mentors at HOLLA the opportunity to make media content that reflects their opinions and perspectives. It will also provide a valuable community resource which will be used to produce media for non-profit organizations – a key part of our training process.

At a more instrumental level, the equipment allows us to provide project participants practical hands-on experience, and broader understanding of filmmaking, to enhance chances of youth from these communities find work in a wide variety of media related businesses and, perhaps more importantly, allow for their intelligence, genius, and art to find its way to the public arena.

How we know what type of equipment was needed for the project

Based on the scope of the project; the timeline of the grant, and the age of the participants learning the technical skills, we purchased the best equipment to complement instructional modules; to provide a broad range of experience with different types of equipment and software; and which would allow us to achieve project objectives.

Also, based on experience of producing films, the equipment is of a high enough standard to produce professional results and provide professional experience without being so technical or expensive that it would to present barriers for project participants.

Work with a vendor to design the equipment list

We contacted various vendors to ask for prices and costs related to this project. During that process, we worked with a recommended local vendor and consulted with several other industry professionals to make sure we bought equipment used in the current professional climate. It would be of little use to training youth on equipment or software that is obsolete in the job market.

Additional need(s) you can think of that are well served by project

This project will also provide confidence and team work experience for project youth. It will teach the youth to express themselves in healthy ways and encourage an interest in the perspective of others.

Students will also be trained in the collaborative process in film shoot as well as artistic and stylistic methods designed to enhance narrative and impact.

Procedures for equipment check out or use

We will have two (2) secondary level, full camera and audio setups (less expensive than the primary gear, but still producing high quality results), which dedicated and reliable mentees will be allowed to take home for use on personal projects. The most expensive cameras will only be used under mentor supervision - however over time, as many mentees graduate to becoming mentors their access to equipment will increase.

The Video Project Director and project administrator will use the equipment to produce (with a small team of mentors and mentees who have shown proficiency) professional level media for non-profits at competitive rates. The production of these films will both give our mentors and mentees professional experience as well as raising funds for equipment maintenance and staff costs.

(This field has a character limit of 10000)

Proposed Project Start and End Date:

Projects may include timelines of up to 36 months.

Proposed Start Date (month/year)

June 1, 2016

Proposed End Date (month/year)

May 31, 2018

Implementation Plan

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

Holla will recruit approximately 56 youth to produce video and film. The project will interview 48 people across generations about their experiences of displacement, racial inequalities, and re-making place. Youth will be recruited from Gresham, outer SE Portland, and North and NE Portland schools and community initiatives, including Fir Ridge and Benson High Schools, Alice Ott and Reynolds Middle Schools, and Faubion K-8 School, The Rosewood Initiative, Refugee Care Collective, and Community Healing Initiative Early Intervention Program.

Holla Film Project Timeline Year 1: Jun 2016 – May 2017 (Y1) Year 2: Jun 2017 – May 2018 (Y2)

Y1	April	Bid for and finalized needed equipment at best prices
Y1	May-June	Build out space for classes, media lab, equipment storage and editing
Y1	June	Purchase, Test, and Learn New Equipment and Software Features Vendor: Professional Video and Tape Inc.
Y1, Y2	May-June	Recruit mentors with video production experience and train in Holla mentorship model and catch up to speed on equipment, software and project-specific training (e.g., gentrification and displacement)
Y1, Y2	May-June	Recruit students
Y1, Y2	July	Film Classes
Y1, Y2	July	Evaluation of Course
Y1, Y2	July	Seek community input into project development
Y1, Y2	Aug-Sept	Filming of interviews (students get experience in all production roles)
Y1, Y2	Aug-Sept	Student work on film projects
Y1	September	Evaluation of Mentors and Project Director Effectiveness

Y1, Y2	Oct-Dec	Editing of Interviews
Y1, Y2	January	Pre-Screen Segments for Community Stakeholder Evaluation
Y1, Y2	January	Submit Preliminary Report
Y1, Y2	March	Film Festival at Hollywood Theater, including viewer evaluations
Y1, Y2	March	Screening of films at community sites, including viewer evaluations
Y1, Y2	April	Deliver Programming to <i>MetroEast Community Media</i>
Y1	June	Submit Preliminary Report
Y2	June	Submit Final Report

Additional Details on Organization of the Project

Students will learn the craft of documentary filmmaking through a regimen consisting of lectures, seminars, hands-on workshops, and supervised editing to excel in documentary storytelling and use of technology, including:

- In--depth experience working w/ digital video cameras
- Sufficient mastery of digital editing stations: Mac Pro, I Mac, macbook pro and software (final cut pro, logic pro, motion) and sound recording devices.
- Sufficient mastery of digital editing software Final Cut Pro to edit a short film
- Sufficient knowledge of sound design Logic Pro, Motion 5, MainStage 3, multiple track laying, and sound mixing to complete and enhance film production.

Students will have 12 hours each week in August and September in Y1 and Y2 with a mentor and Video Project Director to practice skills and work on films.

Community Input on Project Design and Approach

A key component in the project is community input. Given that they are the ones with lived experience with displacement and disparities, their input and guidance is essential. Feedback in July of Y1, Y2 will address questions and approach for interviews. Feedback in January of Y1, Y2 will focus on pre-screening films with community stakeholders to ensure stories are coherent and reflective or their experience (edits will address key points of interest that were not clear or insufficiently developed)

Organization of Film Crews, Student Projects, and Editing of Footage

Each year, there will be three crews consisting of six youth. We will use a crew matrix to provide each student crewmember experience in the different production roles (director, director of photography, gaffer, grip, audio engineer and production assistant).

In order for students to learn the essential part of film production, students will be required to serve six production roles. Given that we have 24 filming sessions per year, only 16 students will have the opportunity to be a part of the film crew, 16 students x 2 years = 32 students.

There will also be an in-house crew to allow for six (6) other students to be able to have the opportunity to learn and gain hands-on experience in each of the production roles. Students will interview six of their peers. 6 students x 2 years = 12 students. These students will also fill in when other students cannot make an interview session. The Video Project Director will oversee the first of these sessions. Mentors will oversee the remaining three sessions. Finally, we anticipate that some students will only have time to focus on making student films. We will accept six (6) students in this track. They will be able to participate in the interviews of their peers if they like since we will not face space limitations in the media lab. 6 students x 2 years = 12 students.

Based on these calculations, the film school will have up to 30 students per year. Additionally, there will be six young people who will serve as mentors. In sum, up to 36 young people will be served per year by the Holla Film School Project.

Editing: We anticipate that students will exhibit different levels of interests in editing. Having numerous students with different levels of interest in film will give us a sufficient pool of students to edit the interviews and also produce student content for the film festival.

Interviews

Students will interview people on displacement, cultural practices and re-making place to document: a) places and activities that are important community cultural institutions, spaces and practices; b) impact of displacement due to gentrification and immigration, including refugees; and c) initiatives to address racial gaps and disparities. Three crews will interview eight (8) people in Y1 and Y2: two (2) young people, two (2) parents and two (2) grandparents/elder and two (2) people organizing to address the impact of gentrification for a total of six (6) youth, six (6) parents, six (6) grandparents/elderly community members and six (6) people organizing to address experiences and effects of displacement, racial disparities, and re-making place and communities.

Possible questions to include:

General Questions

1. What was it like to live in your neighborhood? Think of story that captures what it was like.
2. What has it been like to have to move from your old neighborhood you currently live in?
3. What difficulties or hardship have you experienced as a result of moving away?
4. What ties to family and friends have been hard to maintain?
5. What differences have you encountered in your school experience?

Intergenerational Neighborhood Experiences (ask adults about past and youth about present)

6. Do you feel your teachers are/ were supportive of your education?
7. Ask parents about differences in their children's educational experiences.
8. Adults: Did/Do you have good relationship with your peers growing up?
9. Did/do you have good relationships with peers from different racial/ethnic backgrounds? Explain.
10. Ask parents about differences in their children's peer relationships.
11. What do, or what did, young people do for fun outside of school?
12. How are recreational and fun activities for youth different in new neighborhood?

Activities

13. What do you miss about the old neighborhood? Why?
14. What got lost in the move that was an important part of your life? Explain.
15. What activities in old neighborhood have you been able to keep up with?
16. Are there activities or places that are particularly difficult in your new neighborhood? For example, shopping for groceries or clothes; getting hair cut; going for a walk; going to church; finding places to play or exercise; access to parks for gatherings of family-friend.

Racial structural barriers and inequalities in education, health, housing, policing, employment, access to nature, goods and services, cultural and media resources, and public institutions and spaces (parks, churches, stores)

17. What racial barriers have you encountered that were different from old hood?

18. Have you been in any situation in which you felt unequal in your new neighborhood that would not have happened in your old neighborhood?

B-roll: Existing documentation of racial and structural inequities and barriers)

Community level initiatives

19. What is being done at the community level to address the problems and barriers created as a result of having to move away from your old neighborhood?

20. What efforts are you aware of to bridge racial-ethnic divisions to address racism and promote racial healing?

21. What do you think needs to be done or changed to make things better for youth, families, and the community?

B-roll: Efforts at local, county and state agency/institutional level to address the racial disparities, barriers and structural inequities created by gentrification

B-roll: Efforts at the local, county and/or state agency/institutional level to bridge racial-ethnic divisions and promote racial healing

(This field has a character limit of 21000)

Organization Capacity

The applicant should demonstrate the Organization's capacity to successfully integrate the project into the organization.

Our mentorship model has three key features: (1) mentors make a longterm commitment to mentees; (2) mentees are paired with mentors, coaches and professionals in their areas of interest; and (3) we utilize mentorship as a means of connecting and transforming individuals, communities, and institutions in caring and equitable ways to nurture and sustain lives and the world around us.

HOLLA has established a pipeline for youth and communities of color in arts, academics, athletics and entrepreneurship through collaborative relationships and initiatives with our partners. Our organization has come to serve as an alternative pipeline for students for who have not faired well in school and different areas of their lives. Given that their needs, aspirations and challenges are give central importance, mentors are able to connect with youth to help them identify and stay committed to making significant progress on their educational and career paths.

Established partnerships provide Holla youth and communities of color linkages to services and resources for creative media production and programming, e.g., our partner from OSU Extension 4H, who will teach filmmaking. Moreover, the project utilizes a best practices mentorship that have been show to be effective in developing protective factors that address the increased risk factors confronting the underserved and at-risk youth living in displaced communities, including delinquency, alienation, violence, alcohol and other drug use, learning disabilities, and emotional trauma.[i],[ii]

Octaviano Merecias, film class instructor, with OSU Extension 4-H Tech Wizards has been working with production equipment for more than 18 years, including studio lights, editing stations, recording cameras and workstations. Sebastian Rogers, Holla Film Creations, has made several full length documentaries and many promotional films using this equipment. He has also produced large professional shots using more advanced equipment. Dr. Robert Muñoz, Jr. has extensive experience in various aspects of grant writing, development, management, reporting, and evaluation. Experience and skills include administration of long-term and day-to-day operations of a research and policy center, including coordination of the executive director activities across different projects and management of budgets on federal and state grants; multi-faceted experiencing as a principal investigator, research coordinator, and research program manager; management and oversight of various programs and projects, including the development and implementation of visions, missions and strategic plans; and oversight of sponsored projects, including implementation of project plans; enrollment of staff, partners, and participants in meeting grant requirements and objectives in a timely manner; and preparation of timely and informative reports; and, expansion of funding and pipeline development for research, health, educational, family, immigrant and youth programs, including capacity and infrastructure development at community, local, regional and state levels.

[i] (DSG) Development Services Group, Inc. 2001. *Title V Training*. Washington, D.C.: U.S. Department of Justice, Office of Justice Programs, Office of Juvenile Justice and Delinquency Prevention.

[ii] Arthur, Michael W., J. David Hawkins, John A. Pollard, Richard F. Catalano, and A.J. Baglioni Jr. 2002. "Measuring Risk and Protective Factors for Substance Use, Delinquency, and Other Adolescent Problem Behaviors: The Communities That Care Youth Survey." *Evaluation Review* 26:575–601.

(This field has a character limit of 5500)

Measurable Project Outcomes

What project outcomes do you hope to achieve for the identified community or targeted beneficiaries through the use of the proposed technology?

Outcome 1: Approximately 50-56 youth will gain video production, filmmaking, and digital storytelling skills (25 to 28 youth per year)

Outcome 2: At least 14 hours of programming will be produced to increasing public awareness of the impact of displacement and the related concentration of racial disparities (at least seven per year)

14 to 20 hours (7 to 10 hours per year) on segments produced with student support over two years on the following:

- Stories comparing life in previous versus new neighborhoods (1 hour)
- Intergenerational differences in neighborhood and displacement experiences (1 hour)
- Impact of displacement on—and initiatives to address—disparities in education, health, housing and economic opportunity (1 hour)
- Impact of displacement on—and initiatives to address—disparities in art and culture, parks and recreation, religious institutions, and the environment (1 hour)
- Impact of displacement on—and initiatives to address—disparities in policing, goods and services, and public spaces (1 hour)
- Student films on place, old neighborhood versus new neighborhood (2-3 hours)
- Most compelling stories from the interviews (1-2 hours)

Outcome 3: Forty-eight individuals from the affected communities will share their stories to help bring awareness to important community experiences and issues

Outcome 4: Five to ten youth will be referred to Northwest Film Center for scholarships or gain professional experience in filmmaking on Holla video projects with local non-profit organizations

Budget Narrative

Budget Narrative

Personnel:

1. *Project Administrator*, Dr. Robert Muñoz, Jr.: Oversight of grant project implementation, including producing films/videos that meet program aims; recruitment and mentorship of students; setting up the schedule for teaching, lab times for the students, and coordination of interview scheduling with Sebastians. Manage project and oversee evaluation, including writing reports, to ensure project is on track to meet outcomes. Coordinate development and assesment of mentorship training as well assist with coordination of mentor support services. At 25% of annual time at a salary of \$77,500 per year, and 24 months on the project, total cost to project is \$38,750.
2. *Video Project Director*, Sebastian Rogers: Work with students during class, interviews, and student projects on development of movie ideas, mastery of course content, and production of interviews; training of mentors in different areas of production and guiding students on film shoots and student projects; oversight of development, filming and editing on projects. At 25% of annual time at a salary of \$65,000, total cost to project is \$32,500.
3. *Holla Foundation President*, Eric Knox: Project oversight, ongoing review of video footage for consultation on video content; MC film screenings and coordination of community feedback sessions. At 2.5% of annual time at a salary of \$100,000, total cost to project is \$5,000.
4. *Executive Director*, Leroy Barber,: Oversight of delivery of program services, training and support of mentors in delivering Holla mentorship model, relationship with partners, and management of contracts. At 5% of annual time at a salary of \$80,000, total cost to project is \$8,000.
5. *Program Coordinator*, Chelsea Jones West (or temporary replacement while Chelsea is still on maternity leave): Coordination of applications, background checks, mentor paperwork and assistance with recruitment. At 2% of annual time at a salary of \$36,000, total cost to project is \$1,440.

Total Grant funds for Personnel: \$0

Total Match funds for Personnel: \$85,690

Contractual

1. *Film School Instructor: Oregon State University Extension*: Octaviano Merecias: Development and delivery of curriculum for film classes, \$10,000 and, also, instruction of film classes and working with students during class to ensure development of production skills and knowledge on how to use equipment, \$13,000 (10,000 + \$1,500 x 2 years).
2. *Holla Mentors*: Utilizing the Holla mentorship model to address student aspirations, needs and challenges, mentors will help students learn course content; develop film production knowledge on film shoot; assist with editing and student film projects. At \$12 per hour, mentors will provide a total of 520 hours of mentorship for a total cost to project of \$6,240. The mentors will have received training and demonstrated excellence in video production and have experience or show promise in teaching peers or younger students video production and filmmaking.
3. *Hollywood Theater*: Venue for Holla Film Project Film Festival for screening of student film projects and select project programming on stories of displacement and remaking place, impact of displacement, and initiatives to address resulting racial disparities. Total project cost of rent for theater = \$2,400 (\$600 x 2 two-hour segments x 2 years).
4. *Imago Dei Community*: In-kind contributions for the provision of space at the Outer SE Campus include \$26,400 for rent, \$7,680 for utilities including internet, \$4,800 for building maintenance, and \$2,400 for additional insurance for project equipment. Total, \$41,280. Building expenses for Inner Southeast Campus include \$2,400 for room use for meetings, \$3,600 for room use for tutoring/mentoring, \$800 for utilities, \$10,000 in office space and \$30,000 for new Holla space (estimate for rental costs), total, \$46,800. *Total for both buildings, \$88,080*

Portland State: serve as a consultant on gentrification and displacement. I will provide 20 of consultation hours between July 2016 and February of 2018 at a rate of \$50 per hour, for in-kind contribution of \$1,000

Total Grant Funds for Contractual: \$0

Total Match Funds for Contractual: \$110,720

Equipment

Vendor: Professional Video and Tape Inc. (most all equipment except where otherwise indicated)

The two Mark II Cinema EOS Cameras will be a matched pair for shooting interviews and other creative projects under the supervision of mentors/professionals. The Canon EOS C100 Mark II Cinema EOS Camera with EF 24-105mm f/4L Lens combines the compact 1080p EOS C100 Mark II camera with a versatile zoom lens that covers medium-wide to telephoto focal lengths; an ideal camera for documentary projects. Students and participants will receive extensive training on technical specifications and components of the camera. Each camera will require a Rigid-Frame Carrying Case Porta Brace to insure

the safety and care of the camera. Participants will capture audio from interviews and other creative projects using the Sennheiser G3 Camera-mount Wireless Microphone System with ME2 Lavalier Mic.

Camera-Mount high fidelity digital wireless will be positioned to capture audio from interviewees' ideal for the field production portion of the project. In order to insure high quality audio participant's will use the Rode NTG2 Kit with Shock Mount and XLR Cable a condenser shotgun microphone designed for professional audio capturing in the field or indoors. Enhanced Studio Headphones Senal SMH-1200 will be used as monitors to insure high quality audio-recording sessions while on the field. An Ikan Bi-Color 4-Light Interview Kit will be essential for a broadcast quality indoor sessions lighting.

Two, less costly, full camera and audio recording setups (including the Canon EOS Rebel T5i DSLR Camera Kit, Sennheiser MKE 400 Compact Video Camera Shotgun Microphone and Sennheiser HD 205-II DJ-Style Headphones) will be available to students to loan out for personal creative projects for use unsupervised with the intention of increasing their hours of experience and igniting their creative interest.

For highly creative projects we will be purchasing the Ronin gimbal stabilizer and remote focus pull setup DJI (Ronin 3-Axis Brushless Gimbal Stabilizer CP.ZM.000078, Redneck Micro 8-114-0010 microRemote Wireless Focus Bundle). This is a hand-held stabilization setup perfect for shooting subjects in motion and stabilizing complex camera movements.

We will have 4 Editing stations, one with the high powered Mac Pro (for very large full-length projects) and three with the adequate, but less powerful imac's (for general teaching of post-production work flow and the editing of short less intensive projects).

For field production and post-production work flow to store data and to capture documentations of the projects a 15-inch MacBook Pro plus the portable hard drives will be used by mentors, participants and those involved in the project.

For software we are going with full Adobe suites which include industry standard video and audio editing software plus full design and animation software. To broaden the experience of exceptional students we will have Final Cut Pro (Video) and Pro-Tools (Audio) software available for training and production purposes on the main edit station only.

Production Gear

Canon EOS C100 Mark II Cinema EOS Camera with EF 24- 105mm f/4L Lens, 4,999 x 2 = \$9,998

Canon EOS Rebel T5i DSLR Camera Kit with EF-S 18-135mm f/3.5-5.6 and EF 75-300mm f/4.0-5.6 III Lenses, \$948 x 2 = \$1,896

Canon LP-E8 Rechargeable Lithium-Ion Battery Pack, \$47.50 x 2 = \$95

Watson Duo LCD Charger with 2 LP-E8 Battery Plates, \$80

Canon BP-955 7.4V Lithium-Ion Battery Pack, \$149 x 2 = \$298

Watson Duo LCD Charger for BP-900 Series Batteries, \$80

Tenba Reload SD 9 Card Wallet, \$18 x 2 = \$36

SanDisk SDSDXP-064G-A46 64GB Extreme Pro UHS-I SDXC U3 Memory Card, \$45 x 8 = \$360

Sennheiser G3 Camera-mount Wireless Microphone System with ME2 Lavalier Mic, \$600 x 2 = \$1,200

Rode NTG2 Battery or Phantom Powered Condenser Shotgun Microphone, \$269 x 2 = \$538

Sennheiser MKE 400 Compact Video Camera Shotgun Microphone, \$199 x 2 = \$398

Zoom H4nSP 4-Channel Handy Recorder (2015), \$160 x 2 = \$320

Porta Brace Rigid-Frame Carrying Case for Canon C100 Mark II, \$372 x 2 = \$744

Manfrotto MVH502A Fluid Head and MVT502AM Tripod with Carrying Bag, \$489 x 2 = \$978

Senal SMH-1200 - Enhanced Studio Monitor Headphones (Onyx), \$150 x 2 = \$300

Sennheiser HD 205-II DJ-Style Headphones, \$70 x 2 = \$140

ikan IDK4312-V2 Bi-Color 4-Light Interview Kit, \$1,599

ikan IBS-970 Replacement Battery for the Sony NP-F960 and NP-F970- Black, \$62 x 8 = \$496

LaCie 9000488 1TB Rugged Thunderbolt External Hard Drive, \$180 x 3 = \$540

LaCie 10TB 5big Thunderbolt 2 Series 5-Bay RAID, \$1,299

Redneck Micro 8-114-0010 microRemote Wireless Focus Bundle, \$2,485

DJI Ronin 3-Axis Brushless Gimbal Stabilizer, \$2,039

SmallHD 701 Lite 7" HDMI On-Camera Monitor, \$699

Complete Quote Package Purchase Discount, -\$618

Editing Equipment

15-inch MacBook Pro with Retina display, 2.8GHz Quad-core, \$2,699

Main Editing Station (Computer Only), Mac Pro, \$7,177

Secondary Editing Stations, 21.5-inch iMac with Retina 4K display, \$2,528 x 3 = \$7,584

Adobe Software Suites, Year 1, All Adobe Software Applications (including Audio, Video, Animation and Design)

2x Individual Licenses, Educational discount, \$288 x 2 = \$456

Adobe Software Suites, Year 1, Institutional Licenses (General Use by Students), Educational discount, \$420 x 2 = \$840

Adobe Software Suites, Year 2, All Adobe Software Applications (including Audio, Video, Animation and Design), 2 Individual Licenses, 2 Institutional Licenses (General Use by Students), \$588 x 4 = \$2,352

Monitors For Main Editing Station, Apple Thunderbolt Display (27-inch), \$1,000 x 2 = \$2,000

Second Monitors for Secondary Editing Stations, Dell UltraSharp U2715H 27-Inch Screen LED-Lit Monitor (Amazon), \$510 x 3 = \$1,530

Final Cut Pro, Software for Main Editing Station, Alternative Editing Software, \$300

Avid Pro Tools 12, Audio Software, For Professional Level Audio Mixing, Educational discount, \$300

Audio Monitors for Main Editing Station, Tannoy Reveal 802 (Amazon), \$280

Total \$51,518

Infrastructure/Facilities Construction

Imago Dei Community Church will develop Outer Southeast campus site for classes, student media lab, film equipment storage and editing; the Inner Southeast Campus will be built out for editing. Scott Siegel, Director of Operations will plan and oversee the project. At .03846 % of annual time at a salary of \$66,550, his project contribution is \$2,559.51. Jeff Glavor, Assistant to Director of Operations will assist in building out space. At .03846 % of annual time at a salary of \$44,470, his project contribution is \$1,710.32. Joe Greenertz, Associate Pastor will also assist in building our space. At .03846 % of annual time at a salary of \$40,000, his project contribution is \$1,538.40. Total labor costs = \$5,808.23. The cost of materials is estimated to be \$1,750. Total cost is \$7,558.23

Overhead

Bookkeeping: 1. *Director of Finance and Human Resources*, Joel Paul will provide all accounting services on the project. At 5% of annual time at a salary of \$66,500 per year, and 24 months on project, total cost to project is \$6,500. *We are requesting \$5,151.80 of this amount in overhead costs.*

Total Grant Funds for Bookkeeping, \$5151.80

Total Match Funds for Bookkeeping, \$1,348.20

Statement of Matching Resources

A project will not be considered eligible for funding unless the applicant documents the capacity to supply matching resources of at least 50 percent (50%) of the total project cost.

The Statement of Matching Resources is essential to understanding which project costs identified in the Budget Narrative and the line item Budget will be supported by the applicant organization and which project cost will be supported by Project Partners.

Holla has committed \$85,690 in personnel, \$1,348.20 in overhead, and \$6,240 in costs of mentors to the project for a total of \$93,278.20

Imago Dei Community will commit \$95,638.23 to develop and provide building space, including rent, utilities, insurance and maintenance.

Octaviano Merecias of OSU Extension has committed \$13,000 for curriculum development and instruction.

Hollywood Theater will contribute \$2,400 in costs of theater space for four hours.

Dr. Lisa B. Yates and Dr. Karen Gibson of Portland State University will serve as consultants on the project to advise us on the part of the project that address gentrification and displacement (\$1,000 x 2)

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$85,690.00	\$85,690.00
Education and Training	\$0.00	\$0.00	\$0.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$110,720.00	\$110,720.00
Equipment	\$51,518.00	\$0.00	\$51,518.00

Infrastructure/Facilities Construction	\$0.00	\$7,558.23	\$7,558.23
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$5,151.80	\$1,348.20	\$6,500.00
Totals	\$56,669.80	\$205,316.43	\$261,986.23

Final Application Signature

Signature of Duly Authorized Representative	Eric Knox
Date	04/01/2016
Title	President
Phone	916-769-9992
E-mail	eric.knox

Supplemental Material Attachments

File Name	Description	File Size
Holla Film Project Staff Bios.docx	Bios of Key Project Staff	128 KB
Sample Filmmaker List.docx	Sample of Filmmakers/Production Companies we'll ask to provide guidance on student film projects	61 KB

Partner Commitment Letter(s)

File Name	Description	File Size
Holla Letter of Support_OSU Merencias.pdf	OSU support	473 KB
Holla Letter of Support_PSU Yates.pdf	PSU support	136 KB
Holla Letter_Hollywood.pdf	Hollywood Theater support	155 KB
HollaLetterofSupport_MetroEast.pdf	MetroEast support	56 KB
NWFC_Letter of Commitment.pdf	Letter of Commitment from Northwest Film Center	66 KB

May 16, 2016

Robert Muñoz, Jr.,
Director of Grants Development & Funded
Programs
Holla Foundation
1302 SE Ankeny, Portland, OR 97214

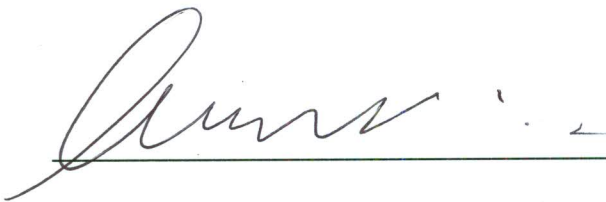
Dear Robert,

I am excited to be a part of the *Holla If You Hear Me: (Re)Making Place & Communities*. I will be teaching the film and video production classes in July of 2016 and July of 2017, in addition to working one-on-one with students during class to ensure they understand the production concepts and skills and, also, learn how to use the equipment. The curriculum I have developed has an estimated cost of \$10,000, including the time spent developing the course content and incorporating the knowledge and experience of over 18 years working in the area of video production and filmmaking. Additionally, the cost for instruction of the course is \$1,500 for a total in kind contribution of \$11,500.

Having dedicated several years of my life to teaching students in OSU Extension 4H program, I see immense value in being a part of providing students both the creative and marketable and creative skills that project will provide to students. Beyond these skills, the project will allow students to develop important analytical skills in examining factors that have greatly affected their lives and that of their communities in pivotal ways.

The project will also provide them great experience in working with people from different generations, which will not only allow them to learn from the wisdom and experiences of elders from different communities, it will also give them experience in working with people from diverse backgrounds and better understanding of people from different walks of life.

But most of all, I look forward to the programming the youth will be assisting with and creating themselves. Having seen what students have been able to do with more limited equipment, I am thrilled by the creativity students will be able to demonstrate about important facets of their lives, and those of their diverse communities, as a result of being involved in this project.



Octaviano Merceias, MA
Bilingual STEM Consultant, EMERGENTUS.NET
Former Director: 4-H Tech Wizards National Mentoring Program
Oregon State University Portland Metro Extension

College of Urban and Public Affairs

Nohad A. Toulan School of Urban Studies and Planning

Post Office Box 751 503-725-4045 tel
Portland, Oregon 97207-0751 503-725-8770 fax
350 Urban Center
506 SW Mill Street www.pdx.edu/usp

May 16, 2016

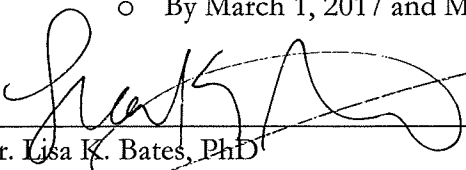
Robert Muñoz, Jr., Director of Grants
Development & Funded Programs
Holla Foundation
1302 SE Ankeny
Portland, OR 97214

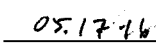
Dear Robert,

I am excited to provide our support for the *Holla If You Hear Me: (Re)Making Place & Communities*. Examining the impact of the displacement on our communities is vital to the well being of Portland residents, particularly individuals, youth, and families most affected by gentrification and the impact of displacement associated with living in areas with a concentration of racial and structural inequalities.

As part of this project, I will serve as a consultant on gentrification and displacement. I will provide 20 of consultation hours between July 2016 and February of 2018 at a rate of \$50 per hour, for in-kind contribution of \$1,000, including:

- Guidance on additional topics to include in proposed interview questions and any additional questions to incorporate during the project's second year
 - By August 1, 2016 and August 1, 2017
- Initial feedback on preliminary programming development to provide guidance on key patterns or factors to guide editing based on a review of select footage (1-2 hours), or a summary of footage, prepared by project staff on recurring items in participant interviews
 - By November 15, 2016 and November 15, 2017
- Feedback on closed-to-final segments between to incorporate relevant factors and dynamics to contextualize participants' displacement experiences and stories. Feedback may include on-camera interviews to provide relevant information with the understanding that I will be able to review the footage to ensure edits present the information well.
 - By March 1, 2017 and March 1, 2018



Dr. Lisa K. Bates, PhD
Associate Professor, Urban Studies and Planning
Portland State University

Date

THEATRE

4122 NE Sandy Blvd
Portland, OR 97212
503 493 1128

OFFICE

4035 NE Sandy Blvd Suite 212
Portland, OR 97212
503 281 1142



May 16, 2016

Robert Muñoz, Director of Grants

Holla Foundation

1302 SE Ankeny St.

Portland, OR 97214

Dear Robert,

On behalf of all of us at the Hollywood Theatre, I'm writing to express our support for Holla's planned initiative to organize a film festival in March 2017 and March 2018 which will showcase documentaries that address the underrepresentation of communities of color in media and the impact of displacement due to gentrification and immigration.

The Hollywood Theatre as an organization is committed to promoting such equity initiatives, which are in line with our own values and programs including the annual Portland Black Film Festival and ongoing Movies in Black and White series. We believe strongly in increasing opportunities for underrepresented and minority participants in film and media, both on- and offscreen. We will be happy to host Holla's festival here at the Hollywood Theatre in March 2017 and 2018 and will contribute four hours of theater rental (a \$1,200 value) each year in support of the festival.

Please let us know if there is anything else we can do to express our support of this project.

Sincerely,

A handwritten signature in black ink that reads "Doug Whyte". The signature is fluid and cursive, with the first name "Doug" and last name "Whyte" clearly legible.

Doug Whyte

Executive Director, Hollywood Theatre



829 NE Eighth Street • Gresham, OR 97030 • P 503.667.8848 •
www.metroeast.org

March 28, 2016

To Whom It May Concern:

It is my pleasure to write a letter in support of the *Holla If You Hear Me: (Re)Making Place & Communities* (Holla) project.

We have discussed the proposed project with Holla and we can offer the project assistance in identifying and recruiting mentors from the Get Reel program who can work with Holla students.

Get Reel also intends to work with Holla to develop relevant and appropriate programming for the channels of MetroEast Community Media, to be delivered April 2017 and April 2018.

In conclusion, MetroEast Community Media supports the efforts of Holla. As an organization, we strive to inspire and include as many diverse voices possible in our work. We feel that the values and ethos of Holla are reflective of our mission.

Thank you,

Rob Brading
CEO

April 25, 2016

Robert Muñoz, Jr., Director of Grants,
Development and Program Administration
Holla Foundation
1302 SE Ankeny
Portland, OR 97214

Dear Robert:

I am pleased to provide this letter of support for the Holla Foundation's proposal to the Community Grant program of the Mount Hood Cable Regulatory Commission.

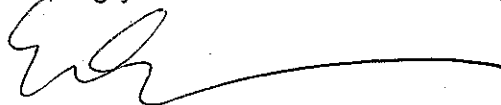
As you know, the Film Center is currently conducting a similar project to HOLLA IF YOU HEAR ME entitled HEROS MAGNIFICOS. There are so few opportunities for youth of color to express themselves creatively and with authenticity in our media-saturated world. I congratulate you on the hard work that you have done to conceive this project, and I admire the passion and determination behind it.

As we have discussed, the Film Center is interested in including the Holla Foundation in its on-going efforts to 1) recruit and support promising youth through scholarships and other opportunities, and 2) identify youth-produced work for competition in its annual FRESH FILM teen film festival. In addition, we will aid your effort to recruit mentors by letting our adult film students know about the opportunity.

I appreciate the exchanges we have had about our respective goals and aspirations, resource development and community integration. I am looking forward to hearing about the best practices that arise from your work, and to sharing ours with you.

Your idea of assembling an informal group of diversity-oriented youth media programs to discuss the challenges and rewards around this kind of work is attractive. We'd like to take part if it develops, as availability allows.

Wishing you the best on this exciting and worthy venture,



Ellen S. Thomas
Education Director

Grant Agreement -- Attachment 2

EXAMPLE OF INTERIM REPORT INFORMATION

OUTCOMES ACTIVITIES AND PROGRESS

Describe project activities that focus on the intended outcomes and/or progress made toward the outcomes. Provide both quantitative and qualitative details as they relate to an activity.

LEARNINGS AND EVALUATION

Summarize the key evaluation steps completed or underway. What are the primary lessons learned thus far about the project? Have you had any course corrections or adjustments to your project based on learnings thus far? How might these learnings impact project implementation in the next Reporting Period?

IMPLEMENTATION SUCCESSES AND CHALLENGES

By using the project's original implementation plan/timeline (included in Attachment 2 to the Grant Agreement, The Implementation Plan), provide a mark-up of the plan indicating the status of your project in relation to the original plan/timeline by adding a "status" column to your activities list.

Describe any anticipated and unanticipated successes and challenges.

EXPENDITURE DETAIL

Provide a line item accounting, in context of the original grant budget, of the expenditures incurred during the Reporting Period; including both Grant fund and Matching fund expenditures.

Provide a clear narrative of the expenditures incurred for each line item identified above.

Provide a clear explanation of any expenditure that substantially differs from the original Grant budget.

WORK SAMPLES

Periodically, the MHCRC will use photos and videos (with permission) on our website to highlight the work of the organizations we support. Please send us photos or videos that illustrate the impact of the grant project in the community. (By sharing photos or videos, you acknowledge that any and all material you are providing has been obtained with appropriate signed media releases and may be shared with the MHCRC's stakeholders and broader audiences.)

EXAMPLE OF FINAL REPORT INFORMATION

RESULTS

Describe the significant project activities that took place throughout the life of your project and how these activities contributed to the realization of the original project purpose and outcomes. (As applicable, please quantify your results as they related to your original project outcomes, i.e. numbers of people served, the demographics of those served, the number and type of content created, the number/type of classes/programs offered, etc.)

Outline your evaluation process, including evaluation tools and methods. Detail the results of your evaluation.

Do you have a testimonial story to tell that captures the essence of the project's impact? (Where anonymity is required, please use pseudonyms.)

REFLECTIONS

What did you learn about the problem or issue you were trying to address?

What did you learn about the population served?

What factors contributed to your success?

What, if any, were the significant challenges encountered? How did you address both anticipated and unanticipated challenges in the course of the project?

EXPENDITURE DETAIL

Provide a line item accounting, in context of the original grant budget, of the expenditures incurred during the Project term; including both Grant fund and Matching fund expenditures.

Provide a clear narrative of the expenditures incurred for each line item identified in Step 1.

Provide a clear explanation of any expenditure that substantially differs from the original Grant budget.

SUSTAINABILITY

Will the project/program continue beyond the term of this Grant? If so, what are your next steps and plans for continuing or changing the project/program?

WORK SAMPLES

Periodically, the MHCRC will use photos and videos (with permission) on our website to highlight the work of the organizations we support. Please send us photos or videos that illustrate the impact of the grant project in the community. (By sharing photos or videos, you acknowledge that any and all material you are providing has been obtained with appropriate signed media releases and may be shared with the MHCRC's stakeholders and broader audiences.)