COVER SHEET – AGENDA ITEM #C6
For Commission Meeting: May 23, 2016

"Community Technology Grant Agreement: NW Documentary"

Recommendation
Staff recommends that the Commission approve the 2016 Community Technology Grant agreement with NW Documentary for $44,021.

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 NW Documentary and recommends approval at the May meeting. In follow up to Commissioner's comments at the January meeting, staff worked closely with NW Documentary's Executive Director and Operations Manager and PCM staff to ensure all issues related to distribution of programming to PCM under a previous grant agreement were addressed. As a result staff has renewed confidence that NW Documentary staff has a process in place to ensure timely distribution of programming under the new project scope. In addition, the final project plan provides a more detailed narrative description of the project purpose and anticipated outcomes.

The final grant request is $9,139 under the Pre-Application estimate request.

	Grant Request	Match	Total Project Budget
Pre-Application	$53,160	$55,505	$108,665
Final Application	$44,021	$140,050	$184,071

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 NW Documentary (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 Stories for all: A media access project for youth, adults and nonprofits Project.

AGREEMENT:

1.   Grant Amount, Use of Grant

Grantee is awarded a total amount of $44,021 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 $44,021 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 May 31, 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, July 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: Chelsea Smith, Operations Manager
        NW Documentary
        6 NE Tillamook
        Portland, OR 97212

Email: chelsea@nwdocumentary.org

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: Stories for all: A media access project for youth, adults and non-profits

GRANTEE SIGNATURE:

GRANTEE: NW DOCUMENTARY

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

00515 - Stories for all: A media access project for youth, adults and non-profits

Community Technology Grants

Status:	Submitted
Original Submitted Date:	02/26/2016 4:46 PM
Last Submitted Date:	05/11/2016 7:51 PM

Primary Contact

Name:

Ms.	Chelsea		Smith
Salutation	First Name	Middle Name	Last Name

Email: chelsea@nwdocumentary.org

Phone:*

503-227-8688

Phone   Ext.

Title: Operations Manager

Organization Information

Organization Name: NW Documentary

Organization Type: Non-Profit Entity

Tax ID

Organization Address: 6 NE Tillamook

City*

Portland	Oregon	97212
City	State/Province	Postal Code/Zip

Phone: 503-227-8688

Executive Summary

Executive Summary

NW Documentary provides a vital service to our community by creating significant documentary films, training hundreds of community members, and operating a community media center. Providing the tools and technical training to allow youth and adults to participate in the creation of documentaries, we empower everyone to tell important stories that transform lives and change communities. After more than a decade of offering programs to the public, NW Documentary outgrew the limits of its physical space and looked to a new, larger, and more publically-accessible location—one that would allow more flexibility in classroom and screening space, more studio room for youth and adults to learn and work, and more effective and efficient space for NW Documentary staff and instructors to deliver these services.

With a move into a 3,000 sf warehouse/office building in the near NE district of Portland, NW Documentary is poised to be able to serve our community like never before. In addition to our two primary production areas—the workshop classroom and edit lab—we will create meeting spaces, works stations, and studio space to create an effective production space to create new work. Bringing our beneficiaries together in this new location will allow new connections for crew, mentors, and collaborations. This will be a marked improvement from our previously small and cramped downtown location. We anticipate the result to be more work created by more participants by an estimated 20%. With the support of MHCRC, we have the ability to design, build, and launch a new Media Center to better serve the needs of Portland's growing community now and in the years to come.

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Project Narrative

Total Grant Funds: $44,021.00

Total Match Funds: $140,050.00

Total Funds: $184,071.00

Cable System Technology Use   Community Access Channels

Proposed Technology   Video production equipment

Public Benefit Area   Improving Service Delivery

Project Purpose

In defining the project purpose, applicants must:

Need

Digital media is the platform of communication in the 21st Century. Digital media skills--shooting, editing, and storytelling--are critical to be able to successfully craft important stories, document events, and to preserve and pass on personal and community history in today's digital world. However, access to quality equipment and documentary training is both limited and too often cost-prohibitive. These two factors underlie a growing community need for affordable access to digital technology and an accessible space to participate in training, workshops, internships, and other educational opportunities.

Specifically, using today's powerful digital technology is an essential skillset for:

1) **Today's students, especially ages 12-18.** Class presentations and reports have shifted from three-ring binders to multimedia. Students as young as middle school are expected to be digitally competent, and yet many schools lack digital media programs and equipment.

2) **Professionals/Adult Community Members.** Communication in the workplace is increasingly digital. There is a growing need for digital communication skills and hands-on access to equipment. Such professional development training is limited, and there are greater numbers of working adults looking for tools and training in digital communication.

3) **Community/Cultural/Non-profit groups.** All businesses and community groups understand the importance of sharing their work and mission with the greater population; it's vital to getting the word out beyond their own subpopulation. However, it is the small non-profits, volunteer groups, and ethnic or social minorities which too often lack the financial budgets or paid staff to create digital media for their groups. As an unequitable consequence, the important work and stories of these groups go untold and overlooked.

Since 2003, NW Documentary has strived to meet this community need. As the need has grown, so has NW Documentary's programs and services. With rapid changes in technology, NW Documentary has strived to stay current with digital cameras, editing stations, and relevant course curriculum. A major milestone was the switch from Standard Definition miniDV-tape based cameras to HD cameras in 2012. The second major milestone in technology upgrades came in 2014 with updates to edit computers and the introduction of DSLR cameras. These technology-based projects leveraged NW Documentary's professional expertise in nonfiction filmmaking and media education, and enabled adult and youth filmmakers to receive hands-on training and create their own films.

From 2003-2015, NW Documentary made the best use possible of donated office space in the Old Town district of Portland. Within the physical constraints of the downtown offices, NW Documentary created award-winning documentary films, trained hundreds of community members, and operated a small media center.

NW Documentary outgrew the limits of the physical office space and looked to a new, larger, and more publically-accessible location—one that would allow flexibility in classroom and screening space, studio room for youth and adults to learn and work, and effective and efficient space for NW Documentary staff and instructors to deliver these services.

NW Documentary started 2016 with a move into a 3,000 sf warehouse/office building in the near NE district of Portland. NW Documentary is now poised at another major milestone to be able to improve our service to our community.

Solution:

This 24-month project will improve service delivery to these three primary beneficiaries:

1. **Youth:** create opportunities for guided creation of original productions, supported by technology. We will offer four programs in partnership with OMSI, and two in partnership with the Dougy Center. We anticipate these programs will allow up to 60 middle and high school students to have access to training and technology that they would otherwise not receive, resulting in the creation of at least 20 new films. With this project, we will specifically improve the cameras, tripods, and production equipment the youth use in their filmmaking, and improve the editing computer support with software and hardware.
2. **Adult learners:** we will offer training and technical access to adult community members. We will offer six DIY documentary workshops, and supporting workshops in shooting and editing. This will provide hands-on training to adults, guiding them

through the filmmaking process from beginning to end and resulting in 30-40 new films.

3. **Community/Cultural/Non-profit groups** will benefit from this project. We will serve small non-profits or community groups who need to create original media in order to mobilize people around fundraising, community organizing, or mission-based communications. In this project, we will work with: the Dougy Center, OHSU, and The Confluence Project, where we will help record Native American oral history of the Columbia River Gorge. We will draw from our experience working community groups such as: Lyons Vision Gift (2013), the Nikkei Legacy Center (2014), and the Community Cycling Center (2015). Working with community/cultural/non-profit groups will generate new, original works of documentary media which will be distributed on public access.

Essential to the success of these filmmakers is the workshop screening area and the edit lab. The workshop screening area is where students watch and discuss footage and rough cuts, and have discussions and receive lessons. The edit lab is where students receive hands-on training and where they edit their films. Improvements to both key areas will directly benefit these producers in the following:

1. We will increase the number of seats from 16 to 20, allowing a potential 20% increase of adults able to participate in workshops each term. We will equip the screening area with an HD projector so that students can watch, review, and discuss their works each step of the way and instructors can provide examples of previous work and deliver lesson content.
2. We will expand our edit lab with more stations, and make improvements to software (Adobe creative Cloud) and hardware (computer stations, media storage and file sharing).

We will also serve adult population of filmmakers continuing to create by developing our Artist-in-Residence program. We will serve two Artists in Residence in this project, providing work space to create, and access to key infrastructure, such as our screening space, audio booth, and editing lab.

Previously, we had room for 1 Artist-in-Residence desk in our Media Center. With this project, we will add 4 new workstations for artists. In addition, we will create a designated production area for independent producers, necessary in collaborating with team members throughout the production process. The square footage allocated for Artist-in-Residents will expand from 10 square feet to 500 square feet. Having adequate room in which to work greatly enhances Content Producer's ability to work on their projects, collaborate with others, and produce new work, potentially yielding 3-5 more new videos per year for annual submission to community media channels.

An estimated 360 adults will be provided a more effective and efficient place to create new work.

Common to all three beneficiary groups is the need to store massive amounts of digital files, including raw clips, stills, music, archival material and exports of films. Currently these files are scattered on individual work stations and small hard drives. It is a less than ideal situation, often forcing editors to lose valuable time in searching for files, transferring files, and at worst, completely losing files. Furthermore, it is not effective to have to move between edit stations that have different software or versions of software. The solution is to network the edit stations and set up a large digital storage system. This will allow each edit station to be updated together, and be consistent between stations. Most importantly, it will allow editors working from different stations to organize, store, and draw from the files they need.

In order to deliver these services to the identified beneficiaries, NW Documentary will need to ensure the staff working with these beneficiaries has at least some training in the tools that the content producers will be accessing. Specifically:

1) **Network server and backup.** We will train our team in the networking and backup of media with the new networking/server setup, so we can show student editors how to access files and back them up.

2) **Adobe Creative Cloud and Final Cut Pro Software.** These are the two programs used by all editors we serve. The software is constantly being developed and changes each year. Some of our team has experience in Abode, but not Final Cut, and some in Final Cut but not Adobe. We will make sure that all our team has at least a basic overview in both, and basic training to be familiar with the programs to be able to help youth and adult learners in the process of their productions.

3) **Equipment.** Production equipment is critical to all of our beneficiaries, and they need to be able to access our equipment and be served by someone who has a basic overview of our equipment available and can help them select the proper gear for

their shoots. Currently, one of our team members is trained in this area, and students must schedule their equipment access on limited availability. By training our team of 2 full-time staff, 2-part time staff, and 3-4 regular volunteers, we will increase the availability of people who can help students. This will allow more students more times and available help in accessing gear.

In conducting this project, we will devote activities to evaluation to monitor our successes and improve our Program Delivery. We will also expand and develop new ways to reach more community members. A common response from our beneficiaries is: "I never knew you guys existed!" This common response indicates that there are many more community members who could benefit from this project if they were made aware of it. Therefore, in order for us to serve the most beneficiaries possible, a key area of success in this project will be in outreach. This project will focus on making more adults, youth, and community/cultural/non-profit groups aware of our services so that they can participate in these programs and access our facilities and technical tools in the creation of new works.

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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.

Evaluations:

We will track the progress of this project on an ongoing basis, from its inception to its conclusion. We will collect information in: survey results, emails and conversations, and first-hand assessment.

Quantitatively, we will track: Numbers of enrolled students, numbers of completed productions, attendance of lectures, workshops, access to technology, and other public functions offered during the course of this project. These data will give us an idea if we are increasing the numbers of beneficiaries served and generating more digital documentary productions. We anticipate that this project will increase our total number of beneficiaries served by 10-20%. We will track total number of productions created to measure an anticipated increase of new work.

Qualitatively, we will monitor the experience offered in our services and the level of audiovisual proficiency demonstrated by our beneficiaries via our programs. These data will be gathered by survey of participants, asking them to evaluate their experiences in our programs. Evaluations are distributed online to all workshop participants and NW Documentary members. (A sample evaluation survey is included in the supplementary materials.)

As well, we will take into account external indicators of quality, as indicated by professional standards of excellence in the field. For example, each year we enter our student work from the Documentary Explorers Camp to the NW Emmy Awards, and every year we have received nominations, and won five NW Emmy Awards of Excellence. The films created in the DIY Documentary Workshop have been screened around the world and presented at some of the leading film festivals.

We will further internally evaluate our own progress each step of the way. With each term, we re-assess our procedures, curriculum, and equipment inventory. We update both equipment and curriculum as needed, and quickly respond to new developments in technologies and practices. These evaluation sessions are conducted ongoing with NW Documentary Admin Staff, Instructors, and our small, engaged Board of Directors.

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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.

Tom Parker, consultant. Parker is a technology project manager at Nike, and serves as NW Documentary's volunteer Board Chair, instructor of the Final Cut Pro Workshop, organizer of the Portland Motorcycle Film Festival, and an award-winning filmmaker. Parker will spearhead the computer networking and server setup, donating his time spent on planning and installation.

In-kind supporters: For the initial phase of creating a new Media Center, we have received product donations from Home Depot, Rebuilding Center, Miller Paint and Sherwin-Williams Paint. We will continue to seek in-kind support, such as Rejuvenation.

Cash support: We are also seeking support from the Oregon Community Foundation, James F. & Marion L. Miller Foundation, and Jackson Foundation for additional project funding.

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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.

Technical Design:

Technology used to improve field production of youth, adult learners, and NW Documentary Producers working on projects for Non-profit/cultural/community groups:

--Drone camera package. The latest development in professional videography, we will integrate a drone camera package in our youth and adult programs and use in videos for non-profit/cultural/community groups. This will provide a powerful production tool and hands on training to our beneficiaries, and result in a direct increase of quality to the completed works. We will train our team to be able to use and then teach others to use the drone.

--C100 camera and lens. Integrating a C100 camera into our programs in 2015 made an immediate improvement in our programs and a noticeable improvement in the quality of our films. This versatile camera is the perfect hybrid of DSLR and camcorder. Adding a second C100, will give more beneficiaries the opportunity to learn and work with this powerful tool.

--Camera Support (Jib/Slider/Tripod). Adding a portable jib and slider to our equipment in 2015 was a great success. The quality of productions had a visible improvement, and our youth and adult learners were able to receive hands-on training with this new tools. We will be able to put these tools into the hands of our youth, adult, and NW Documentary filmmakers.

Technology used to improve the classroom/Edit Lab:

--HD Projector, screen, connecting cables. Essential at each stage of video production, from reviewing raw footage to rough cut feedback. This will allow instructors, students, and other beneficiaries to watch and discuss work during the process of its creation.

--High speed networking and storage system will provide better media storage and file management on edit computers, improving the workflow of editors and their ability to store and transfer completed works.

--4 iMac work stations. iMacs are the industry standard for film editing, and will most seamlessly integrate with our existing Mac network environment.

--DVD burning software for 4 computers. Essential for creating hard-copies of beneficiary productions.

--24 months of Adobe Creative Cloud for up to 12 workstations. Creative Cloud offers the most advanced and complete tools for digital editing and creative documentary filmmaking. It is the industry standard software.

--Upgrades to current computers – we will need RAM upgrades to 4 of our current computers to for compatibility with the new network and common server.

Equipment will be upgraded and maintained through our annual operating budget, supported by tuition fees and unrestricted contributed income.

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Proposed Project Start and End Date:

Projects may include timelines of up to 36 months.

Proposed Start Date (month/year)   April 2016

Proposed End Date (month/year)   April 2018

Implementation Plan

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

Implementation Plan

Launch: [May, 2016]
-Research equipment purchases for networking [Tom Parker]
-Set up edit stations in Edit Lab [Ian]
-Subscribe to Adobe Creative Cloud and install in current workstations. [Chelsea]
-Post Media Center Coordinator position [Chelsea]
-Secure instructors for youth programs: Recording Resilience/Explorers Camps [Ian, Chelsea]
-Production on new Reach360 project (Confluence) [Ian, Chelsea].
-Post-production on Reach360 projects (Dougy) [Ian]

End of Spring Term [May-June, 2016]
-Review beneficiary use [Ian, Chelsea]
-End of term DIY films edited into 90 minutes of show content and submitted to PCM, East Metro [Media Center Coordinator]
-Review candidates for Media Coordinator position [Ian, Chelsea]
-Install network and server [Tom Parker]
-Produce and distribute course catalog [Chelsea, distribution by contract]
-Production on Reach360
-Marketing for Summer programs (catalog, online marketing, print advertising)

Summer Term [June-August, 2016]
-Hire Media Center Coordinator [Ian, Chelsea]
-Conduct adult and youth workshops (Documentary Explorers, Recording Resilience, DIY, Editing, Camera/Lighting) [NW Documentary instructors, supervised by Ian, Chelsea]
-Begin publicity of Media Center [Media Center Coordinator]
-Create facilities improvements, including external signage for center [Ian, graphic designer, volunteers]
-Conduct training for Server/Network use [Tom Parker]
-Production on Reach360 (Confluence, OHSI) [Ian, Chelsea]
Equipment Upgrades
-purchase and set up 4 new imacs [Chelsea]
-Purchase and install RAM [Chelsea]
-Research and Purchase drobo, C100 and camera support for Summer programs use [Media Center Coordinator]

End of Summer Term [August, September, 2016]
-Review beneficiary use [Ian, Chelsea]
-Produce and distribute course catalog [Chelsea, distribution by contract]
-Review evaluations from adult and youth workshops at end of term [Chelsea]
-Begin media migration to new server [Chelsea]
-End of term DIY films + Summer Youth programs edited into 180 minutes of show content and submitted to PCM, East Metro [Media Center Coordinator]
-Research and secure vendors for equipment related purchases [Media Center Development Coordinator]
-Marketing for Fall programs (catalog, online marketing, print advertising) [Media Development Coordinator]
-Production on Reach360 (Confluence, OHSU) [Ian, Chelsea]

Fall Term [October-Dec, 2016]
-Conduct adult workshops (DIY, Editing, Camera/Lighting) [NW Documentary instructors, supervised by Ian, Chelsea]
-Publicity of Media Center [Media Center Coordinator]
-Conduct training sessions for staff in Creative Cloud [NW Doc instructors, TBD]
-Continue media migration to new server [Chelsea]
-Production on Reach360 (OHSU, Confluence) [Ian, Chelsea]

End of Fall Term [Dec, 2016]
-Review beneficiary use [Ian, Chelsea]
-Produce and distribute course catalog [Chelsea, distribution by contract]
-End of term DIY films edited into 90 minutes of show content, Reach360 films (approximately 30 minutes of content) submitted to PCM, East Metro [Media Center Coordinator]
-Mid-Project Evaluation [Ian, Chelsea]
-Begin post-production on Reach360 [Ian]
-Marketing for Spring programs (catalog, online marketing, print advertising) [Media Center Coordinator, supervised by Chelsea]

<u>Year 2</u>
Spring Term [Feb-May, 2017]
-Conduct adult workshops (DIY, Editing, Camera/Lighting) [NW Documentary instructors, supervised by Ian, Chelsea]
-Solicit and train youth instructors for summer programs [Ian, Chelsea]
-Publicity of Media Center. [Media Center Coordinator, Supervised by Chelsea, with help of NW Documentary staff/volunteers]
-Post-production on Reach360 [Ian]

End of Spring Term [May, 2017]
-Review beneficiary use [Ian, Chelsea]
-Produce and distribute course catalog [Chelsea, distribution by contract]
-End of term DIY films edited into 90 minutes of show content and submitted to PCM, East Metro [Media Center Coordinator]
-Review and update curriculum for Summer workshops, hire youth instructors [Ian, Chelsea]
-Marketing for Summer programs (catalog, online marketing, print advertising) [Coordinator, with Chelsea]
-Post production on Reach360 [Ian]

Summer Term [June-August, 2017]
-Conduct adult and youth workshops (Recording Resilience, Explorers, DIY, Editing, Camera/Lighting). [NW Documentary instructors, supervised by Ian, Chelsea]
-Publicity of Media Center [Media Center Coordinator]
-Server/Network review and maintenance [Tom Parker]
-Deliver final product on Reach360 (Confluence project) [Ian, Chelsea]

End of Summer Term [August, September, 2017]
-Review beneficiary use [Ian, Chelsea]
-End of term DIY films + Summer Youth programs edited into 180 minutes of show content and submitted to PCM, East Metro [Media Center Coordinator]
-Archive media from Spring and Summer productions [Media Center Coordinator]
-Evaluate effectiveness with Reach360 with project partners [Ian, Chelsea]
-Marketing for Fall programs (catalog, online marketing, print advertising) [Media Center Coord, Chelsea]

Fall Term [October-Dec, 2017]
-Conduct adult workshops, DIY, Editing, Camera/Lighting [NW Documentary instructors, supervised by Ian, Chelsea]
-End of term DIY films edited into 90 minutes of show content, Reach360 films (approximately 30 minutes of content) submitted to PCM, East Metro [Media Center Coordinator]
-Marketing for Spring programs (catalog, online marketing, print advertising) [Media Ctr Coordinator, Chelsea]
-Final Project Evaluation [Ian, Chelsea]
-Archive final Reach360 deliverables [Ian, Chelsea]

Spring Term [Feb-April, 2018]
-Review beneficiary use for 2017 [Ian, Chelsea]
- Archive media from Fall productions [Media Center Coordinator]
-Conduct adult workshops (DIY, Editing, Camera/Lighting) [NW Documentary instructors, supervised by Ian, Chelsea]
-Solicit and train youth instructors for summer programs [Ian, Chelsea]
-Produce and distribute course catalog [Chelsea, distribution by contract]

Organization Capacity

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

Organization Capacity

NW Documentary has the capacity to accomplish this exciting project.

Since starting as an all-volunteer team in 2003, NW Documentary has grown and developed into an established and respected non-profit organization.

NW Documentary has demonstrated its fiscal responsibility to manage projects of this scale and complexity. NW Documentary has a demonstrated track record of successfully managing and reporting on project grants ranging between $5,000-125,000. Grantors include: the National Endowment for the Arts, National Endowment for the Humanities, Oregon Arts Commission, Oregon Community Foundation, Meyer Memorial Trust, James and Marion Miller Foundation, RACC, and the MHCRC.

NW Documentary has the educational programming capacity to make this project a success. NW Documentary has been offering hands-on media training of adults and youth for 13 years. NW Documentary has served thousands of community members, resulting in the creation of hundreds of documentary productions. These original works are shared both locally and internationally: in film festivals, special events, Oregon Public Broadcasting, and cable access channels of Portland Community Media and Metroeast.

NW Documentary also has the creative capacity to make this project a success. Our four original films have garnered prestigious awards, including NW Emmy Awards, and have screened at premier international film festivals such as Tribeca and London. Films from our youth programs have been nominated for NW Emmys every year since its inception, and received multiple awards.

 NW Documentary has the right people to make this project a success. NW Documentary and this project are led by founder and Artistic Director Ian McCluskey, an award-winning documentary film director. His work has garnered more than a dozen awards, including four Emmys, and has been featured in international film festivals. As lead instructor, McCluskey oversees curriculum development for our program and ensures that work is being produced to high quality standards.

Operations Manager Chelsea Smith has a background in educational programming and volunteer management for international non-profits. She has experience in team development and sales and marketing. She has also produced her own music and short films.

Our instructors are award-winning filmmakers and experienced filmmaking educators. They are widely considered experts in their field, recognized by awards and top film festivals, and bring years of experience in hands-on media teaching.

NW Documentary has successfully operated for more than 12 years with a small, dedicated board of media professionals, technology specialists, and project managers. Half of the board are graduated from the NW Documentary DIY program, and 100% of the board has previously served as instructors for the adult or youth programs.

Board Chair Tom Parker, technology specialists and instructor of our Final Cut Pro Editing workshop, will help get the computer network established; Sam Gaty, a career filmmaker and long-time youth media instructor, will help update curriculum; Kerri Lynne Thorpe, one of the youth media instructors, has a background in organizational development, and will help oversee our evaluations process.

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?

Project Outcomes

Measurable outcomes of this project will be:

1) **Increase in number of youth and adult students and works produced.** With improved facilities and additional work stations, we anticipate an increased number of students per term by 20%, and a 50% increase of attendance in Open Lab. We anticipate an increase of youth participants by 20% with up to 6 additional completed films. 60-70 films will be created and shared on cable access channels.

2) **Increased support and content creation for other Community Beneficiaries**. With increased storage and equipment, we will better serve small non-profits or community groups who need to create original media. We will also serve adult population of filmmakers continuing to create by expanding our Artist-in-Residence program to 4 workstations. In total both these programs could yield 5-10 more new videos per year.

3) **Increased access to technology for the creation, distribution and archiving of work.** With this project, we will specifically improve the cameras, tripods, and production equipment used in filmmaking, and improve the editing computer support with software and hardware. A network server and centralized storage system will improve security, organization and workflow for projects produced at NW Doc by students, artists, and community members.

Budget Narrative

Budget Narrative

Personnel
- Media Center Coordinator position - $12/hour @ 25 hours a week for 18 months = $18,720. 30% of this person's time is devoted to researching vendors and making purchases. 70% of this person's time is devoted to submitting content to MetroEast/PCM, and promotional efforts. 30% of this person's time will be grant funded, the rest is matching.
Grant: $5616

Matching
- Operations Manager 15% of salary ($2,583/month) over 24 months dedicated to technology installation, Media Center upgrades and ongoing media management and tech support, volunteer and intern training = $9,300.
- Executive Director, 15% of salary($4,333/month) over 24 months will help build relationships with new potential project partners, oversee project implementation = $15,600
- Personnel Fringe Benefits for 24 months = $12,000
- Instructional time for adult classes 165 hours/year x 2 years @$50/hour = $16,500
- Instructional time for Youth programs. 50 days over 24 months, 4 instructors a day at $100/day = $20,000
- Reach 360 program manager - 30% of Director's time ($52,000 annual salary) over 24 months to recruit, plan and execute video projects for non-profit partners= $31,200
Match: $104,600

Education and Training
- Creative Cloud Training for staff members is necessary so we can continue to utilize the software's full potential for Reach 360 projects, as well as assist current students who use the Open Lab more effectively. This will allow 4 staff people to have initial training in key programs such as InDesign, Adobe Bridge, and Encore. Youth instructor staff would also need basic training in drone camera operation for the proposed aerial camera purchase. These trainings could be taught by fellow instructors at NW Doc at their normal instructional rate of $50/hour. 24 classroom hours of classroom time is proposed for initial training of NW Doc staff to be proficient in the basics of newly acquired software and drone technology.
Grant: $1200
Matching
- Check-out gear training for all volunteers and instructors by Chelsea Smith, Operations Manager $300
- 2-3 hours of training for staff on new networking/server system by Tom Parker, $300
 Match: $600 –

Contractual
- Electrician to add additional circuits and rewire our breaker panel to support additional edit work stations - Several rooms are not wired to support multiple computer/printer work stations. (3 circuits @ $350 a circuit) = $1,050
Grant: $1,050
Matching
Server and networking installation by board member Tom Parker. 60 hours @ $65/hour = $3900.20 hours for assessment and initial installation and additional estimated 40 hours for training, maintenance and follow-up over course of grant period. This includes regularly backing up media to the cloud and transferring and archiving old media in the new system.
Match: $3,900
Equipment – Hardware/Software
- Server and Networking System: Backblaze Storage Pod 5.0 $8493 + $250 in related hardware for networking system = $8743
- RAM Upgrades to current computers to handle new networking system $500
- Expansion of staff and student work stations, 4 imacs $7,000
- DVD burning software for 4 computers allowing students and editors to duplicate their work for distribution $400
- 24-month license of Adobe Creative Cloud for 12 workstations, one-time sum $6,912
- HD Projector and screen set up for reviewing footage, rough-cut review and instructional purposes $1,500
- Additional camera equipment and support: slider, jib, tripods, Canon C100 + lens kit $5200
- DJ Phantom 3 package - Drone camera for youth programs and Reach 360 productions, carrying case, field monitor and SD cards $1500

Grant: $31,755

Infrastructure and Facilities -

Improvements to workspace that facilitate access and improved work conditions for the creation of new work

Matching

•Acoustic tiling for sound room (for recording narration) $1,000

•Furniture – new tables and chairs needed for 4 new workspaces $2,000

•Stands and housing for new projector system $250

•Classroom and Editing lab installation provided by volunteers and staff, approximately 10 people @$15/hour for 40 hours each $6,000

•Building Materials such as wood, screws, hooks, paint, stain needed for Edit Lab and Classroom (for shelves, cable hooks, bookcases, stands, etc) with hand tools for assembly. Provided by NW Documentary staff and volunteers (estimate $250 rental value), NE Portland Tool Library (Tools), estimated $75 rental value, Home Depot $50 value building materials. Reclaimed wood provided by The Rebuilding Center ($1,000 value), paint donated by Sherwin-Williams (15 gallons @ $25/gallon = $375 value). Total matching of materials/tools: $1,700

Match: $10,950

Miscellaneous

Matching

Marketing and Promotion of New Media Center - currently our marketing plan consists of printing our 3-times yearly catalog and free marketing resources (RACC, CNRG, OMPA, etc). This budget would allow us to create a postcard mailing to nearby zip codes, place quarterly ads in the Mercury and/or Willamette, underwrite up to 2 OPB radio ads, boost 10-15 facebook posts to promote the new Media Center. Our member surveys will collect data on the effectiveness of these outreach strategies in increasing the total number of beneficiaries reached.

Match: $5,000

Overhead

•Organizational resources -- such as phones, equipment, space and supplies -- that support staff members involved in the project.

Grant: $4,400

Match: $15,000

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.

STATEMENT OF MATCH

NW Documentary and its project partners have a commitment to supplementing labor and material costs involved with outfitting the New Media Center so it is a suitable public resource for the creation of new media. Our contributions include:

Labor - Staff and board time devoted to implementing the project including server/network installation, project oversight and new curriculum and program development - $104,600

Training - Training related to using and maintaining the server, and testing, use and maintenance of new equipment acquired. Training provided in-house by staff and board - $600

Contractual - Tom Parker will donate 60 hours of his time for server and network installation. See supplementary documents for a letter of support from Tom Parker, our Board chair and key project partner. $3900

Infrastructure/Facilities Cost - to outfit classrooms, , building/purchasing furniture for workspaces $10,950

Miscellaneous - Promotional materials- The cost of printing and distributing 3 full-color workshop catalogs, and promoting workshops through digital ads $5,000

Overhead- 90% of building and utilities costs for the facility - $15,000

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	$5,616.00	$104,600.00	$110,216.00
Education and Training	$1,200.00	$600.00	$1,800.00
Travel	$0.00	$0.00	$0.00
Contractual	$1,050.00	$3,900.00	$4,950.00
Equipment	$31,755.00	$0.00	$31,755.00
Infrastructure/Facilities Construction	$0.00	$10,950.00	$10,950.00
Miscellaneous	$0.00	$5,000.00	$5,000.00
Overhead	$4,400.00	$15,000.00	$19,400.00
Totals	**$44,021.00**	**$140,050.00**	**$184,071.00**

Final Application Signature

Signature of Duly Authorized Representative	Chelsea Smith
Date	02/26/2016
Title	Operations Manager
Phone	503-724-9403
E-mail	chelsea@nwdocumentary.org

Supplemental Material Attachments

File Name	Description	File Size
NW Doc Workshop Survey.pdf	Media Center post-workshop student survey.	816 KB
NWDoc.CurrentCatalog.pdf	Summer 2015 Media Center Catalog	1.1 MB

Partner Commitment Letter(s)

File Name	Description	File Size
TomParker_LetterofSupport.pdf	Letter of support from Tom Parker, technology project administrator	27 KB

NW Doc Workshop Survey

Thank you for taking a workshop with NW Documentary! We appreciate you filling out this short survey so we can better serve our students and members.

Which class did you just complete?

[▲▼]

Are you a current member of NW Doc?

◯ Yes

◯ No

How effective was the instructor's teaching style for the purposes of this class?

	1	2	3	4	5	
Ineffective	◯	◯	◯	◯	◯	Very effective

Did we provide an accurate description of this class ?

	1	2	3	4	5	
Very inaccurate	◯	◯	◯	◯	◯	Very accurate

Did the content of the class meet your expectations?

◯ Content was as expected

◯ Expected more or different content

◯ Too much content to cover in the class

We try to keep our classes content-rich, conveniently timed and affordable. On a scale of 1 to 5, how would you rate the value of the time spent in this class for the tuition price paid?

	1	2	3	4	5	
Unreasonable	◯	◯	◯	◯	◯	Very reasonable

On a scale of 1 to 5 how likely are you to recommend this class to a friend?

         1   2   3   4   5

Will not recommend ○ ○ ○ ○ ○ Will recommend

On a scale of 1 to 5 how adequate was the available equipment for your use in the Media Center?

      1   2   3   4   5

Poor ○ ○ ○ ○ ○ Excellent

On a scale of 1 to 5 how adequate was the technical training you received on equipment used during the class?

      1   2   3   4   5

Poor ○ ○ ○ ○ ○ Excellent

If you are interested in receiving our monthly newsletter featuring upcoming events, workshops and other opportunities at NW Doc, please submit your email below:

Please provide any additional feedback on your experience at NW Doc that may be helpful to our instructors and program coordinator:

Submit

Never submit passwords through Google Forms.

nw documentary

Where will story take you?

CREATE

Don't just learn by watching, learn by doing. Our hands-on, total-immersion workshops give you practical experience, new skills, and creative inspiration.

TEAMWORK

Meet folks who share your passion. Unite creative forces, and build a network of support to make and share art.

MENTORSHIP

Our instructors are committed to your success. Small classes and hands-on instruction ensure professional guidance every step of the way.

OUR SPACE

Our Media Center is equipped for the DIY filmmaker. We have Final Cut Pro & the Adobe Creative Cloud Suite on our editing stations, a library of DVDs and books, and vintage theater seats.

nw documentary workshops are supported in part by

WORKSHOPS

We offer affordable workshops in non-fiction storytelling three times a year from our creative space in the heart of Old Town Portland. Our workshops are packed with information and activities, allowing participants to jump in and immerse themselves in the creation of documentaries. We're proud to have small classes taught by instructors who are working professionals, teaching directly from real-world experience. Treating everyone as a peer, we foster excellence in creative expression and the pursuit of craft.

DIY Documentary and Editing 101 are offered each term, with a rotating lineup of other production and theory-based classes. The workshops are structured primarily for adults; however, we welcome young people who are ready for filmmaking and are comfortable in an all-ages setting.

To register for workshops:
- · Visit nwdocumentary.org or call 503-227-8688 and pay with a credit card.
- · Mail payment in full with contact information and class selection.

MEMBERSHIP

Become a member of NW Documentary and receive tuition discounts, reduced equipment rental, access to editing computers during business hours, and more. Membership is good for one year from purchase. To become a member, visit nwdocumentary.org/membership.
· Student (w/ ID) $30   · Individual $50   · Household $80

OPEN LAB

Are you a storyteller looking for a place to work, network, and share stories? Come down to our Media Center to research, write, edit, and share your works in progress. Open Lab runs every Sunday during workshop term from 2–7 pm. It's a great resource for all members of NW Doc and is especially helpful for DIY Documentary students.
The lab is also available Mon-Fri by appointment.

EQUIPMENT RENTAL

NW Documentary has a small collection of professional HD cameras, tripods, and microphones, which we make available to students and members at reduced rental rates to help support the creation of new works. Our cameras and editing computers are the most current possible and are perfect for the DIY indie filmmaker. Contact us with questions, or visit nwdocumentary.org to make an equipment reservation online.

PRIVATE LESSONS

NW Documentary's private lessons give you the chance to work one-on-one with a professional documentary filmmaker. This is the perfect opportunity to have an established and passionate mentor help you achieve your goals. Contact us to find out more.

115 SW Ash St. #620
Portland, OR 97204
503.227.8688
nwdocumentary.org

facebook.com/
NWDocumentary

@NWDoc

JUST FOR KIDS: DOC EXPLORERS CAMP

Camp Hancock: 6/22 - 6/27th
Camp Redwoods: 7/6-7/17
For more information on registration, visit *www.omsi.edu*

Our summer youth camp gets middle school and high school students exploring the trees, rocks, fossils and animals of the natural world while learning techniques and tools used in documentary filmmaking. Under the guidance of NW Doc filmmakers and OMSI staff, students explore Redwoods National Forest and Camp Hancock of Fossil, Oregon in an immersive filmmaking adventure . The camps culminate in editing the footage together into a short film that is then shared with a wider audience online and in local premieres.

DIY DOCUMENTARY

$450 members/$600 non-members
Ten Mondays: 6/15-8/17 from 6-8pm
Skill Level: Beginner to Intermediate

Make a short documentary in 10 weeks! Week 1: brainstorm ideas; week10: prepare to premiere your work on the big screen. Each class covers the steps of making a documentary with an emphasis on storytelling. Students work in groups outside of class to shoot and edit their films. Editing computers are available at NW Doc, or you can work on your own. Projects are screened at Homegrown DocFest on August 21st. Must have digital editing experience or sign up for an Editing 101 workshop. *Taught by John Waller, the founder of Uncage the Soul Productions. John has spent over two decades producing and directing films, from commercial shorts to award-winning adventure documentaries.*

CAMERA & LIGHTING FOR INTERVIEWS

$60 members/$120 non-members
Two Sundays: 6/20 & 6/27 from 12-2pm
Skill Level: Beginner

At the heart of most documentaries is an interview. A well-lit interview with clean audio can elevate a film's production value while a poorly-lit and inaudible interview can spoil a promising story. In this workshop, we'll show you the professional techniques to make your interviews look and sound their best. We'll also cover how to approach filming vérité scenes, along with composition, 3-point lighting, mic placement, and making sure you get good coverage. Strongly recommended for DIY Documentary students. *Kia Anne Geraths has a BFA in Digital Film & Video from the Art Institute and works as a freelance digital media producer.*

EDITING 101: FINAL CUT PRO X

$250 members/$400 non-members
Five Tuesdays: 7/7-8/4 from 6-8:30pm
(Starts at DIY week 5)
Skill Level: Beginner to Intermediate

Apple rewrote digital editing with it release of Final Cut Pro X. Using hands-on exercises throughout the course, you'll learn how to import your footage, cut it into a story, apply effects and titles, and share it with others. *Instructor Tom Parker is a tech-savvy NW Documentary alum who coordinates the PDX Moto Fest for fans of film and motorcycles.*

EDITING 101: ADOBE PREMIERE

$250 members/$400 non-members
Five Mondays: 7/8-8/5 from 6-8:30pm
(Starts at DIY week 5)
Skill Level: Beginner to Intermediate

Adobe has been providing the creative industry with professional-level programs for years, and Premiere is no exception. Geared towards beginning editors, this hands-on class will teach you how to navigate Adobe Premiere, turn your footage into a story, and how to use the tools available to make your footage look and sound its best. *Instructor Andy Blubaugh is the current Director of NW Doc Artist in Residence programs. His work has screened at film festivals around the world, including Sundance and Clermont- Ferrand.*

STORYTELLING FOR DOCS

$150 members/$300 non-members
One Saturday 8/2 from 10am-5pm

This day-long intensive workshop guides participants in developing the story that will become the heart of a future documentary project. Comprised of lecture, discussion, story-boarding and writing exercises, participants will explore the complexities of their characters and story arc with an eye towards executing in a visual medium. Bring your current project or well-formed idea to develop. *Heidi McKye has a background in creative writing and cross-media storytelling as a former Professor for the School of the Art Institute of Chicago and Creative Director at Stillmotion.*

DIY DOCUMENTARY BUNDLE

Take DIY Documentary, Camera & Lighting for Interviews, & an Editing 101 class and receive a discount. We call it the DIY Doc Bundle, and we recommend it for all first-time filmmakers. It's also useful for anyone looking for a refresher course on editing and camera techniques. Please note that DIY Documentary students without editing experience are required to sign up for one of the Editing 101 class options: Final Cut Pro X or Adobe Premiere.

BEST DEAL FOR FIRST TIMERS! $650 members/$950 non-members
Skill Level: Beginner to Intermediate

AUDIO FOR VIDEO: FIELD RECORDING

$100 members/$200 non-members
Two Thursdays: 6/25 & 7/2 from 6-8:30pm
Skill Level: Beginner to Intermediate

Do it right the first time! By learning how to capture high-quality audio on location you can circumvent complicating issues in post-production. Join filmmaker and audio guru Seth Bloombaum to learn how to avoid some of the audio pitfalls while on location. During week one, we will discuss the fundamentals of sound and digital audio recording and get to know common audio recording gear. Week two will take us out on location to learn how to get the best sound in the most challenging audio environments. *Instructor Seth Bloombaum has over 30 years experience in award-winning video production, producing work for a variety of clients, and teaches college-level courses in audio and video production.*

AUDIO FOR VIDEO: POST-PRODUDUCTION

$100 members/$200 non-members
Two Thursdays: 7/23 & 7/30 from 6-8:30pm
Skill Level: Beginner to Intermediate

Your audio has been captured, but where do you go from here? Using Adobe's Audition program in the Creative Cloud Suite, learn how to clean-up and "sweeten" the audio for your film so that your sound recordings truly come to life. Learn resources and best practices for adding music beds and sound effects to create a sound landscape that supports your story. Includes an introduction to non-sync sound recording methods often used to capture audio while filming on DSLRs. I*nstructor Seth Bloombaum has over 30 years experience in award-winning video production, producing work for a variety of clients, and teaches college-level courses in audio and video production.*

AUDIO BUNDLE

Take both Field Recording and Post-Production Audio classes as a bundle and receive a discounted price. Just select "Audio Bundle" at check-out to register for both classes for a total cost of $175 members / $350 non-members.

FAQ:

I don't have any filmmaking experience, is the DIY class right for me?

Our DIY course is intensive and geared towards new filmmakers with no prior experience. If you have no experience with lighting or editing then it is highly recommended that you enroll in our bundle program to obtain all the skills needed to execute your short film.

Do I need an idea for my project in order to take this class?

Many students come to DIY with an idea for their film, but some do not. Sometimes students collaborate on a project, or an idea is sparked in class. We recommend having an open mind and flexibility when choosing your subject so that you can enjoy the process of learning the basics of filmmaking.

Can I take the bundle over multiple terms?

No, in order to use the discount classes must be taken during the course of one term.

What are acceptable payment methods?

Register online and pay with a credit card. You can also call or stop-in to register and pay by check or credit card. Payment is due upon registration.

Is tuition refundable?

Tuition can only be refunded within 48 hours of the first class. Credit may be applied to equipment rental or future classes if preferred.

I am working on a documentary right now, can I get feedback from other students and filmmakers?

If you are interested in joining a feedback group, email *info@nwdocumentary.org* with the subject "Doc Feedback Group" and we will be in touch with you.

BECOME A MEMBER OF
NW DOCUMENTARY

An annual membership supports:

· Three seasons of workshops
· Documentary camps for kids
· Free lecture series and events
· The Library at NW Documentary

As a member you receive:

· Access to Open Lab
· Reduced tuition prices
· Free book and DVD rentals
· Affordable equipment rentals

Take a class, rent a camera, and join a
thriving community of storytellers!

Ladies and Gentlemen,

I signed up for a DIY Documentary class with NW Documentary in the Fall of 2009 and have been an advocate for them ever since. I joined the board of directors a year later. I have nearly twenty years' experience as a management consultant, project manager and technologist and currently work in the Technology organization at NIKE, Inc. As a board member, I have advised NW Doc on technology issues over the last six years.

In that time, NW Doc's technology landscape has become increasingly complex. Thanks to previous support from MHCRC, our Media Center computer lab and staff workstations have increased and we've been able to serve more students, non-profits and individual filmmakers than ever before. With 22 computers and counting at NW Doc, it's become increasingly important to improve our network infrastructure. Some key benefits this project will provide include:

- Simplifying user administration and password management across computers on the network.
- Better securing NW Doc assets and ensuring that only approved, licensed software is installed.
- Reducing the burden on administrative staff by allowing centralized updates and provisioning of lab computers and ensuring that all computers are operating with the same software versions.
- Improving file sharing between lab computers and simplifying the preparation needed at the beginning of each term.

NW Doc has also outgrown the capabilities of consumer grade storage solutions. NW Doc is approaching 40 TB of media on various consumer grade external drives and RAID arrays and student productions have produced several times that amount. With an increasing number of NW Doc productions underway at the same time, it's critical to improve the storage and backup infrastructure to improve media management and protect digital media assets.

As a long time supporter of NW Doc, I am thrilled about the possibility of assisting in the assessment, installation and maintenance of the server/network portion of their Media Center Build-Out project. Thanks for your consideration in supporting this project.

Sincerely,

Tom Parker
Board Chair

Grant Agreement -- Attachment 2

EXAMPLE OF INTERIM REPORT INFORMATION

OUTCOMES ACTIVITES 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

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