

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 Film Center (Grantee) (together referred to as the "Parties").

RECITALS:

This Agreement is entered into for the purpose of providing the Commission's 2017 grant funds for the Grantee's 7GME Film Challenge project.

AGREEMENT:

1. Grant Amount, Use of Grant

Grantee is awarded a total amount of \$85,540 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

Grantee shall submit periodic invoices for reimbursement of actual capital costs incurred by Grantee related to the approved Grant budget.

Grantee shall use its best efforts to submit invoices for grant-funded expenses incurred in any July 1-June 30 period (the Commission's fiscal year) to the Commission according to the following timeline in each year of the grant in which expenses occur:

- In fiscal year Quarter 1 (July 1 – September 30), Quarter 2 (October 1 – December 30) and Quarter 3 (January 1 – March 31), submit invoices incurred during a quarter no later than 45 days after the close of each fiscal quarter.
- In fiscal year Quarter 4 (April 1-June 30), submit any invoices for grant-funded expenses incurring through May 30 by June 15, provide an estimate of anticipated grant-funded expenses incurred during the month of June by June 25, and an invoice for any grant-funded expenses incurred in the month of June by August 15.

Grantee shall submit invoices online through the Commission's online grants management system using the claims module. The invoice, uploaded as an attachment to the grants management system claims module, shall be on Grantee's letterhead, signed and dated by an authorized representative of Grantee, addressed to "MHCRC c/o City of Portland", and include the title of the grant project, the total amount requested for reimbursement and an invoice

number. Grantee must also complete an expense line item, an expense report and attach supporting documentation through the grants management system in order to complete and submit the invoice to the Project Manager for review. Supporting documentation shall include copies of receipts or other evidence of payment, for the capital cost amount claimed in the invoice. The Project Manager, at her/his sole discretion, may require additional financial documentation of Grant expenditures.

Upon submission by the Grantee of an invoice, and upon certification by the Project Manager that the invoice is in accordance with this Agreement and any restrictions upon use of the Grant funds, the Commission shall pay to the Grantee the amount as specified in the invoice, not to exceed the total Grant amount, within thirty (30) days from date of the invoice. If the Project Manager finds that the invoice is not in accordance with this Agreement, the Project Manager shall notify the Grantee of the reasons for the disallowance and non-payment.

All invoices for Grant project capital costs must be received by the Commission no later than August 15, 2019 in order to be paid under the Agreement terms. No invoices shall be accepted after this date.

4. Financial Records

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 Resources committed by Grantee and Project Partners for the Grant.

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 of 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 July 1, 2017 through December 31, 2017; January 1, 2018 through June 30, 2018; July 1, 2018 through December 31, 2018; January 1, 2019 through June 30, 2019. 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 August 31, 2019.

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 fulfill the Grant project as originally submitted and approved by the Commission.

Grantee shall also provide other financial or program reports as the Commission deems reasonably necessary or appropriate. 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 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.

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 and 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 Commission grant funds are derived from the cable services franchises in Multnomah County, 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 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 August 15, 2017, 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, September 30, 2019.

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
P.O. Box 745
Portland, OR 97207-0745
Email: rgibbons@mhrc.org

If to Grantee:

Attn: Ellen Thomas
NW Film Center
1219 SW Park Avenue
Portland, OR 97205
Email: ellen@nwfim.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: 7GME Film Challenge

GRANTEE SIGNATURE:

GRANTEE: NW FILM CENTER

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

00578 - 2017 Community Technology Grants

00712 - 7GME Film Challenge

Community Technology Grants

Status:	Submitted
Original Submitted Date:	04/25/2017 11:11 AM
Last Submitted Date:	05/10/2017 11:11 AM

Primary Contact

Name:	Ellen	S	Thomas
	<small>Salutation</small>	<small>First Name</small>	<small>Middle Name</small>
Email:	ellen@nwfilm.org		
Phone:*	503-221-1156	15	
	<small>Phone</small>	<small>Ext.</small>	
Title:	Education Director		

Organization Information

Organization Name:	Northwest Film Center		
Organization Type:	Non-Profit Entity		
Tax ID			
Organization Address:	1219 SW Park Avenue		
City*	Portland	Oregon	97205
	<small>City</small>	<small>State/Province</small>	<small>Postal Code/Zip</small>
Phone:	503-221-1156		

Executive Summary

[Executive Summary](#)

The Executive Summary is your opportunity to introduce your project.

The 7TH GRADE FILM CHALLENGE is a collaboration of the Northwest Film Center, whose education programs serve K-12 students and teachers throughout Multnomah County, and Portland Public Schools' (PPS) new 7th Grade Maker Experience program (known as 7GME), an initiative of the PPS College & Career Readiness Department.

Adopted by the PPS Board of Education in 2015, 7GME provides every one of its 3,600 seventh graders with a three-day, off-site "learning experience" in a variety of high growth career areas such as robotics, game design and welding. Through the initiative, seventh grade students, many with limited access to technology and/or positive role models at home, are exposed to the skills and practices that are critical for success in high demand workplaces, and their parents, many heading low income households, learn about the growing number of career exploration options that are available to their child in PPS high schools and in the community.

Since August of 2016, Film Center, 7GME staff and seventh grade teachers have been working together to design and pilot a 7GME "learning experience" in Live Action filmmaking. Called the 7TH GRADE FILM CHALLENGE, it is currently enabling seventh graders from throughout the District (virtually all of them without exposure to best practices in film) to plan, shoot and edit original short Live Action films, mentored by Film Center faculty in the Film Center facility. Originally intended to serve 120 students from 8 schools in the winter/spring of 2017, demand has been so great that we have stretched to serve nearly 180 students (58% coming from high poverty schools) and 11 schools (63% of them classified as high poverty). Student and teacher feedback has been equally strong, scoring consistently above District hoped-for levels.

Over the next two years, with the help of a MHCRC Community Grant, we plan to respond to this success by increasing the number and types of filmmaking activities that we are able to offer through the 7GME program. At the same time, to keep the focus on Portland's disenfranchised students, we will also make serving high poverty schools a defined priority. Specifically, our goals will be to serve as many as 250 students per year, or a total of 500+ youth over the proposed two year grant cycle. In tandem, we will work to have 80% of the students served (roughly 400) come from high poverty schools. Additional beneficiaries are the 32+ teachers who, participating alongside their students, will see how film might connect to their home classroom.

The completed films will have a life in the community beyond 7GME as roughly six hours of new programming will be generated for the Film Center's long-running prime time cable television series on Portland Cable Access/Open Signal POP29, and Portland Public Schools' Portland 28. The programming will also be posted to PPS' You Tube channel via the I-Net, reaching non-cable subscribing families. The efforts will connect students to the greater media universe as legitimate moving image storytellers, and expose viewers to programming featuring the authentic voices of an unheard segment of the cable content provider community.

The total cost of the project is \$183,460, including instructional and managerial personnel, equipment, technical services and space. A capital grant in the amount of \$85,540 is requested for camera and editing equipment, and facility improvements. Film Center staffing/services and PPS staffing/services in the total amount of \$97,920 are offered as match.

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Project Narrative

Total Grant Funds:	\$85,540.00
Total Match Funds:	\$97,920.00
Total Funds:	\$183,460.00
Cable System Technology Use	Both: Channels and I-Net
Proposed Technology	Video production equipment
Public Benefit Area	Reducing Disparities for Underserved Communities
Project Purpose	

In defining the project purpose, applicants must:

Introduction

The 7TH GRADE FILM CHALLENGE is a collaboration of the Northwest Film Center, whose education programs serve K-12 students and teachers throughout Multnomah County, and Portland Public Schools' (PPS) 7th Grade Maker Experience program, known as 7GME. An initiative of the PPS College & Career Readiness Department, the overall goal of 7GME is to provide all of the District's 3,600 seventh grade students with a hands-on, project-based experience in the community that aligns with Career Technical Education/STEAM programming in their respective high schools.

The Film Center is one of roughly a dozen community providers who are offering discrete 7GME activities to cohorts of seventh grade students in a variety of areas, from robotics and game design, to welding and guitar-making. As the name 7TH GRADE FILM CHALLENGE suggests, the Film Center's particular focus is on the artistic and technical process of filmmaking.

The primary beneficiaries of the 7TH GRADE FILM CHALLENGE will be roughly 500 seventh grade students who will come to the Film Center facility in downtown Portland during academic years 2017-2018 and 2018-2019 for a nine hour filmmaking curriculum developed collaboratively with PPS and delivered by Film Center faculty mentors. 80% of the students (or roughly 400) will attend one of PPS' highest poverty middle and K-8 schools, defined for purposes of the project as the 18 middle and K-8 schools identified as Title 1 and/or 30%-100% Free & Reduced Lunch (FRL) eligible. These are students disenfranchised from filmmaking and related career opportunities due to ethnic origin, economic status, English language proficiency, special learning needs and, across the general population, by gender.

Secondary beneficiaries will be the 32+ seventh grade teachers who, by participating in the activities alongside their students, will learn filmmaking concepts/skills which might later be applied in their home classrooms. Other secondary beneficiaries are roughly 10 seventh grade FILM CHALLENGE students who will continue their interest in filmmaking after the FILM CHALLENGE by attending a Film Center summer or school break camp or class, with family financial need being met up to 100% by the Film Center's Scholarship Program.

Portland area cable television viewers will also indirectly benefit by being able to see the short films created through the FILM CHALLENGE on Portland Community Media/Open Signal's channel POP29 and Portland Public Schools' channel Portland 28. Portland Public Schools' online public (including parents, siblings and friends) will be able to view the films on the Portland Public Schools YouTube channel, which utilizes I-Net infrastructure.

The Need

Portland Public Schools seventh graders face a number of significant disparities. According to PPS data, 46% are eligible for free and reduced lunch (FRL), suggesting that nearly half live in low income households, and 44% identify as non-White, far more than the general population. With a current high school graduation rate of 74%, 26% of them will potentially drop out or not graduate on time. The chances are even greater for blacks (34%), non-native speakers (30%), and special needs youth (51%). The parents of this population, if lacking in English proficiency and/or higher education experience, may not have the knowledge or capacity to coach their seventh grader to success. Across the entire seventh grade population, as studies show, parent involvement in their child's school begins to wane after 6th grade.

These disparities suggest that many of these young people are in danger of being left behind as high wage, high growth jobs in technology, the creative sector and other related fields increasingly require levels of education and experience beyond high school. This is certainly true when it comes to such areas as communications, information technology, marketing, journalism and filmmaking, all of which support the literally billions of digital devices which increasingly define our everyday experience and social-cultural norms.

When it comes to filmmaking in particular, yet another disparity is faced by half of the PPS seventh grade population, and that is gender. As evidenced recently by a study conducted by Women In Film, only 7% of today's film directors, 35% of editors, and 26% of cinematographers are female. This raises important questions about who our cultural storytellers are and how important societal and political issues are framed for public consumption, on platforms from the big screen to cable television. Oregon's newly adopted Standards in Media Arts provide a framework for teaching concepts of media literacy in the classroom, yet opportunities within the PPS 7th grade curriculum for students to explore subjects such as technology, digital storytelling, media production and filmmaking are limited by a number of factors. Often teachers lack the instructional and technical expertise, and/or time, to develop and deliver such specialized curricula. In many middle schools, these activities are serviced by Librarians, many of whom work only half-time.

In high poverty schools without active parent fundraising, there can be limited funding for technology, special electives, and after-school activities and clubs. For example, a model media arts program exists at West Sylvan Middle School in the SW Portland Lincoln cluster, while only a handful of middle school media arts offerings are available in the Roosevelt, Franklin and

Madison clusters.

A larger issue faced not only by PPS but nearly all of public education is that of the classroom experience itself. Even where media arts offerings may be available, the prevailing emphasis on math, science and reading encourages seat time and sender-receiver instruction, a learning environment in which many young people struggle, especially those with language barriers, kinetic learning styles or disabilities. New research-based instructional models are evolving, but where dollars are declining and leadership is not focused, they are slow to be adopted.

A Solution

To address many of these challenges, in 2015, the PPS Board of Education adopted a new program for every one of its 3,600 seventh graders called the 7th Grade Maker Experience, or 7GME. Modeled after its long-standing Outdoor School environmental education program, which serves every sixth grader in the District, 7GME is a system wide, immersive three-day, off-site, "learning experience" in a variety of high growth career areas such as robotics, game design, welding and other areas. Administered by the PPS College & Career Readiness Department, 7GME contracts with relevant, highly vetted community providers to deliver instructional services in their area of expertise, and provides PPS staffing to schedule, coordinate and evaluate the activities.

PPS began piloting the program in 2015-2016, phasing it in with a limited number of 7GME offerings and providers. In 2016-2017, additional offerings and providers were added, and the District began meeting its goal of bringing 7GME to its 39 sites with seventh grade populations.

7GME is responsive to two research-supported approaches to dropout prevention: working with youth at the middle school level while the number of negative school experiences is still relatively small (compared to high school), and using a cooperative learning approach which takes advantage of adolescent focus on social interactions (Wells, Strahan & Strahan, 1988). It is also responsive to 2015 PPS data which show that students who enroll in Career & Technical Education (CTE) classes in high school graduate at a rate of 92.6%, compared to the District average graduation rate of 74%.

As a purposeful alternative to traditional classroom learning, 7GME draws on education, community and workforce trends toward the concept of "maker spaces." There are no desks, chalkboards, bells, tests or grades. Rather, provider mentors gently guide the activities and help students keep themselves on track. Emphasis is on student-driven learning. Participants are delivered a creative challenge, given the raw tools to investigate it, define their own level of participation, and work together in small teams to meet it.

The program lives strategically within the PPS curriculum. Teachers are provided with pre-7GME activities which orient students to the idea of open-ended learning. Educators attend 7GME activities alongside students, interacting with provider mentors, and learning concepts and skills which they can take back to their home schools. Students and their parents receive follow-up information from the 7GME program about related CTE classes which are available in their high school cluster and through organizations in the community. Because the program is administered system wide, every seventh grader participates in some 7GME offering regardless of school resources or academic standing.

Pilot Phase

7GME is well aligned with the Northwest Film Center's 45 year old mission of using filmmaking and K-12 partnerships to give voice to Multnomah County's disenfranchised young people (please see Organizational Capacity section for more detail). With an accessible downtown Portland location, robust staff of teaching artists, safe and secure facility of classrooms, and vast experience administering in-school and summer camp instructional activities for this particular age group, the Film Center eagerly pursued forming a relationship with 7GME in August of 2016, at the beginning of the program's second pilot year. Since then, as a contracted provider to PPS, the Film Center, 7GME staff and seventh grade teachers have been working together to design and pilot a 7GME "learning experience" in Live Action filmmaking. Called the 7TH GRADE FILM CHALLENGE, the curriculum enables groups of seventh graders (from the same school) to plan, shoot and edit original, short Live Action films, mentored by Film Center faculty in the Film Center facility. Like all 7GME activities, the curriculum is an immersive, three consecutive day experience, which is offered on a universal 7GME schedule, no matter which exact week is chosen: Tuesday, Wednesday and Thursday, from 10am-1pm each day, for a total of 9 instructional hours.

In its first year of participation, estimating available space, equipment and staffing, the Film Center decided to host up to a total of 8 cohorts of 16 students each, or 128 total students, during identified weeks between January and early June 2017. This information was supplied to the 7GME Coordinator, who incorporated it into a catalogue of all 7GME offerings which was distributed to all PPS middle schools in the fall. Behind the scenes, the Film Center asked the 7GME Coordinator for a range of schools to work with so that the curriculum could be vetted by a variety of school populations, while also expressing a

preference for working with high poverty schools, to the extent possible. This latter request provided the Coordinator with a framework as she talked with individual schools about participation preferences and options.

As we have seen in this pilot year, the actual matching of individual schools and students to 7GME offerings is a complex process as there are numerous factors at play. Due to the fact that students are bussed to a 7GME site in the community, students must attend together from the same school (as opposed to being bussed in from different schools). Some schools request that all/most of their seventh grade students work with the same provider (generally in large cohorts of 50+ students, spread over multiple weeks during the school year). Other schools break their students into smaller, interest-based cohorts and request that different cohorts be sent to different providers, either all in the same week, or spread out over different weeks. Giving schools this flexibility has been a tenant of the pilot phase, and by in large has worked well, helping to build support for the program with teachers and principals. The actual determination of who goes where and when, however, rests with the 7GME Coordinator. Signing up for a particular provider on a particular week is a manual, not an automated process. This is because the complexities of Late Start days, travel distances, snow days, bus availability, testing schedules and more must be factored in. Ultimately, the 7GME master schedule is determined at her individual discretion as she tries to meet as many school and provider requests as possible. This is why, with her help and a more defined mandate from us, we believe that we can increase the percentage of students coming from high poverty schools during the grant period.

In the pilot phase, with service to high poverty schools being a soft (nice to have) priority, we learned that demand is high for our offering. We were originally slated to serve 120 students from 8 schools, but demand has been so great and enthusiasm so high among all parties, that we are stretching to serve 180 students from 11 schools by early June. 7 of the 11 participating schools that we are serving, or 63%, are high poverty. 58%, or 105 students, are coming from high priority schools. Across the board, 52% of the participants are female. Student feedback from all 11 schools has been remarkably consistent, indicating that the curriculum resonates well with this age group across the economic spectrum. As stated elsewhere, we want to take advantage of demand, expand our offerings, and increase our commitment to serving high poverty schools in particular.

The Activities

In keeping with 7GME's goals, the 7TH GRADE FILM CHALLENGE curriculum is open-ended and student-driven. As mentioned above, students and teachers are transported from their school to and from the Film Center site via PPS school bus. They arrive, as requested, in student cohorts of 16 (with one teacher per cohort) and are ushered into a Film Center classroom which will become their work space for the next three days. Film Center faculty mentors (one Instructor, Assistant and Intern per cohort) make introductions, briefly introduce key concepts (such as three-act structure and camera framing) and protocols (including safety and expectations for appropriate content) and review the program goals. Students then self select into filmmaking teams of 3-4 and the action begins.

Over the next three days, each team will plan, shoot and edit a short Live Action film using Film Center-provided camera and editing equipment, story prompts, blank storyboard forms, an assortment of props and art supplies, and a library of public domain sound effects and music beds. During the filmmaking, students try different roles in front of and behind the camera. As students progress, Instructor "mini lessons" of five minutes or less focus on such topics as camera operation and editing techniques. The emphasis is on group decision-making, technology literacy, creative visualization and narrative sequencing. There are two challenges: 1) to use storytelling structure, camera framing and editing to complete a moving image story with the time and resources allowed, and 2) to tell a good story when confined to a single, not very visual, interior location for the filming (students do not leave the building or use their mobile devices while attending). The latter is facilitated by the magic of green screen technology. With ready access to large, green-painted backdrops, and very basic image compositing software, students can transport themselves to universes either real or imagined by electronically super-imposing their images onto scenes ranging from deserted beaches to European palaces.

On the last day, teams turn in their finished film no later than one hour before departure. While the movies are compiled by staff for a group screening, students hear from faculty mentors about career opportunities in filmmaking-related areas and possible career paths. They use a Film Center-generated, open-ended Movie Presentation sheet to organize their reflections about the FILM CHALLENGE experience. In front of their peers, team by team, they talk about their inspirations and challenges, and offer advice to other student filmmakers.

Then the lights go down, and all of the films are viewed on a large classroom screen and discussed (e.g. "what worked really well and why?", "how did you overcome that problem?"). To conclude, faculty mentors distribute career information fliers and information about Film Center summer camps and classes (including applying for tuition assistance), hand out Certificates of Participation and deliver high fives. Anonymous student feedback is collected via a PPS-provided 7GME Student Survey tool

(please see Evaluation section for details). The PPS 7GME goal is for a provider to score as many 4's and 5's as possible on a scale of 1 (lowest) to 5 (highest). In the pilot phase, FILM CHALLENGE scores across the board (every cohort, every school) are averaging 4.3-4.5.

In the days following a school 7GME visit, Film Center staff compile and title the films, and upload them to the Film Center's YouTube (to a play list devoted exclusively to the FILM CHALLENGE). Teachers are emailed the link so it can be screened at assemblies, parent meetings etc., and they distribute the link to students for home viewing with families and friends. In the pilot phase, we are not making the play list public (only those with the link can view) as we do not have a workable means of collecting media releases from parents. Starting next year, and through the grant period, however, we will be able to access media release information from PPS. This will allow us to submit the work to community access channels and to post it to PPS' YouTube via its I-Net connection (described below).

After attending the 7TH GRADE FILM CHALLENGE, participating teachers receive information about film-related Career Technical Education (CTE) classes in their cluster high school from the 7GME Coordinator, and distribute it to students and their parents. These may include CTE classes in video production, web design, animation and/or film as literature. 7GME also administers a Teacher Survey which asks for feedback on provider performance, and for volunteers to help with 7GME planning the following year.

Next Steps

As 7GME enters its third and fourth years, the program will refine its processes and continue to integrate into the PPS mainstream. As a pilot phase provider with a proven track record, the Film Center has been invited to become an "anchor provider," meaning that it is becoming one in a group of ongoing providers who will continue to directly help shape and build the 7GME program in 2017-2018 and 2018-2019.

Over the next two years, a Mt. Hood Cable Regularly Commission Community Grant is requested to help us achieve the following: 1) offer students more choice within the filmmaking spectrum, 2) meet overall demand by serving more students, 3) increase our commitment to high poverty schools by increasing the percentage of high poverty students that we serve to 80%, 4) plan and implement more formalized data collection tools and methods to show program impact, 5) align our 7GME partnership more closely with the Film Center's expanding need-based (not talent-based) Scholarship Program, and 6) add community access channel and I-Net components which bring films created through the program to cable television audiences and YouTube online viewers on a regular basis.

PPS 7GME data across provider offerings in the pilot phase is clearly indicating that when students are given a preference in 7GME placement, they engage at higher levels than when they are not. Thus, many schools are beginning to move toward a preference model in determining which providers they want students to be placed with. This is an important trend when considering recent student feedback about the Live Action 7TH GRADE FILM CHALLENGE curriculum. According to the PPS 7GME Student Survey this spring, even while high percentages of respondents applauded the on-camera, theatrical approach of the Live Action curriculum, others indicated a preference for off-camera alternatives to storytelling, and many requested that more time be allocated specifically to the art and technique of editing within their 7GME experience.

This has led the Film Center to consider how to refresh and rebalance its offerings to allow for optimal student satisfaction.

Film Center administrative and instructional staff have jointly decided to diversify into three cinematic storytelling areas beginning in the fall and winter of 2017/2018: Live Action filmmaking, and two new 7GME offerings, Stop Motion Animation and Video Poetry.

One of the Film Center's most popular summer camp focuses, Stop Motion Animation, serves visual arts-oriented students especially well, as it uses student-generated two-dimensional or three-dimensional artwork and/or clay characters to tell a story. Its sculptural, manipulative qualities (think Claymation) especially appeals to tactile, less verbal learners.

Video Poetry, an approach we have used during numerous pre-7GME K-12 artist residencies, focuses largely on how meaning is constructed through editing, and allows students to explore the world of image/word/sound relationships (drawing on raw material from our "found footage" library, or creating their own). Video Poetry also has the advantages of not requiring English proficiency (the text component can be in any language) and supporting the many seventh graders interested in music composition and performance, as one or both may be an integral creative element in their final work product.

In all three tracks, as in the pilot, students will use the general filmmaking process (planning, shooting, editing, reflection) in an open-ended manner, in small groups or teams, to work together toward completion of a coherent story within the time and resources allowed. As detailed in the Implementation Timeline section, with the help of the 7GME Coordinator, we project that the expanded offerings will allow us to serve as many as 250 students per year, or a total of 512 youth and their families over

the proposed two year grant cycle. Increasing our commitment to serving high poverty schools, based on demand, and collaboration with 7GME staff, we also believe that we can increase the percentage of students coming from high poverty (Title 1 and/or 30%-100% FRL eligible) schools from the current 58% to 80%

To service the expansion, we need to move beyond the fleet of aging iPads that we are now using for Live Action. While servicable, they are limited to basic iMovie software for editing and only support rudimentary Stop Motion recording. Our proposal is to acquire seventh grade friendly, prosumer stop motion animation equipment, edit stations and the workplace-standard software for image manipulation, compositing and sound design. We also need to upgrade our current Edit Lab into a viable seventh grade learning environment, making it safer, more efficient, and more technically relevant. The particulars are discussed in detail in the Technical Design section. As a PPS 7GME community provider, the Film Center receives a fee that helps to cover the cost of instruction, but not capital equipment.

We also want to formalize and expand our data collection and assessment methods by taking such steps as instituting NWFC-administered Activity Logs, Cohort Tally Sheets, a NWFC Student Attitude Survey and NWFC Teacher Survey. Along with an existing PPS Student Survey and PPS Teacher Survey, these instruments will allow us monitor whether we are meeting our targets for instructional service, school economic status and student demographics, faculty mentor demographics, student impact, and teacher impact. The particulars are discussed in detail in the Evaluation section.

As an added means of supporting student interest once 7GME activities have concluded, during the grant period, we will also integrate the Film Center's need-based Scholarship Program into 7GME activities. On the last day, students will be offered a flier about upcoming Film Center camps and classes. The flier will detail the subjects being taught, class content, times/dates/costs and instructions for requesting tuition assistance.

The Film Center currently offers roughly a dozen classes/camps for young teens over the summer and during the school year (examples: DIGITAL CINEMATOGRAPHY, 16MM FILMMAKING). Over the next two years, it is planning to increase these offerings. Scholarship Program applications, which ask for a simple statement of family need and a student statement of interest, are processed by the NWFC Registration Manager. Students do not need to attend a high poverty school to apply. They will register for a specific class using the Film Center's online registration system and a tuition assistance discount code. The student's name, age, address, grade, school and attendance record live within the system. Donations to our Scholarship Program have been growing in recent years so we are excited about the potential to connect to low income seventh grade families to this opportunity. As noted above, this is a need-based, not talent-based, program.

During the proposed grant period, beginning in the fall of 2017, the Film Center will begin compiling and submitting one-hour programs of 7GME work to Portland Community Media/Open Signal for cablecast on POP29 (on the Film Center's long-standing, prime time, monthly series) and to Portland Public Schools for cablecast on Portland 28. Six different, one-hour programs will be created (see Implementation Timeline for details). As described above, we have not had access to media releases in the pilot phase, limiting our distribution to a playlist on the Film Center's YouTube (viewers must have a special link for access). During the grant period, the 7GME Coordinator will work with the PPS Office of Community Involvement & Public Affairs to clear individual names through its student information system, and to post the films on both Portland 28 and the I-Net supported PPS YouTube.

The cablecasts are important to the FILM CHALLENGE because they connect students to the greater media universe and legitimize them as moving image storytellers beyond the classroom and their personal devices. They also serve the cable viewing public (exact numbers unknown*) by providing cable content created by an emerging but now hidden segment of the content generating community, and which is oriented to the high poverty demographics of Portland's seventh grade youth population.

* Portland Community Media staff once estimated that POP29 has a viewership of roughly 4,500, but neither PPS or PCM/OS contract with ratings services to get accurate numbers

Measurable Outcomes

The measurable outcomes that we are using are as follows:

*512 PPS seventh grade students will participate in a three day, hands-on 7GME learning experience about one of three styles of filmmaking

* their faculty mentor/role models (Instructors, Assistants, Interns) will be 50% female and 20% of color

* the students will find it engaging and relevant by scoring the experience at an average of 4.3 out of a possible 5.0

* 80% will come from high poverty schools (Title 1 and/or 30%-100% FRL eligible)

- * 45% will be of color, 50% will be female, 10% will be English Language learners, 10% will have Special Needs
- * 85% will successfully create a 3-act story or poetry theme, record master/medium/close up shots to tell the story, edit shots into a coherent sequence, work successfully as a team member, and complete a short film in the time allowed
- *85% will reflect orally and/or in writing on their experience
- *65% will demonstrate an increased interest in taking related CTE classes in high school
- *65% will demonstrate an increased interest in exploring film and related areas as a career
- *33% will demonstrate an interest in attending Film Center classes or camps as a follow-up activity
- *10 students will attend a Film Center class or camp as a follow-up activity, supported by tuition assistance
- * 32 PPS seventh grade teachers will participate alongside their students
- * 85% will find the instruction to be appropriate, safe and inclusive
- *85% will witness a high level of student engagement in the activities
- * 65% will say they learned a discrete skill and/or concept in filmmaking
- * 25% will demonstrate an interest in attending a Film Center class or professional development offering as a follow-up activity
- * six hours of student work will be compiled and aired on community access channel POP29 and Portland 28
- * six hours of student work will be compiled and posted on PPS' I-Net supported YouTube

In tandem with these measurable outcomes, the 7TH GRADE FILM CHALLENGE has broader goals which should also be stated: 1) to increase youth literacy and motivation by drawing upon one of the most pervasive influences in their lives, 2) to place them in a stimulating learning environment which mirrors many workplaces and models a "film school" or college-like environment, 3) to model women, and to the extent possible, people of color, in positions of creative sector leadership, 4) to legitimize youth participants as storytellers and content providers, 5) to demonstrate the value of community partnerships in advancing K-12 education, and 6) to demonstrate that learning is an open ended, life long process. Ultimately, in an ever changing world, learning to learn will be the greatest key to our young peoples' success.

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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.

We have identified the following areas to evaluate: Instructional Service Levels, Student Demographics, Faculty Mentor Demographics, Student Impact, Teacher Impact, Student Follow-Up and Cablecast Service Levels. The specific measurable goals for each of these are outlined in the attached Evaluation Framework document and in the Measurable Outcomes section. To measure Instructional Service Levels, we will use a Film Center-generated Activity Log which will be managed by the Project Director. The Activity Log will record participating school names, addresses, number of students participating, instructional theme (Live Action, Stop Motion or Video Poetry), Title 1 status and Percent of Free & Reduced Lunch eligibility (as taken from PPS online public data). A separate Activity Log will show when programming was submitted for cablecast and YouTube posting, and when actual cablecasts occurred.

The 18 schools who met the high poverty definition of "Title 1 and/or 30%-100% Free & Reduced Lunch eligible" in 2016-2017 are: Astor, Boise-Eliot, Bridger, Chavez, Faubion, George, Harrison Park, Irvington, King, Lane, Lee, Lent, Marysville, Ockley Green, Sabin, Scott, Vernon and Vestal. As economic data changes year to year, we will update this list, and adjust our target schools accordingly during the grant period.

To measure Student Demographics, we will use a Film Center-generated Cohort Tally sheet (called Cohort Tally A in the Evaluation Framework) which will be administered by Film Center instructors. We do not receive student demographic information ahead of time, so recording it in the classroom itself, especially after instructors become familiar with individual students, will be the most efficient and accurate means of collection.

There will be one Cohort Tally sheet for each cohort (a total of 32 all together). The Tally sheet will state the school name, dates of instruction, and instructional theme (Live Action, Stop Motion or Video Poetry). On it, instructors will record the cohort's number of students of color, females, English language learners and students with Special Needs. By a show of hands, instructors will also ask whether students stated a preference for the FILM CHALLENGE or were assigned to it. Their responses will also be recorded.

Instructors will also enter the first and last names of student and teacher participants onto the Tally Sheet. These will be collected on the first day of the FILM CHALLENGE for purposes of creating film credits. Students manually type their names into a form on an instructor work station. As the week progresses, instructors group the names by filmmaking teams and add the team's film title. Teachers enter their names at the work station as well, adding their email addresses so they can be sent their cohort's YouTube link and a post-7GME Film Center Teacher Survey. Name collection has already been happening in the pilot phase.

To measure Faculty Mentor Demographics, the Film Center instructor, teaching assistant and intern assigned to each cohort will enter their gender and ethnic identity information onto the same Cohort Tally form.

Student Impact will be measured in three ways. Because this is a "challenge" and not a contest, and a student-driven experience instead of a traditional classroom, the 7GME films themselves and student performance will not be letter graded. Instead, PPS has developed a 7GME Student Survey which invites students to rank their experience on a scale of 1 ("didn't like it at all") to 5 ("loved it!"). The tool also allows students to provide open ended responses to questions about what they learned and how the program could improve. A sample survey is included in the attachments. As stated in other sections of this application, student responses have been instrumental in helping us negotiate the pilot phase and define the proposed project. To demonstrate the value of 7GME, PPS' goal is to receive average student scores of 3 or more, skewing toward as many 4's and 5's as possible.

To gather student proficiency data, we will use another Film Center-generated Cohort Tally sheet (called Cohort Tally B in the Evaluation Framework) which will be administered by Film Center instructors. Each filmmaking team will be scored on a 'yes' or 'no' basis on whether they created a 3-act story or theme, used master/medium/close up shots to tell their story, edited their shots into a coherent sequence, completed their film in the time allowed, worked successfully as a team and reflected orally and/or in writing on their experience. To do the scoring, instructors will use personal observation, and refer to a Student Planning Sheet, which students use to flesh out their story ideas and camera framing (see sample in attachments), and a Movie Presentation Sheet, which students use to plan their oral presentation/reflections (see sample in attachments).

A Film Center-generated Attitude Survey will also be conducted to ascertain whether the FILM CHALLENGE increases student interest in taking CTE classes in high school and/or changes their attitude about having a possible career interest in film related areas. This tool is in development and being tested this spring. One possible implementation is to have students indicate a High, Medium or Low interest in CTE classes and film related career areas when they type their first and last name into the instructor work station on the first day. Change will be noted via a show of hands as instructors query students before departure on the last day. Attitude will also be measured by the number of students who voluntarily take a flier about Film

Center youth classes and camps as they leave the building.

Student interest will also be measured by the number of students who actually attend a Film Center camp or class, as recorded by the Film Center's online registration system (described in detail in other sections). Demographic data will be documented via tuition assistance applications to the Film Center Scholarship Program. The Film Center's Registration Manager will have access to Cohort Tally Sheets to verify the source of student interest as 7GME.

Participating teachers will be asked to complete a PPS 7GME Teacher Survey, which is already being used in the pilot phase. The tool asks teachers whether they witnessed appropriate, safe and inclusive instruction, and high levels of student engagement. It also asks them to make suggestions for improvements.

Teacher feedback will also be solicited by the Film Center when it emails the much anticipated YouTube link to student films the week following their visit. In a Google form, there will be three short questions for them to answer: as a result of your participation, did you learn a discrete skill/concept in filmmaking? would you like to receive information about Film Center adult classes and workshops? and is there anything else that you'd like to tell us? Should any teachers enroll in a Film Center adult class or workshop, their name and school will be recorded in the Film Center's online registration system (described in detail above). The Film Center's Registration Manager will use Cohort Tally Sheets to verify the source of teacher interest as 7GME. The Film Center is working with the 7GME Coordinator to determine what further data might be available from PPS during the grant reporting period. Because 7GME has only been in pilot phase so far, the District is not yet integrating 7GME information into any of its data tracking systems. PPS' Early Warnings System (which tracks drop out rates, CTE enrollment and more) cannot be utilized next year, and most likely beyond, due to lack of funding. The District is searching for another tracking method but has not determined one at this time. We will share any developments with the MHCRC in our grant reporting. The 7GME Coordinator is committed to working with us on this (see attached Letter of Support).

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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.

Our primary partners in the 7TH GRADE FILM CHALLENGE are the Portland Public Schools College & Career Readiness Department, specifically, its Office of Career Education, and to some extent, participating PPS seventh grade teachers. As outlined in detail in the Project Purpose, Evaluation Plan and Organizational Capacity sections, the 7GME's full-time Coordinator, Marie Tyvoll, works directly with Film Center staff to develop and review proposed curricula, represent the FILM CHALLENGE offerings to schools as they consider which 7GME offering to request, schedule their visits to the Film Center (on an agreed upon calendar), arrange for bus transportation, make site visits, shares anecdotal teacher feedback (such as the unsolicited attached Letter of Support from a participating math teacher), and manage the PPS 7GME Student Survey and Teacher Survey tools.

She is working with us to make reaching high poverty (Title 1 and/or 30%-100% FRL eligible) schools a priority, and to facilitate PPS data sharing, as available. As described in other sections, she will also coordinate with the PPS Office of Community Involvement & Public Affairs to clear student films for publicity through its student information system, and for them to be posted to PPSs YouTube and to community access channel Portland 28.

The 7GME Coordinator's time is quantified in the Budget Narrative section. Her role and matching contribution is confirmed in the attached PPS Letter of Support.

As described in other sections, the 7GME Program provides participating teachers with pre- and post- activities to conduct with students in their classrooms (oriented to open ended learning), and distributes information to FILM CHALLENGE students and families about CTE opportunities for continued learning at the high school level in their particular cluster. This is particularly significant in terms of film, as every PPS high school now offers or is developing CTE classes in media production and/or digital storytelling.

The seventh grade teachers who accompany their students to the FILM CHALLENGE monitor student safety and security while in the Film Center facility, and if needed, may provide Spanish translations for English Language learners, or support for Special Needs students. They do not have a proscribed instructional role and are considered more advocates than formal partners. However, as stated elsewhere, they are integral to evaluation protocols, and provide feedback which can be very helpful.

As a community provider for 7GME (vetted through an application process), the Film Center provides services to the District as a contractor. The contract provides financial support which helps to cover much of the cost of Film Center instruction. However, the support is not enough to cover capital needs, which is why a Community Grant is requested from the MHCRC.

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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.

Yes, the Film Center already uses technology similar to what is proposed. Our facility is entirely Apple based, as is the proposed equipment. Our facility consists of three classrooms, already set up with projectors and screens. Along with our Edit Lab, we have as many as four learning spaces in which 7GME activities can take place.

The requested stop motion animation equipment builds on our current limited inventory by adding seventh grade-friendly small DSLR cameras with medium shot and close up lenses, additional copy stands for down shooting (to animate either two-dimensional or three-dimensional artwork), and additional Macbook work stations for single frame processing and editing. Dragonframe has been our choice as stop motion software for a number of years, at both the youth and adult levels. With the requested equipment, stop motion students will be able to work in pairs (one running camera and the other animating). As all three filmmaking tracks (Live Action, Stop Motion Animation, Video Poetry) rely on editing, and we want to establish a total of four 7GME learning spaces in our facility for greatest flexibility, improving our Edit Lab is a huge priority. As stated above, our fleet of aging iPads is too small and too technically limited to support editing and stop motion at more than a very basic level. In terms of software, we do not currently subscribe to the Adobe Creative Suite, but most of our faculty and staff are proficient with it and strongly prefer it for compositing, sound design, text integration, and their seamless integration (these functions being central to each of the offerings, but especially to Video Poetry).

We have learned in the pilot phase that student "comfort" is a real issue when it comes to extended work time in spaces without windows. We have also learned that equipment needs to be properly anchored and organized so that students cannot move or damage it. Currently, the Edit Lab is a hodge-podge of outdated computers with exposed cables, various chairs of questionable condition, and tables which are not sized for efficient room layout. There is no dimmable lighting, no file-sharing server for accessing found footage or group project footage, and no digital projector for group viewing. In terms of media management, staff currently has to load shared footage onto each computer one at a time. This is truly a barrier to delivery of the instructional service at the level proposed.

The cable television technology to be used consists of the Portland Community Media/Open Signal community access channel POP29 and PPS' Portland 28. The Film Center has a long-standing, semi-monthly one-hour program slot on POP29 (Sunday evenings and Wednesday afternoons, with repeats as available). Protocols for mastering media to required standards have been in place for many years.

Submissions to PCM/OS will be made according to the timeline provided in the Implementation Timeline attachment. The timeline allows for 7GME films to accumulate over a number of weeks (cohorts) in order to create the required TRT 58:30 program. This spring/summer's submissions for a sun setting MHCRC-funded project, HEROES MAGNIFICOS, will end in the fall of 2017, paving the way for FILM CHALLENGE programming to take its place.

With the help of the 7GME Coordinator, the same 58:30 TRT compilations will be submitted to the PPS Office of Community Involvement & Public Affairs for airing on its Portland 28. These will occur on the same schedule as PCM/OS submissions. Actual cablecast dates/times will be at the discretion of PPS. We will share the particulars in our reporting.

The I-Net technology to be involved is PPS' YouTube. The 7GME Coordinator will work with the same PPS office above to coordinate postings. These will occur throughout the school year, as compilations are made per cohort immediately following their Film Center visit (and there is no TRT requirement).

In all of the above cases, the 7GME Coordinator will work with the PPS Office of Community Involvement & Public Affairs to clear individual FILM CHALLENGE films for publicity through its student information system. All sourced material in the films is public domain (e.g. music, green screen backgrounds, sound effects). If an individual student cannot be pictured, their film will be posted instead on the Film Center's YouTube (which is being used in the pilot phase) which the general public does not have access to.

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Proposed Project Start and End Date:

Projects may include timelines of up to 36 months.

Proposed Start Date (month/year)	July 2017
Proposed End Date (month/year)	August 2019

Implementation Plan

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

The attached Implementation Timeline outlines how we will expand our offerings in 2017-2018 and 2018-2019. Information about 7GME offerings that goes out to individual schools in the fall will list all three FILM CHALLENGE offerings: Live Action, Stop Motion Animation and Video Poetry. Student activities will be described for each in a short paragraph. The descriptions will be accompanied by a statement about what kind of students might benefit from each. For example, Stop Motion Animation might say "supports tactile learners," and Video Poetry might say "English Language proficiency not required." Female participation will be encouraged in all messaging. It is even possible that we may experiment with some all-female cohorts (from the same school), if there is school interest.

This summer, we will work with the 7GME Coordinator to identify discrete weeks during the school year that we can host 7GME students (this allows us to skip over weeks that already utilize the facility intensely). We will assign a given strand(s) to each week. For example, the week of November 14-15-16, we might offer both Live Action and Stop Motion Animation. On a different week, we might only offer Stop Motion Animation. We will be able to offer two simultaneous sections of Live Action if requested, as we have the equipment (and did so in the pilot phase). With Stop Motion and Video Poetry, with resources available, we will be able to support one cohort of 16 students at a time.

In 2017-2018, the calendar will reflect how we intent to phase in Stop Motion Animation in the late fall, and Video Poetry in early spring (see Implementation Timeline). In 2018-2019, we will set up the calendar based on student interest and feedback received in the grant's first year.

This calendar will be a plan but not set in stone. As described in other sections, there are many factors which go into how the 7GME Coordinator matches individual schools with specific 7GME placements. There is no 7GME "application deadline." Schools are scheduled on a rolling basis, from fall until spring, until each school has a placement. Working in close communication with the Film Center Education Director (and project director) and Registration Manager, she runs each booking by us before confirming with the school. Any change to the calendar is reviewed by us. If we can accommodate a requested change, we accept, and if not, we decline. In the pilot phase, we have experimented by hosting a variety of schools. In the future, this interaction will help to give us the ability to prioritize serving high poverty schools. For example, if different schools request a particular booking week, we can ask that the high poverty school be given priority. The creative chaos involved in not unfamiliar to us, as our tuition-based programs sometimes operate similarly.

Each individual school will manage how student preference is factored in, but as noted in other sections, there is a general trend toward giving students more choice as possible. Through information about the FILM CHALLENGE distributed in the fall, we will request that schools form cohorts based on interest if possible. For the weeks that multiple strands are offered, we want the cohorts to be formed by schools prior to their arrival. This avoids first day chaos and cohorts with vastly uneven numbers. As we have learned in the pilot phase, students are excited about filmmaking in general. However, we will be prepared for a small bit of last minute shuffling as students enter the building and head to their particular cohort's learning space.

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Organization Capacity

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

7GME is well aligned with the Film Center's 45 year old mission of giving voice to diverse communities through innovative partnerships and opportunities for direct participation in the media arts, as makers and audience members. For nearly its entire history, drawing on a faculty of award-winning teaching artists, the Film Center has taught hands-on classes to adults, teachers and K-12 students both on-site and through artist residencies in the community. Its film exhibition programs in the state-of-the-art Whitsell Auditorium reach audiences of nearly 60,000 annually.

More recently, the Center has grown its Summer Camp program into one of the largest offering of its kind in the nation. Last summer we offered 27 hands-on week-long camps to a record-breaking 306 young people ages 8-19 (the majority of them 12-15). These included camps in Live Action (with green screen), Stop Motion Animation, and Digital Editing. The Center has also added school year classes for young teens in Digital Cinematography. Like our 7GME activities, the focus is entirely hands-on and students complete one or more short films during the week. The Film Center's full-time Registration Manager utilizes a robust online registration system to document and track students (and adults) who enroll in classes. Up to 100% tuition assistance is provided through the Film Center's robust, need-based Scholarship Program. The application process is well established. Consisting of a simple statement of financial need and student statement of interest, applications are processed by the Registration Manager on an on-going basis throughout the year. The Registration Manager also books Film Center classrooms and has been intricately involved in scheduling 7GME activities in the facility during the pilot phase.

Film Center staff include Education Director Ellen Thomas, who has overseen Film Center education programs since 1988, including five previous MHCRC Community Grant-funded initiatives. The most recent of these is HEROES MAGNIFICOS, an outreach initiative teaching filmmaking to North Portland and Rockwood Latino youth in a spring break camp environment. The Education Director has conceived the 7TH GRADE FILM CHALLENGE and worked closely with the PPS 7GME Coordinator from initial inquiry through submission of this grant application.

Instructors Melissa Tvetan and Andrew Price have been instrumental in growing and designing the Summer Camp offerings. Both are experienced in working with low income and minority youth, and students with disabilities and special needs. We continue to recruit Spanish-speaking instructors, interns and teaching and management staff, as well as mentors and coordinators of color, as part of an institutional commitment to Diversity & Inclusion.

The Film Center's downtown Portland, 10,000 square foot facility is easy to get to, and with three classrooms and an Edit Lab space, and is laid out to accommodate multiple groups of students at once. With the requested capital equipment and improvements, all four spaces will be ready for heavy seventh grade use. Technical support staff are on hand nearby, as are security and program staff. Capital purchases will be made by an equipment room staff person with more than 5 years experience working in the Film Center facility.

Our prime time, one hour Portland Community Media/Open Signal POP29 series, NW FILM CENTER PRESENTS...., has been running for more than a decade. Staff are fully familiar with submission standards and protocols. PPS has agreed to air 7GME films on Portland 28 and its YouTube beginning next year. Our marketing staff will continue to integrate the 7TH GRADE FILM CHALLENGE into on-going Film Center messaging with press, social media/web outlets and promotional partners.

Our greatest asset going forward is participation in a 7GME pilot phase this spring. This has given us the opportunity to work directly with PPS 7GME staff and seventh grade teachers to develop curricula, witness the instructional activities across different student populations, receive feedback and make adjustments as needed. Solid working relationships are in place and communication flows readily.

Based on feedback, pilot phase adjustments to the Live Action track have included, for example: increasing the number of public domain props, sound effects, music beds and green screen backgrounds for students to utilize; modifying classroom layouts to facilitate active movement in the space; and developing a template that helps students to organize their oral presentations on the last day (see attachments). Student feedback has also directly shaped the expansion plans outlined in this application, suggesting that we grow beyond the current offering to give students more choices within the cinematic storytelling spectrum.

So far, by in large, we're getting it right. As referenced above, student feedback has been consistently high (averaging scores of 4.3-4.5 out of a possible 5.0). This data gives us a baseline to refer to as we increase the percentage of students coming from high poverty schools and expand 7GME into more nuanced filmmaking offerings.

(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?

The measurable project outcomes that we are using are as follows:

- *512 PPS seventh grade students will participate in a three day, hands-on 7GME learning experience about one of three styles of filmmaking
 - * their instructional mentor/role models will be 50% female and 20% of color
 - * the students will find it engaging and relevant by scoring the experience at an average of 4.3 out of a possible 5.0
 - * 80% will come from high poverty (Title 1 and/or 30%-100% FRL eligible) schools
 - * 45% will be of color, 50% will be female, 10% will be English Language learners, 10% will have Special Needs
 - * 85% will successfully create a 3-act story or poetry theme, record master/medium/close up shots to tell the story, edit shots into a coherent sequence, work successfully as a team member, and complete a short film in the time allowed
 - *85% will reflect orally and/or in writing on their experience
 - *65% will demonstrate an increased interest in taking related CTE classes in high school
 - *65% will demonstrate an increased interest in exploring film and related areas as a career
 - *33% will demonstrate an interest in attending Film Center classes or camps as a follow-up activity
 - *10 students will attend a Film Center class or camp as a follow-up activity, supported by tuition assistance
 - * 32 PPS seventh grade teachers will participate alongside their students
 - * 85% will find the instruction to be appropriate, safe and inclusive
 - *85% will witness a high level of student engagement in the activities
 - * 65% will say they learned a discrete skill and/or concept in filmmaking
 - * 25% will demonstrate an interest in attending a Film Center class or professional development offering as a follow-up activity
 - * six hours of student work will be compiled and aired on community access channels POP29 and Portland 28
 - * six hours of student work will be compiled and posted on PPS' I-Net supported You Tube channel
- PPS tracking data will be shared as it may become available.

Budget Narrative

Budget Narrative

7GME BUDGET NARRATIVE

PERSONNEL

Project Management - NWFC Education Director, Ellen Thomas (ED), will act as Project Director and oversee all aspects of the 7GME grant project. Responsibilities will include meeting budget, timeline, demographic and service targets; selecting and supervising teaching artists and coordinators; collaborative planning, scheduling and implementation with PPS; overseeing project evaluation (tools and methods as outlined in grant narrative); preparing MHCRC grant reports; working with technical staff on capital improvements and working with PPS and marketing staff to promote community outreach. The ED will work 10% of time for 24 months. Based on an annual salary with fringe benefits of \$77,000, the cost to the project will be \$15,400.

Grant Funds: \$0

Match: \$15,400

Equipment Management - NWFC Equipment Manager (EM), Stephanie Hough, will oversee all aspects of capital equipment purchasing, inventory control, circulation, and maintenance and repair. This includes procuring and testing the requested capital equipment, and supervising other staff who prep, check out and check in the equipment. The EM will work 15% of time for 24 months. Based on an annual salary with fringe benefits of \$38,000, the cost to the project will be \$11,400.

Grant Funds: \$0

Match: \$11,400

Lead Instruction - NWFC Lead Faculty Instructor, Melissa Tvetan, will work with PPS to design and deliver the three workshop curricula, mentor the youth, provide technical planning and support, and administer PPS and NWFC evaluation tools. She will teach a total of 16 workshops at an instructional rate of \$495 per workshop = \$7,920. She will also provide 100 additional hours of planning/consultation @ \$16/hour = \$1,600. The total cost to the project will be \$9,520.

Grant Funds: \$0

Match: \$9,520

Instruction - NWFC Faculty Instructor, Andrew Price (and others to be named), will work with the Lead Instructor to deliver the three workshop curricula, mentor the youth, provide technical support, and administer PPS and NWFC evaluation tools. He will teach a total of 16 workshops at an instructional rate of \$440 per workshop = \$7,040. He will also provide 50 additional hours of planning/consultation @ \$16/hour = \$800. The total cost to the project will be \$7,840.

Grant Funds: \$0

Match: \$7,840

Instructional Assistance - NWFC Education Assistants, Iris Young and Injoong Yoon, will act as teaching assistants in the classrooms during the workshops, helping Instructors implement the curricula and providing trouble-shooting and technical support. One of them will work 15 hours per workshop @ \$15/hour including fringe benefits. At a cost per workshop of \$225, over 32 workshops, the total cost to the project is \$7,200.

Grant Funds: \$0

Match: \$7,200

Volunteer Instructional Assistance - NWFC Education Interns (to be appointed) will support Instructors and Education Assistants in the classrooms during the workshops and help to set up classrooms. They will work an average of 7 hours per workshop for 32 workshops at a volunteer "wage" of \$11.16 per hour for a total cost to the project of \$2,500.

Grant Funds: \$0

Match: \$2,500

Equipment/Facility Services - NWFC Education Services Coordinator (ESC), Miles Spreitsma, will schedule, reserve, prep, check in and check out equipment for the project, set up classrooms and upload finished work to a designated online channel. He will work an average of 10 hours per workshop @ \$16/hour x 32 workshops = \$5,210. The total cost to the project will be \$5,120.

Grant Funds: \$0

Match: \$5,120

IT Services - NWFC IT Manager (ITM), Andrew Ruginis, will oversee all aspects of Internet service and server maintenance as related to file-sharing and project media management in the NWFC classrooms, staff offices and Edit Lab. The ITM will work 2.5% of time for 24 months. Based on an annual salary with fringe benefits of \$80,000, the cost to the project will be \$4,000.

Grant Funds: \$0

Match: \$4,000

Student Services - NWFC Registration Manager (RM), Mia Ferm, will schedule Film Center classrooms and Edit Lab for 7GME activities, oversee safety and security in the facility, help with evaluation tools, and manage the mastering of work for submission to PCM/Open Signal for broadcast on the NWFC's cable series, and to PPS for its You Tube channel and Portland 29. She will also work with participating schools and teachers to distribute tuition assistance applications to 7GME participants interested in attending NWFC camps and classes, and will coordinate with individual families to process the applications and register their students for a particular offering. The RM will work 10% of time for 24 months. Based on an annual salary with fringe benefits of \$40,000, the cost to the project will be \$8,000.

Grant Funds: \$0

Match: \$8,000

PR & Marketing - NWFC PR & Marketing Manager (PMM), Nick Bruno, will generate press releases, post website copy, manage photo documentation, press screen finished films, project manage print materials about the project, and promote the project and cable broadcasts through press and social media streams. The PMM will work 5% for 24 months. Based on an annual salary with fringe benefits of \$40,000, the cost to the project will be \$4,000.

Grant Funds: \$0

Match: \$4,000

Total Personnel Cost: \$74,980

EDUCATION/TRAINING

None.

Total Education/Training Cost: \$0

TRAVEL

None.

Total Travel Cost: \$0

CONTRACTUAL

Program Coordination - PPS 7GME Career Learning Coordinator (CLC), Marie Tyvoll, will contract with the Film Center for services, distribute information (workshop descriptions) of Film Center 7GME offerings to schools, coach schools on matching student interest to available Film Center offerings (with a focus on high poverty schools), create a Welcome Packet for schools with specific orientation and planning information about coming to the Film Center, schedule schools to come to the Film Center on an agreed upon calendar (making serving high poverty schools a priority, to the extent possible), arrange bus transportation to and from the Film Center, make site visits and record observations, administer the 7GME Student and Teacher Surveys and share results, coordinate with PPS on YouTube uploads and cablecasts on Portland 28, and share other PPS data if available.

The CLC will work 40 hours at a rate of \$40 per hour (including fringe benefits) for a total cost to the project of \$1,600.

Grant Funds: None

Match: \$1,600

Total Contractual Cost: \$1,600

EQUIPMENT

Stop Motion Cameras (Canon Rebel SL1 body with lenses and adapters) - 8 @ \$680 = \$5,440

Grant Funds: \$5,440

Match: \$0

Albinar Copy Stands with camera mount and lights - 8 @ \$300 = \$2,400

Grant Funds: \$2,400

Match: \$0

Macbook Pro laptops for single frame processing (portable) - 8 @ \$1,400 = \$11,200

Grant Funds: \$11,200

Match: \$0

Dragonframe software licenses - 8 @ \$125 = \$1,000

Grant Funds: \$1,000

Match: \$0

27" iMacs with optimal processing and memory for graphics - 16 @ \$2,800 = \$44,800

Grant Funds: \$44,800

Match: \$0

Adobe Creative Suite software licenses with Photoshop, Audition, Premiere and After Effects - 16 @ \$300 x 2 years = \$9,600

Grant Funds: \$9,600

Match: \$0

Sony HD 1800 lumen Digital Projector for Edit Lab instruction and playback - \$2,500

Grant Funds: \$2,500

Match: \$0

Synology 20TB Server for Edit Lab file sharing and compiling @ \$1,900 + Faronics Deep Freeze software (16 @ \$100 = \$1,600) = \$3,500

Grant Funds: \$3,500

Match: \$0

Storage/Back-up Drives - 16 @ \$200 = \$1,600

Grant Funds: \$1,600

Match: \$0

Total Equipment Cost: \$82,040

INFRASTRUCTURE CONSTRUCTION

Edit Lab Lighting - Commercial grade LED track lighting will be installed to code in the NWFC Edit Lab. The cost of labor and materials for a two zone system, with controls and dimmers, is \$2,500.

Grant Funds: \$0

Match: \$2,500

Edit Lab Server - A file-sharing server will be installed and configured in the NWFC Edit Lab. (Capital cost of the server is listed under Equipment.) The cost of labor, estimated at \$100/hour for 20 hours, is \$2,000.

Grant Funds: \$0

Match: \$2,000

Edit Lab Furniture - Commercial grade work stations will be installed in the NWFC Edit Lab: 10 tables with cable management

shelving @ \$200 = \$2,000, and 15 height-adjustable chairs with arm rests @ \$100 = \$1,500, making the total cost to the project \$3,500.

Grant Funds: \$3,500

Match: \$0

Total Infrastructure Construction Cost: \$8,000

FACILITIES CONSTRUCTION

None.

Total Facilities Construction Cost: \$0

MISCELLANEOUS

Camp and Class Scholarships - The NWFC will provide (10) need-based tuition assistance scholarships to 7GME Film Challenge students who want to continue their interest in filmmaking by attending a NWFC summer camp or winter/spring break class for teens. Averaging \$300 (85% of an average tuition cost of \$365), the total cost to the project is \$3,000.

Grant Funds: \$0

Match: \$3,000

Classroom and Edit Lab Space - 32 total workshops will be conducted in NWFC classrooms and/or the Edit Lab during the project. Each workshop will meet for three days for a total of 96 days of use. The value of one day of use is \$100 per day (4 hours @ \$25), making the total cost to the project \$9,600.

Grant Funds: \$0

Match: \$9,600

Supplies - The NWFC will provide art materials, props, batteries, bulbs and other expendable supplies for the project at an average of \$16.88 per workshop. Over 32 proposed workshops, the total cost to the project is \$540.

Grant Funds: \$0

Match: \$540

Insurance - The NWFC will provide Liability and Property Damage insurance for the duration of the project. (PPS requires Liability coverage; property damage covers the capital equipment). At \$125 per months, over 24 months, the cost to the project is \$3,000.

Grant Funds: \$0

Match: \$3,000

Total Miscellaneous Cost: \$16,140

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 MATCHING RESOURCES

Resources contributed by NWFC

- * \$74,980 in Personnel:
 - * \$15,400 in salary and fringe for the Education Director
 - * \$11,400 in salary and fringe for the Equipment Manager
 - * \$17,360 in salary and fringe for the Faculty Instructors
 - * \$7,200 in salary and fringe for the Education Assistants
 - * \$2,500 in in-kind salary for Education Interns
 - * \$5,120 in salary and fringe for the Education Services Coordinator
 - * \$4,000 in salary and fringe for the IT Manager
 - * \$8,000 in salary and fringe for the Education Programs Manager
 - * \$4,000 in salary and fringe for the PR & Marketing Manager
- * \$5,200 in Infrastructure
 - * \$2,500 in Edit Lab Track Lighting
 - * \$2,000 in Edit Lab Server Configuration
- * \$16,140 in Miscellaneous
 - * \$3,000 in Camp/Class Scholarships
 - * \$9,600 in Classroom/Edit Lab Space
 - * \$540 in Supplies
 - * \$3,000 in Liability/Property Insurance

Total Match Contribution from NWFC: \$96,320

Resources contributed by Portland Public Schools

- * \$1,600 in Personnel:
 - * \$1,600 in salary and fringe for the 7GME Coordinator

Total Match Contribution from PPS: \$1,600

TOTAL GRANT MATCH: \$97,920

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$74,980.00	\$74,980.00
Education and Training	\$0.00	\$0.00	\$0.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$1,600.00	\$1,600.00
Equipment	\$82,040.00	\$0.00	\$82,040.00
Infrastructure/Facilities Construction	\$3,500.00	\$5,200.00	\$8,700.00
Miscellaneous	\$0.00	\$16,140.00	\$16,140.00
Overhead	\$0.00	\$0.00	\$0.00
Totals	\$85,540.00	\$97,920.00	\$183,460.00

Final Application Signature

Signature of Duly Authorized Representative	Bill Foster
Date	04/25/2017
Title	Director, Northwest Film Center
Phone	503-221-1156
E-mail	bill@nwfilm.org

Supplemental Material Attachments

File Name	Description	File Size
7GME Film Challenge Planning Sheet - Sample.pdf	NWFC planning sheet filled out by student	217 KB
MHCRC - Cesar Chavez, Huck loves NWFC.pdf	PPS Teacher letter of support from high poverty school	55 KB
MHCRC 7GME EVALUATION FRAMEWORK.pdf	Detailed summary of intended outcomes, goals and methods	65 KB
MHCRC 7GME IMPLEMENTATION TIMELINE Revised.pdf	Implementation Timeline	34 KB
MHCRC 7GME Movie Presentation Sheet - Sample.pdf	NWFC reflection sheet filled out by student	68 KB
MHCRC 7GME Student Survey - Sample.pdf	PPS Student Survey filled out by student	51 KB

Partner Commitment Letter(s)

File Name	Description	File Size
MHCRC 7GME PPS LETTER OF SUPPORT.pdf	Letter of support/commitment from 7GME Coordinator Marie Tyvoll	103 KB

Northwest Film Center & Portland Public Schools present...

7GME FILM CHALLENGE!

NAMES: Sihnam, Arienne, EFrain
SCHOOL(S): harvey Scott DATE: 3-21-17
GROUP #: 3 MOVIE TITLE: Magical Matilda

CHALLENGE PART 1: Your challenge is to work as a team to complete a three minute (or less) film in the next three days using iPads & green screen special effects. Be creative, respect each other's creative contributions, follow the ground rules, & have fun!

Let's plan your story!

★ **FIRST ACT:** "The Set Up" - Establish main characters & the world they live in. What do they want? What is their motivation?

	Main Characters	Who are they?
1	matilda	Student
2	mrs. traver	magic teacher
3	Mr. Pedro	magic Assistant teacher
4		

What kind of world do they live in?
- past - present - future - alternate dimension - fantasy - outer space - wild west - etc -

We live in a magic world.

The Inciting Incident!
- what happens to start your adventure? - is there a call to action? - an exciting event? -

matilda gets bored of teachers
so she has some magic tricks they
taught matilda.



What do your Characters want?

- accomplish a goal - save the universe - find adventure - find friends - return home - etc -

matilda tries to make class fun

★ **SECOND ACT: "The Confrontation"** - Rising action! What obstacles stand in the way of your characters? What do they overcome?

What obstacles stand in the way?

- crisis - obstacle - disaster - bad news -

mr. pedro tries to stop matilda but she does a trick on mr. pedro -

What is the plan?

- how do they overcome the obstacles to complete their journey? -

matilda make them disappear

★ **THIRD ACT: "The Resolution"** - Climax! How is your story resolved? Do your characters get what they want? Do they change?

Resolution! Climax! Showdown!

- are your characters successful in implementing their plan? - what do they do? -

Matilda uses her wand

How have your characters changed during their journey?

- growth - evolution - lessons learned -

Matilda went from being to having fun.

STORYBOARD

GROUP #: 3 MOVIE TITLE

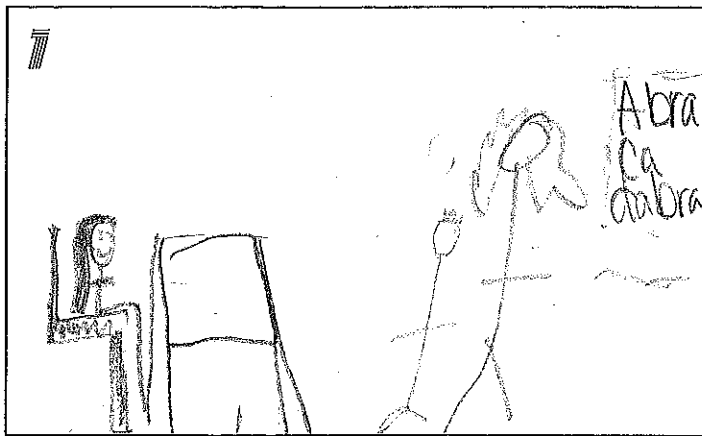
PAGE 1

Let's plan how you

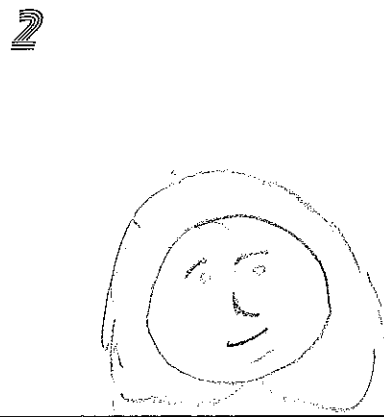
CHALLENGE PART 2: Now it's time to plan your shots! Draw simple examples of each scene. Each scene should have a MASTER (a FULL SHOT of all the actors & actions in the scene) and 3 other shot options while Editing.

Limit each scene to 4 types of shots

★FIRST ACT aka SCENE 1 «« GREENSCREEN



MASTER: Matilda is in class bored ~~and~~ ~~that~~ while Mr. Pedro and Mr. Pedro are teaching some spells.



TYPE OF SHOT: Close up on Matilda

NOTES:

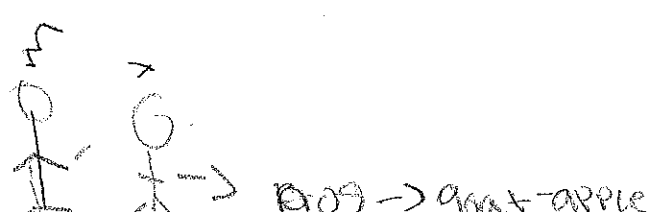
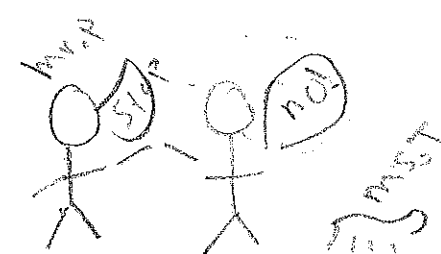
TITLE: _____



ur movie will look!

of the actors & briefly describe the action in the provided template.
(in the scene) & several MEDIUM SHOTS or CLOSE-UPS so you have a variety of
to start. Add more if you finish early!

IN BACKGROUND: _____

<p>3</p>  <p>→ MVP → goat-apple</p>	<p>4</p>  <p>MVP STOP NO! hand</p>
<p>TYPE OF SHOT: <u>Long shot</u></p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<p>TYPE OF SHOT: <u>wide</u></p> <p><u>shot</u></p> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>



April 20, 2017

Dear Ellen Thomas--

I am writing in appreciation for the amazing makerspace experience my 7th grade students were a part of this week. The NW Film center provided these young teens with an open-ended, hands on adventure with film that will continue to inspire long after the field trip is over.

It has been stunning to see our students go through the whole creative process with just the right amount of guidance and pressure. I saw tears of frustration and the giddy grins as their creations began to shine. Education is overly focused on standards these days, which leaves little room for the kind of exploration that you were able to foster.

Possibly most important is the longer lasting effect of their experience. Students see that school work is not isolated to the classroom; they realize that what they learn at school is going on every day all over the city. I will also be able to call back to the makerspace in future lessons, when I see creative frustration, or when I am asked the inevitable: "When am I going to use this".

Far beyond just another field trip, your makerspace changed attitudes about school and expanded the possibilities for students. Without a doubt, this will be the three days they remember of their 7th grade.

Thank you from all of us at Cesar Chavez

Huck Wilken

7-8th grade math

A handwritten signature in cursive that reads "Huck".

<u>Outcome</u>	<u>Goal</u>	<u>Method</u>	<u>Administrator</u>
Instructional Service Levels			
32 cohorts of 16 each	512 students	Activity Log	Project Director
1 teacher per cohort	32 teachers	Activity Log	Project Director
Cablecast/I-Net Service Levels			
POP29 cablecasts	6 hours	Activity Log	Project Director
Portland 28 cablecasts	6 hours	Activity Log	Project Director
PPS You Tube channel	6 hours	Activity Log	Project Director
Student Demographics			
attending high poverty schools	80% of total	Activity Log	Project Director
# of color	45% of total	Cohort Tally A	NWFC Instructors
# females	50% of total	Cohort Tally A	NWFC Instructors
# ELL learners	10% of total	Cohort Tally A	NWFC Instructors
# Special Needs	5% of total		
Faculty Mentor Demographics			
# of color	20% of total	Cohort Tally A	Project Director
# females	50% of total	Cohort Tally A	Project Director

Outcome	Goal	Method	Administrator
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Student Impact

experience a relevant and engaging process	4.3 out of 5.0 average	PPS Student Survey	7GME Coordinator
create a 3-act story or poetry theme	85%	NWFC Cohort Tally B	NWFC Instructors
record master/medium/close up shots	85%	NWFC Cohort Tally B	NWFC Instructors
edit shots into a coherent sequence	85%	NWFC Cohort Tally B	NWFC Instructors
work successfully as a team member	85%	NWFC Cohort Tally B	NWFC Instructors
complete a short film in time allowed	85%	NWFC Cohort Tally B	NWFC Instructors
reflect orally and/or in writing on experience	85%	NWFC Cohort Tally B	NWFC Instructors
increase interest in taking related CTE classes	65%	NWFC Attitude Survey	NWFC Instructors
increase career interest in film related areas	65%	NWFC Attitude Survey	NWFC Instructors
request information on NWFC teen camps/classes	33%	NWFC Attitude Survey	NWFC Instructors

Teacher Impact

witness appropriate, safe, and inclusive instruction	85%	PPS Teacher Survey	7GME Coordinator
witness high level of student engagement	85%	PPS Teacher Survey	7GME Coordinator
learn a discrete skill/concept in filmmaking	65%	NWFC Teacher Survey	Project Director
request information on NWFC adult classes	25%	NWFC Teacher Survey	Project Director

Student Follow Up

request and receive tuition assistance for attending NWFC camp/class after 7GME	10	NWFC Registration Database	NWFC Registration Manager
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note: PPS to share other data as it may become available

Northwest Film Center
7GME FILM CHALLENGE

IMPLEMENTATION TIMELINE
Revised 8/16/2017

notes: 1) evaluation is collected and analyzed for each 7GME cohort at the time of completion, 2) student films will be submitted to PPS YouTube the week following their Film Center visit, 3) workshops may shift due to student interest and/or scheduling needs of target schools

Academic Year 2017-2018 * = grant supported expense

August 15, 2017	MHCRC Grant Period Begins
September 2017	Contract with PPS Signed PPS Scheduling Begins Instructor/Staff Orientation *Acquire Stop Motion Equipment (initiate Sept 18) Draft Stop Motion Curriculum (initiate)
October-December 2017	*Acquire/Test Stop Motion Equipment (complete) Complete Stop Motion Curriculum Live Action Workshops (3) Pilot Stop Motion Workshops (2)
January 2018	*Acquire & Test Edit Lab Equipment Draft Video Poetry Curriculum CABLE SUBMISSIONS #1 of 6
February-March 2018	Live Action Workshops (2) Stop Motion Workshops (2) Pilot Video Poetry Workshop (1) CABLE SUBMISSIONS #2 of 6
April-May 2018	Live Action Workshops (2) Stop Motion Workshops (1) Pilot Video Poetry Workshop (1)
June 2018	Year-end Evaluation with PPS CABLE SUBMISSIONS #3 of 6
Total Workshops	14
Total Instructional Hours	126
Total Students	224

continued next page

Academic Year 2018-2019

August 2018	Contract with PPS Signed
September 2018	PPS Scheduling Begins Instructor/Staff Orientation
October-December 2018	Live Action Workshops (3) Stop Motion Workshops (2) Video Poetry Workshops (2)
January 2019	CABLE SUBMISSIONS #4 of 6
February-March 2019	Live Action Workshops (2) Stop Motion Workshops (2) Video Poetry Workshop (1) CABLE SUBMISSIONS #5 of 6
April-May 2019	Live Action Workshops (2) Stop Motion Workshops (2) Video Poetry Workshop (2)
June 2019	Year-end Evaluation with PPS CABLE SUBMISSIONS #6 of 6
August 2019	Grant Period Ends

Total Workshops	18
Total Instructional Hours	162
Total Students	288

GRANT PERIOD GRAND TOTALS

32 Workshops
288 Instructional Hours
512 Students

continued next page

Workshop Breakdown

PILOT	<u>Fall 2016</u>	<u>Spring 2017</u>	
Live Action	1	7	
Totals	1	7*	*actual will be 11

GRANT PERIOD	<u>Fall 2017</u>	<u>Spring 2018</u>	<u>Fall 2018</u>	<u>Spring 2019</u>
Live Action	3	4	3	4
Stop Motion	2	3	2	4
Video Poetry		2	2	3
Totals	5	9	7	11



Movie Presentation!

★ Movie Title:

The Fortune Cookie

presented by: Jasper

★ Teaser Description (no spoilers):

When a boy doesn't follow the instructions of a fortune cookie, his luck turns bad and everything goes wrong, so he has to find a way to reverse his luck.

presented by: Brayden

★ Inspiration for Story:

This film was inspired by the reality of getting to school on time because if you don't there is a consequence Oh and anime tropes too - lunch

presented by: Yahadi

★ Advice for future 7GME Film Challengers:

I think if there's advice I want to give, I'd tell future filmmakers I'd say it's important to go into filming already knowing what to do so you take less time and others can film too. It's also good to work together as a group and all agree on what happens.

presented by: Malia Dayanan

Malia Dayanan

Malia Dayanan

Malia

Malia Dayanan

7th GRADE MAKER EXPERIENCE 2016/17



Student Survey

Thank you for participating in the 7th Grade Maker Experience! This is a new program and your answers to this survey will help us to improve this experience for 7th graders next year. There are no "right" or "wrong" answers to any of the questions. We want your honest opinions. Thank you very much for your help!

1. Today's date: April 6, 2017
2. What is the name of your school? Lent
3. Who led your 7th Grade Maker Experience? NWFC
4. Circle the number below in the column that best describes your experience:

	I really did not like it	I didn't like it	I didn't like it or dislike it	I liked it a lot	I loved it!
How much did you like the 7th Grade Maker Experience?	1	2	3	4	5

5. Explain why you circled the number above:
I circled 4 because this experience was a once in a lifetime chance. The trip was amazing and it was another cool alternative to normal classes.
6. What was your favorite activity of the 7th Grade Maker Experience and why?
My favorite activity of the 7th grade makers experience was that i got to work as a filmmaker and actress for 3 days.
7. What is one thing you learned from this experience?
One thing I learned was that you can still express many emotions even through a silent
8. Suggest two things to make this experience better: Film
 1. Nothing. This experience was
 2. breath taking.



May 8, 2017

Rebecca Gibbons
Community Technology Grants Program
Mount Hood Cable Regulatory Commission
111 SW Columbia, Suite 600
Portland, OR 97201

Dear Rebecca:

The Portland Public Schools College & Career Readiness office is pleased to provide this letter of support for the Northwest Film Center's grant application to the Mount Hood Cable Regulatory Commission.

We are in the second year of piloting a new career exploration program for every 7th grader in the district, the 7th Grade Maker Experience (7GME), and have contracted with the Film Center to develop, deliver and help us evaluate a 9-hour curriculum in Live Action film/digital storytelling. The Center's expertise in working with this age group and in delivering engaging, sequential and integrative instruction is very apparent. Their instructional and administrative staff, facility and learning environment are a huge asset as we work to develop best practices and create bridges into our high school curriculum.

Teacher feedback and student feedback on the part of participants has been highly favorable. In addition, from my own personal site visits, I can see that the students are fully engaged while creating their film stories, and that the kind of active learning environment that we are trying to instill is working to motivate, inspire and model various career pathways and skill sets.

Going forward, we look forward to having the Film Center serve as a 7GME anchor provider in the coming years, and are very pleased that the Center is interested in adding Stop Motion Animation and Video Poetry options to the current Live Action offering. As we continue to develop the 7GME program, we welcome new offerings that give students more choices. These are high student appeal forms of filmmaking that I predict will be of great interest. We are seeing that more and more participating schools are allowing individual students to select their own 7GME focus, so the availability of additional filmmaking offerings is well aligned and appreciated.

To support the proposed grant activities, as the PPS 7GME Career Learning Coordinator, I will contract with the Film Center for services, distribute information (workshop descriptions) of Film Center 7GME offerings to schools, coach individual schools on matching student interest to available Film Center offerings, and create a Teacher Welcome Packet for schools with specific orientation and planning information about coming to the Film Center.

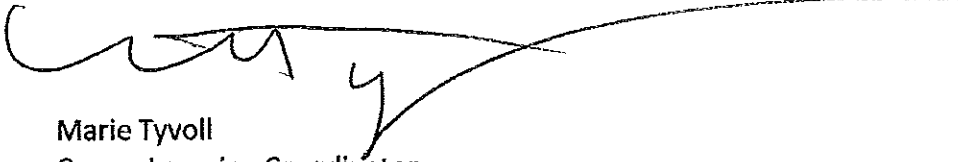
In addition, my role will be to schedule schools to come to the Film Center on an agreed upon calendar, arrange bus transportation to and from the Film Center, make site visits and record observations, administer the 7GME Student and Teacher Surveys and share results, coordinate with the PPS Office of Public Involvement & Community Affairs on YouTube postings and cablecasts on Portland 28, and share other PPS data as available.

In this work, I will make serving high poverty schools a priority, to the extent possible.

To carry out the above, I will work an estimated 40 hours at a rate of \$40 (including fringe benefits) for a total PPS match of \$1,600.

I hope you will favorably consider the Film Center's request for capital support, and join all of us in helping to bring relevant and effective opportunities like 7GME to the youth and families of PPS.

Sincerely,



Marie Tyvoll
Career Learning Coordinator
Career Pathways/Career & Technical Education Programs
Portland Public Schools
mtyvoll@pps.net
503 998 6338

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

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