

COVER SHEET – AGENDA ITEM #R1

For Commission Meeting: April 23, 2018

“Community Technology Grant Agreement: Open Signal”

Recommendation

Staff recommends that the Commission approve the 2018 Community Technology Grant agreement with Open Signal for \$136,840.00

Background

At its January meeting, the Commission selected 8 Pre-Applications to invite to apply for funding. Following the Commission’s decision, MHCRC staff engaged all 8 applicants in a process to complete full grant applications and contracts.

MHCRC staff has reached agreement on a final grant application and contract with Open Signal and recommends approval at the April meeting. The Commission unanimously agreed to move Open Signal’s Pre-Application forward in the granting process. The purpose of the Black Filmmaker Fellowship project is to create a replicable year-long, deep and transformative career advancement program open to six emerging Black filmmakers. The intensive provides classroom training, collaborative and individual production experiences, public screenings, career guidance and networking opportunities, and mentorship from industry professionals. Grant funds will be used to purchase industry-standard camera systems used by modern directors and cinematographers in order to give the filmmakers career transferable, practical experience and the confidence necessary to advance their careers.

There are no significant changes in the final application and the grant request did not significantly change.

As part of the normal grantmaking process, Comcast is given the opportunity to review all final grant applications and contracts prior to staff moving the contracts forward for Commission consideration.

Attachment: Draft Community Technology Grant Agreement: Open Signal

Prepared By: Rebecca Gibbons
April 18, 2018

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

This Agreement is between the Mt. Hood Cable Regulatory Commission (Commission), through the Office for Community Technology (OCT), and Portland Community Media, dba Open Signal (Grantee) (together referred to as the “Parties”).

RECITALS:

This Agreement is entered into for the purpose of providing the Commission's 2018 grant funds for the Grantee's Black Filmmaker Fellowship Project.

AGREEMENT:

1. Grant Amount, Use of Grant

Grantee is awarded a total amount of \$136,840.00 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 Community Technology Program Manager.

3. Payments

Upon submission of an invoice from Grantee, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the Commission shall pay to the Grantee \$136,840.00 as specified in the invoice within thirty (30) days after receipt of the invoice.

Grantee shall submit the invoice 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 and addressed to “MHCRC c/o City of Portland.” The invoice shall include an invoice number, the title of the Grant project and the total grant amount authorized by the Grant. If the Project Manager finds that the invoice is not in accordance with this Agreement, the Project Manager shall notify the Grantee of the reason(s) for the disallowance and non-payment.

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

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

4. Financial Records

Grantee shall account for the Grant funds separately in its books of accounts. Grantee shall

charge only Grant-related expenditures against Grant funds.

Grantee agrees to keep accurate and complete financial records that will enable the Commission to easily determine the use of Grant funds and the allocation method of Matching Funds committed by Grantee and Project Partners in the Grant for the project. Grantee shall maintain all financial records related to the Grant for one (1) year after the termination of this Agreement. Grantee shall provide the Commission prompt access to these records upon request and permit copying as the Commission may require.

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 May 1, 2018 through December 31, 2018; January 1, 2019 through June 30, 2019; July 1, 2019 through December 31, 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 July 30, 2020.

Interim and Final Status Reports shall include an accurate and complete financial report of Grant fund and Matching fund expenditures. The Report shall include copies of receipts or other evidence of payment for actual grant funded capital costs incurred by Grantee related to the Grant.

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

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

6. Project and Fiscal Monitoring

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

7. Audit

Because grant funds are derived from the cable franchises, the cable companies may conduct a financial review or audit of Grantee for the purpose of verifying whether use of capital grant funds is in accordance with the requirements of cable franchises related to use of capital grant funds. If the Commission receives notice from a cable company in accordance with the terms of the cable franchises of such audit or review, the Commission's Project Manager shall notify Grantee within 5 business days of receiving the notice, and shall identify to Grantee the relevant financial records of Grantee that the cable company seeks to review. The scope of such audit or review of Grantee shall be consistent with the terms of the applicable cable franchise. Grantee agrees to make such relevant financial records available to cable company's authorized representative for inspection and copying. Such records shall be reviewed during normal business hours at a time and place made available by Grantee. The Commission's Project Manager shall promptly provide Grantee with written notice of the audit or review's conclusions.

8. Publicity

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

9. No Other Obligations/Complete Agreement

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

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

10. Representations

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

11. Indemnification

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

12. Compliance with Laws

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

13. Amendment

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

14. Term of the Agreement

This Agreement becomes effective on May 1, 2018, 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, 2020.

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. It shall be a material breach and cause for termination of this Agreement if Grantee uses grant funds outside the scope of this Agreement.

Notice and Opportunity to Cure. The Project Manager shall give Grantee written notice of the intent to terminate this Agreement, identifying the reasons for such action. Grantee shall have thirty (30) days from the date of the written notice to cure the breach. If the breach is of such nature

that it cannot be completely cured by Grantee within the thirty (30) day period, then Grantee shall submit a cure plan to the Project Manager no later than fifteen (15) days from the date of the written notice. Grantee's cure plan shall include actions, steps, and a time period to cure the breach. Grantee must obtain written consent from the Project Manager to proceed with a cure plan under an extended cure period.

No Payment During Cure Period. During the cure period or extended cure period, the Commission is under no obligation to accept or pay invoices submitted by Grantee under this Agreement. Grantee shall not perform services or take actions that would require the Commission to pay grant funds to Grantee without the written consent of the Project Manager. Grantee shall not spend unused grant funds and such unused funds shall be solely held in trust for the Commission. Grantee shall be solely responsible for any expenses associated with cure of its noncompliance or failure to perform.

Cause for Termination. If Grantee fails to cure the material breach within thirty (30) days of the written notice of termination, or if Grantee does not receive consent from the Project Manager to proceed with a cure plan and executes the cure plan satisfactory to the Project Manager, 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

Commission and Grantee agree that if any term or provision of this Agreement is declared by a court of competent jurisdiction to be illegal or in conflict with any law, the validity of the remaining terms and provisions shall not be affected, and the rights and obligations of the Parties shall be construed and enforced as if the Agreement did not contain the particular term or provision held to be invalid.

20. Choice of Law and Choice of Forum

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

21. Survival

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

22. Assignment

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

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

23. Electronic Means

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

24. Notice

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

If to the Commission:

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

If to Grantee:

Attn: Rebecca Burrell
Open Signal
2766 NE M L King Blvd, Portland, OR 97212
Email: rebecca@opensignalpdx.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: Black Filmmaker Fellowship

GRANTEE: Open Signal

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

00738 - 2018 Community Technology Grants

00884 - Black Filmmaker Fellowship

Community Technology Grants

Status:	Submitted
Original Submitted Date:	03/16/2018 5:50 PM
Last Submitted Date:	04/06/2018 5:54 PM

Primary Contact

Name:	Ms.	Rebecca		Burrell
	Salutation	First Name	Middle Name	Last Name
Email:	rebecca@opensignalspdx.org			
Phone:*	503-673-8709			
	Phone	Ext.		
Title:				

Organization Information

Organization Name:	Portland Community Media, dba Open Signal		
Organization Type:	Non-Profit Entity		
Tax ID	93-0801581		
Organization Address:	Open Signal, Portland Community Media Center		
City*	Portland	Oregon	97212
	City	State/Province	Postal Code/Zip
Phone:	503-288-1515		

Executive Summary

Executive Summary

The Executive Summary is your opportunity to introduce your project.

Developed in response to the stark lack of filmmakers of color in the local film and video industry, the Black Filmmaker Fellowship will provide transformative learning and career advancement to six emerging Black filmmakers based in the Portland metro area. For a full year, these emerging filmmakers will be provided with deep training, practical experience and career support with the goal of creating greater diversity in the film and video industry, and ultimately producing new media work that illuminates African-American experiences. This fellowship will be the first program of its kind in the state of Oregon.

This fellowship was envisioned by Open Signal's Executive Producer Ifanyi Bell, an African-American filmmaker born and raised in Portland. An accomplished media professional, he has served on the staff of WGBH in Boston, KQED in San Francisco and Oregon Public Broadcasting, where he created and collaborated on Emmy-nominated productions. He has returned home to build a cohesive Black film community in Portland.

Beginning in June 2018, we will focus our resources on six fellows, who will receive a \$2,000 stipend, as well as mentorship with professional Black filmmakers from New York City, Los Angeles and Portland who will help them complete independent and collaborative film projects, and navigate their careers.

These six fellows will receive 40 hours of classroom instruction in cinematography, direction, screenwriting and production management, and at least 90 hours of collaborative production experience. The fellows will be supported by six Production Assistants who will benefit from the classroom instruction and will collaborate with the fellows and mentors to complete new media works that will help them master the equipment and other filmmaking skills learned in the classroom.

Working with staff and actors at Artists Repertory Theatre, the fellows will learn to work as a crew through the creation of two 10-minute trailers for Artists Rep productions of the 2018-19 season, both of which focus on Black experiences.

In the winter, fellows will use the experience gained on the Artists Repertory Theatre project to produce a collaborative work chosen as a group through a story pitch process. And finally, fellows will finish the program with an independent work of their own choice.

Oregon Film has signed on as a partner to complete the pipeline to the professional film and video industry by providing our fellows with regular site visits and critiques, direct introductions to working professionals and connections to paid work opportunities.

With support from MHCRC, this program will provide its six fellows with intensive training on the Panasonic VariCam system—a high caliber, digital cinema camera system—helping our fellows make work that is of the highest professional quality, while preparing them to enter the professional field versed in using the standard tools of the industry.

The completed projects will be screened at the Hollywood Theatre locations on NE Sandy and the Portland Airport. We will also air this work on four of our cable access channels POP 29, ITN 22 and 23, and CAN 11. We will then look at external distribution and screening opportunities for the work out-of-state, so that our fellows can reach as wide an audience as possible.

Open Signal anticipates the uniqueness of this program, combined with a strong push to promote the mini-conference and screening events, will result in greater diversity within our producer community, and new and more diverse viewers to our cable channels and webstream.

During our pilot year, we will focus on assessment and evaluation, with the expectation that adjustments will be made to refine the structure and quality of this experience, and with the goal of developing a model that can be replicated among community media centers across the nation.

(This field has a character limit of 4000)

Project Narrative

Total Grant Funds:	\$136,840.00
Total Match Funds:	\$190,950.00
Total Funds:	\$327,790.00
Cable System Technology Use	Community Access Channels

Proposed Technology

Video production equipment

Public Benefit Area

Reducing Disparities for Underserved Communities

Project Purpose

In defining the project purpose, applicants must:

THE COMMUNITY NEED

In 2018, there remains a dearth of narrative films, documentaries and television programs produced and developed by African-Americans for African-American consumption, particularly stories about the everyday life of average Black Americans.

Meanwhile, representation among leaders in the film industry is not reflective of the diversity of voices that make up the United States in the 21st century. 87.3% of film directors and 90.4% of broadcast TV directors are white, according to a 2016 study by the University of Southern California. Backlash from in- and outside the industry has prompted the #OscarsSoWhite and #TimesUp campaigns, demanding parity in a white male-dominated field. Now is the time to change the literal face of the film and video industry.

OUR SOLUTION

The Black Filmmaker Fellowship at Open Signal will provide deep and transformative career advancement to six emerging Black filmmakers based in the Portland metro area for the period of one year. The program will accomplish this by providing fellows with these career resources:

1. 40 hours of direct instruction, and ongoing one-on-one mentorship with established, black filmmakers;
2. A minimum of 90 hours of production experience using industry standard digital cinema cameras and accessories;
3. Collaborative and individual production experience (from script treatment to final edit);
4. Public screening of their completed works at the Hollywood Theatre and beyond, and broadcast on Open Signal cable channels;
5. Career guidance and networking opportunities from Oregon Film;
6. Assistance with media industry job-hunting, and additional education opportunities;
7. A \$2,000 stipend to use toward production of their own work;
8. Support creating resumes, reels and personal portfolios.

The three pillars of this program are:

- Mentorship and Instruction
- Experience with Industry Standard Equipment
- Career Guidance

Mentorship and Instruction

Three mentors specializing in script writing, acting and direction, and cinematography will provide the fellows with on-site training, technical and artistic guidance, critique and feedback, connections to industry media makers and other resources that will help them build their careers. They will share their expertise by leading classroom sessions, and will connect monthly with fellows to provide project feedback, and guidance in navigating the industry as a person of color.

Experience with Industry-standard Equipment

For this program, we intend to use the Panasonic VariCam system, because of its reputation as an industry-standard tool, used by modern directors, cinematographers and other industry professionals. Lenses, lighting, camera rigs and production accessories will mirror the industry in an effort to give these emerging filmmakers career transferable, practical experience, and the confidence necessary to land the job.

It is important for us to provide a distinct set of equipment for this program that is separate from our public equipment library, so that our fellows can use the equipment for extended periods of time without competing with our larger pool of producers. Our equipment reservations have increased by 41% in the past year, so we need to make sure that our special outreach programs, like this one, are not in conflict with the essential services we provide to the public.

Career Guidance and Networking

Open Signal and Oregon Film—the Governor's office of film and video—are partnering to provide fellows with support in developing their resumes, reels and personal portfolios, and creating opportunities to network with local industry professionals through quarterly meetings hosted by Oregon Film.

OUR APPROACH

With the success of our New Media Fellowship in 2017, we are building this program upon a similar model that we know works. Like the small cohorts in graduate school programs and other adult learning experiences, this model allows participants to form tight bonds with each other and with their teachers and mentors, creating lifelong relationships. The cohort of six fellows will receive deep attention and career advancement that we believe will be life-changing. We're confident these six fellows will make an indelible impact on Open Signal and the film and video industry.

Fellows for the pilot year will participate by invitation and have already been identified. They are a mix of existing Open Signal producers and those who have yet to take full advantage of our resources.

We're focusing on the quality of the interactions the Black Filmmaker Fellowship will foster, rather than on quantity, because our ultimate goal is to build an authentic creative community. Like the prestigious Celine Costeau Film Fellowship, which pairs 4-5 emerging filmmakers with 4-5 industry mentors, we're limiting Black Filmmaker Fellowship participation to six fellows, to be paired with three mentors.

Through one-on-one mentorship relationships, fellows will get high-quality, individualized attention. They'll also profit from the emotional support that comes from being part of a small group with a common goal. To survive in an industry that can be ruthless as well as biased, such bonds are needed, so that cohort members can mutually encourage each others' ambitions after they graduate from the program.

Fellows will commit to the following program requirements:

1. 40 hours of workshops on script writing, acting and directing, cinematography, and production coordination;
2. 90 hours of in-the-field collaborative group production work;
3. Additional time spent on independent study;
4. Monthly, one-on-one check-ins with mentors;
5. Quarterly industry news and networking sessions with Oregon Film;
6. Two 10-minute collaborative promotional pieces for Artists Repertory Theatre;
7. At least one collaborative piece produced by the cohort;
8. One personal piece produced by each fellow;
9. Participation in a mini-conference that kicks off the program

Mentors will commit to providing the following support:

1. Participate in the mini-conference kick-off;
2. Lead workshops in their area of expertise;
3. Work collaboratively with fellows in production of the Artist Repertory Theatre pieces;
4. Check-in monthly with fellows to provide project feedback, and career guidance;
5. Participate in the final screening of the fellows work.

We will measure the growth of the fellows' skills at key points during the program (pre and post workshops, and at program conclusion). We will follow up with the fellows to assess the impact of the program on their careers at three and six months after the fellowship has concluded. Results of the assessment will be incorporated into future years of the program.

MEASURABLE OUTCOMES

The central goal of the program is to provide practical career support to Black Portlanders with high income-earning potential, thus infusing the film industry with skilled and connected Black filmmakers.

Outcomes we will be tracking for program evaluation include:

1. Demonstration of new skills learned. Fellows will demonstrate professional level skills in writing, cinematography, direction and production coordination.
2. Completion of video pieces. Fellows will have new, high-quality productions to add to their professional reels.
3. Demonstrated career advancement. Fellows will have gained paid employment in the professional field, media awards, news features, presentations at conferences or acceptance to academic programs within six months after completion of the program.
4. Connections and networking. Fellows will demonstrate lasting connections with other fellows or mentors six and twelve months after the completion of the program.

Additional outcomes Open Signal will track include:

1. Increase in participation at Open Signal by Black producers. We expect program promotion, the mini-conference and the screening event to draw more Black filmmakers to Open Signal increasing the diversity of our producer community, and solidifying Open Signal's role as a safe, vital and collaborative hub for Black filmmakers in Portland.
2. Increased content on our channels that represents the voices of black filmmakers in Portland. We expect the increase in Black filmmakers utilizing Open Signal's resources will result in new content on the channels that represents the voices of Black filmmakers in Portland and explores the potential of creativity in culture-specific environments.

(This field has a character limit of 30000)

Evaluation Plan

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

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

The project coordinator that we will hire to manage logistics for this program will manage our evaluation process throughout the year.

To ensure we're on track to achieve each of our above-stated outcomes, we will employ the following methodologies:

- Track all production hours completed by fellows through Open Signal's CRM system
- Administer surveys to assess technical, artistic and collaboration skills of the fellows at the beginning and end of the year, to demonstrate increase in skills
- Conduct regular review of fellowship work to determine skill development, as assessed by Open Signal staff, mentors and representatives from Oregon Film
- Track quantity of completed media projects
- Track local and national screening submissions and other distributions of the new media projects produced
- Conduct exit interviews with all fellows at the end of the program to assess impact and initial career growth, as well as to get input on refinements that need to be made to the program
- Administer 3, 6 and 12-month surveys to fellows after the program ends, to track career success—including paid work in the professional field, media awards, news features, presentations at conferences or acceptance to academic programs—and continued relationships with the fellow cohort
- Track number and demographics of attendees to our events, classes and equipment check-outs through our CRM system, to determine usership by Black producers and community members

(This field has a character limit of 8000)

Project Partners

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

Artists Repertory Theatre

Artists Repertory Theatre (Artists Rep)'s mission is to produce intimate, provocative theatre and provide a home for artists and audiences of varied backgrounds to take creative risks. Artists Rep is Portland's premiere mid-size regional theatre company and is led by Artistic Director Dámaso Rodríguez.

Artists Rep has become a significant presence in American Regional Theatre with a legacy of world, national and regional premieres of provocative new work with the highest standards of stagecraft. The organization is committed to local artists and features a company of Resident Artists, more than two dozen professionals of varied theatre disciplines, who are a driving force behind Artists Rep's creative output and identity.

Program Role: During the fellowship, the theatre will be a significant source of material for the fellows' learning experience. The theater will provide functional, live scripts for 2-3 plays that will be staged during their 2018-2019 season. These selected plays will feature African-American themed stories and feature African-American characters and performers. The scripts for these productions will be studied and adapted to screenplay format. Actors from the company to be featured in course projects and well as locations for filming and study, giving fellows opportunities to work with professional actors whose experience spans theatre as well as film and television. Artists Rep will also generously provide space for the fellowship's acting and directing course.

Contribution: Artists Rep is providing in-kind workshop space and staff support for the Acting & Directing workshop sessions. They are also providing staff time to work with fellows on creation of 2-3, 10 minute promotional pieces for upcoming Theatre productions.

Hollywood Theatre

The Hollywood Theatre is a Portland landmark with a national reputation for award-winning film programming, innovative educational programs.

Program role: The Hollywood Theatre will host a public screening of the fellows collaborative and independent work created during the fellowship.

Contribution: The Hollywood Theatre is providing in-kind rental of their space, and staff support for the screening to be held in June 2019.

Koerner Camera Systems

Koerner Camera Systems is the Pacific Northwest's premiere digital cinema camera rental house. Koerner Camera, and similar businesses, are an important part of the professional media ecosystem.

Program role: Koerner Camera will host a portion of the cinematography workshops, and will provide fellows with a broader understanding of industry tools.

Contribution: Koerner Camera is providing in-kind workshop space and expertise to the project.

Oregon Film

The Governor's Office of Film, Oregon Film's mission is to promote, support and advance the film, video, interactive, animation and creative content industries within the state by fostering connections between production, business and public sectors and strengthening this industry's profile and reputation locally, nationally and internationally.

Program Role: The Oregon Film Office is a crucially important mechanism through which the fellows—and the work that they create in and after their experience—will maximize potential commercial impact. The facilitation of connections to industry and placements for material produced in the fellowship are important stepping stones toward building audience and cultural interest in the broad landscape.

Oregon Film's Executive Director Tim Williams will be a quarterly presence at fellowship sessions. He will provide information to fellows about the state of the industry, presentations from and interviews with local professionals, support for internship placements and information about job opportunities with productions shooting in Oregon, as they arise.

Contribution: Oregon Film is providing in-kind staff support for the project pitch session and quarterly career guidance sessions from October 2018 - May 2019.

(This field has a character limit of 4000)

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

Technical Design

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

This program will provide instruction and practical experience using professional, film industry standard production equipment for the creation of videos that will be screened in a large theatre environment, will air on Open Signal community media channels, will be distributed to local and national screening events, and will be available online.

A crucial component to the success of this program is the acquisition of digital filmmaking, industry standard cameras and production equipment.

Technical Specifications

The Panasonic VariCam LT was specifically selected to be the top tier camera platform for the Black Filmmaker Fellowship. The VariCam is a multi-role, highly flexible camera that can function both as a primary and secondary camera in studio and location shoots.

The camera will provide high quality, high resolution images and via a technical workflow that maintains a clarity of image throughout the production process without any pre-image software tricks such as image debayering to enhance the image before recording the image data to storage. The result of this lack of a need for processing results in a quality of image that matches that of industry television and film production. The VariCam platform is the camera of choice for several major productions for Netflix, HBO, and multiple networks.

- We will acquire two Panasonic VariCam LT S35 (Cine) cameras for our primary production cameras and two Panasonic VariCam LT S35 (Base) cameras for our secondary production cameras.

In addition to the VariCam LT, the addition of a full range of Canon CN-E Prime Lenses to use with the VariCam will introduce yet another tool which will ensure that the fellows will have access to tools used by industry at present. Not only will the lenses provide a significant improvement in visual clarity and quality, it again provides fellows with access to an entire subset of the cinematographic process, previously out of reach. These advanced optics provide an opportunity to educate fellows roles, responsibilities and the critical and fundamental tools for basic camera function.

- We will acquire one Canon EF Cinema Prime Lens Kit, which includes a set of six Cinema Prime lenses.

In addition to the cameras and lenses we will acquire industry standard camera rigs, monitors and field production accessories to complete the camera packages. Please see the Budget Narrative for a complete list of items.

Project Staff Training

Project staff, including our Project Director, Project Coordinator, Equipment Coordinator and Production Coordinator, will be required to attend manufacturer training on the new cameras. It is estimated that the training will require approximately 8 hours, followed by additional ongoing remote access to authorized support personnel.

The on-site training will include information on the following aspect of the technology:

- Basic Operation
- Support and Maintenance
- Unique Features
- Data, Codec and Storage formats
- Interoperability with existing technology
- Process and Workflow

Maintenance

Equipment acquired for this project will be maintained, insured and managed through Open Signal's existing equipment management and inventory systems and processes. Maintenance of the equipment will be managed by Open Signal's Equipment Coordinator.

(This field has a character limit of 10000)

Proposed Project Start and End Date:

Projects may include timelines of up to 36 months.

Proposed Start Date (month/year) March 2018

Proposed End Date (month/year) June 2020

Implementation Plan

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

Throughout the year the Project Coordinator will collect data and surveying the fellows as identified in the evaluation plan.

Purchase Equipment and Train Project Staff

May 2018

Acquire field production packages and complete project staff training with equipment manufacturers.

Mini-Conference - Future of Cinema: Culture and Innovation in Filmmaking

June 2018

The Black Filmmaker Fellowship is set to officially kick-off in June at a daylong mini-conference entitled Future of Cinema: Culture and Innovation in Filmmaking that frames the current issues of representation, media and the economics of mainstream film culture. The fellowship will be introduced to the public at this conference that will convene local filmmakers, film historians, sociologists, journalists and performers for a full schedule of conversations, panels and screenings with the goal of introducing the fellows and revealing the long term goals of the program. All three mentors from the fellowship program will present at the conference.

Curriculum and Instruction

June - August 2018

The Mentors and the Project Director will be responsible for implementing a curriculum intended to replicate real-world commercial production experiences. The fellowship curriculum will be divided into four courses to explore the broad and fundamental pillars of filmmaking: writing, acting and directing, cinematography and production coordination. These courses will work both to establish consistency of experience among the fellows but also expand upon and grow the fellows' understanding of the filmmaking process and explore the arena of culturally specific-experience-building. Please see the attached syllabus for additional information about the summer classroom instruction that will begin the fellowship.

Artists Repertory Theatre Collaborative Production

June 2018

The coursework established through this curriculum is intended to replicate real-world commercial production experiences and scenarios that are required of film and television professionals. In this case, one of our partners, Artists Repertory Theater will serve as a client of the program and providing an educational framework for the entire course.

In Artists Rep's upcoming 2018 - 2019 performance season, specific productions whose subject matter addresses themes specifically relevant to the African-American experience and feature African-American characters, will be selected to serve as 'source material' to be studied and integrated into the course curriculum. Fellows will use these productions to analyze, interpret, translate, discuss and debate elements of screenwriting, performance, cinematography, and production. Throughout this process, the fellows will have access to to work with professional actors whose experience spans theatre as well as film and television.

Fellows Collaborative Production

October 2018

With guidance from Oregon Film, fellows will participate in a collaborative production based on original work created by the fellows. Starting with script treatment, and through a project pitch session with Tim Williams from Oregon Film, the cohort will select, plan, coordinate and produce an original, collaborative project. Project to be completed by April 2019.

Fellows' Personal Projects

November 2018

Fellows will undertake a personal project of their own choice. This final project will illustrate their skill development and the impact of the experience gained from the program. Project to be completed by April 2019.

Screening at Hollywood Theatre

June 2019

All works produced by the fellows will be screened to the public at this event.

PROJECT TIMELINE

Date	Project Scope of Work	Who	How
March - April 2018	Design and approve curriculum	Project Director	Work with mentors to establish practical, career focused training.

	Hire part-time administrative staff for program	Project Director	By invitation in pilot year; through application in subsequent years.
	Secure Mentors for program	Project Director	By invitation.
	Secure Fellows for program	Project Director	By invitation in pilot year; through application in subsequent years.
	Secure Production Assistants for program	Project Director	By invitation in pilot year; through application in subsequent years.
	Finalize partnership plans for use of locations, meetings and other support.	Project Director; Project Coordinator; Project Partners	Finalize dates and times with all partners: Artists Repertory Theatre, Hollywood Theatre, Koerner Camera, and Oregon Film.
	Plan mini-conference to introduce fellows and mentors to public	Project Director; Project Coordinator; Media Services staff; Strategy & Development Director; Mentors; Project Partners; Photographer	Collaborate with mentors and project partners to develop topics for conference sessions; work with Open Signal Media Services staff to secure spaces, support conference tech needs, and record sessions; coordinate with area vendors to provide hospitality for conference; coordinate with photographer for documentation of conference
	Promote mini-conference to introduce fellows and mentors to public	Strategy & Development Director; Marketing Manager	Press releases; invitations to MHCRC, Portland Mayor and City Council and staff, invitations to partners; invitations to producer community; social media; newsletter and eblasts
May 2018	Purchase, test and inventory equipment and accessories	Project Director; Project Coordinator; Equipment Coordinator; Production Coordinator; Director of Administration	Purchase equipment and coordinate manufacturer training as identified by Project Director; when equipment arrives: build field packages, inventory equipment and make available for reservation by Fellows
	Conduct manufacturer training on equipment operation and maintenance for program staff	Project Director; Project Coordinator; Production Coordinator; Equipment Coordinator	Project staff participate in 8-16 hours of vendor training on camera operation, lenses and rigging operation, and equipment maintenance.
June 2018	Fellows complete baseline surveys to assess skills prior to training.	Fellows; Project Coordinator	Survey will measure baseline skills to be included in ongoing evaluation of their growth, and overall program impact

	Writing curriculum and mentorship begins	David Walker, Educator/Mentor; Project Coordinator; Fellows; Production Assistants	Curriculum includes 9.5 hours of direct instruction, and one-on-one mentorship sessions outside of workshop hours. Writing project phase will complete with an independent writing assignment, and group critique session in July.
	Artists Repertory Theatre project begins	Project Director; Project Coordinator; Mentors; Fellows; Fellows; Production Assistants; Artists Rep staff	Fellows and Mentors will collaborate to create 2-3, 10-minute promotional pieces portraying Artists Rep theatrical works about Black experiences in America. Promotional pieces will air on Open Signal cable channels and online beginning in July 2018.
July 2018	Acting & Directing curriculum and mentorship begins	Keena Ferguson, Educator/Mentor; Project Coordinator; Fellows; Production Assistants; Artists Rep staff	Curriculum includes 11 hours of direct instruction, and one-on-one mentorship sessions outside of workshop hours. Acting & Directing project phase will complete with independent assignments and critique. Instruction sessions will occur on location at Artists Repertory Theatre.
August 2018	Cinematography curriculum and mentorship begins	Che Broadnax, Educator/Mentor; Project Coordinator; Fellows; Production Assistants; Koerner Camera staff	Curriculum includes 10 hours of direct instruction, and one-on-one mentorship sessions outside of workshop hours. Cinematography project phase will complete with independent assignments and critique. Instruction sessions will occur on location at Korner Camera, and at Open Signal.
	Production Supervision & Coordination curriculum begins	Ifanyi Bell, Educator/Project Director; Project Coordinator; Fellows; Production Assistants	Curriculum includes 9.5 hours of direct instruction.
September 2018	Ongoing mentorship and cohort meetings	Fellows and Mentors; Project Coordinator	Fellows will meet as a cohort, and will continue to meet monthly with Mentors to build skills and deepen connections in the industry.
	Skill survey completed	Fellows; Project Coordinator	Survey is completed to measure skills post instruction
October 2018	Project Treatment	Fellows	Fellows will each create a personal project treatment
	Project Pitch	Tim Williams, Oregon Film; Fellows; Production Assistants; Project Director; Project Coordinator	Fellows will pitch their personal projects to Tim Williams of Oregon Film, and to the cohort. Fellows will collectively decide which project(s) to take on as a group for the remainder of the fall and spring.

	Pre-production begins	Project Director; Project Coordinator; Fellows; Production Assistants	Fellows use the skills they have learned to begin the production process.
	Ongoing mentorship and cohort meetings	Fellows and Mentors; Project Coordinator	Fellows will meet as a cohort, and will continue to meet monthly with Mentors to build skills and deepen connections in the industry.
November 2018 - April 2019	Project Collaboration Continues	Project Director; Fellows; Production Assistants; Project Coordinator	Fellows continue with their collaborative project(s) to be completed in April 2019.
	Ongoing mentorship meetings	Fellows and Mentors; Project Coordinator	Fellows continue to meet monthly with Mentors for guidance on collaborative and personal projects.
	Fellows personal projects	Fellows	Fellows undertake personal projects with monthly guidance from Mentors.
	Quarterly Fellowship cohort meetings with Oregon Film	Oregon Film staff; Fellows; Project Director; Project Coordinator	Staff from Oregon Film meet with the fellowship cohort to review work, assess skill development, provide industry updates and present guests from the field.
May 2019	Fellows complete work on all projects	Project Director; Fellows; Production Assistants; Project Coordinator	
	Fellowship concludes		
	Final project screening at Hollywood Theatre is planned	Project Director; Project Coordinator; Strategy & Development Director; Hollywood Theatre staff; Photographer	Coordinate presentations and hospitality for screening; coordinate with Hollywood Theatre staff; coordinate with photographer for documentation of screening event.
	Final project screening at Hollywood Theatre is promoted	Project Director; Strategy & Development Director; Marketing Manager	Final screening to be promoted to the public. Specific invites to: MHCRC, Portland Mayor and Council, Partners, local film and TV industry organizations and community producers. Press release, social media, newsletter, eblast, channels and ads.
June 2019	Final project screening at Hollywood Theatre	Project Director; Project Coordinator; Mentors; Fellows; Production Assistants; Hollywood Theatre staff; Photographer	All collaborative and individual projects created by the Fellows will be screened to the public.
	Final project releases on Open Signal cable channels and online at the Open Signal website	Strategy & Development Director; Marketing Manager; Distribution Manager	
	Evaluation and exit interviews of Fellows	Project Coordinator	Survey and one-on-one interviews of Fellows.

July - August 2019	Local and national screenings of projects	Project Director; Project Coordinator; Director of Strategy & Development	Completed works are submitted for local and national screenings.
August - May 2020	Fellows complete 3, 6, and 12-month surveys. Tracking continues annually.	Project Coordinator	Surveys and phone interviews are conducted to track the Fellows career success and continued ties with cohort.
June 2020	Final evaluation completed	Project Coordinator	Analysis of data and final evaluation completed.

(This field has a character limit of 21000)

Organization Capacity

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

Open Signal has served the Portland community for over 35 years. Our core function is to make high-quality media production training and resources available to community members who are misrepresented or underrepresented in mainstream media. We see this fellowship program as a natural extension and evolution of the services we have provided for years.

With new leadership, and in alignment with City of Portland initiatives (including the Digital Equity Action Plan), Open Signal has renewed its focus on development of services to address digital equity. We believe this pilot program will be a major step in the right direction for the media industry in Portland, and we are uniquely funded and positioned to ensure this program, and its participants, are successful.

In the last two years, Open Signal's development staff have secured grants from The Oregon Community Foundation, Oregon Cultural Trust, and the James F. and Marion L. Miller Foundation to support similar programs focused on media arts career development among low income adults, and Media Artist in Residence programs working with low income, at-risk youth attending alternative education programs. Funding has also been secured to establish staffing for a membership program that will support our producer community. A grant from the Collins Foundation has been secured to provide funding for this project, and additional grant funds supporting the future of this program are anticipated.

Open Signal's Emmy-nominated Executive Producer and Fellowship Program Director Ifanyi Bell, has worked on professional film sets nationally and locally. He has served as a producer and educator at public television stations including WGBH in Boston and KQED in San Francisco for over a decade. As part of a Creative Heights grant from The Oregon Community Foundation, he has created media about race and gentrification in Portland on behalf of Oregon Humanities.

Confirmed mentors are Che Broadnax, a New York-based director of photography and a noted producer of campaigns and footage for MTV, independent films and music video; Keena Ferguson, an actress, producer, director and writer with dozens of credits on films and national TV series, including Atlanta; and David Walker, Portland-based comics writer, film editor/critic, and African-American film and Blaxploitation expert. Please see the attached bios for more information about our leadership staff and mentors for this program.

We have the right team in place to lead a program focused on Black filmmakers. Our center has an important history of broadcasting marginalized voices and specifically supporting the Black community. With Ifanyi and his national film community in place, we have the right thinkers and makers involved to address the cultural, political, artistic and professional concerns of Black filmmakers in 2018.

This intersection between social justice, art, expression and community engagement places Open Signal and other public access stations in a unique position to not only have a significant impact on the communities in which they operate, but also to be a pioneer in a movement that promises to have national and global impact.

(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 central goal of the program is to provide practical career support to Black Portlanders with high income-earning potential, thus infusing the film industry with skilled and connected Black filmmakers.

Outcomes we will be tracking for program evaluation include:

1. Demonstration of new skills learned. Fellows will demonstrate professional level skills in writing, cinematography, direction and production coordination.
2. Completion of video pieces. Fellows will have new, high-quality productions to add to their professional reels.
3. Demonstrated career advancement. Fellows will have gained paid employment in the professional field, media awards, news features, presentations at conferences or acceptance to academic programs within six months after completion of the program.
4. Connections and networking. Fellows will demonstrate lasting connections with other fellows or mentors six and twelve months after the completion of the program.

Additional outcomes Open Signal will track include:

1. Increase in participation at Open Signal by Black producers. We expect program promotion, the mini-conference and the screening event to draw more Black filmmakers to Open Signal increasing the diversity of our producer community, and solidifying Open Signal's role as a safe, vital and collaborative hub for Black filmmakers in Portland.
2. Increased content on our channels that represents the voices of black filmmakers in Portland. We expect the increase in Black filmmakers utilizing Open Signal's resources will result in new content on the channels that represents the voices of Black filmmakers in Portland and explores the potential of creativity in culture-specific environments.

Budget Narrative

Budget Narrative

Personnel (includes salary, payroll tax and benefits)

- Executive Director - will participate in overall project planning, management and hosting of events and guests. As needed for 18 months.

Grant funds: \$0

Match: \$7,740

- Executive Producer/Project Director - will serve as the lead staff member for this program, spearheading vision, working closely with partners on program and curriculum design, recruitment of fellows, production assistants, partnership development and more, for 24 months at an average of 20 hours per week.

Grant funds: \$0

Match: \$60,000

- Program Coordinator - will manage all day-to-day logistics, including contracts and agreements with fellows, making travel arrangements, booking spaces, event coordination, program evaluation, as well as program and equipment support. They will work 20 hours per week for 24 months.

Grant funds: \$0

Match: \$48,000

- Production Coordinator - will manage equipment and room reservations, and technical support needs for workshops and productions, and participate in equipment training with vendor. Will work directly with fellows to ensure they have the resources they need. Will meet with program staff weekly for updates on program activities and needs. They will work 8 hours a week for 18 months.

Grant funds: \$0

Match: \$12,960

- Equipment Coordinator - will order, receive, inventory all technical assets for the program two times during the year, participate in equipment training with vendor and manage equipment maintenance. They will work 64 hours over the course of 4 weeks.

Grant funds: \$0

Match: \$1,600

- Director of Strategy & Development - will support program development. Will lead marketing strategy and the development of communications assets for the program, as well as press outreach for all aspects of the program. Will work an estimated 200 hours over the course of 18 months.

Grant funds: \$0

Match: \$6,750

- Marketing Manager - will manage all digital promotion of the program and related public events, including social media,

website and email campaigns, as well as production of print postcards. Based on an expectation of working a total of 72 hours during the course of the program.

Grant funds: \$0

Match: \$1,800

- Distribution Manager - will schedule and manage content for air on Open Signal channels and web streaming.

Grant funds: \$0

Match: \$300

Total personnel costs: \$139,150

Contractual

- Guest Mentors - will be paid a modest stipend in exchange for providing one-on-one mentorship with fellows, collaboration on the production of new collaborative works and teaching a class. Stipend for each of three guest mentors is \$2000, for a total of \$6000.

Grant funds: \$0

Match: \$6,000

- Travel costs for guest mentors. Due to the sheer lack of professional Black filmmakers in Portland, it is necessary to bring mentors in from out-of-town to support our fellows. Two mentors coming will require airfare at \$1,000 for 2-3 separate trips and lodging at \$500 each, for a total of \$1,500 travel expenses for each mentor.

Grant funds: \$0

Match: \$3,000

- Program Fellows - will each receive a stipend to offset work missed due to fellowship responsibilities. Stipend for each of six fellows is \$2,000 for a total of \$12,000.

Grant funds: \$0

Match: \$12,000

- Photographer - will be on-site to photograph a series of classroom and production sessions for the fellows, as well as all public events. We estimate cost at 30 total hours of shooting and editing over the course of the year at \$100 an hour.

Grant funds: \$0

Match: \$3,000

- Panasonic vendor - will train program staff including: Project Director, Program Coordinator, Production Coordinator and Equipment Coordinator.

Grant funds: \$0

Match: \$3,000

Total contractor costs: \$27,000

Partners

- Artists Repertory Theatre - will provide space and staff support for acting & directing workshop (15 hours), as well as collaboration on two 10-minute promotional videos from an art director, stage manager, 12 actors, as well as use of costumes, props and set pieces.

Grant funds: \$0

Match: \$8,500

- Hollywood Theatre - will provide staff support and facility space for screening event.

Grant funds: \$0

Match: \$800 (in-kind)

- Koerner Camera - will host manufacturer's camera training.

Grant funds: \$0

Match: \$500 (in-kind)

- Oregon Film - will provide staff expertise for pitch session, regular meetings on industry topics and networking opportunities.

Grant funds: \$0

Match: \$2,000 (in-kind)

Total partner In-kind: \$11,800

Equipment

- 2 Panasonic VariCam LT S35 (Cine) cameras, for our primary production camera/accessories. Cost is \$24,100 for each camera set, which includes the Varicam LT, interchangeable PL mount, 256GB express P2 memory card, USB 3.0 P2 memory card reader, OLED viewfinder, cinema-style shoulder mount and adjustable Handgrip Module

Grant funds: \$48,200

Match: \$0

- 2 Panasonic VariCam LT S35 (Base) cameras, for secondary production cameras. Cost is \$14,500 for each camera, which include a single super 35mm MOS sensor, interchangeable stainless steel EF mount, dual native ISO 800/5000, 14 stops of dynamic range with V-Log, 4K Up to 60 fps, 2K/HD Up to 240 fps, simultaneous dual codec recording, selectable gamma curves, removable IR cut filter, AVC-Intra, ProRes and a 3.5" LCD control panel

Grant funds: \$29,000

Match: \$0

- 2 ARRI Cine 15mm Pro Support Sets, for rigging primary cameras. Cost is \$3,560 per set.

Grant funds: \$7,120

Match: \$0

- 1 Canon EF Cinema Prime Lens Kit, which includes a set of 6 Cinema Prime lenses.

Grant funds: \$21,840

Match: \$0

- 2 Sony PVMA170 field production monitors. Cost is \$3,395 per monitor.

Grant funds: \$6,790

Match: \$0

- 2 Wooden Camera UFF-1 Universal Follow Focus (Pro). Cost is \$1,995 per kit, which each include an adjustable bridge with rod clamps, a hand wheel, a stop disk, two marking disks and five focus gears.

Grant funds: \$3,990

Match: \$0

- 2 ARRI LMB 4x5 Matte Box 15mm LWS Pro Sets, which each include one rotating, two fixed filter stages, 15mm lightweight rod support, carbon fiber top/bottom and side flags, swing-away / tilt arm module, spherical and anamorphic matte sets, rubber donut fits lenses 62-143mm O.D., five 4 x 5.65" / 4 x 4" filter trays, 3/8"-16 accessory mount, two flag holders. Each kits costs \$4,950.

Grant funds: \$9,900

Match: \$0

Total equipment costs: \$126,840

Overhead

- Includes: grant fund management, bookkeeping and payroll services, 130 hours of dedicated space use (for workshops, mentorship meetings, production and networking meetings, and mini-conference), small production items (cables, gels, headphones, media and small parts), and office, classroom, project and event materials.

Grant Funds: \$10,000

Match: \$10,000

Total overhead costs: \$20,000

Miscellaneous

- Refreshments for the mini-conference and all-day training sessions. These will be pizza and drinks from local businesses like Sizzle Pie (in-kind donation)

Grant funds: \$0

Match: \$500

- Marketing and Advertising. Paid social media posts at \$20 per boost times 75 posts (\$1,500) and printing for 10,000 postcards (\$1,000).

Grant funds: \$0

Match: \$2,500

Total miscellaneous costs: \$3,000

Statement of Matching Resources

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

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

Resources Contributed by Open Signal:

- \$7,740 in wages for the Executive Director
- \$60,000 in wages for the Project Director
- \$48,000 in wages for the Project Coordinator
- \$12,960 in wages for the Production Coordinator
- \$1,600 in wages for the Equipment Coordinator
- \$6,750 in wages for the Director of Strategy & Development
- \$1,800 in wages for the Marketing Manager
- \$300 in wages for the Distribution Manager
- \$3,000 in wages for the vendor equipment trainer
- \$6,000 in stipends for mentors
- \$12,000 in stipends for fellows
- \$3,000 for travel and lodging for mentors
- \$3,000 for photography
- \$3,000 for miscellaneous
- \$10,000 for overhead

In-kind Resources Contributed by Partners:

- \$8,500 from Artists Repertory Theatre
- \$2,000 from Oregon Film
- \$500 from Koerner Camera
- \$800 from Hollywood Theatre

Total contribution: \$190,950

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$139,150.00	\$139,150.00
Education and Training	\$0.00	\$0.00	\$0.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$38,800.00	\$38,800.00
Equipment	\$126,840.00	\$0.00	\$126,840.00
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$3,000.00	\$3,000.00
Overhead	\$10,000.00	\$10,000.00	\$20,000.00
Totals	\$136,840.00	\$190,950.00	\$327,790.00

Final Application Signature

Signature of Duly Authorized Representative

Rebecca Burrell

Date 04/06/2018
Title Director of Strategy & Development
Phone 503-673-8709
E-mail rebecca@opensignalspdx.org

Supplemental Material Attachments

File Name	Description	File Size
2017BoardList_OpenSignal.pdf	List of current Open Signal Board Members	87 KB
BFF_KeyBios.pdf	Key Black Filmmaker Fellowship Bios	84 KB
DRAFT_BFF_IntakeForm.pdf	Black Filmmaker Fellow Intake Form	107 KB
HarnLetterMHCRCGrantApp.pdf	Letter of commitment from Executive Director Justen Harn	145 KB
OpenSignal_CollinsFdnAward.pdf	Award letter from The Collins Foundation for Black Filmmaker Fellowship	286 KB
Syllabus_BlackFilmmakerFellowship.pdf	Draft syllabus for Black Filmmaker Fellowship (direct instruction only)	129 KB

Partner Commitment Letter(s)

File Name	Description	File Size
BFFLetterofSupport_OregonFilm.pdf	Partner letter of support from Oregon Film	86 KB
OpenSignal_Artists Rep.docx	Partner letter of support from Artists Repertory Theatre	308 KB

Open Signal Board of Directors

Lisa Fajardo Faust, President & Treasurer

Senior Vice-President/Relationship Banking Officer, Pacific Continental Bank
Board Member, Willamette Valley Development Officers
Oversight Committee, N/NE Neighborhood Housing Strategy
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Expertise: Human resources, capital projects, architecture/tech

Ron Craig

Executive Director, Astoria International Film Festival
Founder, Portland African American Film Festival
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Expertise: Nonprofit development, film

Evelyn J. Liu

Membership & Outreach Director, Asian Pacific American Chamber of Commerce
Board Member, Living Stages, Theatre of the Oppressed
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503-799-7017
Expertise: Community outreach, API community, business engagement, events

Joaquin Lopez

Arts & Culture Program Manager, Latino Network
Board Member, Hollywood Theatre
Board Member, Latinx Gay Pride
joaquinlopezmusic@gmail.com
503-997-2275
Expertise: Arts program development, Spanish-speaking and Latinx communities

Matthew Jacobson

Co-founder, Sizzle Pie
Founder/President, Relapse Records
Board Vice-President, XRAY.fm
matt@rx-e.com
503-718-2337
Expertise: Finance, business development, music, food/beverage

Sue Dicile, Liaison, Mt. Hood Cable Regulatory Commission

Principal, Sue Dicile Group
Commissioner, Mt. Hood Cable Regulatory Commission
sue@suediciplegroup.com
503-287-9345
Expertise: Cable regulation, government relations, facilitation

Key Leadership Bios - Black Filmmaker Fellowship

Justen Harn, Open Signal Executive Director, has led an incredible revitalization of the organization formerly known as Portland Community Media. In two years, Justen led a dramatic rebrand and expansion of programming and the facility, which resulted in tripling the number of community members served.

As Director of Programs & Community Engagement at the Hollywood Theatre from 2007-2015, he developed award-winning digital storytelling programs for young people, as well as a variety of public programs that explore new models for the presentation of cinema. He has curated experiences for Portland Institute for Contemporary Art, The Walker Art Center, Seattle International Film Festival, Wieden + Kennedy, The Indianapolis Museum of Art, and Literary Arts, and has facilitated programs in collaboration with Carrie Brownstein, James Franco, Todd Haynes, Miranda July and Gus Van Sant. His programming has garnered attention from sources including National Public Radio, IFC, The New York Times, Paste Magazine, Vice Magazine, and the Wall Street Journal. Justen has presented at MIT's Media Lab and has served as a juror, grant panelist and adviser for arts and culture organizations including the National Endowment for the Arts and Academy of Motion Picture Arts and Sciences (Oscars). He was named a "Rising Star" by *Portland Monthly* magazine.

Ifanyi Bell, Executive Producer and Project Lead, is a director, producer, media educator and passionate storyteller with an appreciation for the interplay between cultural representation and commodification of culture. Ifanyi entered the professional media field as a camera assistant on music videos and feature films like *Mystic River*, *Mona Lisa Smile*, and *The Departed*. He then worked as a media educator and producer at public television stations for over 10 years, including WGBH in Boston, KQED in San Francisco and Oregon Public Broadcasting, where he produced Emmy-nominated work on subject matter ranging from education to science, and arts and culture.

In 2014, Ifanyi formed Brushfire Creative Partners, a small content studio dedicated to development of media content created by and about African-Americans developing client work in Portland, Philadelphia and New York City. Soon after the company's launch, Ifanyi accepted a concurrent position as the Director of Editorial Video for Narrative.ly, a popular narrative, non-fiction storytelling platform based in Brooklyn, New York.

In addition to his interest in filmmaking, Ifanyi is an avid cyclist, writer, occasional speaker and father.

Open Signal
Portland Community Media Center
2766 N.E. Martin Luther King, Jr. Blvd
Portland, Oregon 97212
T (503) 288-1515

opensignalpdx.org
info@opensignalpdx.org
@opensignalpdx

David Walker, Mentor, is a Portland-based, nationally recognized comic book writer, author, filmmaker, journalist and educator. He is recognized as a leading scholar expert of African-American cinema and has been interviewed by such news outlets as The Los Angeles Times and BBC, Walker produced one of the definitive documentaries on the topic of Blaxploitation films, *Macked, Hammered, Slaughtered, and Shafted*. Walker's most recent book, *Becoming Black: Personal Ramblings on Racial Identification, Racism and Popular Culture*, was released in 2013.

David has worked with filmmaker Quentin Tarantino, Aaron McGruder (creator of *The Boondocks*), and director/producer Reginald Hudlin (*House Party, Django Unchained*). As a comics writer, he has written for Marvel, DC and Dark Horse Comics, and received the 2015 Glyph Award for Story of the Year for his work on *Shaft* (Dynamite Entertainment). As a journalist, Walker served as screen editor for the alt-weekly *Willamette Week* for seven years and in 2003, was the recipient of the prestigious Society of Professional Journalists Award for excellence in writing. David has taught courses such as documentary filmmaking, writing for comics, and film criticism through the Pacific Northwest College of Art and Northwest Film Center.

Keena Ferguson, Mentor, is a trained actor and dancer, writer and producer has performed in a vast array of TV roles on hit shows including *Two and a Half Men* - (CBS), Gortimer Gibbon's Life on Normal Street - (Amazon), and in last year's breakout hit for FX, *Atlanta*. Keena's television work experience also includes co-hosting *The Way We Do It* on BET with comedian Ricky Smiley. Keena has appeared in feature films, including the action-comedy blockbuster *The Rundown* alongside Dwayne 'The Rock' Johnson and she most recently played opposite Stephen Dorff in the film *American Hero*. Her recent stage production earned her the prestigious 2016 NAACP Award for Best One Person Show.

Che Broadnax, Mentor, is a New York City-based animator and a director of photography/editor for independent narrative films, who cut his teeth as a creator of documentary and educational content for award-winning PhotoSynthesis Productions in Ithaca, NY. Che's feature film *Civil Warriors*—a lyrical history of the U.S. Colored Troops who served in the American Civil War—recently won Best Narrative Feature - Drama at the Long Beach Indie International Film Festival. Che has also worked in the camera department of critically acclaimed films such as *The Exploding Girl, Already Tomorrow in Hong Kong* and *The History of Future Folk*. As an editor and motion graphics artist, he has created promotional campaigns for MTV and VH1 through the boutique firm Great City Post since 2010.

Black Filmmaker Fellowship Intake/Application Form

Biographical Information

Name

Address

Date of Birth

Years Lived in Portland

Hometown

If not from Portland, why did you decide to move here?

How did you learn about this Fellowship?

Experience (*Please attach a written response to the following questions.*)

In your own words, briefly describe your production experience.

Please list any Production Credits you might have on any projects in the last 5 years. This can include independent, personal projects and well as contracted work, regardless of scale.

Please list any/all Open Signal Classes, workshops, trainings or Fellowships you have participated in.

What is your perspective of the creative film and storytelling community in Portland.

From 1 to 4 (1 being most interested and 4 being the least) please rank your interest in the following areas of production:

Cinematography
Acting and Directing
Production Supervision
Writing for Film & Television
(Other)

Please describe your most positive production experience.

What do you feel is your greatest strength as it relates to your experience in film and media?

What area of film and media?

Being as detailed as you can, please describe your ideal production environment.

Miscellaneous (*Please attach a written response to the following questions.*)

What genre of film/storytelling do you find most compelling and why?

Describe a film, or films, which you find emotionally compelling and why?

What do you hope to gain from your participation in this fellowship?

What do you find is your greatest obstacle to a creative and stable career in film and storytelling?

March 8, 2018

Rebecca Gibbons
Digital Equity Program Coordinator
Mt. Hood Cable Regulatory Commission
111 SW Columbia St., Ste 600
Portland, OR 97201

Dear Ms. Gibbons,

On behalf of the entire Open Signal board, I'm writing to explain the crucial importance of the Black Filmmaker Fellowship program to our organization.

Simply put, we feel that Open Signal's future as a media arts center depends upon our willingness and ability to amplify underrepresented voices. With the facilitation of Joy Alise Davis, Executive Director of the Portland African-American Leadership Forum (PAALF), we're crafting a five-year strategic plan this spring which places programs like the Black Filmmaker Fellowship front and center.

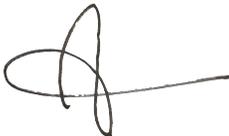
Our aim is to pivot Open Signal to support more diverse voices in film and television than ever before. If we want public access centers like Open Signal to be culturally relevant, we have participate in this conversation, not just through our marketing rhetoric, but via programs that radically reinterpret the impact that organizations like ours can have.

The most effective version of Open Signal is an organization that actively pursues partnerships with media industry players, both locally and nationally, and sincerely pursues connections with underserved communities. This incarnation of Open Signal doesn't passively wait for communities to come to us. Instead, we build the relationships that activists tell us are needed in order to make our media landscape more diverse, equitable and vibrant.

The Black Filmmaker Fellowship offers us the opportunity to fundamentally reinvent how public access centers can serve their communities. With your support, we can change the game for Black independent mediamakers in Portland. We hope you'll partner with us and The Collins Foundation to deliver this revolutionary program.

Please don't hesitate to reach out to me with any questions.

Best regards,



Justen Harn
Executive Director, Open Signal
justen@opensignalspx.org | (503) 673-8704

Open Signal
Portland Community Media Center

2766 N.E. Martin Luther King, Jr. Blvd
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 **pen signal**

THE 
COLLINS
FOUNDATION

February 21, 2018

RECEIVED FEB 27 2018

Justen Harn, Executive Director
Open Signal
2766 NE Martin Luther King, Jr. Blvd.
Portland, OR 97212

Dear Justen,

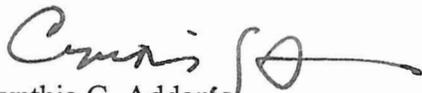
Your letter and proposal seeking financial assistance to launch a fellowship program for Black filmmakers were reviewed by the trustees of The Collins Foundation at their recent meeting.

I am pleased to inform you that the trustees approved a one-year grant of \$35,000. It is my pleasure to enclose a Foundation check in the amount of \$35,000 as full payment of this grant. We hope that this award will further the mission and goals of Open Signal.

Please sign and return to our office the grant agreement enclosed with this letter. **Be sure to keep a copy of the grant agreement for your records, as it lays out the conditions, reporting requirements, and payment schedule for this grant.** Any questions about reporting should be directed to Colin Jones, our grants manager, at 503-471-2225 or cjones@collinsfoundation.org.

Congratulations on your grant award and best wishes for your continued success.

Sincerely,



Cynthia G. Addams
Chief Executive Officer

C: Rebecca Burrell, Director of Strategy & Development

CGA:cj
Enclosure: (3)

DRAFT
Black Filmmaker Fellowship 2018-2019 Syllabus

MINI-CONFERENCE
Future of Cinema: Culture and Innovation in Filmmaking

This public mini-conference will kick off and introduce the Black Film Fellowship, framing current issues of representation, media and the economics of mainstream film culture. This day-long event will convene local filmmakers, film historians, sociologists, journalists and performers for a full schedule of conversations, panels and screenings with the goal of introducing the fellows and revealing the long term goals of the program.

June 15, 2018 Future of Cinema Mini-Conference Day #1
10:00am-3:00pm | Open Signal/Other locations

COURSE ONE
Writing for Film & Television
David Walker

This course will provide the fellows with a clear understanding of the screenplay format through the examination of existing material. In addition to analyzing format in its completed form, constructing an original screenplay, fellows will also adapt the working theater scripts and translate a single scene from the play have the opportunity gain a deeper understanding of the screenplay through the process of adapting material from one format, to another. In the case, through the partnership with Artist Repertory Theater, fellow will work with scripts that will be used in the Art

Saturday, June 23, 2018 Writing for Film & Television - Session #1 | 10:00am-3:30pm
Open Signal Garage

Sunday, June 24, 2018 Writing for Film & Television - Session #2 | 1:00pm-5:00pm
Open Signal Garage

Wednesday June 27, 2018 Writing for Film and Television Check ins | Location TBD

Tuesday, July 3, 2018

Writing for Film and Television - Deliverables Due

COURSE TWO
Acting and Directing for Film & Television
Keena Ferguson

In this course, Fellows will have the opportunity to engage learn the fundamentals of performance for the camera including the various different techniques favored by seasoned actors and also how these different methods impact relationships to the director and other cast and crew. This course will have a strong focus on those relationships, i.e. the Director(s), Producer(s), Lighting and sound, and other members of the cast and crew. In addition to understanding these relationships, Fellows will also learn the basic fundamentals of performance. In addition to working with Keena Ferguson, Fellows will have the opportunity to direct professional actors, under contract with Artist Repertory Theater, many of whom also have significant experience performing for the camera as well as the theater.

Saturday, July 14, 2018 Acting and Directing for Film & Television Session #1 |
10:00am -5:00pm | Artists Repertory Theatre

Saturday, July 15, 2018 Acting and Directing for Film & Television Session #2 |
1:00pm -5:00pm | Artists Repertory Theatre

Wednesday July 18, 2018 Acting and Directing for Film & Television Check-in

Wednesday July 25, 2018 Acting and Directing for Film & Television Deliverables Due

MID-TERM BREAK

July 28-29, 2018 Course 1 & 2 Review

COURSE THREE
Cinematography
Che Broadnax

In addition to providing a solid definition of cinematography and its role on the production. This course will provide a technical and theoretical understanding of cinematography as art and execution both on set, and the role of the cinematographer in the development stages. The course will cover storyboards and how to read them, review the basics of exposure and metering, color temperature, look-up tables, shot composition, motion for the camera and also

the functions of the Panasonic Varicam LT Cinema platform including codecs, ISO ranges etc. This class will also explore the camera department and its team and the functions of that department and what is expected of them on a production. Lastly, the course will explore the use of the Canon CN-E Prime Cinema style lenses. They will have an opportunity to get learn about the purpose, construction and function, as well as how they differ from and are superior to DSLR style photography lenses commonly used on independent and low-budget projects.

- Saturday, August 5, 2018 Cinematography: Tools & Vision - Session #1 |
10:00am-5:00pm | Koerner Camera (w/ Manufacturer Rep)
- Sunday, August 6, 2018 Cinematography: Tools & Vision - Session #2 |
2:00pm-5:00pm | Open Signal
- Friday, August 10, 2018 Cinematography: Tools & Vision Check-ins | Location TBD
- Friday August 17, 2018 Cinematography: Tools & Vision Deliverables Due*

COURSE FOUR
Production Supervision & Coordination
Ifanyi Bell

In what could possibly be the most important part of any production, the role of the production supervision will be explored to help Fellows understand how all the parts of the production converge, and how the role of the Coordinator to facilitate communication, resources, ideas and manage capacity over most phases of the project from beginning to end. This includes acting as a liaison between production and contractors and suppliers, creating, managing and understanding contracts and budgets of the cast and crew. Developing production schedules and locations and working closely with the director to ensure that ideas success translate into reality. In this course, Fellows will have the opportunity to hear from Tim Williams of the Oregon Film Office and connect with and industry filmmaker in active commercial production in Oregon.

- Saturday August 25, 2018 Production Supervision & Coordination Session #1 |
Noon-5:30pm | Open Signal Garage
- Sunday August 26, 2018 Production Supervision & Coordination Session #2 |
Noon-4:00pm | Open Signal Garage

March 8, 2018

RE: Open Signal/Black Filmmaker Fellowship

To Whom it May Concern,

I am writing in support of Open Signal's Black Filmmaker Fellowship.

Over the last few years it has become very clear that, as an industry, we need to do better at providing a broader section of the filmmaking community access and opportunity.

I'm very excited about the programs that Open Signal is developing to address this need in our industry and I'm looking forward to using Oregon Film as a connection hub for further opportunities for Open Signal, its Black Filmmaker Fellowship program and the filmmakers who come through these programs.

A few of the specific linkages we could provide the Fellowship participants would include direct access to other filmmakers and film projects working in the area, connections to other crew and the sets those crews are working on. Ideally we would also be able to advise on, and direct filmmakers to, various funding sources, distribution partners, marketing platforms for fundraising and audience building and provide a central point to connect these artists with ways to ensure their project are made, made well and seen by as many people as possible.

I am grateful for the work Open Signal is doing in this arena and look forward to finding ways to help, advise and connect the Fellows themselves to further avenues of creation.

Thank you.

A handwritten signature in black ink, appearing to read "Tim Williams".

Tim Williams
Executive Director

Rebecca Gibbons
Digital Equity Program Coordinator
Mt. Hood Cable Regulatory Commission
111 SW Columbia St., Ste 600
Portland, OR 97201

March 15, 2018

Dear Ms. Gibbons,

I write to show enthusiastic support for Open Signal's Black Filmmaker Fellowship, and to outline Artists Repertory Theatre's role as a partner in the program.

Thrilled to be part of this change-making new fellowship, Artists Rep will provide content and actors that Open Signal's fellows can use as a foundation for their media productions. Specifically, we intend to:

- Provide original source material (script) for two to three of our productions as a starting point for collaboration. Along with an Art Director (myself), the fellows will be conferring with the theatre's Artistic Director, individual show directors, actors, and stage management to create cinematic trailers that would take place in the world of the show, but aren't directly taken from the script itself.
- Provide a space for rehearsal and filming and coursework if necessary. Our ArtsHub is a home to 12 other arts organizations and we provide them with subsidized office and rehearsal space in effort to keep the arts affordable in Portland.
- Providing access to our own Resident Artists; made up of actors, directors, designers, and stage managers. This company would provide an excellent resource for the fellows and some would be utilized as actors during the shoots.
- Furthering our community partnerships and engaging with other artists of color in the Portland area. The Black Filmmaker Fellowship could introduce a breadth of new artistic relationships and ensure that Artists Rep continue to push the boundaries of new and innovative theatre.

As an actor, writer and director, I am personally and professionally concerned about the lack of African-American stories in the media and arts fields. By pooling our resources, Open Signal and Artists Rep will give emerging Black filmmakers the full range of tools necessary for industry success, and ensure that important voices don't go unheard.

Not only that, this program supports Artists Rep's mission of producing intimate, provocative theatre while providing a creative home for varied artists and audiences to take creative risks.

Ifanyi Bell's charisma, passion, and filmmaking talent, and deep experience as a media educator, make him an ideal candidate to lead this program. Backed by Open Signal's impressive resources and dedicated staff, I have full faith in his ability to make the Black Filmmaker Fellowship a roaring success. I can't wait for our organizations to join forces.

Please contact me if you have any further questions.

Sincerely,
Kisha Jarrett
Audience Development & Marketing Director
Artists Repertory Theatre
503.241.9807 x112 kjarrett@artistsrep.org

Grant Agreement -- Attachment 2

EXAMPLE OF INTERIM REPORT INFORMATION

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.

VIDEO OUTPUT

If the grant intends to produce video programming for the community media channels, describe the programming produced.

EVALUATION AND LEARNINGS

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.

EXPENSE 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?

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?

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.

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.)