

**COVER SHEET – AGENDA ITEM #R4**

For Commission Meeting: April 23, 2018

“Community Technology Grant Agreements: 1 World Chorus”

**Recommendation**

Staff recommends that the Commission approve the 2018 Community Technology Grant agreements with 1 World Chorus for \$85,459.

**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 applications and contracts with 1 World Chorus and recommends approval at the April meeting. 1 World Chorus piloted The Big Up Show in partnership with Open Signal, and others, last year. The show was produced by under-served high school students and was designed to teach basic principles of peace and community building to pre-K and elementary school children. With grant support, 1 World Chorus, will expand the pilot to deliver a residency program offered after school at the Boys & Girls Club in NE Portland. Youth engaged in the program will learn career-ready video production skills in addition to the opportunity to practice teamwork and community building. In follow up to Commissioner comments at the January meeting, staff worked with 1 World Chorus to more clearly define the project purpose – including clearly identifying the beneficiaries and the proposed solution and detailing outcomes specific to the impact of technology on the youth involved.

There are no significant changes to the grant request.

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: 1 World Chorus

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 1 World Chorus (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 The Big Up Show Project.

### AGREEMENT:

#### 1. Grant Amount, Use of Grant

Grantee is awarded a total amount of \$85,459.00 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 \$85,459.00 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](mailto:rgibbons@mhcrc.org)

If to Grantee:

Attn: Aaron Smith  
1 World Chorus  
333 South State  
Lake Oswego, OR 97034  
Email: [Ans@oneworldchorus.org](mailto:Ans@oneworldchorus.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: The Big Up Show

**GRANTEE: 1 World Chorus**

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

00882 - The Big Up Show

Community Technology Grants

Status: Submitted

Original Submitted Date: 03/15/2018 3:28 PM

Last Submitted Date: 04/16/2018 2:26 PM

### Primary Contact

<b>Name:</b>	Aaron	Nigel	Smith
	<small>Salutation</small>	<small>First Name</small>	<small>Middle Name</small>
<b>Email:</b>	Ans@oneworldchorus.org		
<b>Phone:*</b>	323-459-3007		
	<small>Phone</small>	<small>Ext.</small>	
<b>Title:</b>			

### Organization Information

<b>Organization Name:</b>	1 World Chorus		
<b>Organization Type:</b>	Non-Profit Entity		
<b>Tax ID</b>	800392544		
<b>Organization Address:</b>	333 South State		
<b>City*</b>	Lake Oswego	Oregon	97034
	<small>City</small>	<small>State/Province</small>	<small>Postal Code/Zip</small>
<b>Phone:</b>	323-459-3007		

### Executive Summary

Executive Summary

*The Executive Summary is your opportunity to introduce your project.*

In 2016, 1 World Chorus piloted The Big Up Show in partnership with Open Signal, Livelabs and Keen Footwear. Ten high school students from North and Southeast Portland collaborated with ten students from Southwest Portland to create a television show designed to teach basic principles of peace and community building to pre-K and elementary school children. More than 100 Portland community members attended our culminating live taping event. The Big Up Show was then broadcast on Open Signal's public access channels, which reaches an estimated 1,000,000 viewers in the Portland Metro area. It was also posted on YouTube and has over 450 views to date.

In the fall of 2018 we will launch a new two year Big Up Show residency program. The primary community this program serves is youth ages 10-18 living in Northeast Portland. Schools in NE Portland on average serve communities where 70-80% of the student body is eligible for free or reduced lunch. Many of these children are affected by poverty, gang violence, discrimination and gentrification. The youth are disproportionately African American, Hispanic or from Portland's immigrant or refugee communities. The Big Up Show enables these underserved youth to have access to technology and quality multimedia arts experiences. According to a recent American for the Arts study, "low-income students who are highly engaged in the arts are more than twice as likely to graduate from college as their peers with no arts education."

Our newest partners, Peace Village, The Boys & Girls Club, and The Portland Mayor's Office are key to the next phase of the project. Peace Village provides important training around empathy, conflict resolution and peace building. Boys & Girls Clubs will recruit participating youth and provide weekly meeting space, transportation, snacks and support staff for the program. The Mayor's Office of Youth Violence Prevention, Keen Footwear and Livelabs are also significant project partners. The Mayor's Office and Keen Footwear provide cash support. Keen also provides free shoes to Big Up Show participants which has been a key student retention incentive for the program. Livelabs provides equipment and skilled teaching staff our participating youth. 1 World Chorus director and project lead, Aaron Nigel Smith is an award winning educator, performer and producer. He was a cast member of the Emmy Award Winning PBS Kids show, Between the Lions. He is currently a teaching artist with Young Audiences & The Right Brain Initiative serving students in Oregon and Southwest Washington.

Between September 2018-September 2020, under Aaron's leadership, 1 World Chorus will run three 10-12 week residencies at The Blazers Boys & Girls Club in NE Portland. During each 10-12 week session we will work with 20 local students to produce an episode of The Big Up Show. We anticipate 40-50 total children will participate over the two year period. Our youth have a hand in virtually every aspect of the development of the show. Students work in teams to create the characters, storyboards, set, sound and lighting design. They learn to run the studio cameras, sound, lighting, and live editing equipment. The culminating production is run entirely by students in front of a live studio audience.

During this process our youth learn useful, real world video production skills. They also have the opportunity to practice teamwork, discipline and community building. Through the use of technology, students in NE Portland who might not have the opportunity otherwise, are able to imagine, create and broadcast a message of peace from their perspective to a broader community. It is our hope that those who view the Big Up Show will also benefit by using and sharing our creative tools for peace and community building.

*(This field has a character limit of 4000)*

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## Project Narrative

<b>Total Grant Funds:</b>	\$85,459.00
<b>Total Match Funds:</b>	\$98,585.00
<b>Total Funds:</b>	\$184,044.00
<b>Cable System Technology Use</b>	Community Access Channels
<b>Proposed Technology</b>	Video production equipment
<b>Public Benefit Area</b>	Reducing Disparities for Underserved Communities

**Project Purpose**

*In defining the project purpose, applicants must:*

Students ages 10-18 are exposed to countless divisive and sometimes destructive images through many of our mainstream media outlets. The Big Up Show is a program that shares tools for creating connection and building community. The name of our project derives from the Jamaican phrase "Big Up", meaning to pay respect, lift up or otherwise compliment. For some children living in Northeast Portland, in addition to the disturbing content they are viewing, they face poverty, gang violence, discrimination and gentrification as a real and constant challenge in their daily lives. These youth are overwhelmingly people of color, either black, hispanic, immigrants or refugees. The Big Up Show gives underserved youth in Northeast Portland access to state of the art production technology and quality instruction as a creative outlet, educational supplement and potential career path. Our program also introduces tools for building self confidence, conflict resolution and respectful communication, all vital skills in contributing to healthy communities.

Since 1946 The Boys & Girls Club of Portland has created safe spaces for children to thrive. 1 World Chorus looks forward to working with Char Hutson, club director at The Blazer's Boys & Girls Club to recruit students from NE Portland and surrounding communities to participate in our 2 year program based out of their center located at 5250 NE Martin Luther King Jr Blvd. The Boys and Girls Clubs support staff will also coordinate student transportation/pick up and arrange snack for Big Up Show participants. 20 students ages 10-18 from NE Portland will participate in three 10-12 week residencies between September 2018-September 2020. Big Up Show sessions will be held in the Dream Center at the club on Thursdays from 4:00-6:00pm. During each residency, participants will work in small teams to write, cast, produce, and promote an episode of the Big Up Show. Music videos, live performances, skits and special guest interviews are the vehicles through which our characters will explore peace and community building. Another new strategic partner for the project is Peace Village. On the fourth and eighth class in each session, instructors from Peace Village will lead 30 minute interactive workshops designed to build empathy, connection and trust in the group. Livelabs instructors will run advanced equipment training on Cameras and Tricaster on the 2nd and 9th class of each session. We encourage our students to draw ideas from these workshops as they create show segments.

### **12 Week Residency Outline:**

#### WEEK 1

- During our opening circle Aaron Nigel Smith (lead instructor), Billy Miller (lead instructor), Eden Smith (assistant instructor) and Maya Anglin (assistant instructor) introduce themselves to the class, giving a little personal biographical information and explaining their roles in The Big Up Show project. Each student introduces themselves to the community through an interactive name game led by Aaron.
- Billy leads the class through an exercise to determine community goals and agreements. These guidelines help us to manage expectation and run equitable and engaging sessions.
- Project overview- Aaron will lead a discussion of the creative scope and timeline of the project.
- Equipment overview-Billy will lead a discussion about the gear we the students will learn to use.
- Students will have the opportunity to train on the cameras to conclude the first class.

#### WEEK 2

- Opening circle led by Aaron & Billy- Review Goals & Agreements. Check in with each student and instructor to gauge level of enthusiasm, address any areas of concern and allow each voice to be heard in the space,
- Aaron and Billy will preview seven essential roles for the production team: **writing /camera / on camera talent / set design / audio /lighting /promotions**. Billy will lead a discussion to give some guidelines about choosing a team. Students will have time to ask questions and choose their production team.
- Each team will meet to create a production calendar to outline the remaining weeks of the residency. This calendar will be used to identify key goals and milestones for keeping each department on task for producing a successful live taping event at the end of the residency.
- Creative collaboration workshop & LiveLabs Tricaster/Camera Training - Aaron will lead a workshop for on camera performers, promotional team and set designers that is intended to share tools for creative collaboration. Brian Libby and Billy Miller from LiveLabs will lead an advanced training on the cameras and tricaster. Students will learn important operational capabilities of the cameras and live switching equipment.

#### WEEK 3

- Eden and Maya will lead a community check in. Students and staff are encouraged to mention any questions, challenges or Big Ups (appreciations).
- We will release students into production teams to discuss team production calendars, assign tasks and work towards

productions goals of writing, casting, learning to operate cameras, switchers, lighting and audio systems and creating a set.

**•Students should finalize script outline-set design outline-casting outline this week.**

#### WEEK 4

- Aaron and Billy lead a community check in with students and staff. Each person in the circle is invited to bring up any questions, challenges, or Big Ups.
- PEACE VILLAGE SESSION - Instructors from Peace Village lead a 30 minute workshop on building empathy, meaningful connection, compassion and peaceful communities.
- Students break out into their production teams to finish script, choose final set concept, confirm cast and continue practicing on cameras and switchers. They are asked to implement at least one of the lessons learned from the Peace Village session into their work today.
- Promotion team will be asked to prepare a presentation outlining their plan for promoting the culminating event and share at the end of class.

#### WEEK 5

- Eden and Maya will lead a community check in. Students and staff are encouraged to bring up any questions, challenges or Big Ups.
- We will release students into production teams to discuss team production calendars, assign tasks and work towards productions goals of writing, casting, learning to operate cameras, switchers, lighting and audio systems and creating a set.
- Rehearsal 1- Camera crew and switcher practice capturing on camera talent performances as they practice show segments that they are developing with writing teams.
- Walker Cahill from Waltronic Press leads the set design team in 1st stage creating the Big Up Show set.

#### WEEK 6

- Aaron and Billy lead a community check in with students and staff. Each person in the circle is invited to bring up any questions, challenges, or Big Ups.
- We will release students into production teams to discuss team production calendars, assign tasks and work towards productions goals of writing, casting, learning to operate cameras, switchers, lighting and audio systems and creating a set.
- Rehearsal 2-Camera crew and switcher practice capturing on camera talent performances as they practice show segments that they are developing with writing teams.
- Walker Cahill from Waltronic Press leads the set design team in 2nd stage construction of the Big Up Show set.

#### WEEK 7

- Eden and Maya will lead a community check in. Students and staff are encouraged to mention any questions, challenges or Big Ups.
- We will release students into production teams to discuss team production calendars, assign tasks and work towards productions goals of writing, casting, learning to operate cameras, switchers, lighting and audio systems and creating a set.
- Rehearsal 3-Camera crew and switcher practice capturing on camera talent performances as they practice show segments that they are developing with writing teams.
- Walker Cahill from Waltronic Press leads the set design team in 3rd stage construction of the Big Up Show set.

#### WEEK 8

- Aaron and Billy lead a community check in with students and staff. Each person in the circle is invited to bring up any questions, challenges, or Big Ups.
- We will release students into production teams to discuss team production calendars, assign tasks and work towards productions goals of writing, casting, learning to operate cameras, switchers, lighting and audio systems and creating a set.
- PEACE VILLAGE SESSION - Instructors from Peace Village lead a 30 minute workshop on building empathy, meaningful connection, compassion and peaceful communities.
- Rehearsal 4-Camera crew and switcher practice capturing on camera talent performances as they practice show segments that they are developing with writing teams.
- Walker Cahill from Waltronic Press leads the set design team in completion of construction of the Big Up Show set.

#### WEEK 9

- Eden and Maya will lead a community check in. Students and staff are encouraged to mention any questions, challenges or Big Ups.
- We will release students into production teams to discuss team production calendars, assign tasks and work towards

productions goals of writing, casting, learning to operate cameras, switchers, lighting and audio systems and creating a set.

- Brian Libby and Billy Miller from LiveLabs will lead an advanced training on the cameras and tricaster. Students will learn important operational capabilities of the cameras and live switching equipment. They will discuss the protocols for exporting the final video and uploading to Open Signal.
- Rehearsal 5-Camera crew and switcher practice capturing on camera talent performances as they practice show segments that they are developing with writing teams.
- Promotion Plan update - promotion team presents update on promotions for culminating event.

How many are we expecting to attend? Any press? Any public figures? How can we all help to get the work out?

#### WEEK 10

- Aaron and Billy lead a community check in with students and staff. Each person in the circle is invited to bring up any questions, challenges, or Big Ups.
- We will release students into production teams to discuss team production calendars, assign tasks and work towards productions goals of writing, casting, learning to operate cameras, switchers, lighting and audio systems and creating a set.
- Rehearsal 6-Camera crew and switcher practice capturing on camera talent performances as they practice show segments that they are developing with writing teams.

#### WEEK 11

- Eden and Maya will lead a community check in. Students and staff are encouraged to mention any questions, challenges or Big Ups (appreciations).
- We will release students into production teams to discuss team production calendars, assign tasks and work towards productions goals of writing, casting, learning to operate cameras, switchers, lighting and audio systems and creating a set
- DRESS REHEARSAL-Camera crew and switcher practice capturing on camera talent performances as they practice final show segments.

#### WEEK 12

- Aaron and Billy lead a community check in with students and staff. Each person in the circle is invited express final thoughts about the Big Up Show experience.

•CULMINATING LIVE EVENT- We invite 100 community members to a live taping/screening of the Big Up Show at the Blazer's Boys & Girls Club. Students run the cameras, switchers,lights sound for the production.They also write and act in the show. After the live taping, students will work with LiveLabs to finalize the edit, color correction, motion graphics and sound design. We will run a eight hour post production workshop on the weekend following the culminating event to accomplish these tasks. Once completed, the episode will be broadcast via YouTube and Open Signal's public access channels, engaging viewers who can benefit from the community building tools and positive message we share in our program.

The Big Up Show project provides an opportunity for Portland students to collaborate and learn from leading professionals working in live performance and broadcast media. Our students will apply fundamental elements of technology, engineering, art, music skills in a real world application during the Big Up Show residency. Billy Miller & Brian Libby from LiveLabs will train our students to operate studio cameras, microphones, 2-way radio, Tricaster, as well as, light and sound boards. Aaron Nigel Smith, from 1 World Chorus will instruct on camera talent, writing, marketing & promotion teams. Walker Cahill from Waltronic Press will lead the set design team. Eden Smith and Maya Anglin participated as students in the pilot of the Big Up Show in 2016. They will work as Big Up Mentors. Our mentors will support staff and students during the production by sharing insights from their experiences from creating the pilot and helping with classroom management. After three 10-12-week residencies we will have three new 22 minute shows uploaded to YouTube and airing on Open Signal's public access channels. Our show archives can serve as an educational resource for pre-k & elementary aged students here in the Portland Metro and around the world through our online network. Big Up Show participants attend schools where 70-80% of the population is eligible for free or reduced lunch. Our students face poverty, gang violence, gentrification and discrimination as everyday challenges. We give these youth a creative outlet and a platform for their voices to be heard. This project gives students who would otherwise not have the opportunity, a chance to learn about live broadcast technology, potentially sparking a whole new world of education or carreer interest and potential. Big Up Show students from our pilot still rave about the experience and are still involved through our mentor program.

We anticipate an 80% student retention during the 3 residencies at The Boys and Girls Clubs. There is a great sense of accomplishment when our students see the broadcast of the final production. To know that they worked together to create positive personal and communtity change makes a difference in how they view themselves and their place in the world. Our

students are also always excited to receive the free shoes that Keen provides. We account most turnover to students aging out of the program.

Technology is a key tool for creating the impact and change we want to see in the lives of our youth. We give underserved youth the opportunity to create and broadcast a positive message that they want to see in the world. When we expose young minds to new technology we can unleash human potential and level the playing field for personal and community growth. Students who participate in our residencies learn technical skills that can be used to help advance future education and career goals. Our students also practice important life skills like risk taking, creativity, discipline, teamwork, empathy building, and leadership while developing the show.

**Measurable Project Outcomes:**

- A minimum of 40 low-income, youth of color will participate in the program over 2 years
- 70% of the participating youth will demonstrate video production and editing skill attainment through the production of three (3) 22 minute episodes of the Big Up Show.
- 30% of the participating youth will demonstrate creative storytelling skill attainment through the creation of storyboards, writing scripts, casting, performing, set design and show promotion.
- 100% of the participating youth will demonstrate an increased understanding of peace principles and respectful communication techniques.

*(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.*

During the final class of each 10-12 week session, we will distribute questionnaires to the students enrolled in the residency in an effort to gather valuable demographic information and knowledge about the overall impact of the program.

We will work with a nonprofit evaluation consultant to create the final surveys, distribution and data collection plan.

**Here is a sample of potential student survey questions:**

1. What do you like best about this course?
2. What would you like to change about the course?
3. What technology do you enjoy using the most?
4. What ways can technology be used to build community?
5. Can you imagine using any of this technology in your future career?
6. What is one tool for peace building that you will use in the future?
5. Do you identify as male, female or other?
7. How old are you?
8. Are you comfortable identifying your race? If so, please do.

We will also distribute questionnaires to our teaching staff to gain demographic information and knowledge about the impact of our training, the level of preparedness and individual and collective impact of the program.

**Here is a sample of potential staff survey questions:**

1. How well did the pre-residency training prepare you for working with the youth who showed up?
2. What aspect of the residency resonated the most for you?
3. What part of the residency was the least enjoyable for you?
4. What impact did technology have on the overall engagement of the youth?
5. What were you able to share about peace building during your instruction time?
6. What would you change about the program?
7. Do you identify as male, female or other?
8. How old are you?
9. Are you married or single?
10. Are you comfortable identifying your race? If so, please do.

A survey will be distributed to audience members who attend the live taping to gather demographic information and additional feedback about the quality, impact and engagement of the production.

**Here is a sample of the potential audience survey questions:**

1. What was your favorite part of the show?
2. What was your least favorite part of the show?
3. What is the message you take away from the program?
4. Will you recommend this show to a friend?
5. Do you identify as male, female or other?
7. How old are you?
8. Are you comfortable identifying your race? If so, please do.

All data collected from the surveys will be digitized via google's survey software and shared in a report to our board of directors, and residency planning team. Our committee will meet to discuss data collected in the surveys in between each residency and use the feedback to adapt the program accordingly. Open Signal will monitor the number of viewers that tune in to watch the Big Up Show on their network. We will also post the episodes on YouTube and Facebook, which will enable us to track the number of subscriptions, views, likes and comments.

*(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.*

**The Blazers Boys & Girls Club**

Boys & Girls Clubs of Portland's mission is to empower all young people, especially those who need us most, to discover their full potential as caring, engaged, responsible community members. Center director, Char Hutson will coordinate student recruitment for the three consecutive 10-12 week Big Up Show residencies. She will also reserve classroom space and organize two supporting staff members from the club to assist with logistics (such as transportation and snacks) and classroom management during our sessions.

**Peace Village**

With over twenty years of experience, Peace Village teaches children, youth, and families practical and concrete skills in conflict resolution, empathy, creating inner peace, connecting with the natural world, and collaborative leadership. Elizabeth Wilson and Wintry Smith will lead 30-minute Peace Village workshops during the fourth and eighth class of each 10-12-week Big Up Show session. We will encourage participating youth to connect their learning from these workshops to the segments they prepare for the final live taping event.

**Mayor's Office of Youth Violence Prevention**

The Office of Youth Violence Prevention (OYVP) was created on July 17, 2006. It reflects priorities identified by City Council to build a more family-friendly city and increase public safety, and reflects the emphasis on attacking the root causes of problems in neighborhoods, rather than simply focusing on policing efforts. OYVP is staffed by a director and policy manager who coordinate resource services, administrate grant funding to private non-profit organizations, and facilitate and join community problem-solving. OYVP director Antoinette Edwards is a supporter of the Big Up Show project. They have committed \$4,000 to the Big Up Show project through their grants program.

**Keen Footwear**

As a brand born for life outside, Keen feels a responsibility to protect and conserve the places where we live, play, and work. Since 2003, they have donated more than \$15 MILLION to nonprofit organizations and causes around the world. Keen was a key sponsor for the pilot of The Big Up Show, providing cash and in-kind support valued at \$5,000. We look forward to working with Ben Meuser, a director of marketing at Keen Footwear to support the next phase of our program.

**LiveLabs**

LiveLabs is a educational program that provides hands-on video production training for youth in Oregon. They partner with Caldera Arts, SUN Schools, 1 World Chorus, Open Signal among others. Billy Miller and Brian Libby did an outstanding job training our youth in the pilot program. They are committed to join us for the 2018-2019 season to lead our technical training program. LiveLabs is also a great resource for supplemental lighting, sound and video equipment.

*(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.*

**VIDEO EQUIPMENT:**

Tricaster TC-1

Black Magic Ursa Mini Pro Camera Package x 3

Black Magic Hyperdeck Studio Pro

M.Zuiko Digital ED 40-150mm f/2.8 PRO Lense x3

M.Zuiko Digital ED 12-40mm f/2.8 PRO Lense x 3

**PRODUCTION COMMUNICATIONS EQUIPMENT:**

Clear Com MS 704 Base Station

RS702 Dual Channel Belt Packs X 7

CC400-X4 Headsets- X 7

The Sachtler System Ace XL MS AL with Fluid Head, Ace 75/2 D Tripod, Mid-Level Spreader & Bag X 3

CAME-TV Shoulder Rig Plus x3

SDI Cable

**AUDIO PRODUCTION EQUIPMENT:**

Mackie 1642VLZ4 Mixer

A-T 10 Pro Digital Wireless -Lavalier System x2

Shure SM58 Handheld Dynamic Vocal Microphone x4

Sennheiser MKE 600 x3

Mogami CorePlus Microphone Cable - 50 XLR-XLR x2 & 15' XLR-XLR x8

**LIGHTING EQUIPMENT:**

Dracast LED1000 Kala Daylight LED 3-Light Kit

**COMPUTERS:**

15in MacBook Pro x2

**Road Cases:**

Tricaster Road Case

Cameras Bags

Mixing Board Road Case

Audio Accessories Road Case

Tripods Road Case

Students who learn to operate **Tricaster live editing technology** develop key technical skills for managing the flow of visual elements during a live video production. Since our youth are learning to edit scenes live with the **Tricaster**, by the end of our culminating event, we will have a product that is almost ready for broadcast on the Open Signal cable access channels with minimal post production work. Big Up Show students will also learn to operate state of the art **Black Magic Cameras** to capture the action of the segments created during the residency and culminating event. We will use **SDI** cables to connect the cameras to the Tricaster system to ensure the best possible signal flow. The **Olympus M.Zuiko Digital ED Lenses** will allow our students to learn how to focus, capture wide, medium and close up shots, and practice shot composition. Lenses are a key component to any video production operation. All of our footage will record direct to the **Black Magic Hyperdeck Studio Pro**. Storage can quickly become a challenge with large video production files. We want to provide students access to the most reliable gear for storing their hard work. This equipment will also help to make our process seamless when transferring files to Open Signal for broadcast to the community.

Big Up Show residency participants will learn to use state of the art production communications gear too. Our students will use the **Clear Com MS 704 Base Station, RS702 Dual Channel Belt Packs and CC400-X4 Headsets** to communicate important production details between the Tricaster operators, camera crew, stage crew and stage manager while on set.

It is equally important to train our youth to capture professional level sound quality so it can be broadcast on Open Signal networks and YouTube. **The Mackie 1642VLZ4 Mixer** will enable us to route, eq, mix and add audio effects to the final sound edit. Most of our segments will require the use of lavalier microphones to get clear audio sound from on camera performers or interviewees. We will train our students to set-up the **A-T 10 Pro Digital Wireless-Lavalier System** and place the mics on performers to capture the best possible audio sound for solo voices and interviews. Students will learn to connect the **Sennheiser MKE 60 microphones** to **Black Magic Cameras** to capture group and specific directional audio from our scenes. Our youth will also learn to connect **Shure SM58 Handheld Dynamic Vocal Microphone** to the **Mackie board** and place

microphones to capture voice acting and musical performers on the show. Some segments of the The Big Up Show will require the use wireless microphone technology. Visible wires can restrict mobility of our on-camera performers. Wires can also create aesthetic challenges with the set design. Our students will learn to connect the **Shure SLX2/SM58 & J3 Band, 572 - 596 MHz wireless microphones / receiver** and instruct on-camera talent in proper use of the technology.

For our wired microphone technology we will train Big Up Show participants to connect **Mogami CorePlus Microphone Cables** to the **Pro Co SMA Series Drop Snake**. The snake will be used by students to connect cables at a central location closer to the camera's and route those cables to the main production room with **Tricaster** live editing hardware, computers and sound mixing board. We want our students to recognize the importance of using high quality cables from day one of production. When we use professional level cables, the possibility of distorted, clipped or muted audio is significantly limited. The longer cables are needed for scenes where action is far away from the camera. Through the use of this sound technology, our viewers will benefit from clear and consistent sound whether a scene is shot indoors, outdoors, with wired or wireless microphones. Lighting is another important component of a video production. Our youth will learn to assemble and place the **Dracast LED1000 Kala Daylight LED 3-Light Kit**. We will train students to light a scene whether in studio, outdoors, or on green screen. They will learn when natural light is better than LED and how to eliminate unwanted shadows from scences. Our students will use **MacBook computers** to train on **Tricaster** live editing software, Final Cut video editing software, as well as, GarageBand audio production software. We would like to have one computer available for our video team and one computer for the audio team.

It will be important to store all equipment in **Road Cases** that can withstand the rigors of mobile production. We will train the participants to systematically set up and break down all production technology from and into road cases.

Big Up Show students using this technology practice important skills like communication, discipline, focus, teamwork, time management and creativity, which are key to success in academic studies and as community members. Video content produced with high quality cameras, sound, lighting and editing technology is more likely to engage viewers on Open Signal's cable access networks and YouTube. Much of the equipment on our list integrates seamlessly with the gear at Open Signal, so uploading our episodes should be stress free. We also have the option to upload or stream our segments direct to Livestream, YouTube or Facebook using the Tricaster system. We will consult with Portland based American Cinema Equipment to schedule regluar maintenance on the Tricaster and Black Magic Cameras.

*(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)** September 2018

**Proposed End Date (month/year)** September 2020

#### **Implementation Plan**

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

**March-June 2018                      FUNDING**

- Complete Mt. Hood Regulatory Grant Application
- Complete Oregon Cultural Trust Grant Application
- Finalize Mayor's Office of Youth Violence Prevention grant contract
- Finalize Keen Footwear grant contract

**July 13, 2018                              PLANNING COMMITTEE MEETING**

- Aaron Nigel Smith ( Project lead) Billy Miller (Production lead), Elizabeth Wilson (Peace Village), Eden Smith, and Maya Anglin (Student mentors) meet to confirm an implementation plan for the 10-12 week residency.
- Discuss broader goals of the program
- Discuss staff training
- Review outcomes we are hoping for from the program
- Finalize Evaluation process & forms

**July 15-August 1, 2018                      PURCHASE EQUIPMENT & TRAINING**

- Aaron Nigel Smith (Project lead), Billy Miller & Brian Libby (LiveLabs production leads) research potential video, audio, lighting vendors
- Choose vendors by July 20
- Purchase Equipment by July 25
- Aaron Nigel Smith & Billy Miller participate in Tricaster & Black Magic equipment training July 25-July 31

**August 15, 2018                              BOYS & GIRLS CLUB PLANNING MEETING**

- Aaron Nigel Smith, Billy Miller and Char Hutson from Blazers Boys & Girls Clubs meet to discuss logistics and staff support plan for the residency.
- Finalize launch date and culminating event date
- Confirm culminating event location: Boys & Girls Club, Open Signal, or Curious Comedy Theatre
- Exchange promotional materials necessary for recruiting potential enrollees.
- Choose date for Aaron & Billy to visit club for a meet & greet.

**August 15-30, 2018                              RECRUIT STUDENTS FOR RESIDENCY**

- Char Hutson, director at Blazers Boys and Girls Club will coordinate the recruitment effort through her parent/student network.
- Aaron Nigel Smith and Billy Miller will attend a club meeting at The Boys & Girls Club to pitch the program to students and do a meet & greet.
- Confirm 20 students by August 30.

**September-December, 2018      10-12-WEEK RESIDENCY**

- Aaron Nigel Smith will lead a staff training workshop in preparation for the upcoming residency.
- Aaron Nigel Smith, Billy Miller, Eden Smith and Maya Anglin will work as facilitators for writing, casting, filming, live editing, producing and promoting the show each week of the residency.
- Brian Libby from LiveLabs will lead a student training with the tricaster on weeks one and five of the residency.
- Elizabeth Wilson and Wintry Whitt Smith will lead a 30 minute Peace Village workshop on weeks four and eight of the residency.
- Walker Cahill from Waltronic Press will lead a set design and construction workshop on weeks five-ten of the residency

**December 7, 2018                              CULMINATING EVENT**

- Student led taping of The Big Up Show in front of a live studio audience.
- Families of Big Up participants, city officials, Boys & Girls club representatives, greater Portland Metro community members will be invited to attend the FREE event.
- Print, television, radio and online media representatives will be invited to attend as well.

**December 8, 2018                              STUDENT DEBRIEF**

- Aaron Nigel Smith & Billy Miller will lead student meeting to discuss take-a-ways (highs & lows) from the program.
- Evaluation forms will be distributed and collected.
- Discussion about and invitation to participate in post production process.
- Closing circle to hear how each participant plans to use what they learned during the Big Up Show residency.

**December 8-9, 2018                              POST PRODUCTION**

- Students who signed up for post production process work in small teams to finalize the editing, color correction, soundtrack,

audio mixing and mastering for The Big Up Show.

- Billy Miller and Aaron Nigel Smith will facilitate this process.
- Billy Miller will upload the final edit to Open Signal's network.

**December 14, 2018                      BROADCAST DEBUT**

- Billy Miller will coordinate a broadcast debut and airing schedule for the show with Emily Roland, Media Services Distribution Lead at Open Signal.
- Aaron Nigel Smith will post the video to YouTube and Vimeo and promote the launch via Facebook, Twitter and Instagram

**December 14, 2018                      CAST PARTY**

- Residency students, instructors, project supporters and their families will gather at Blazers Boys & Girls Club to celebrate completion of the residency and watch the broadcast together.
- Special thanks & acknowledgments will be shared
- We will provide music, food and fun activities
- Distribute Big Up Show T Shirts to students

**December 21, 2019                      PLANNING COMMITTEE MEETING-DEBRIEF**

- Aaron Nigel Smith, Billy Miller, Elizabeth Wilson Wintry Whitt Smith, Eden Smith, and Maya Anglin meet to discuss the overall impact of the residency.
  - We will review and discuss the evaluation forms.
  - We will discuss and document measurable outcomes.
  - We will discuss changes that might improve the program.
  - Distribute and collect instructor evaluation forms (via email for those not in attendance).
- \*We will use this basic system for the next two 10-12 week residencies adapting for the needs of participating youth, schedules and feedback from evaluation forms.\***

*(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.*

1 World Chorus collaborative arts and media projects have been funded by Volkswagen Group of America, Northwestern Mutual, Keen Footwear, Bob Marley Foundation, Oregon Arts Commission, Oregon Community Foundation, Regional Arts & Culture Council, Jubilation Foundation and the Portland Mayor's Office of Youth Violence Prevention. Our programs include chorus, drumming, and multimedia production residencies. We also produce concerts and an international music and book festival. We have administered over \$131,000 in grant and sponsorship funds for Oregon programs.

We have 75-100 volunteers that work with us to implement programs, assist with fundraising and produce our events. Our executive director Diedre Smith coordinates our team of volunteers, contractors and supporters. Artistic director Aaron Nigel Smith, oversees curriculum and program development and implementation.

Our students have performed on live television, radio, and on stage at The Grammy Museum, Symphony Space, Legoland, Pickathon and The Rox in Sox Festivals in Portland, Las Vegas and Jamaica. Our youth produced and performed in the pilot of The Big Up Show. Their award winning audio recording, Welcome to the Village was named one of the best children's cd's by People Magazine and USA Today. The project was also honored with NAPPA and Parents' Choice Awards.

1 World Chorus singers have appeared on several Ziggy Marley - Tuff Gong Worldwide label releases:

- B is for Bob - A Bob Marley Children's Album
- 1 World Chorus Celebrating Bob Marley- Children from around the world singing marley classics.
- Ziggy Marley- We are the People - Grammy Award Winning Ziggy Marley release.
- IAMAHUMAN- Upcoming 2018 Ziggy Marley album.

Award winning educator and performer, Aaron Nigel Smith has managed all of the 1 World Chorus programs mentioned above. He is also the project lead for the Big Up Show. In addition to his work with 1 World Chorus he works with Ben & Jerry's Ice Cream, the Bob Marley Foundation and PYE global to conceptualize and implement the 1 Love Youth Camp in Jamaica. This project is funded by \$35,000- \$40,000 in annual royalties from the sale of a Bob Marley themed ice cream flavor. Aaron was a composer and featured guest on seasons nine and ten of Emmy Award winning PBS Kids show Between the Lions and toured for several years as a featured performer with the live road show.

1 World Chorus has worked successfully with all of the organizations involved in the Big Up Show project in previous years. Blazer's Boys and Girls Club has been a key partner for the Rox in Sox Children's music and Book Festival in 2014-15. Peace Village implemented 1 World Chorus singing and drumming programs in their camps in 2014. The Mayor's Office of Youth Violence Prevention has been a significant fiscal sponsor for the Rox in Sox Festival since 2015. Keen Footwear has funded 1 World Chorus in Portland and Jamaica since 2013. Livelabs was a major technology partner for the The Big Up Show 2016 pilot.

Through the collaboration of these organizations we are able to provide ten skilled instructors who will share their experience with our youth. At times there will be a 2 to 1 student instructor ratio. Our instructors are all experts and innovators in their fields. They have had extensive training working with underserved communities. All instructors and student mentors will also be trained in common 1 World Chorus protocols for interacting with and ensuring safety of the students. Our instructors must also clear an extensive background check with the CAN registry. We will have at least two CPR certified instructors in each class and we will also have access to Boys and Girls Club first aid resources during the residency.

*(This field has a character limit of 5500)*

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## 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?**

**Measurable Project Outcomes:**

- A minimum of 40 low-income, youth of color will participate in the program over 2 years
- 70% of the participating youth will demonstrate video production and editing skill attainment through the production of three (3) 22 minute episodes of the Big Up Show.
- 30% of the participating youth will demonstrate creative storytelling skill attainment through the creation of storyboards, writing scripts, casting, performing, set design and show promotion.
- 100% of the participating youth will demonstrate an increased understanding of peace principles and respectful communication techniques.

95% of Big Up Show students are underserved youth of color ages 10-18 who attend Northeast Portland schools. Students who participate in our residencies learn technical skills that can be used to help advance future education and career goals. Our students also practice important life skills like risk taking, creativity, discipline, teamwork, empathy building, and leadership while developing the show. During the live taping, an audience of 200 families, friends and community members will share in a cultural exchange designed to build connection. By the end of our three 10-12 week residencies our students will learn to operate state of the art cameras, lights, sound and editing equipment. They will learn to cast, produce and promote the live event. We have the added benefit of broadcasting *The Big Up Show* on Open Signal cable access channels and YouTube. Youth from all over Portland and the world will have access to the learning tools created by our team of students. Millions of potential young viewers will sing, dance, play and learn basic principles of peace as a result of the work we do in our residency. In addition to the practical experiences, there can be other meaningful outcomes that are unanticipated. During the pilot of the program in 2015, one of our high school crew members ended his own life. It was difficult to carry on in his absence but the team chose to continue with the program and rallied around the mission of teaching peace in honor of their fallen friend. The students supported each other through this traumatic time with the help of skilled counselors, our program, and the creative environment we foster.

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**Budget Narrative****Budget Narrative**

## PERSONNEL

**Project Lead/Lead Instructor** The Project lead will guide the implementation of the project plan for The Big Up Show. Responsibilities include managing the budget, timeline, coordinating planning committee meetings, as well as, contracting teaching, production and project evaluation staff. The Project lead will also work closely with Boys & Girls Club director to schedule and ensure the program is meeting the needs of the youth and expectation of the club. Project reports will also be the responsibility of the project lead.

Lead instructors will facilitate creative workshops, designed to allow a students to create skits, prepare songs and interviews, rehearse and film scenes for the culminating live taping.

Project lead will work 5 hrs a week from September 2018-September 2020 at rate of \$50 per hr for a total of \$30,000

Leads instructors will work for 3hrs a week during three 10-12 week residencies. (30 weeks) at rate of \$70 per hr for a total of \$6,300

GRANT FUNDS: 0

MATCH FUNDS: \$36,300

**2 Assistant Instructors** - Assistant instructors will support the project by working closely with lead instructors to prepare and implement workshops each week. Another important responsibility includes helping to engage youth and keep them on task.

Our assistant are youth who have participated in previous Big up Show residencies and can share valuable insights.

Our two assistants will work for 3hrs a week during three 10-12 week residencies. (30 weeks) at rate of \$30 per hr for a total of \$5,400.

GRANT FUNDS: 0

MATCH FUNDS: \$5,400

**TOTAL PERSONNEL: \$41,700 (match)**

## EDUCATION & TRAINING

Staff initial training. Basic & advanced training on Tricaster Live Editing System and Black Magic camera equipment for 3-5 staff (project lead and lead instructors) prior to residencies. We will contract with a certified professional working with our local Tricaster & Black Magic dealers to train staff on the equipment prior to conducting the residencies with students.

GRANT FUNDS: \$5,125

MATCH FUNDS: \$0

**TOTAL EDUCATION & TRAINING: \$5,125 (grant)**

## CONTRACTUAL

**LIVELABS** - 1 World Chorus with contract with Livelabs for the following services:

**Production Coordinator** - Scheduling initial training on Tricaster and Black Magic cameras will be a key role of this person.

The media production coordinator will then manage all technical aspects of the production, including training youth to operate cameras, tricaster live editing hardware, along with sound and lighting equipment. Additional responsibilities include coordinating with Open Signal to upload the final show for broadcast and equipment maintenance. The media production coordinator will manage hardware and firmware, be responsible for keeping 1 World Chorus equipment covered under best possible warranty and insurance.

The Media Production Coordinator will work 4 hours a week from September 2018- September 2020 at a rate of \$25 per hr for a total of no more than \$14,080.

**1 Lead Instructor** - Lead instructors will facilitate creative workshops, designed to allow a students to create skits, prepare songs and interviews, rehearse and film scenes for the culminating live taping.

Our leads will work for 3hrs a week during three 10-12 week residencies. (30 weeks) at rate of \$70 per hr for a total of \$6,300.

**Tricaster Training** - Livelabs staff will lead advanced training for staff and students on the operation of Tricaster Hardware & Software. They will lead a pre-residency training for teaching staff and two trainings during the 10-12 week residency for the students.

Livelabs charges us a rate of \$150 per hour for a total of 12 hours for a total of \$1,800

**Black Magic Training** - Livelabs staff will lead training for staff and students on the operation of Black Magic Camera package. They will lead a pre-residency training for teaching staff and hands on training during each of 10-12 weeks in the residency for students.

Livelabs charges us a rate of \$100 per hour for a total of 22 hours for a total of \$2200

GRANT FUNDS: 0

MATCH FUNDS: \$24,380

**BLAZERS BOYS & GIRLS CLUB**

**2 Supporting Staff** - The Boys & Girls Club director and one of her team members will serve as supporting staff for the residency. They will ensure that our work space is reserved and set up each week. They will organize transportation and snacks for participating youth. They will also assist with classroom management as needed.

Our two supporting staff will work for 3hrs a week during three 10-12 week residencies. (30 weeks) at rate of \$30 per hr for a total of \$4,950

GRANT FUNDS: 0

MATCH FUNDS: \$4,950

**PEACE VILLAGE**

**2 Peace Ambassadors** - Our Peace Ambassadors will lead workshops that encourage students to build empathy, connection with nature and more compassionate human interactions. They will share tools for incorporating a theme of peace building throughout the segments the youth create.

Our Peace Ambassadors will work for 2 hours a week for during 2 of every 10-12 week session. (6 weeks) at a rate of \$70 per hr for a total of \$1680.

GRANT FUNDS: 0

MATCH FUNDS: \$1,680

**WALTRONIC PRESS**

**Set Designer** - Our set designer will work with a team of students to conceptualize and build a set to serve as the main backdrop for The Big Up Show.

Our set designer will work for 3 hours a week for five weeks of every 10-12 week session (15 weeks) at a rate of \$50 per hr for a total of \$2250.

GRANT FUNDS: 0

MATCH FUNDS: \$2250

**SUGAR MOUNTAIN PR**

**Public Relations** - Our public relations team from Sugar Mountain PR will assist with drafting and distributing a press release announcing the live culminating event to Portland television, radio, and print media. They will also promote the event via social media channels including Facebook, Twitter and Instagram.

Our public relation firm charges \$1,000 a month for their services. To promote three culminating events the total will be \$3,000.

GRANT FUNDS: 0

MATCH FUNDS: \$3,000

**AMERICAN CINEMA EQUIPMENT**

**Equipment Maintenance**- American Cinema Equipment will cover scheduled maintenance on the Tricaster and Black Magic Cameras.

American Cinema charges \$75 per hour for their services. We estimate 15 hours of service during the three 10-12 week residencies for a total of \$1,125.

GRANT FUNDS: 0

MATCH FUNDS: \$1,125

**EVALUATION IN ACTION**

**Evaluation Consultant**- We will use Portland firm, Evaluation into Action to maximize collection and use of data to target and improve programs.

We will use Evaluation into Action for a three month campaign. One month prior to the launch of the program to create evaluation forms and distribution system and two months after to analyze data from evaluation forms and interviews. \$3,000 will be the total fee for these services.

GRANT FUNDS: 0

MATCH FUNDS: \$3,000

**TOTAL CONTRACTUAL: \$40,385 (match)**

**EQUIPMENT****VIDEO EQUIPMENT**

Tricaster TC-1	\$19,995
Video Monitor for Tricaster	\$500.00
Black Magic Ursa Mini Pro Camera Package x 3	\$20,985
Black Magic Hyperdeck Studio Pro	\$1,995
Olympus M.Zuiko Digital ED 40-150mm f/2.8 PRO 1299 x3	\$3,897
Olympus M.Zuiko Digital ED 17mm f/1.2 PRO Lens \$1,199.00 x3	\$3,597
CAME-TV Shoulder Rig Plus for Blackmagic URSA Mini/URSA Mini Pro 780 x3	\$2,340
FotodioX Excell+1 Olympus OM Lens to Micro Four Thirds Camera Lens Adapter x3	\$344.85
B&H # CAURSAMINIPK MFR # URSA-MINI-PRO-PACK	\$600.00
Sachtler System Ace XL MS AL with Fluid Head, Ace 75/2 D Tripod, Mid-Level Spreader & Bag x3	\$2,255.52
iM2720 Storm Travel Case x2	\$463.5

**AUDIO EQUIPMENT**

Mackie 1642VLZ4 Mixer	\$699
A-T 10 Pro Digital Wireless -Lavalier System x2	\$1,800
Shure SM58 Handheld Dynamic Vocal Microphone x4	\$436
Shure SLX2/SM58 -x2	\$440
J3 Band, 572 - 596 MHz x2	\$760
Sennheiser MKE 600 x2	\$660
Mogami CorePlus Microphone Cable - 50' XLR-XLR x2	\$139
Mogami CorePlus Microphone Cable - 15' XLR-XLR x8	\$279
Pro Co SMA Series Drop Snake - 50' TRS	\$169

**PRODUCTION COMMUNICATIONS EQUIPMENT**

Clear Com MS 704 Base Station	\$1,804
RS702 Dual Channel Belt Packs X 7	\$2,774
CC400-X4 Headsets- X 7	\$2,310

**LIGHTING EQUIPMENT**

Dracast LED1000 Pro Bi-Color LED 3-Light Kit	\$1,699
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**COMPUTERS**

15in Mac Book Pro x2	\$5,598
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**SOFTWARE**

Final Cut Editing Softwarex2 (2year advance pay)	\$478
After Effects Software x2 (2 year advance pay)	\$400

**TOTAL EQUIPMENT: \$77,834 (grant)**

**INFRASTRUCTURE/FACILITIES CONSTRUCTION  
SET CONSTRUCTION**

Building Materials	\$2500
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GRANT FUNDS: \$2,500

MATCH FUNDS: \$0

**TOTAL INFRASTRUCTURE/FACILITIES CONSTRUCTION: \$2,500 (grant)**

**OVERHEAD**

Admin Fees (accounting fees, strategic planning, project tracking, software updates, equipment consultation)

GRANT FUNDS: \$0

MATCH FUNDS: \$16,500

**TOTAL OVERHEAD: \$16,500**

**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 1 World Chorus**

Personnel: Project Lead/Lead Instructor and 2 Assistant Instructors - \$41,700

Contractual (Livlabs, Peace Village, Waltronic Press, Sugar Mountain PR, American Cinema Equipment, Evaluation in Action) - \$35,435

Overhead - \$16,500

(1 World Chorus has the grant support of The Mayor's Office of Youth Violence Prevention (\$3,930) in support of Peace Village and Waltronic Press contracts; the grant support of Keen Footwear (shoe donation valued at \$3,000).

TOTAL CONTRIBUTED BY 1 World Chorus: 93,635

**Resources Contributed by Blazers Boys & Girls Club**

2 Supporting Staff - \$4,950

TOTAL CONTRIBUTED BY BOYS & GIRLS CLUB: \$4,950

TOTAL MATCH: \$98,585

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**Line Item Budget**

<b>Cost Category</b>	<b>Grant Funds</b>	<b>Match Amount</b>	<b>Project Total</b>
Personnel	\$0.00	\$41,700.00	\$41,700.00
Education and Training	\$5,125.00	\$0.00	\$5,125.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$0.00	\$40,385.00	\$40,385.00
Equipment	\$77,834.00	\$0.00	\$77,834.00
Infrastructure/Facilities Construction	\$2,500.00	\$0.00	\$2,500.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$0.00	\$16,500.00	\$16,500.00
<b>Totals</b>	<b>\$85,459.00</b>	<b>\$98,585.00</b>	<b>\$184,044.00</b>

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**Final Application Signature**

<b>Signature of Duly Authorized Representative</b>	Aaron Smith
<b>Date</b>	03/13/2018
<b>Title</b>	Director
<b>Phone</b>	323-459-3007
<b>E-mail</b>	aaronnigel@gmail.com

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## Supplemental Material Attachments

<b>File Name</b>	<b>Description</b>	<b>File Size</b>
Billy Miller Bio.pdf	Billier Miller Bio	28 KB
Bios.docx	Peace Village Bios	69 KB
Brian Lippy CV_2017_New Media.pdf	Brian Lippy CV	98 KB
For the past 15 years Aaron Nigel Smith has worked to educate.pdf	Aaron Nigel Smith Bio	57 KB

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## Partner Commitment Letter(s)

<b>File Name</b>	<b>Description</b>	<b>File Size</b>
Big Up Show Letter of Support.pdf	Blazers Boys & Girls Club Letter of Support	38 KB
Keen Letter for Big Up Show.pdf	Keen Letter of Support	457 KB
Letter of Support_The Big Up Show_One World Chorus_ on OYVP letterhead_Mar 2018.pdf	Letter of Support_Mayor's Office of Youth Violence Prevention	91 KB

For the last twenty years, Billy Miller has been making motion media writing and producing hundreds of television shows broadcast on ABC, NBC, CBS, FOX and ESPN as well as commercials for Nike and long-form documentary for Red Bull. Through a background that includes being crewed on Emmy-award-winning Olympic broadcast, camera for The Oprah Winfrey Show, field audio recording for a BBC documentary and sold-out festival screenings at Sundance, XDance, New York Surf Film and the Banff Mountain Film, he is seasoned in all phases of movie production. For the last fifteen years, he has been bringing the moviemaking experience to hundreds of diverse students through non-profit art programs, some included in youth film festival screenings and one winning an Audience Award. Billy is the cofounder of LiveLabs, a live-production, experiential learning collective using moviemaking to establish team-building and pro-social awareness. LiveLabs operates workshops in the mold of Francis Ford Coppola's "Live Cinema" movement, capturing live and pre-recorded performance with live television technology to create an innovative new brand of filmed entertainment. Billy is a producer of "The Big Up Show," teaching peace and unity to young people through the power of music while helping them use their own unique voice.



The mission of Peace Village Global is to end hate and violence by empowering children. We have designed programs to address the social and emotional needs of children in a time when trauma, violence, and conflict are common challenges. Our work creates lasting positive change.

Peace Village aims to bring more connection into the world by creating communities of resilient people who lead with empathy. Our programs focus on the four tenets of Mindfulness, Connection to the Natural World, Conflict Resolution, and Media Literacy. Examples of our work include anti-bullying workshops in schools, peacebuilding camps for youth, and workshops for professionals that work with refugees and homeless families. By investing in people of all ages and cultures who contribute their knowledge and talents, Peace Village creates a space for people to come together, learn, and practice peacebuilding.

A graduate of Pacific University, with a degree in Peace and Conflict Studies, Wintry Whitt Smith has been involved with Peace Village since its inception in 1996. She has taught all of the core classes, and directed the Peace Village camp in Lincoln City for several years. She started a school in Maweni Village, Kenya, where she facilitated study abroad courses for university students. For the last six years, she directed Tumbleweeds Playschool. Wintry is a certified and practicing mediator.

Elizabeth Wilson has been actively involved with Peace Village since it's beginning in 1996, co-creating & teaching the curriculum and directing camps. She was an adjunct professor in the Peace and Social Justice Department at Pacific University, working there over 20 years developing & leading programs for students. She prefers to teach outside the classroom having worked in a UN camp for SE Asian refugees, with the Navajo Nation and for many years in the wilderness. Having studied natural medicine, yoga & meditation for over 25 years, Elizabeth delights in playing music, being outside and family.

## NEW MEDIA SPECIALIST Digital Media-Live Events-Sports-Business Development

I am a results-oriented professional currently focused on live online entertainment. My background spans 15 years of diverse experience in television, live web cast production, digital media acquisition, action and adventure sports, live events, business development, and project management. I am creative and practical thinker with personal integrity and a proven track record for results and effective leadership.

### CURRENT SPECIALTIES

- Live Web Cast Producer and Director
- Live Event Show Director and/or Technical Director
- Live Show Producer
- Broadcast Engineer
- Live Stream Encoding Engineer
- CDN (Content Delivery Network) Manager
- Business Development
- Online Audience Development and Social Integration
- Online Content and Partner Development
- 15 years Live Events Market
- 15 years in the Action/Adventure Sports Market

### PROFESSIONAL EXPERIENCE

#### Highwire Digital LLC

Owner | Engineer

2013 – Present

Currently providing clients with equipment and technical direction for live web cast productions. We offer live broadcast engineering and consulting, show producing and directing, live stream encoding, video player integration, SNG Uplink and Downlink consulting, and CDN support packages. We also work with brands, events, and organizations to create a robust online marketing, social, and distribution strategy for a 360 degrees approach to any project.

#### Metacafe

Director Action Sports

Sept 2010 – 2013

Currently developing and directing a new vertical for [www.metacafe.com](http://www.metacafe.com), acquisitioning live and short form action and adventure sports video content. Tasks include overall strategy, partner development, editorial and CMS (Content Management System) controller, live stream encoding and CDN management, sales and marketing consulting, and contract negotiation.

#### Action Sports Inc.(Go211.com)

Senior Producer and Director

Jan 2007 – Sept. 2010

Produced and directed live web casts of major action sports events around the globe. Responsibilities included all pre-production, budgeting, crewing, directing live web casts, technical directing, client relations, analytic reporting, project management and business development. Field production included managing crews, delivering projects on time and on budget, navigating remote locations and finding practical solutions to challenging situations.

#### blippyProductions

Digital Media/TV

Sept 2006-2007

Managing independent projects in live digital media, video production, and broadcast television. Current focus has been on extensive live web cast producing and digital media distribution and monetization. Roles include overall producer, project management and onsite directing.

#### Fusion Entertainment

Senior Editor / Producer

May 2002 – Dec 2006

Four years producing, shooting and generating action sports content for global television and web. Responsibilities included major event television production, budgets, hiring and managing production crews, field production, Standard and High Definition camera work, content design, sponsor relations and deliverables, creative direction and post-production.

Network Partners: Fox Sports / OLN / Versus/ INHD / ESPN2 / FUEL

#### RSN | CBT28

Programming Director

Nov 1997 – Sept 2001

RSN (Resort Sports Network) Affiliate Programming Director for CBT28. Responsibilities included managing all broadcast video content, commercial production, and local advertising sales.

#### ESProductions

Producer/Editor/Camera

Nov 1997 –Sept2001

ESProductions was a hub for action sports production and postproduction based in Crested Butte Colorado. My work with ESProductions included Event and TV production for MSI (*Mountain Sports International*), *Primemedia*, *Redbull*, *Matchstick Productions* and *Wink Inc.*

## **SIDE PROJECTS**

### **Davenport Ventures**

**March 2007**

Real Estate Development Company focusing on small to medium size commercial and residential projects in the Columbia River Gorge. We believe in urban density and community.

### **Everybodys Brewing Company LLC**

**March 2007**

Part of a core team that helped start this excellent Craft Brewery and Restaurant in White Salmon, Washington. We just had our 7<sup>th</sup> birthday and are officially distributing our product in cans in the Pacific Northwest.

### **Unknown Brewing Company LLC**

**March 2007**

Part of a core team that helped start this excellent Craft Brewery and Tasting Room in Charlotte, NC. We are having our 1<sup>st</sup> birthday February 2015 and are already heavy into distributing by both bottles and cans in the greater Charlotte Area. *Step into the Unknown!*

## **EDUCATION**

### **Unity College**

BA in Environmental Education and Outdoor Recreation Leadership

**1996**

### **Institute for Integrative Nutrition**

Certified Holistic Nutrition Counselor

**2011**

### **North Winds Academy and Seaside Brazilian Jujitsu**

Have been actively training martial arts for 6 years now and working towards a black belt in Kung Fu. Only 10 more years to go!

## **RELATED SKILLS**

Strong leadership  
Critical Thinking  
Effective Team management  
Exceptional Problem solver  
Client Relations and Networking  
Strong online research skills  
Resourceful, innovative and creative  
Organized and efficient  
Storyteller  
Athlete

## **REFERENCES**

Maria McNulty- Burton Snowboards and M3 Entertainment ([maria@m3ee.com](mailto:maria@m3ee.com))  
Charlie Rosene- Red Bull Media House ([charlie.rosene@us.redbull.com](mailto:charlie.rosene@us.redbull.com))  
Mark Poggi- Senior Director of Content Development at Metacafe ([mark@metacafe.com](mailto:mark@metacafe.com))

For the past 15 years Aaron Nigel Smith has worked to educate, empower and entertain to youth and families around the world. In 2005, Aaron's debut CD release, *Let's Pretend*, won the NAPPA & IParenting Media Awards. His 2010 CD "Everyone Loves to Dance, received a Parents' Choice Award and recognition in People Magazine. In 2009 he collaborated with Ziggy Marley on a Bob Marley children's record, ***B is for Bob***. Aaron Nigel Smith joined the cast of the Emmy Award Winning PBS Kids show, *Between the Lions* in 2008.

In 2009 Aaron and his wife of 19 years Diedre, formed the non-profit One World Chorus with the goal of building bridges internationally through choral singing. There are currently children involved in Portland, Los Angeles, New York, Kenya & Jamaica. In 2012 One World Chorus released a debut CD, ***Welcome to the Village***, to critical acclaim. People Magazine and USA today recognized the project as one of the best children's releases of the year and the CD received a Parents' Choice Award! The 2015 release, *Celebrating Bob Marley* spent several weeks on the Billboard reggae charts.

The Rox in Sox Children's Music & Book Festival is a project that Aaron spearheaded. During this free charity event, families in the US & Jamaica enjoy a day a free world class music, authors, family friendly activities and food vendors. Socks, shoes and books are donated at the entrance of the event in the US and distributed to youth in Jamaica & Kenya.

Aaron also works with Ben & Jerry's, The Bob Marley Foundation and PYE Global to organize the One Love Youth Camp. This special project brings youth from rural and urban Jamaica together for a week-long camp that encourages creativity, empowerment and conflict resolution. Aaron has been a Rotarian since 2013 and he was awarded the Vocational Leadership Award in 2016 and Service Above Self in Education Award in 2018.

Aaron works with the Right Brain Initiative and Young Audiences of Oregon to bring chorus, drumming and multimedia residencies and performances to school children in Oregon and SW Washington. In 2014 Young Audiences named Aaron Teaching Artist of the Year.



**BOYS & GIRLS CLUBS**  
OF PORTLAND METROPOLITAN AREA

**ADMINISTRATIVE OFFICES**

8203 SE 7th Ave, Suite 100, Portland, OR 97202  
t 503-232-0077 | f 503-232-0387  
www.bgcportland.org | @bgcportland

**BLAZERS CLUB**

5250 NE MLK Jr. Blvd  
Portland, OR 97211  
503.282.8480

**INUKAI FAMILY CLUB**

560 SE 3rd Ave  
Hillsboro, OR 97123  
503.640.4558

**OAK GROVE CLUB**

1905 SE Oak Grove Blvd  
Oak Grove, OR 97267  
503.305.7824

**REGENCE CLUB**

4430 N. Trenton  
Portland, OR 97203  
503.853.8678

**ROCKWOOD CLUB**

454 SE 165th Ave  
Portland, OR 97233

**WATTLES CLUB**

9330 SE Harold St  
Portland, OR 97266  
503.775.1549

**MARGARET SCOTT**

School-Based Club

March 10th, 2018

To Whom it May Concern:

We are pleased to write this letter in support of The Big Up Show and 1 World Chorus. Aaron and his team have been working with youth at the Blazer's Boys & Girls Club over the past few weeks and it has been a positive and enriching experience for our Members.

We are committed to providing space for filming, recruiting up to 20 youth Members to participate, and providing a snack for youth after filming each week at our Club in NE Portland. We would love to see this program expand to other sites in the Portland Metro in the future.

We are excited that our Members have this opportunity to gain valuable, real world skills in video production while harnessing their creativity to spread such a positive message for youth in their community and around the globe. Now, more than ever, we need projects such as this to lift the voices of our youth and provide a platform that helps them shape the great futures that they want for themselves and their peers.

On behalf of the Blazer's Club Leadership team,

Amber Barnes  
[abarnes@bgcportland.org](mailto:abarnes@bgcportland.org)



• ORIGINAL HYBRID •  
FOOTWEAR, BAGS AND SOCKS

Subject: The Big Up Show –  
Aaron Nigel Smith  
Letter of reference and recommendation

March 6, 2018

To whom it may concern,

Inspired by a love of the outdoors, KEEN Inc., manufacturer of hybrid outdoor and casual products, support the lifestyles and outdoor adventures of active people around the world. The company operations and culture reflect a stand-out commitment to building a strong community and a healthier planet through a myriad of giveback strategies.

Aaron Nigel Smith and One World Chorus have been recipients of KEEN funding and support for a variety of causes since 2013. Through OWC KEEN has been able to support donations of musical instruments, the building of lessons plans and training of music teachers. Without the passion and vision of Aaron Smith, we wouldn't have been able to bring music performances and education to audiences and students all over the globe.

KEEN is pleased to be able to support "The Big Up Show" a project designed to provide non-violence education and teach the basic principles of building community and a more peaceful society.

Thank you,

A handwritten signature in blue ink, appearing to read "Ben Meuser".

Ben Meuser  
Events & Sponsorship Marketing Manager  
KEEN Footwear  
515 NW 13<sup>th</sup> Ave  
Portland, OR 97209



Antoinette Edwards  
Office of Youth Violence Prevention, Director

City of Portland, Mayor's Office  
449 NE Emerson, Portland, OR 97211  
Office: (503) 823-3584  
[antoinette.edwards@portlandoregon.gov](mailto:antoinette.edwards@portlandoregon.gov)

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March 5, 2018

To Whom It May Concern:

Please accept this letter of support for "The Big Up Show". This children's television program, designed to teach basic principles of building a peaceful community, currently is providing non-violence education as well as involvement in media communication to area youth attending the Blazers Boys & Girls Club in NE Portland.

Acknowledging the benefit offered to Portland's youth through "The Big Up Show", the City of Portland Mayor's Office of Youth Violence Prevention has provided a small grant of \$4000.00 for the sole purpose of furthering non-violence education.

Our office fully supports the ability of the One World Chorus organization, creator of "The Big Up Show", to build additional capacity to sustain and enhance "The Big Up Show" program.

Sincerely,

Antoinette Edwards

Director, Office of Youth Violence Prevention

## **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.)