

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

This Agreement is between the Mt. Hood Cable Regulatory Commission (Commission), through the Office for Community Technology (OCT), and Northwest Alliance for Alternative Media and Education (Grantee) (together referred to as the “Parties”).

RECITALS:

This Agreement is entered into for the purpose of providing the Commission's grant funds for the Grantee's Voices of Wisdom and Modern Mythology project.

AGREEMENT:

1. Grant Amount, Use of Grant

Grantee is awarded an amount not to exceed \$76,000 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, and incorporated herein by reference. 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 Rana DeBey 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 \$76,000 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.

Upon request, Grantee shall provide supporting documentation to demonstrate need for invoice payment required for purchase of capital goods in accordance with this Agreement at the time of invoice submission. Alternative payment schedules may be adopted at the Project Manager's discretion based on the supporting documentation provided. The Project Manager shall notify the grantee if an alternative payment schedule is necessary.

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.

Prevailing wages. State of Oregon, Bureau of Labor and Industries (BOLI) wage rates are required for certain contracts that total \$50,000 and above. If Grantee's project is subject to the prevailing wage requirements, Grantee will comply with the prevailing wage requirements of ORS 279C.800 through 279C.870 and any other applicable prevailing wage requirements contained in ORS 279C, Oregon administrative rules, or city code.

4. 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 ten (10) years 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. For a Report to be acceptable to the Project Manager, the Grantee shall document and clearly describe the progress of the grant scope in accordance with the reporting schedule defined below.

Interim Status Reporting periods are July 1, 2021 through December 31, 2021; January 1, 2022 through June 30, 2022; July 1, 2022 through December 31, 2022. 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 March 1, 2023.

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 is 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 five (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

Grantee shall hold harmless, defend, and indemnify the MHCRC, and its officers, agents and employees against all claims, demands, actions, and suits (including all costs) brought against any of them arising from actions or omissions of GRANTEE and/or its contractors in the performance of this Agreement.

Prevailing wage indemnity. Grantee agrees to indemnify, defend, and hold harmless MHCRC, its employees, officers, and agents, from and against any claim, suit, or action, including administrative actions, that arise out of Grantee's failure to comply with ORS 279C.800 to 279C.870 and any applicable administrative rules or policies.

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. Independent Contractor Status

Grantee and its contractors and employees are not employees of the MHCRC or the City of Portland and are not eligible for any benefits through the MHCRC, including without limitation, federal social security, health benefits, workers' compensation, unemployment compensation, and retirement benefits. GRANTEE will be responsible for any federal, state, or local taxes and fees applicable to payments hereunder.

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 July 1, 2021, 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, March 31, 2023, unless extended or earlier terminated under the terms of this Agreement.

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.
- (c) Alternatively, the MHCRC may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion.

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: Rana DeBey, Project Manager:
Mt. Hood Cable Regulatory Commission
c/o City of Portland/ OCT
1120 SW 5th Ave, Suite 405

Portland, OR 97204
Email: rana@mhcrc.org

If to Grantee:

Attn: Adam Carpinelli, Board Member
Northwest Alliance for Alternative Media and Education (NAAME)
P.O. Box 42671
Portland, OR 97242
Email: Carpinelli.adam@gmail.com

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: Voices of Wisdom & Modern Mythology

GRANTEE: Northwest Alliance for Alternative Media and Education (NAAME)

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

01422 - 2021 Community Technology Grants

01606 - Voices of Wisdom and Modern Mythology

Community Technology Grants

Status:	Submitted
Original Submitted Date:	05/11/2021 4:15 PM
Last Submitted Date:	06/03/2021 2:32 PM

Primary Contact

Feel free to edit your profile any time your information changes. [Create your own personal alerts using My Alerts.](#)

Name:	Mr.	Quincy		Davis
	Salutation	First Name	Middle Name	Last Name
Email:	quincy@7vision.link			
Phone:*	503-875-8052			
	Phone	Ext.		
Title:	Lead Coordinator, Voices of the Ancestors & Modern Mythology			

Organization Information

Organization Name:	Northwest Alliance for Alternative Media and Education		
Organization Type:	Non-Profit Entity		
Tax ID	93-1009519		
Organization Address:	P.O. 42671		
City*	Portland	Oregon	97242
	City	State/Province	Postal Code/Zip
Phone:	503-477-4792		

Project Narrative

Total Grant Funds:	\$76,000.00
Total Match Funds:	\$115,150.00
Total Funds:	\$191,150.00
Proposed Technology	Video production equipment
Public Benefit Area	Reducing Disparities
Project Purpose	

In defining the project purpose, applicants must:

This project intends to serve youth aged 14-21 in Multnomah County, with an emphasis on under-served indigenous, Black and Latinx youth and students who are less likely to thrive in standardized educational settings, as well as youth who have experienced homelessness, drug and alcohol addiction, mental health disability, learning differences, trauma, foster care/shelters and juvenile detention.

We are utilizing modern music as a way of engaging with the youth, especially Hip-Hop, which is an art form originating from the creativity of disenfranchised inner-city youth of New York City. Our team of guest artists and educators involved in the project come from diverse ethnic backgrounds and are able to meet the youth where they're at, with the ability to share their stories and experiences of finding a way to change their lives around, while exemplifying artistic skills with empowering lyrical expression.

Over a one-year duration of our program, we anticipate serving up to 40-60 youth. This is only in the event that we will be able to execute said programming in person and that it will not be COVID impacted. We also anticipate that over 2,500 youth will engage online with our virtual workshops, sessions and presentations.

There will be 4 groups meeting for 8 sessions, lasting 4 weeks, twice a week, with each class being 1.5 - 2 hours.

Our project partners are connected to networks of youth that we intend to serve with this project. We will either plug into an existing class, such as an after-school program at Reynolds High-School, or collaborate to create a new workshop session. We will help to recruit by providing visually engaging flyers and social-media, highlighting guest artists, and offering the unique opportunity for students to record and produce music and video.

Throughout the project we will produce a total of 10 videos including 6 professional quality music video / documentary pieces and 4 student group videos that will be shared with community media centers (MetroEast or Open Signal). These videos will also be used for developed curriculum and workshops that will be facilitated by educators beyond this project, moving forward.

The primary areas of need we are addressing:

1. Challenges related to COVID precautions including lack of in-person community and healthy social connection, increasing mental health issues, such as anxiety, isolation and depression, with youth growing up in environments with increasing screen time and overwhelming stimulation of high-speed information. In addition, educators may find it more difficult to maintain interest, attention and engagement in virtual classroom settings.
2. The negative influence of socially-toxic virtual landscapes and media from the entertainment industry that promotes escapism and messages that are degrading to the well-being of youth in our community.
3. Limited opportunities for connection to elder wisdom and cultural teachings for youth in our community.
4. Limited opportunities for meaningful career preparation in the creative digital field which is significant with the increase of businesses transitioning to operate on digital platforms.

This program provides the tools to learn how to produce content in various digital formats including video-production, music-production, recording-art, multimedia storytelling & live-streaming performance. These career / technical skills are important as we are seeing an increasing demand for work in the digital field.

The technology will be used for:

1. Professional production of music videos created locally by the artists & teachers involved that will be utilized as dynamic teaching material for the multimedia presentation / workshops.
2. Student production of final projects in the digital audio-visual-storytelling medium of their choice
3. Dynamic virtual presentations, live-performances & instruction, being prepared to implement the program fully-virtually if necessary, with the possibility of ongoing COVID requirements.

We will provide an environment for students to perform or showcase their work in a community setting (in-person or virtually) & receive positive feedback as an acknowledgment of their work & dedication. We believe this is important because many youth are struggling with mental health issues stemming from prolonged media-stimulation in socially-toxic online landscapes, negative stereotypes presented in the media & lack of healthy, in-person community connection, especially due to the lockdowns. Experiences of completing a project & receiving healthy recognition by one's peers & community can encourage discipline & can have a positive effect on self-worth & self-belief.

The program offers tools for youth to shift from using technology as consumers to creators & is designed to promote team-building, working with others, self-directed goal-setting to develop leadership, discipline & personal-growth. Working with small class-sizes will allow us to offer individualized mentorship for participants to support the student's unique goals & interests.

Within each workshop, students will:

- Be introduced to Hip-Hop artists & modern musicians through music videos & insightful lyricism with a focus on Indigenous

artists from around the world.

- Be introduced to teachings of Indigenous elders and Wisdomkeepers from Africa and Turtle-Island (North America). These speakers are presented in a way that exposes youth to the value of ancestral lineage in general and promotes positive cultural-identity, from any part of the world.
- Participate in talking circles that will explore themes of transformation through struggle with identity, addiction, violence, and finding a spiritual path rooted in creativity and ancient principles.
- Be given guidance as they create their own raps, lyrics and poetic verse with mentorship from positive role models.
- Learn from and collaborate with local industry professionals.
- Produce a project in a supportive collaborative environment, working individually or in groups (depending on need and class size) with the tools to pursue the digital art form of their choice.
- Be given opportunity to shared their final projects with the community for positive feedback.

Our program is trauma informed and has sensitivity to youth who are from historically marginalized communities and/or are non-gender conforming. This is provided by our special team of guest artists, community members and instructors who identify primarily as Black, Latinx, low socio-economic status and/or formerly houseless. We intend to provide tools to transform negative energy of hardship or traumatic into positive forms of creative expression.

In addition to the completed material, the main outcome of our program is for participants to attain a newfound sense of empowerment through self-expression with digital creativity while building technical & life-skills for career-preparedness, in a fun & engaging way and begin to recognize themselves as a valuable member of the community with the ability to get involved and give back.

(This field has a character limit of 7000)

Measurable Project Outcomes

What project outcomes (no more than four) do you hope to achieve for the identified community or targeted beneficiaries through the use of the proposed technology?

The MHCRC is interested in outcomes related to the use of the technology. You will be asked to report on progress made toward achieving these outcomes in your semi-annual grantee reports.

Project outcomes:

1. At least 3 professional-quality music videos created for our workshop program featuring local, independent artists conveying messages with empowering community values delivered with exceptional audio-visual quality and dynamic visual-storytelling, to engage with youth and spark creative interest for their own projects. These videos will also be shared with community media centers (CMCs)
2. At least 3 accompanying documentary video and educational sequences (3-5 minutes each) featuring the artists involved, expressing in-depth insight into their creative process, story, personal values and connection to community and/or culture. These videos will also be shared with CMCs.
3. At least 4 completed student final projects (1 for each workshop). These will be in the form of music video, documentary or similar audio-visual-digital storytelling pieces. This may be a compilation of individual student work and/or a documentary piece featuring interviews with students and behind-the-scenes of the creative process. These videos will also be shared with CMCs.
4. At least 3 new self-contained educational workshops / curriculums created, each presenting a cohesive theme that includes the music videos, documentary video work and possible student work, to go with talking circle prompts, writing and other creative workshop exercises. They are specifically designed to be utilized and be facilitated by educators and accessible to youth in our community and beyond.

(This field has a character limit of 1500)

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, and should directly tie to the measurable outcomes listed above.

Throughout the content creation phase, we will have weekly meetings among collaborators and project partners involved, with project leadership and direction by the main project coordinator. A project coordinator assistant will help keep track of deadlines and goals, to provide support to stay on schedule, and communicate with project coordinator to be prepared to adapt if necessary.

Throughout each workshop, the talking circles and open discussion sessions will provide insights on the overall progress and gauging if the student needs are being met to help them achieve their goals. This can be facilitated with specific prompts / questions. Also, individualized mentorship from educators and assistants can help with checking in with students about their progress, answer any questions and offer support for challenges.

We will provide an evaluation at the end of each workshops for students to fill out. The data evaluated will be gathered from observational reports written by project coordinators, self-reported forms completed by youth participants, as well as data provided by partner organizations. The overall program evaluation will be facilitated by NAAME's joint secretary who will compile the data that to be catalogued and digitized. Project coordinators will ensure that youth evaluation forms are completed at the beginning and end of each workshop series. Additionally, project coordinators will complete observational reports relating to the individual youth's progress, implementation of the program itself, and suggestions for areas of improvement.

The evaluation forms will measure such outcomes as:

- Increases in digital audio/video skills
- Increases in self-confidence, both personal and career-outlook
- Increased interest in the learning process
- Development of self-expression and creativity
- Feeling a part of a community

Upon the completion of each professional music video, documentary piece and youth workshop, we will provide each audio/video piece to community media centers. We will be in communication to ensure the video file is delivered in proper format (high-quality .MP4 or .MOV) to meet their needs. We will have a timeline of project releases and the project coordinator and assistant will keep track of progress, to the 10 (or more) audio-video pieces are released on a consistent basis (once a month) between March - December 2022.

We are continuously in the process of developing our programming based on previous evaluations and feedback from participants.

(This field has a character limit of 2500)

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.

Please list project partners as confirmed or unconfirmed.

Please include a contact name & email address for each project partner listed. Staff will contact the project partner in order to verify the partnership.

Latino Network (Confirmed) in partnership with the Sun Program: Jessica Laguanas: jessica@latnet.org Volunteer coordination support, playing an active role in the planning and implementation and providing funds for guest artist / educator contractor services for workshop #1 (working with Reynolds high-school primarily Latinx students) with an estimated value of \$3,000.00 USD.

Young Audiences of Oregon (Confirmed): Kristi Riedel kristi@ya-or.org Volunteer coordination support and providing funds for guest artist / educator contractor services for workshop #1 with an estimated value of \$2,000.00 USD.

Keys, Beats, Bars (Confirmed) in partnership with Harmony Academy Recovery High School (Confirmed): Adam Carpinelli: carpinelli.adam@gmail.com Volunteer coordination support of workshop #2 (working with High school students in recovery) and guest educator contractor costs, with an estimated value of \$3,000.00 USD.

ReWild Portland (Confirmed): Mindy Finch: mindyfitch@gmail.com Role: Volunteer support activity offering a one-day, immersive environmental education experience of some kind (e.g., a day of friction fire, making, basket weaving, or learning about edible native plants) with Rewild Portland staff, as an in-kind contribution with an estimated value of up to \$3,000.00 USD.

Essential Food and Medicine (Confirmed): Ashel Eldridge: seasunz3@gmail.com Volunteer support activity of developing curriculum and creative collaboration with an estimated value of \$5,0000 USD.

7Vision LLC (Media Production Studio): Quincy Davis: quincy@7vision.link Facilitating and managing volunteer support including behind the scenes documentation of the creative process, production assistance and various other roles to support the video production process, with an estimated value of \$15,0000 USD.

Ascending Flow (Confirmed): Talilo Marfil: talilomarfilmusic@gmail.com Use of studio space and volunteer staffing services, including transportation of students, for workshop #3 up to an estimated value of \$5,0000 USD.

Tryon Life Community Farm (Confirmed) Jenny Leis: jennyleis@gmail.com Use of land and indoor yurt space for workshop #3 with an estimated value of \$3,000.00 USD.

Social Justice Action Center (Confirmed): Adam Carpinelli: carpinelli.adam@gmail.com Use of space for workshops with an estimated value of \$3,000.00 USD.

Bodecker (Unconfirmed) in partnership with Native American Youth & Family Center: Jodi Darby: jodi@bodeckerfound.org Volunteer coordination support and providing funds for guest artist / educator contractor services for workshop #4 working with NAYA youth with an estimated value of \$3,000.00 USD.

Guest artist educator roster (Confirmed): Mic Crenshaw and Quincy Davis (Rebel Wise), Ashel Seasunz, Lyla June, Talilo Marfil, Kunu Bearchum, Sommer Moselle (Xamada). Our guest artists represent diverse backgrounds with an emphasis on indigenous cultural lineage, who share a commitment to utilizing the power of music and art to uplift our people and our communities.

(This field has a character limit of 3000)

PROJECT FEASIBILITY SECTION includes: Technical Design, Project Start/End Date, Implementation Plan 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 media center channels; and the plans for maintaining and upgrading the system or equipment in the future.

(1) Equipment for professional video production for music video and documentary:

Cameras (3), prime cine lens kit, stabilization (tripods, gimbals), lavalier mics, shotgun mics, digital recorder, lighting, power supplies, cables and accessories and 2 computers for video editing, graphic design and additional content creation.

Advancements in mirrorless video cameras, with low-light capabilities will allow us to produce videos to match or exceed the stunning visual quality of larger video production companies. The creative direction of the video production will be lead by Quincy Davis who has over 10 years of professional experience and has produced over 30 music videos and 3 documentaries. This provides the necessary experience and knowledge to utilize the equipment to the best of its ability, to get the most out of these tools, for creating dynamic, professional-quality pieces to be utilized in our workshops (and showcased on community media centers), to offer an engaging learning experience and to spark student's creative imagination for their own projects.

(2) Equipment for student video production and editing: 8 DSLR cameras with basic lens kit, 2 laptop computers with video editing software.

We will be providing equipment for hands-on experience for each student to experiment with creative tools to create their final project, exploring the digital storytelling medium of their choice such as music video, documentary or photography. The instructors involved will have the technical skillset with this DSLR camera equipment and video production experience to guide students and support their creative process.

(3) Equipment for student recording: 2 professional-quality vocal microphones with mic stands, 2 preamps, 2 digital interfaces, portable acoustic treatment, 2 laptops, recording software (Logic X), vocal plugin software, monitors, headphones and necessary accessories. Students will be given opportunity to record with professional quality equipment with 2 professional vocal recording stations for recording their lyrics, poetry, spoken word and documentary voice-over segments. Their final project will be based around each student's piece of writing (16 bar verse) or other form of personal expression, incorporating what they learned throughout the process and presented as a video and/or live performance.

The guest artists educators involved in this program have an average of over 10 years of experience working with the medium of recording-art and lyricism and have professionally recorded and produced 1 or more albums.

(4) Equipment to showcase and present (virtually or in-person): Projector and screen, mics for live performance, mixer, portable speakers and live video streaming equipment for presentations and performances.

This equipment will be utilized for the projection of final video projects for the community and live performances. We will also utilize this equipment for instruction, showing the workshop's music video and documentary pieces in high quality for a dynamic learning experience, either in-person with the adaptability to provide virtual presentation instruction.

We will provide all completed material to community media center channels (Open Signal

and/or MetroEast) to be enjoyed for free by the public, showcasing positive forms of expression by youth in our community, dynamic, uplifting music videos featuring local, independent artists and documentary storytelling sequences with cultural significance.

We plan for longevity with all equipment by purchasing protective cases and screen-protectors (for computers / iPads) and being sure to set up a protocol for handling cameras, lenses, microphones and other equipment, for both professional production settings and youth workshops. Maintenance includes: cleaning of lenses and cameras at least every 6 months.

Our plans for upgrading in the future include:

- After around 2-3 years of use we plan to upgrade our Sony A7siii cameras to a newer model of Sony that will significantly improve the picture quality. Since we are investing in high quality lens kits, they will continue to be useful with the newer model of camera, with professional handling, maintenance and cleaning.
- We will upgrade youth workshop cameras and microphone newer cameras after 2-3 years of the program.
- As virtual presentation equipment evolves, with a growing consumer market, we anticipate upgrading our live performance / presentation setup, especially to be able to carry out engaging virtual education with student involvement. This will help us improve some of the past challenges of teaching over Zoom / Google Meet, such as difficulty with sound and video playing clean and clear for all participants.
- Any programs / software that we purchase will not require an ongoing monthly fee but a full version and will be updated on a regular basis along with the computer operating system.
- We will purchase an upgrade to be able to be able to create visual animations (estimated after 1-2 years)

(This field has a character limit of 5000)

Proposed Project Start and End Date:

Projects may include timelines of up to 18 months, and must wrap up by December 2022.

Proposed Start Date (month/year): July 2021

Proposed End Date (month/year): December 2022

Implementation Plan

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

July - Aug. 2021: Pre-production and planning. Prepare, organize and edit music / video content already available and create / develop curriculum, utilizing student evaluations / feedback from the initial short-run version of the workshop that took place in May, 2021.

Sep. 2021 - Feb. 2022: Production of professional creative content to be used specifically for upcoming workshops. This will center around music video and doc. video production, mainly consisting of performances, dynamic visual storytelling sequences and animation to be edited into completed form.

March - April 2022: completion of editing of educational material to be utilized in workshops and completion of developed curriculum and educational material to be utilized for workshops designed to be adaptable for both virtual education and in-person classrooms sessions.

April 2022 (workshop #1) at Reynolds High School in partnership with Latino Network and Young Audiences of Oregon

May 2022 (workshop #2) at Harmony Academy recovery high school

June 2022 (workshop #3, mainly taking place outdoors if possible) in partnership with Tryon Life Community Farm, Ascending Flow and ReWild Portland

Aug. 2022 (workshop #4, mainly taking place outdoors if possible) Bodecker in partnership with NAYA, Tryon Life Community Farm and ReWild Portland

Each workshop will be 8-15 students, 8 sessions. After completion, we will utilize evaluations for ongoing development.

Sep. 2022: completion of production, editing and finalizing all material (student work) to be delivered in high quality .MOV or .MP4 for use by community media centers: Open Signal and/or MetroEast. Upon completion of the program we will also prepare educational curriculum material designed to be utilized for workshops facilitated by teachers (in-person or virtual) and accessible to youth in our community via online platform (website, utilizing Vimeo video platform), ongoing. (2500+ estimated students served via virtual education, utilizing our material / curriculum).

(This field has a character limit of 2000)

Budget Narrative

Budget Narrative

Our pre-application grant request was for \$69,000 and it has increased to \$76,000 (an additional \$7,000) to include overhead costs.

The equipment purchase request has remained the same and we have made some adjustments with our purchase list. The most significant is: subtracting \$2,250 of live-streaming equipment / software (moved over to matching) and adding \$2,400 for the purchase of a secondary high-quality shotgun microphone. This will provide us with a backup in case one shotgun mic fails and the ability to achieve high quality recordings in situations of more than one person, such as interview dialogue between youth and elders or talking circles.

Budget:

1. PERSONNEL: \$43,000 total (\$0 grant funds, \$43,000 matched)

- **Project Coordinator** (\$23,000 / year): Ensure that all of the moving parts of the program are taking care of while communicating effectively with the project's community partners, instructors, artists involved and sub-contractors. This role entails overall lead project management and responsibility for handling budget.

- **Coordinator assistant** (\$6,000 / year) : Responsible for more specific aspects of communication and scheduling to ensure everyone involved is on the same page as well as managing social media and promotions for the project.

- **Project Liaison** (\$6,000 / year): Supporting the project coordinator to make sure that the project logistics are covered and helping with project implementation including: help with quarterly reporting for MHCRC, timeline / scheduling, coordination and implementation of quarterly / final / post evaluation / assessment, cutting checks, acting as the liaison on behalf of NAAME for making equipment purchases, and support facilitating educational workshops / classes / logistics.

- **Project Video Producer** \$8,000 / 6-months: Ensuring that all videos will be properly produced, including conceptualizing, pre-production / planning, leading or overseeing directing, lighting, sound and post production to achieve a high standard of commercial quality.

2. EDUCATION AND TRAINING \$4,430 total (\$4,430 grant funds, \$0 matched): Up-front, initial training for staff to use of new equipment, ensuring educators are prepared to support the students in all areas of this program. We plan to bring educators and assistants on board who already have the skills in at least one or more areas of video-production, digital-video editing, electronic music-production, recording-art or multimedia digital-storytelling. In addition to their skill-set, trainings will help them develop their knowledge in any other area of digital audio / video needed to have a well-rounded foundation as educators in this program. We anticipate training a total of 10 educators including 2 lead instructors and 8 teaching assistants, project partners, volunteers or guest artists who are involved in multiple workshops. Either or both of the lead instructors will be involved in each of the 4 groups (8 workshop sessions) along with 1 additional assistant and 1 guest artist per class. The training of multiple educators involved will allow us to be flexible based on schedules and

availability throughout the project.

Trainings will be both:

- In-person, video production and vocal / music production training, specific to the new equipment we will be working with and the varying level of each educator's skillset. For these trainings, we plan to work with video producers and recording engineers / producers in the Portland area, to provide our educators with hands-on experience learning from local professionals. These trainings will take place either in the professional's studio or in our lead video producer's studio space (while following proper COVID social-distancing protocols), working with the specific equipment used in this program. (\$1000: 4 sessions (\$250 each) of video-production + \$1000: 4 sessions (\$250 each) of vocal / music production)
- Virtual education platforms that are accessible to educators to watch on their own time. Online courses include:
 - Udemy: DSLR Video Production fundamentals, Final Cut Pro X editing, iMovie iOS for iPad & iPhone and GarageBand iPad & iOS Course. <https://www.udemy.com/> (\$630: 4 courses x 10 participants)
 - Masterclass: 1 year subscription of unlimited access to all courses taught by renowned professionals, with categories specific to our program including video production, directing, storytelling, creative songwriting, lyricism, music production, leadership and more. <https://www.masterclass.com/> (\$1800 total: \$180 per year x 10 participants)

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$43,000.00	\$43,000.00
Education and Training	\$4,430.00	\$0.00	\$4,430.00
Travel	\$0.00	\$8,000.00	\$8,000.00
Contractual	\$0.00	\$20,000.00	\$20,000.00
Equipment	\$64,570.00	\$6,250.00	\$70,820.00
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$37,900.00	\$37,900.00
Overhead	\$7,000.00	\$0.00	\$7,000.00
Totals	\$76,000.00	\$115,150.00	\$191,150.00

Supplemental Material Attachments

File Name	Description	File Size
Featured Artist : Guest Educator Bios.pdf	Featured artist / educator bios	34 KB
MHCRC Equipment & Training Budget List.pdf	Details of the equipment and training budget	150 KB
Quincy Davis Letters of Support.pdf	Letters of support, especially related to youth education, music and creativity.	233 KB
Resume-Quincy_Davis.pdf	Lead coordinator resume, including links to previous audio / video work.	69 KB

Final Application Signature

Signature of Duly Authorized Representative	Quincy Davis
Date	05/11/2021
Title	Lead Coordinator
Phone	503-875-8052
E-mail	quincy@7vision.link

Voices of Wisdom & Modern Mythology
Featured Artist / Guest Educator Bios

REBEL WISE

As humanity moves faces an ever-changing and uncertain world, Rebel Wise is utilizing the power of music & art to uplift our people & our communities with high-caliber production of modern Hip-Hop and world-fusion with conscious lyricism. Rebel Wise is a full-length collaboration project of Mic Crenshaw & Quincy Davis featuring 16 top-notch MCs from around the world. Our mission is to bring people together in community and offer an emergent narrative that cuts through the status-quo and breaks the spell of hopelessness.

MIC CRENSHAW

Cultural-activist, community leader, lyricist & performer
Chicago-born MC & performer, Michael (Mic) Crenshaw fell in love with music at a young age while living in Minneapolis. His teenage years were challenging as he actively confronted white supremacist gangs that were a growing part of the hard-core music scene. He eventually chose to escape the violence and moved to Portland, where he quickly became one of the most respected artists in the Northwest, and his community efforts have had both local and international impact.

QUINCY DAVIS

is a lyricist, music producer producer, creative director, documentary filmmaker and educator who has travelled the world, spreading his message of inspiration and empowerment, from the center of downtown Portland, to the Oregon State Penitentiary, to Indonesia. He works with high-school students throughout the Portland area as a guest speaker and workshop leader. Quincy's life story is one of redemption, after a struggle from rock-bottom to make his way out of a negative lifestyle, Quincy committed to sobriety, and found the teachings of indigenous wisdom-keepers and earth-based ceremonies that profoundly influenced and transformed his life. He translates these understandings and experiences through the art-form of music and video, with the intention to inspire, empower and be a spark for the younger generation of visionaries. He has been involved in youth education work since 2012, visiting High-schools, treatment centers and lock down facilities as a speaker, workshop leader and part-time teacher in the Portland area.

ASHEL SEASUNZ

AshEL "Seasunz" Eldridge, MA. Transpersonal Psychology, originally from Chicago, now resides in Oakland, Ca. He is the founder of Soulestial Church, a sacred activist movement providing medicinal music, workshops, and ceremonies for healing the people and the Earth. He is also the founder of Earth Amplified, both a roots, rap, and reggae band and is a creative multimedia organization and collective, creating art that awakens. He is a co-founder of United Roots – Oakland's Green Youth Arts and Media Center, the founder of SOS Juice. S.O.S (System out of our System) Juice, a non-profit/for profit promoting health equity, social entrepreneurship, and spiritual liberation and EFAM - Essential Food and Medicine, committed to reclaim surplus and locally grown

produce to make juice, soups, smoothies, and natural medicines that directly serve the most vulnerable people in our communities for free.

LYLA JUNE, artist, scholar & community organizer is a nationally and internationally renowned public speaker, poet, hip-hop artist and acoustic singer-songwriter of Diné (Navajo) and Tsétséhestâhese (Cheyenne) lineages. Her music and message centers around intergenerational and inter-ethnic healing, as well as an articulation of Indigenous Philosophy. Her life story of addiction, abuse, discrimination and eventually overcoming these battles gives her a powerful vantage point from which to share a message of love, unification and healing. Lyla's urgent, vibrant stage presence and ability to convey paths forward for indigenous liberation have brought her to universities, school assemblies, conferences, music festivals, and community centers across the United States and over ten nations around the world.

TALILO MARFIL

Filipino-American hip hop recording artist residing in Portland. Known for his quick style of rap and spiritual inspiring lyrics he continues to pursue his dream of becoming a worldwide recording and performing artist. Born in Iloilo, Philippines, where his mother was a high school student and his father in the military, he eventually immigrated to the U.S. when he was two. Growing up on hip hop, he related to the struggle that was usually expressed in the genre and began rapping at 16. Growing up as Asian-American in a low-income family, he felt unwanted in society and made decisions putting him in jail and prison. Upon release at 21, guided by spiritual values, he aims to inspire others, who have experienced the challenges he faced, with his music, knowing that his purpose is to help others find their own purpose in life.

KUNU BEARCHUM

Of the Northern Cheyenne and Ho-chunk Nations, Kunu Bearchum is a multimedia artist based in Portland, Oregon. As a creative who identifies as a modern day storyteller, he uses technology and critical thinking to maintain the ancient craft of telling stories. Using classic forms of narrative and contemporary practices he strives to tell authentic parables. Bearchum dreams of creating an entirely Native-focused multimedia broadcast and distribution company like Vice or Aboriginal Peoples Television Network. In the meantime, he's working hard to launch a STEM summer camp for middle school-aged Native students that marries biomedical and nutrition science with traditional ecological knowledge. "Where I'm at now is an evolution of what I feel like I should be putting into the world," he says. "[Native Americans have] always had our oral history and storytelling ability. I want to make music that shows that."

XAMADA

Xamada is an independent world music producer, eclectic Dj*Ya and vocalist whose sound is deeply influenced by her Brazilian spiritual practices. All of her music is an original synthesis of galactic and planetary healing transmissions.

MHCRC Equipment & Training Budget

Total Equipment & Training Budget: \$73,025

Total Grant Funding: \$69,025.00

Total Matching Funding: \$4,000.00 (at the bottom of document)

Part 1: Grant Funding

Training Total: \$4,430.00

- In-person training: \$2000
 - \$1000: 4 sessions (\$250 each) of in-person video production training, specific to the new equipment we will be working with.
 - \$1000: 4 sessions (\$250 each) of in-person vocal / music production training, specific to the new equipment we will be working with.
- Virtual education: \$2430
 - \$150 (\$15 x 10 participants) DSLR Video Production - Start Shooting Better Video Today:
<https://www.udemy.com/course/dslr-video-production-online-course-tutorial-training/>
 - \$130 (\$13 x 10 participants) GarageBand iPad & iOS Course - Complete GarageBand Course:
<https://www.udemy.com/course/garageband-ipad-tutorial-complete-beginners-guide/>
 - \$200 (\$20 x 10 participants) iMovie iOS for iPad & iPhone:
<https://www.udemy.com/course/imovie-for-ipad/>
 - \$150 (\$15 x 10 participants) The Complete Final Cut Pro X Course Beginner To Intermediate: <https://www.udemy.com/course/finalcutproxcourse/>
 - \$1800 (\$180 x 10 participants): 1 year subscription of unlimited access to all courses taught on Masterclass, taught by renowned professionals, with categories specific to training for being educators in our program including video production, directing, storytelling, creative songwriting, lyricism, music production, leadership and more. <https://www.masterclass.com/>

Please note that all software purchases will be a one-time purchase rather than an ongoing monthly subscription.

Equipment Total: \$64,595.00

Categories:

1. Pro video production (music video, documentary + content creation): \$30,925
2. Student video production (4 cameras + accessories): \$6,450.00
3. Vocal recording stations, music-production and editing equipment: \$9,300.00
4. Virtual presentation, performance and instruction equipment: \$2,570.00

1. Pro Video Production: \$30,925.00

Cameras:

- \$7000 (2) \$3500 Sony Alpha a7S III Mirrorless Digital Camera Body:
https://www.bhphotovideo.com/c/product/1577838-REG/sony_ilce7sm3_b_alpha_a7s_iii_mirrorless.html

Camera accessories: \$3480

- \$1630 Full cage kit for Sony A7siii: <https://www.adorama.com/sha73smkit.html>
- \$480 (4) \$120 Memory Cards: Lexar 128GB Professional 2000x UHS-II SDXC:
https://www.bhphotovideo.com/c/product/1592046-REG/lexar_lsd2000128g_bnnnu_128gb_2000x_sd_uhs_ii.html
- \$470 (6) \$78 (extra batteries) Sony NP-FZ100 Rechargeable Lithium-Ion Battery:
https://www.bhphotovideo.com/c/product/1333269-REG/sony_np_fz100_rechargeable_lithium_ion_battery.html
- \$75 (3) \$25 (extra chargers) Watson Mini Duo Charger for Sony NP-FZ100 Batteries:
https://www.bhphotovideo.com/c/product/1537195-REG/watson_md_4237_mini_duo_charger_for.html
- \$560 (2) \$278 (external video monitor kit) Elvid 7" 4K On-Camera Monitor with Battery, Articulating Arm, and HDMI Cable Kit:
https://www.bhphotovideo.com/c/product/1398766-REG/elvid_7_4k_on_camera_monitor.html
- \$260 (2) \$130 (Backpacks for cameras / lenses) Ruggard Thunderhead 75 DSLR & Laptop Backpack (Black):
https://www.bhphotovideo.com/c/product/889724-REG/ruggard_pbb_275b_thunderhead_75_dslr_camera.html

Stabilization: \$2,450.00

- \$1440 (2) \$720 Pro Tripod - Sachtler Ace M System Black Edition with Tripod & Mid-Level Spreader (75mm Bowl):
https://www.bhphotovideo.com/c/product/1512659-REG/sachtler_1001be_ace_m_black_edition.html
- \$1000 Gimbal - DJI RS 2 Stabilizer Pro Combo:
https://www.bhphotovideo.com/c/product/1585352-REG/dji_cp_rm_00000094_01_rs_2_gimbal_stabilizer.html/

Lenses (zoom): \$3,000.00

- \$850 Tamron 17-28mm f/2.8 Di III RXD Lens for Sony E:
https://www.bhphotovideo.com/c/product/1461529-REG/tamron_a046_17_28mm_f_2_8_di_iii.html
- \$1060 Sigma 24-70mm F2.8 DG DN Art Sony E Mount:
<https://www.amazon.com/gp/product/B081L5HJBP>

- \$1,100 Tamron 70-180mm f/2.8 Di III VXD Lens for Sony E:
https://www.bhphotovideo.com/c/product/1556769-REG/tamron_afa056s_700_70_180mm_f_2_8_di_iii.html

Lenses (Prime): \$5,950.00

- \$700.00 Sigma 35mm f/1.4 DG HSM Art Lens for Sony E:
https://www.bhphotovideo.com/c/product/1393492-REG/sigma_35mm_f_1_4_dg_hsm.html
- \$5,240 (prime lens kit 18mm, 25mm, 50mm, 85mm): ZEISS Batis 4-Lens Kit with UV Filters for Sony E:
https://www.bhphotovideo.com/c/product/1376732-REG/zeiss_batis_full_lens_kit.html

Lens accessories: \$600.00

- \$320.00 4 lens filters (\$80 each) 77mm Black Pro-Mist 1/4 Filter:
<https://www.amazon.com/gp/product/B000NMQHLG> + Tiffen 67BPM14 67mm Black Pro-Mist 1/4 Filter: <https://www.amazon.com/dp/B001U3ZY48/>
- \$250.00 (2) \$125 (ND Filters) Tiffen 77mm Variable Neutral Density Filter:
<https://www.amazon.com/gp/product/B004Z55VP0/>
- \$25.00 (Step up rings for ND filters) Filter Ring Adapter, K&F Concept 18pcs Camera Lens:
<https://www.amazon.com/Filter-Adapter-Concept-Camera-Stepping/dp/B00JL4HGAI/>

Lighting: \$3,100.00

- \$560.00 LED Studio Video Panel 3-Light Kit:
https://www.bhphotovideo.com/c/product/1476237-REG/gvm_gvm_672s_b3l_gvm_672s_b_40w_14_8v_110_220_3200_5600k.html
- \$1,240.00 300-watt powerful LED Intellytech Light Cannon F-300 Bi-Color High Output:
https://www.bhphotovideo.com/c/product/1292410-REG/intellytech_173012_light_cannon_f_300_bi_color.html
- \$85.00 (2) sturdy light stands - Impact Heavy-Duty Air-Cushioned 9.5':
https://www.bhphotovideo.com/c/product/1375395-REG/impact_heavy_duty_air_cushioned_light.html
- \$175.00 Softbox for powerful light - Intellytech Softbox for F-300 and F-485 LED Fresnels:
https://www.bhphotovideo.com/c/product/1259268-REG/intellytech_173007_f_300_f_465_softbox.html
- \$300.00 Green / black / white screen 10 x 12' backdrop + 3-Light Studio Kit:
https://www.bhphotovideo.com/c/product/1558506-REG/fovitec_spk10_013c_s_classic_3_light_studio_kit.html
- \$150 (6) \$25 Sandbag (20 lb, Black):
https://www.bhphotovideo.com/c/product/1161033-REG/impact_sbf_b_20_saddle_sandbag_20lb.html

- \$310.00 (2) \$155 C-Stand Kit (10.75', Chrome):
https://www.bhphotovideo.com/c/product/372016-REG/Impact_CT40MKIT_Master_Century_C_Stand.html
- \$100.00 (extra batteries for LED lights) Dracast 6x NP-F 2200mAh Batteries and 6 Charger Kit
https://www.bhphotovideo.com/c/product/1385675-REG/dracast_drbk6npf6ch2200_6x_np_f_2200_mah.html
- \$90.00 (Flags) Neewer 30x36 inches 4-in-1 Metal Flag Panel Set:
<https://www.amazon.com/Neewer-inches-Reflector-Silver-Photography/dp/B076VYRHQY/>
- \$96.00 (3) \$32 Gaffer tape (3" x 55 yd, Black):
https://www.bhphotovideo.com/c/product/812219-REG/General_Brand_001UPCG355M_BLA_Pro_Gaffer_Cloth_Tape.html

Power: \$830.00

- \$700.00 Duracell PowerSource Quiet Gasless Portable Power and Solar Generator, 1440w Output Inverter: <https://www.amazon.com/gp/product/B07X6KSTZT>
- \$45.00 (3) \$15 Extension Cord (25'):
https://www.bhphotovideo.com/c/product/1355108-REG/watson_ace16_25bu_ac_extension_cord_16.html
- \$15.00 (3) \$5 3-Outlet Grounded Power Outlet Splitter:
https://www.bhphotovideo.com/c/product/1009849-REG/qvs_pa_3p_3_outlet_3_prong_power.html
- \$68.00 (2) \$34 Triple Tap Extension Cord:
https://www.bhphotovideo.com/c/product/1044506-REG/milspec_d15623025_25_12_3_pro_power.html

Audio recording for video production: \$4400

- \$1000 (2) \$500 Sennheiser EW 112P G4 Camera-Mount Wireless Omni Lavalier Microphone System:
https://www.bhphotovideo.com/c/product/1385595-REG/sennheiser_ew_112p_g4_a_ew_112p_g4_camera.html
- \$1035 Sound Devices MixPre-6 II Kit with Multitrack 32-Bit Field Recorder & Porta Brace AR-MIXPRE6 Field Bag:
https://www.bhphotovideo.com/c/product/1541989-REG/sound_devices_mixpre_6_ii_kit_with.html
- \$4800 (2) \$2400 Schoeps CMIT 5 Shotgun Microphone (Blue):
https://www.bhphotovideo.com/c/product/405353-REG/Schoeps_CMIT_5U_CMIT5U_Shotgun_Microphone_Blue.html
- \$25.00 Auray Boom Pole Holder:
https://www.bhphotovideo.com/c/product/885688-REG/Auray_BPH_BOOM_POLE.html
- \$125 Collapsible Boom pole:
https://www.bhphotovideo.com/c/product/1606650-REG/film_devices_bpk_101_al_microphone_travel_boom_pole.html

- \$600 Adapter Kit with Shotgun Microphone: (solution to run microphone into camera):
https://www.bhphotovideo.com/c/product/1494691-REG/sony_xlr_k3m_xlr_adapter_kit.html

2. Student video production: \$6,450.00

4 Cameras: \$2,850.00

- \$500 Sony Alpha a6000 Mirrorless Digital Camera with 16-50mm Lens and Accessory Kit (Black):
https://www.bhphotovideo.com/c/product/1201894-REG/sony_alpha_a6000_mirrorless_digital.html
- \$850.00 Sony Alpha a6000 Mirrorless Digital Camera with 16-50mm and 55-210mm Lenses with Accessories Kit (Black):
https://www.bhphotovideo.com/c/product/1381662-REG/sony_alpha_a6000_mirrorless_digital.html
- \$1,500.00 (2) \$750 Sony Alpha a6100 Mirrorless Digital Camera (Body Only):
https://www.bhphotovideo.com/c/product/1502814-REG/sony_alpha_a6100_mirrorless_digital.html

Additional APS-C Prime Lenses: \$2,000

- \$250.00 Samyang 12mm f/2.0 NCS CS Lens for Sony E-Mount (APS-C):
https://www.bhphotovideo.com/c/product/1080321-REG/samyang_sy12m_e_bk_12mm_f2_0_ultra_wide.html
- \$300.00 Sony E 20mm f/2.8 Lens with UV Filter Kit:
https://www.bhphotovideo.com/c/product/1461767-REG/sony_e_20mm_f_2_8_lens.html
- \$150.00 (35mm APS-C lens) 7artisans Photoelectric 35mm f/1.2 Lens for Sony E (Silver):
https://www.bhphotovideo.com/c/product/1387954-REG/7artisans_photoelectric_7a35f1_2svsnye_35mm_f1_2_aps_c_for.html
- \$100.00 Opteka 50mm f/2 Lens for Sony E:
https://www.bhphotovideo.com/c/product/1383718-REG/opteka_optm5020s_50mm_f2_0_high_definition.html
- \$250.00 Rokinon 85mm f/1.4 AS IF UMC Lens for Sony E Mount:
https://www.bhphotovideo.com/c/product/1018525-REG/rokinon_85m_e_85mm_f_1_4_as_if.html

Sound:

- \$920 (4) \$230 Rode VideoMic Pro Camera-Mount Shotgun Microphone:
https://www.bhphotovideo.com/c/product/1152351-REG/rode_videomic_pro_r_videomic_pro_with_lyre.html

Camera accessories: \$500

- \$135.00 (3) \$45 Ruggard Outrigger 65 DSLR Backpack (Black):
https://www.bhphotovideo.com/c/product/983413-REG/ruggard_pbb_165b_outrigger_65_dslr_backpack.html

- \$80.00 (8) \$10 Tiffen 67mm UV Protector Filter:
https://www.bhphotovideo.com/c/product/72717-REG/Tiffen_67UVP_67mm_UV_Protector.html?sts=pi&pim=Y
- \$208.00 (8) \$26 extra batteries:
https://www.bhphotovideo.com/c/product/836864-REG/watson_b_4228_np_fw50_lithium_ion_battery_pack.html
- \$80.00 (4) \$20 extra charger:
https://www.bhphotovideo.com/c/product/837444-REG/watson_c_4228_compact_ac_dc_charger_for.html

Stabilizers: \$650.00

- \$320.00 (2) \$160 (2 beginner fluid-head tripods) Magnus VT-4000 Tripod System:
https://www.bhphotovideo.com/c/product/842086-REG/Magnus_VT_4000_VT_4000_Tripod_System.html
- \$310.00 (gimbal for smaller camera) Gimbal kit DJI Ronin-SC Handheld 3-Axis Gimbal Stabilizer for Sony Mirrorless Camera:
<https://www.amazon.com/DJI-Ronin-SC-Handheld-Stabilizer-Mirrorless/dp/B07Y8QF9J6/>

Lighting: \$400.00

- \$44.00 (portable green screen backdrop) Julius Studio 5' x 7' Green & Blue Reversible and Collapsible Chromakey Photo Backdrop Panel:
<https://www.amazon.com/dp/B07CQ82V67/>
- \$240.00 (2) \$120 (2 basic LED lights) 2-Pack RGB LED Video Light Kit with 50CM Light Stand, 360° Full Color Built-in 4040mAh Rechargeable Battery 3200K-7500K Photo Light Panel Lighting Kit: <https://www.amazon.com/dp/B08CZC3N66/>

Recording (with 2 stations): \$8,600.00

- \$5,250.00 Manley Reference Cardioid Microphone and Core Channel Strip Bundle:
<https://www.sweetwater.com/store/detail/ManBun--manley-reference-cardioid-microphone-and-core-channel-strip-bundle>
- \$475.00 Universal Audio Arrow 2x4 Thunderbolt 3 Audio Interface:
<https://www.sweetwater.com/store/detail/Arrow--universal-audio-arrow-2x4-thunderbolt-3-audio-interface-with-uad-dsp>
- \$1,210.00 Hip-Hop Recording Starter Bundle - Aston Stealth Microphone & SSL2 USB Interface with Yorkville YSM5 Monitors:
<https://reverb.com/item/36380256-hip-hop-recording-starter-bundle-aston-stealth-microphone-ssl2-usb-interface-with-yorkville-ysm5-monitors>
- \$600.00 (4) \$150 Audio-Technica ATH-M50x Headphones studio monitor headphones:
https://www.bhphotovideo.com/c/product/1024222-REG/audio_technica_ath_m50x_closed_back_professional_studio.html
- \$160.00 (2) \$80 Mogami Gold Studio Microphone Cable - 25 foot:
<https://www.sweetwater.com/store/detail/GoldStu25--mogami-gold-studio-microphone-cable-25-foot-xlr-xlr>

- \$115.00 K&M 252 Microphone Stand with Telescoping Boom - Black:
<https://www.sweetwater.com/store/detail/KM25200--k-and-m-252-mic-stand-with-telesco-ping-boom-black>
- \$60.00 (Pop Filter) Royer Labs PS101 - Metal Round with Gooseneck:
https://www.bhphotovideo.com/c/product/559189-REG/Royer_Labs_PS101_PS101_Met-al_Round.html
- \$80.00 Auray LMS-335 Studio Monitor Stands:
https://www.bhphotovideo.com/c/product/1013657-REG/auray_lms_335_studio_monitor_stands.html
- \$15.00 Auray IP-S Isolation Pad for Studio Monitor:
https://www.bhphotovideo.com/c/product/888703-REG/auray_ip_s_ip_m_isolation_pads_medium.html
- \$70.00 Folding table 24" x 48":
<https://www.amazon.com/Iceberg-Folding-Table-Platinum-IndestrucTable/dp/B00CDRVN40/>
- \$240.00 (2) \$120 isolé® Sound Barrier Sheets:
<https://www.audimute.com/sole-sound-barrier-sheet>
- \$100.00 IK Multimedia iRig Pro I/O Audio and MIDI Interface for Mac, Windows & iOS:
https://www.bhphotovideo.com/c/product/1311490-REG/ik_multimedia_ip_irig_proio_in_ri-g_pro_i_o_audio.html/
- \$64.00 (2) \$23 Kopul Studio Elite 4000 Series XLR M to XLR F Microphone Cable - 20':
https://www.bhphotovideo.com/c/product/845530-REG/Kopul_m4020_Kopul_Studio_Elit-e_4000.html
- \$100.00 Zoom iQ7 Mid-Side Stereo Microphone for iOS Devices with Lightning Connector:
https://www.bhphotovideo.com/c/product/1090754-REG/zoom_iq7_ms_stereo_mic.html

Music production & video editing: \$13,000.00

Pro music production & editing station:

- \$5,400 (2) \$2,700.00 Apple Mac mini:
https://www.bhphotovideo.com/c/product/1553991-REG/apple_z0zr_mxnf51_mac_mini_2020_i7_64gb_2tb.html/?msclkid=9e1dff7c685118d52bcda0c252bc127a
- \$860 (2) \$430.00 LG 27BL85U-W 27" 16:9 HDR FreeSync 4K IPS Monitor:
https://www.bhphotovideo.com/c/product/1467177-REG/lg_27bl85u_w_27_27bl85uw_4k_ultra.html
- \$340 (2) \$170.00 Apple Magic Keyboard & Mouse B&H Kit:
https://www.bhphotovideo.com/c/product/1205097-REG/apple_apple_magic_keyboard.h-tml
- 200 (2) \$100.00 USB C Docking Station, 12-in-1 Type C Hub with Dual 4K HDMI Ports:
https://www.amazon.com/VAVA-Docking-Station-Ethernet-Charging-dp-B086DS5Q6K/dp/B086DS5Q6K/ref=dp_ob_title_ce
- 460 (2) \$230.00 SanDisk 2TB Extreme Portable USB 3.1 Type-C External SSD:
https://www.bhphotovideo.com/c/product/1380215-REG/sandisk_sdssde60_2t00_g25_e-xtreme_600_2tb_ssd.html

- \$250.00 (2) \$125 Seagate 8TB Expansion Desktop USB 3.0 External Hard Drive:
https://www.bhphotovideo.com/c/product/1268951-REG/seagate_steb8000100_8tb_expansion_desktop.html
- \$76.00 APC Back-UPS 650 8 Outlet Surge Protector and Battery Backup (120V):
https://www.bhphotovideo.com/c/product/827037-REG/APC_BE650G1_Back_UPS_BE650G1_8_Outlet_Uninterruptible.html?sts=pi&pim=Y

Software / plugins / Virtual Software instruments: \$3,500

- \$300.00 Final Cut Pro X:
<https://apps.apple.com/us/app/final-cut-pro/id424389933?mt=12>
- \$200.00 Logic Pro: <https://apps.apple.com/us/app/logic-pro-x/id634148309?mt=12>
- \$200.00 FL Studio Producer: <https://www.image-line.com/fl-studio/compare-editions/>
- \$475.00 Spectrasonics Omnisphere 2 - Power Synth Virtual Instrument:
https://www.bhphotovideo.com/c/product/1142849-REG/spectrasonics_omni2_omnisphere_2.html
- \$600.00 Native Instruments Komplete 13:
<https://www.native-instruments.com/en/products/komplete/bundles/komplete-13/>
- \$230.00 Soundtoys 5 Plugin Bundle:
<https://www.pluginboutique.com/product/81-Bundle/89-Complete-Collection/4721-Soundtoys-5-Plugin-Bundle>
- \$800.00 Softube Volume 4 Plugin Bundle:
<https://www.pluginboutique.com/product/81-Bundle/89-Complete-Collection/6219-Softube-Volume-4-Plugin-Bundle>
- \$190.00 Serum Advanced Wavetable Synthesizer:
<https://xferrecords.com/products/serum>
- \$420.00 Soundiron Kontakt Player Bundle:
<https://soundiron.com/collections/bundles/products/kontakt-player-bundle>

Music production stations for students: \$1830

- \$1,200.00 (4) \$300 Apple iPad (5th Generation) Wi-Fi, 128GB - Space Gray (Renewed):
<https://www.amazon.com/Apple-iPad-Generation-Wi-Fi-128GB/dp/B07BKBB4N5/>
- \$200.00 (4) \$50 Nektar Technology SE25 Mini MIDI Keyboard Controller:
https://www.bhphotovideo.com/c/product/1471631-REG/nektar_technology_se25_mini_midi_2.html/
- \$80.00 (4) \$20 Tascam TH-02 Closed Back Studio Headphones
<https://www.amazon.com/Tascam-TH-02-Closed-Studio-Headphones/dp/B00B1N06PO/>
- \$80.00 (4) \$20 adapter cables for iPads JarvMobile Ultra-Thin Braided USB 2.0 Type-C to Lightning ChargeSync Cable (3'):
https://www.bhphotovideo.com/c/product/1490094-REG/jarvmobile_jrv_tcl20013ft_blk_premium_braided_ultra_thin.html
- \$150.00 Sony SRS-XB43 Portable Bluetooth Speaker:
https://www.bhphotovideo.com/c/product/1566565-REG/sony_srsxb43_b_srs_xb43_extra_bass_portable.html

- \$60.00 (4) \$15 FL Studio Mobile:
<https://apps.apple.com/us/app/fl-studio-mobile/id432850619>
- \$60.00 Splice sounds samples: <https://splice.com/sounds/>

4. Live performance / virtual presentation + instruction equipment: \$2570

- \$420.00 Video projector: AAXA Technologies M5 900-Lumen WXGA LED Pico Projector:
https://www.bhphotovideo.com/c/product/1286730-REG/aaxa_technologies_mp_500_01_m5_900_lumen_wxga_led.html
- \$120.00 Portable Tripod Screen (80x80"):
https://www.bhphotovideo.com/c/product/619832-REG/Elite_T113UWS1_T113UWS1_Portable_Tripod_Front.html/
- \$60.00 (3) \$20 Mini-HDMI Type-C to HDMI Type-A Cable (15'):
https://www.bhphotovideo.com/c/product/1276595-REG/proam_usa_hdcb1_15_15_hdmi_a_type.html
- \$300.00 (3) \$100 Shure SM58 Handheld Dynamic Microphone Kit (Black Cable & Windscreen):
https://www.bhphotovideo.com/c/product/488679-REG/Shure_SM58_Cardioid_Microphone_Kit.html
- \$1200 Shure Dual SM-7B Broadcaster Microphones with Cloudlifter CL-2 Kit:
https://www.bhphotovideo.com/c/product/1458859-REG/shure_dual_sm_7b_vocal_microphone.html
- \$520 Bose T4S ToneMatch 4-Channel Audio Mixer and USB Interface:
https://www.bhphotovideo.com/c/product/1384218-REG/bose_785403_0110_t4s_tonematch_mixer.html

Part 2: Matching Funding

Video Production equipment: \$4000.00

- \$30 Light Stand - Amazon.com:
https://www.amazon.com/gp/product/B0732VF22Z/ref=ppx_yo_dt_b_asin_title_o04_s00?ie=UTF8&psc=1
- \$45 Video Backdrop - Amazon.com:
https://www.amazon.com/gp/product/B07TX13MXB/ref=ppx_yo_dt_b_asin_title_o02_s00?ie=UTF8&psc=1
- \$1000 DJI Ronin RS 2 Gimbal - Best Buy:
<https://www.bestbuy.com/site/dji-rs-2-pro-combo-3-axis-gimbal-stabilizer/6425000.p?skuid=6425000&ref=212&loc=1&ref=212&loc=1&msclid=9fd99b7f4bea1ae608a9fbd209deb31c&gclid=9fd99b7f4bea1ae608a9fbd209deb31c&gclidsrc=3p.ds>
- \$30 Spare LED light batteries:
- \$160 LED light kit Amazon:
https://www.amazon.com/gp/product/B0789CDYJ9/ref=ppx_yo_dt_b_asin_title_o09_s00?ie=UTF8&psc=1

- \$45 Sony batteries Amazon: https://www.amazon.com/gp/product/B07G317KNB/ref=ppx_yo_dt_b_asin_title_o06_s00?ie=UTF8&psc=1
- \$46 Camera Battery Amazon: https://www.amazon.com/gp/product/B07CTCX1D3/ref=ppx_yo_dt_b_asin_title_o07_s00?ie=UTF8&psc=1
- \$92 ND Filter: <https://www.adorama.com/tf77vnd.html>
- \$210 lens 85mm Adorama: <https://www.adorama.com/sycv85mnex.html>
- \$6 Step up ring for lens eBay: <https://www.ebay.com/itm/372870464358>
- \$420 FCP X Pixel Film Plugins: <https://store.pixelfilmstudios.com/>
- \$150 1 year of Mastering Software LANDR: <https://www.landr.com/>
- \$800 Used Sony a7sii Camera Body Adorama: <https://www.adorama.com/isoa7m2.html>
- \$716 Sony Sonnar T* FE 35mm F2.8 ZA E-Mount Lens: <https://www.adorama.com/iso3528.html>
- \$250 Tamron 20MM F/2.8 DI III OSD Lens for Sony FE: <https://www.adorama.com/tm2028soe.html>



410 NE 18th Ave
Portland, OR 97232

LatinoNetwork
www.LatNet.org

info@LatNet.org
503.283.6881

February, 2021

To Whom It May Concern:

This letter is in support of Quincy Davis. He is a highly respected musician, hip-hop artist and arts educator in Portland, Oregon, that I am fortunate to know and work with.

I have known Quincy for four years as a hip-hop artist and instructor for Studio Latino, an after-school program for Latino Network that I coordinate at Reynolds High School and Middle School.

Studio Latino works with underserved populations in Portland areas. Our students navigate socio-economic challenges, cultural barriers, and access to the expressive arts. At Reynolds, the youth were immediately drawn to Quincy. They related to him and he related to them. Quincy believes in the power of music and he has inspired our youth to write, perform and produce hip-hop music that expresses their inner lives, hopes and dreams. When I interviewed him, he was immediately drawn to his vision and ability to communicate his passion as an artist and an arts instructor.

Quincy has the sought after talent of being flexible and meeting youth where they're at. He has the ability to create a plan and then let it go, responding to the ever-changing needs of our program. He also has a talent at managing a classroom and inspiring students to stay focused and pay attention. Of all my artists in my program, Quincy is one artist I never have to worry about.

He is trustworthy and reliable. He stands out. The leadership with Studio Latino students has commented on his ability to work with the most difficult and challenged students. He has an incredible capacity to listen to student needs, calming student reactions, and getting youth onboard with the task of creative writing.

Quincy's personal journey has taken him through the light and shadow of human existence. He is constantly searching and creating meaning in life. He participates, respects, and learns from Native American elders and traditions. He is community oriented. His messages challenge perceptions of hip-hop and his messages reflect an intimate understanding of the human condition.



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I cannot recommend Quincy enough. His work has elevated and grown my program, and I look forward to working with him in the future. I have no doubt in his musical career. I champion his talents as an arts educator.

If you have any questions, please feel free to call me at (971) 506-2564. I'm more than happy to further discuss his performance in my program, his passion for music, the messages in his songs, and the fidelity of his character.

With respect and honor,

Jessica Lagunas
Studio Latino Manager
jessica@latnet.org
(971) 506-25-64

Sandra Ingerman
PO box 4757
Santa Fe, New Mexico 87502
505-820-7957
lsising@aol.com

February 12, 2021

To whom it may concern:

Many years ago Quincy Davis requested to visit me in Santa Fe. He was involved in writing and producing rap music that contained a positive message for listeners and for his generation.

I am a shamanic teacher and have written 12 books on the subject. Many of my books are devoted to how we can use spiritual practices to create a positive present and future for ourselves and all life on the planet.

In my trainings and books I emphasize my teachings on how the power of words, our thoughts, and using our imagination can create a positive outcome. And I use drumming to lead the exercises I teach.

Quincy had some questions for me. For in much of the rap music that is on the market loud drumming is used and the words of the songs include messages of hate, separation, and violence.

We talked about ancient teachings and also the scientific evidence of how the drum creates a theta state in the brain where the brain is easily influenced by the words and experiences being shared.

There were many things that impressed me about Quincy. He shared with me all the challenges he had been through in life, which led him to seeking out positive role models to help him turn his life around. He did not take on a victim stance. Rather he stood in his power and put all his energy into finding teachers and spiritual practices that could help him transform his life and become the best person he could be.

Through creating his music he became a skilled leader for others in his generation. He is highly motivated and organized. He is also a brilliant musician.

Right now the younger generation is in desperate need of positive role models who can provide tools that inspire them to create a positive vision individually and for the planet.

To summarize I believe Quincy Davis is a brilliant artist/music producer and educator. He creates a good message that connects with a younger generation. He is a born leader.

I would highly suggest him for:

- Professional artist development & project grants (music / video / writing)
- Residencies (developing youth-based curriculum & songwriting)

- Non-profit project grants involving youth, music, community and environmental education / experience in nature

I have followed Quincy's work over the years. Each project he immerses himself into is so timely. He is giving an entire generation a place of belonging. Quincy Davis is an example of how we can turn around the violence and trauma we see in the youth today. And after meeting Quincy Davis and watching Quincy mature into the man and leader he is now I am left feeling hope for our future.

Please feel free to contact me with any questions.

With best wishes,

Sandra Ingerman

www.sandraingerman.com

Feb. 15, 2021

Dear Oregon Community Foundation & Oregon Humanities,

I am very pleased to recommend Quincy Davis as a candidate for the Fields Arts Fellowship.

I have known Quincy for over ten years and have worked with him in various artistic, cultural, and ceremonial settings. I founded [Earth & Spirit Council](#) in 1991, a non-profit which put on The Procession of the Species, among other eco-spiritual events. We also sponsored The Natural Way, an indigenous elders' speakers' series that was co-sponsored by Portland State University's indigenous studies program. My husband is Rod McAfee, an Akimel O'odham elder from Arizona who leads ceremonies around the Northwest and worked to bring native ceremonies to prison populations. I am the author of "[The Power of Ceremony – Restoring the Sacred in our Selves, our Families, our Communities.](#)"

One of the projects on which Quincy and I worked together is a video that compiles the essence of our Natural Way program teachings for future generations. In this project, Quincy demonstrated the ability to make connections between the important teachings of indigenous elders and the youth of today. It's as if he can translate these old cultural/historical teachings into a language that makes sense to young people, without changing the essence of those teachings. He does this partially through his use of hip hop as a medium, by creating images that speak to the youth, and by being genuinely interested in the elder teachings. Quincy knows the truth of these indigenous teachings and how they can help the youth of today.

Another aspect of Quincy that makes him an excellent candidate for this fellowship is that he is responsible, respectful, and dedicated. He does what he says he is going to do, has high standards for himself and others, and is conscientious as well as caring.

I know that Quincy is a good fit for this Fields fellowship. He truly is a treasure that Oregon should be proud of.

Please contact me if you have any questions or need further information. I can be reached at linda@lindaneale.com or 503-452-4431.

Sincerely,

Linda Neale
www.lindaneale.com

Susan Anglada Bartley
M.Ed, Bridger K-8
02-15-21

Quincy Davis is a compassionate poet and educator who gives back to the community. With collaborator Mike Crenshaw, he came to Bridger K8, where I teach, in the context of the global pandemic, to reach kids through the use of his art. Quincy talked with kids about their right to have a voice and demonstrated his craft through culturally relevant material that he wrote and co-produced. His verses connect with the next generation who are coming up in the middle of a human rights movement, struggling in poverty, and trying to navigate toward an understanding of their identities. Quincy showed his compassion and understanding, and also showed how art can be the best way through. Please offer him this opportunity to develop as an artist so that he can continue his work that uplifts others, especially the next generation.

Here are some quote from students who participated in the workshop:

They were super inspiring and their music is very powerful. - Amara P.

Their music told stories and told things about the world right now, they are inspiring with a powerful type of music- Presley P.

They're using their music to tell stories about what is going in the world today and express themselves and share their perspectives so that we can connect with them through a whole personal level. Their music is powerful, well-thought, and provoking, using quotes that can shape people's perspectives on how they see in the world. In other words, their music helps us connect and reunite as a community during hard times when our country feels divided and hope is lost. - Thyson N.

Please feel free to contact me if you have any questions: sbartley@pps.net
Thank you,

Susan Anglada Bartley

Quincy Davis

Music Producer, Recording Artist, Creative Director & Community Educator based in Portland, OR
Quincy@7vision.link | 503.875.8052

Music: www.quincydavismusic.com | Dynamic Virtual Education: www.7vision.link

Notable Albums & Music Video Releases

- [Rebel Wise](#) (Producer, songwriter, recording-artist): full-length collaborative album with Mic Crenshaw
- [Cao Xango](#), (Producer, director, editor): Music video released October 2020
- [Illuminations](#) (Producer, director, editor): Music video released January 2021
- [Over 25 self-produced music videos](#), 2013 – 2021
- [Visions OutKast full-length visual mixtape](#) 12-part visual mixtape (music + video), 2018
- [PDX Hip-hop 4 the Water Protectors compilation album](#), collaboration w/ Native elders and members of the PDX music community, delivered to the Standing Rock water protectors in 2017
- [Remedy](#) (songwriter and recording-artist) full-length solo album, 2016
- [Soul Minor: PerMission to Shine](#), (producer, songwriter, recording-artist) full-length, solo album, 2013

Documentary Work

- [7G Wisdomkeepers](#), 15-minutes of a 1-hour documentary in progress to be released in 2021 (producer, director, editor and soundtrack composer)
- [Earth & Spirit Council](#) 30 minute documentary (editor), in-progress, to be released in 2021
- [Behind Being](#), 20 minute documentary about Indonesian art, culture & community (producer, director and editor), 2014
- [Subconscious War](#), 30 minute documentary about media, reality & war, (editor) 2011
- Music video production work, 2009-2021 (showcased in [video reel](#))

Educational / Mentoring / Community Work

- Lead Coordinator of [Voices of The Wisdom & Modern Mythology](#) project beginning April, 2021
- Hip-hop songwriting, music and video-production teacher at [Harmony Academy Recovery High-School](#) as an instructor for [Keys, Beats, Bars](#), 2020
- Hip-hop songwriting and music production teacher at Reynolds high-school, Latino Network (Sun Program), 4 years: 2015-2019 (check out a video from the project: [Free the People](#))
- Guest presenter, Obo Addy Legacy Project, local high-schools & lock-down facilities, 2015-2019
- Lead founder of youth-based non-profit org. [Cypher CURE](#), 2016-2018
- Guest hip-hop freestyle cypher teacher at Sunnyside Environmental Middle School, 2018
- Guest presenter at high-schools and facilities for at-risk teens in the Portland area, including [Oregon Youth Authority](#) (McLaren & Tillamook correctional facilities), [Native American Youth & Family Center](#), [Nickerson Day Treatment Center at Lifeworks NW](#), [Portland Y.O.U.th Summit](#) (2016) and [Parrott Creek Ranch for Teenage Boys](#), 2015-2019

Awards / Honors

- Recipient of a RACC Professional Development grant to complete his documentary, 2019
- Nominated as Portland's Best Hip-hop artist by Willamette Week reader's polls, 2017
- [Selected for La Wayaka Current Tropic Artist Residency](#), to participate in cross-culture exchange in the indigenous village of Guna Yala, Panama, 2017
- [RACC Professional Development Grant Award](#) upon being invited to attend [The Organic Art Ranch](#) Artist Residency in Transylvania, Romania, 2016
- [Behind Being](#) selected for [Cellu l'art International Film Festival](#), Jena, Germany, 2015
- [Soul Minor: Déjà Vu](#) (music video), 1st place audience award for short video competition, [FICSAM International Mental Health Film Festival](#), Portugal, 2014
- [RACC Professional Development Grant Award](#) to attend the [Ubud Writers & Readers Festival](#) (Bali, Indonesia) as speaker & performer, 2013
- [Behind Being](#) documentary: successfully-funded Kickstarter campaign, 2012
- [Subconscious War](#) documentary: featured on the community-powered news website, [Films For Action](#), as [The Best Social Change Documentaries of 2011](#), and as number 66 on [The Top 100 Documentaries Inspiring the Shift to a Sustainable Paradigm](#)