



**COVER SHEET – AGENDA ITEM #C5**

For Commission Meeting: May 23, 2016

“Community Technology Grant Agreement: Curious Comedy Theater”

**Recommendation**

Staff recommends that the Commission approve the 2016 Community Technology Grant agreement with Curious Comedy Theater for \$172,776.

**Background**

At the January 25 meeting, the Commission selected 7 Pre-Applications to invite to apply for funding. Following the Commission’s decision, MHCRC staff engaged all 7 applicants in a process to complete full grant applications and contracts.

MHCRC staff has reached agreement on a full grant application and contract with Curious Comedy Theater and recommends approval at the May meeting. In follow up to Commissioner’s review comments, the final project plan provides a more detailed narrative description of the project purpose and anticipated outcomes in support of bolstering women comedians in the predominantly male-dominated industry.

The budget estimate, once fully developed with project partners and design vendors, did increase along with a corresponding increase in match support.

|                   | Grant Request | Match     | Total Project Budget |
|-------------------|---------------|-----------|----------------------|
| Pre-Application   | \$167,733     | \$167,733 | \$335,466            |
| Final Application | \$172,776     | \$218,215 | \$390,991            |

Attachment: Draft Community Technology Grant Agreement (1)

Prepared By: Rebecca Gibbons  
May 16, 2016

## AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

This Agreement is between the Mt. Hood Cable Regulatory Commission (Commission), through the Office for Community Technology (OCT), and Curious Comedy Theater (Grantee) (together referred to as the "Parties").

### RECITALS:

This Agreement is entered into for the purpose of providing the Commission's 2016 grant funds for the Grantee's All Jane Comedy Project.

### AGREEMENT:

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

Grantee is awarded a total amount of \$172,776 for specific capital costs related to the Grant project. Grantee shall use the Grant funds exclusively for the purposes outlined in its Grant Application (the "Grant"). The Grant Application is attached to this Agreement as Attachment 1. Grantee shall not use the Grant funds for any purposes other than those set forth in Attachment 1.

#### 2. Project Manager

The Commission's Project Manager shall be Rebecca Gibbons or such other person as shall be designated in writing by the OCT Director.

#### 3. Payments

Upon submission of an invoice from Grantee, and upon certification by the Project Manager that the invoice is in accordance with this Agreement, the Commission shall pay to the Grantee \$172,776 as specified in the invoice within thirty (30) days after receipt of the invoice. The invoice shall be on Grantee's letterhead, signed and dated by an authorized representative of Grantee and addressed to "MHCRC c/o City of Portland." The invoice shall include an invoice number, the title of the Grant project and the total grant amount authorized by the Grant. If the Project Manager finds that the invoice is not in accordance with this Agreement, the Project Manager shall notify the Grantee of the reason(s) for the disallowance and non-payment.

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

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

#### 4. Financial Records

Grantee shall account for the Grant funds separately in its books of accounts. Grantee shall charge only Grant-related expenditures against Grant funds.

Grantee agrees to keep accurate and complete financial records that will enable the Commission to easily determine the use of Grant funds and the allocation method of Matching

Funds committed by Grantee and Project Partners in the Grant for the project.

5. Reports

Grantee shall submit Interim Status Reports and a Final Status Report (collectively referred to as 'Report(s)') to the Project Manager using the Commission's online grants management system. The Reports shall include both programmatic and financial information as established by the Commission. An example of the range or report information collected is attached to this Agreement as Attachment 2. For a Report to be acceptable to the Project Manager, the Grantee shall document and clearly describe the progress of the grant scope in accordance with the reporting schedule defined below.

Interim Status Reporting periods are June 1, 2016 through December 31, 2016; January 1, 2017 through June 30, 2017; July 1, 2017 through December 31, 2017; January 1, 2018 through June 30, 2018; July 1, 2018 through December 31, 2018. 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 June 30, 2019.

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

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

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

6. Project and Fiscal Monitoring

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

7. Audit

Because grant funds are derived from the cable franchises, the cable companies may conduct a financial review or audit of Grantee for the purpose of verifying whether use of capital grant funds is in accordance with the requirements of cable franchises related to use of capital grant funds. If the

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

8. Publicity

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

9. No Other Obligations/Complete Agreement

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

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

10. Representations

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

11. Indemnification

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

12. Compliance with Laws

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

13. Amendment

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

14. Term of the Agreement

This Agreement becomes effective on May 24, 2016, unless Grantee fails to sign and return the Agreement to the Commission within thirty (30) days of Commission action to approve the Agreement, in which event this Agreement shall be null and void. The term of this Agreement is through, and including, August 31, 2019.

15. Early Termination of Agreement

This Agreement may be terminated prior to the expiration of its term by:

- (a) Written notice provided to Grantee from the Commission before any obligations are incurred; or
- (b) Mutual written agreement of the Parties.

Termination of this Grant shall be without prejudice to any obligations or liabilities of either party already accrued prior to such termination. However, upon receiving a notice of termination, Grantee shall immediately cease all activities under this Grant, unless expressly directed otherwise in writing from the Commission in the notice of termination. Further, upon termination, the Commission and/or Grantee shall deliver to the other party all works-in progress and other property that are or would be deliverables had the Grant been completed. Grantee shall be entitled to receive reasonable compensation as provided for under this Agreement for any satisfactory work completed up until the time of notice of termination.

16. Material Failure to Perform

The Project Manager may terminate this Agreement after determining that Grantee has failed to comply with any material term or condition of this Agreement. The Project Manager shall give Grantee written notice of the intent to terminate this Agreement, identifying the reasons for such action.

If Grantee fails to remove or otherwise cure the material failure within thirty (30) days of the written notice of termination, or if Grantee does not undertake and continue efforts satisfactory to the Project Manager to remedy the failure, then the Commission may, at its sole discretion, require Grantee to refund to the Commission any amounts improperly expended, any unexpended amounts or the full amount of Grant funds paid by the Commission to Grantee for the Grant project in compliance with the terms and conditions of this Agreement.

17. Suspension of Work

The Project Manager may at any time give notice in writing to Grantee to suspend work and expenditure of funds provided under this Agreement. The notice of suspension shall specify the date of suspension and the estimated duration of the suspension. Grantee shall immediately suspend work and expenditure of funds to the extent specified. During the period of the suspension Grantee shall properly care for and protect all projects in progress including materials, supplies, and equipment that are on hand for performance of the Grant. The Project Manager may, at any time, withdraw the suspension of work as to all or part of the suspension in written, by electronic mail, notice to Grantee specifying the effective date and scope of withdrawal. Grantee shall then resume diligent performance of the work. In no event shall Grantee be entitled to any incidental or consequential damages because of suspension.

The causes for suspension of work include, but are not be limited to, Project Manager's concerns about Grantee's ability to complete the Grant in accordance with this Agreement or any other non-compliance with the Agreement.

18. Non-Discrimination

In carrying out activities under this Agreement, Grantee shall not discriminate against any employee or applicant for employment on the basis of race, color, religion, age, sex, marital or economic status, familial status, national origin, sexual orientation, disability or source of income. Grantee shall take actions to insure that applicants for employment are employed, and that employees are treated during employment, without regard to their race, color, religion, age, sex, marital or economic status, familial status, national origin, sexual orientation, or disability. Such action shall include but not be limited to, the following: employment, upgrading, demotion, or transfer; recruitment or recruitment advertising; layoff or termination; rates of pay or other forms of compensation; and selection for training, including apprenticeship. Grantee shall state that all qualified applicants will receive consideration for employment without regard to race, color, religion, age, sex, marital or economic status, familial status, national origin, sexual orientation, disability or source of income. In regard to carrying out activities under this Agreement, Grantee shall further not arbitrarily refuse to provide services to any person and shall not discriminate in offering services on the basis of race, color, religion, age, sex, marital or economic status, national origin, sexual orientation, disability or source of income.

19. Severability

If any provision of this Agreement is found to be illegal or unenforceable, this Agreement nevertheless shall remain in full force and effect and the provision shall be considered stricken.

20. Choice of Law and Choice of Forum

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

21. Survival

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

22. Assignment

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

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

23. Electronic Means

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

24. Notice

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

If to the Commission:

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

If to Grantee:

Attn: Stacey Hallal, Founder and Artistic Director  
Curious Comedy Theater  
5225 NE MLK JR. BLVD  
Portland, OR 97211

Email: [stacey@curiouscomedy.org](mailto:stacey@curiouscomedy.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: All Jane Comedy Project

**GRANTEE SIGNATURE:**

**GRANTEE: CURIOUS COMEDY THEATER**

BY: \_\_\_\_\_ Date: \_\_\_\_\_

Name: \_\_\_\_\_

Title: \_\_\_\_\_

**MT. HOOD CABLE REGULATORY COMMISSION SIGNATURES:**

By: \_\_\_\_\_ Date: \_\_\_\_\_  
Mt. Hood Cable Regulatory Commission Chair

Approved as to Form:

By: \_\_\_\_\_ Date: \_\_\_\_\_  
Mt. Hood Cable Regulatory Commission Attorney



Application

00281 - 2016 Community Technology Grants

00520 - All Jane Video Project (Formally All Voices Heard)

Community Technology Grants

Status: Submitted

Original Submitted Date: 04/01/2016 10:01 PM

Last Submitted Date: 05/10/2016 6:14 AM

### Primary Contact

**Name:** Stacey Jean Hallal  
Salutation First Name Middle Name Last Name

**Email:** stacey@curiouscomedy.org

**Phone:\*** 503-380-3516  
Phone Ext.

**Title:** Artistic Director

### Organization Information

**Organization Name:** Curious Comedy Theater

**Organization Type:** Non-Profit Entity

**Tax ID** 26-2518913

**Organization Address:** 5225 NE MLK BLVD

**City\*** Portland Oregon 97211  
City State/Province Postal Code/Zip

**Phone:** 503-380-3516

### Executive Summary

Executive Summary

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

Traditionally, entertainment industry gatekeepers have controlled the voices and faces we hear and see on TV and in films, strongly favoring white, straight men and creating a disparity that is well-documented and easily observed.

In 2007, I left Second City after graduating from the Directing Program because we were told, in class, that Second City would never hire a woman to direct their main stage. They said, "every cast needs an alpha male, and no alpha male would listen to a woman director." 9 years later, I have successfully directed over 70 shows in the theater I built from scratch. Second City has still not yet hired a single female director to their main stage.

Sadly, women in the entertainment industry still face this kind of blatant discrimination. In 2012, David Letterman's longtime booker was fired for saying he booked only 1 woman in 2011 because women are as funny as men. This was only 4 years ago. Today, women still represent only 17-19% of the voices in writing rooms and at major comedy festivals. Just 4 months ago, a Houston Festival was called out for booking only 2 women in a line up of over 50 comics. As we speak, the ACLU is suing Hollywood for "outrageous" and "systemic" discrimination against women. And I just learned that Comedy Central has chosen ZERO women for their hour specials this season.

I founded Curious Comedy in 2008 to create a platform for myself and other women to be heard. In addition to our shows, we produce outreach programs including the nationally recognized All Jane Comedy Festival, which inspires, encourages and showcases women in comedy. We have showcased 140 female comedians from across N. America to a total audience of 5000 people over the past 4 years. This fall, we intend to expand the All Jane program to include 5 showcases a year featuring the best comics from past fests in headlining slots.

With this grant, we will shoot our festival and showcase shows on a combination of robotic and handheld cameras, with the lighting and sound equipment necessary to make it look professional broadcast quality, and install the video switching equipment needed to record and live broadcast on PCM. PCM is excited about broadcasting our content. We've worked together on and off for years, but have been discouraged by the cumbersome setting up and breaking down of equipment every week, and by the disappointing results of shooting without the lighting and audio required to make those videos high quality. The right equipment built into our space will change everything.

This project will increase the effectiveness of the All Jane outreach program exponentially. We will increase the overall audience for our shows, and artists, through the broadcast of the shows on PCM. Also, having quality video will allow us to create marketing materials to increase live audience numbers. The recordings will give performers a much needed tool to book festivals, shows, tours and industry gigs while also strengthening the All Jane Festival's already positive national reputation. This will draw more industry professionals to scout these top notch performers at our theater. All of this will help female artists advance their careers.

In a survey (attached), 100% of our performers said they would benefit from professional video. They are desperate for quality video. As a festival curator, I see how many comics are hurt by having bad tape. Good work suffers when the video is hard to see and the sound terrible. Agents, managers, bookers, networks and festivals all look at tape first. Today, more than ever, digital content is key to a successful career in comedy.

Additionally, women are as sorely under-represented behind the camera as in front of it. Our current crew for this project is all men. We will work with PowFest! to create training experiences for women that are warm, welcoming, encouraging and professional. We hope that our training program will result in women serving as most of our crew by the end of the 3 years.

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

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## Project Narrative

|                                    |                            |
|------------------------------------|----------------------------|
| <b>Total Grant Funds:</b>          | \$172,775.19               |
| <b>Total Match Funds:</b>          | \$218,215.00               |
| <b>Total Funds:</b>                | \$390,990.20               |
| <b>Cable System Technology Use</b> | Community Access Channels  |
| <b>Proposed Technology</b>         | Video production equipment |

**Public Benefit Area**

Reducing Disparities for Underserved Communities

**Project Purpose**

*In defining the project purpose, applicants must:*

Women are not only outrageously under-represented in the comedy industry, the comedy environment is outright hostile. Female comedians are often discriminated against, and worse, sexually harassed and abused at a level that hasn't been tolerated in other industries for decades. I wish this were made up or even exaggerated. Unfortunately, it's not. This February, the long-time Artistic Director of one of the nation's most famous improv theaters (iO Theater, LA) was fired for inappropriate behavior toward women after a huge uproar on social media. This was followed up by a non-profit advocacy group for women comedians, Women in Comedy, releasing a document full of women comedian's stories of discrimination, harassment and abuse collected anonymously because these women were afraid for their careers and personal safety. An article on Vice.com entitled "Why It Sucks to Be a Woman in Comedy" states that, "one of the problems with most mainstream, regional comedy clubs is that racist, homophobic, and misogynistic material continues to be seen as acceptable in club environments" making them hostile to women and driving female comics into alternative spaces to do their comedy - if they don't give up completely. Women comics are also often trolled, harassed and threatened online, forcing them to shut down their social media which hurts them even more because social media serves as a marketing tool and, more importantly, a measure of a performing artist's value to industry gatekeepers. All Jane performers, Kate Willet and Amy Miller, both recently experienced cyber attacks. Amy's personal phone number, address and other private information were released on-line with encouragement to perpetuate acts of violence against her. Even the All Jane Festival experienced harassment from a detractor who tore down our posters, made his own version calling us a "femi-nazi" festival and organized picketing of the event. When I contacted Yelp about a review of Curious that was specifically harassing the female host of our open mic, the Yelp representative was unsympathetic and told me, "well, you chose to go into comedy." Shortly after, our female host quit hosting the open mic.

Why is it so terrifying for some people when a woman expresses her opinions? When can women in comedy focus on all the challenges of being a comedian without having to face all of these extra obstacles?

When Curious Comedy started the All Jane Comedy Festival four years ago, people were just starting to talk about these deep seeded issues. Our intention was, and is, to fight the gender disparity in a positive way - by inspiring, encouraging and showcasing the best and most unique women working in comedy today. The festival has grown steadily and featured 40 of the best comedians on the continent last year. These weren't just the best women comics, but truly 40 of the best comedians overall. Their voices are unique and their perspectives fresh. Audiences raved about the shows and regretted not clearing their schedules to be sure they didn't miss a show. Many promised that they would do just that for next year's festival. Every single year, we have achieved our goal to show the quality as well as the breadth of styles and perspectives among women in comedy. I never feel as proud as when people say that every single act was hilarious, and every single act was different from the others.

Over time, many of our performers from the past have matured as artists. Curious has helped by bringing them back to Portland outside of the festival to headline shows of their own. Cameron Esposito and Kate Willet are just two of the performers who we have helped build audiences in the Portland market. Starting this fall, we plan to bring back the best performers of festivals past to headline All Jane showcases 5 times a year. These shows will be hosted by one or two of Portland's best local female comedians.

This grant will allow Curious Comedy Theater to purchase and install lights, audio and video equipment to capture our five annual All Jane Comedy showcases and the annual festival for live broadcast and for later repeated broadcast on PCM. We will live broadcast all of the showcases and one headlining show each night of the festivals. By recording and broadcasting these live performances, we will exponentially increase the number of people who will be exposed to these artists' voices, provide PCM with a constant stream of quality content to broadcast, and help these women build the audiences they need to move forward in their careers.

Adding this technology will benefit over 75 performers greatly by increasing the audiences they reach in numbers and geography. It will also give them a professional quality recording - a desperately needed tool for applying to festivals, for showing to bookers and industry representatives.

It will also allow Curious Comedy to create better marketing materials to increase attendance at all of the All Jane shows. Last year, our All Jane video teaser was our best advertising tool. This would allow us to could create teasers and trailers for the All Jane shows on a regular basis. Bringing in more live audience means helping these artists create a larger fan base, as well as making better recordings because comedy is always better with the energy of a large audience. Industry professionals will be more apt to attend and scout these artists at the festival because we will have an even stronger national reputation when we have quality recordings and the capacity to live broadcast our shows. If they aren't able to make time to travel to attend, we can allow them to watch via access to a private live stream on-line as well.

The media industry is obsessed with live production right now - live broadcasts, live streaming, live FB posts, live everything. Even NBC is broadcasting live musicals and turned its only successful comedy (Undateable) into a live show every week! We believe that having the capacity to broadcast live will make our shows even more culturally relevant, generate more press locally and nationally, and create buzz among industry representatives. Live broadcasts will attract more viewers and inspire more people to come to our live shows to be part of the excitement of a production where anything could happen live on TV. Plus, with new social media technology, we can create the opportunity for viewers at home to tweet, post or instagram and incorporate their participation into the show - maybe they could win free tickets for the next show, for example, and have their name announced live at the end of the show. innovative interactivity can be a powerful tool for building our audience and awareness of our shows.

Additionally, we will also benefit women working in film and video production by offering free training and work experience on the technology installed through this grant. We have partnered with POWFest! and Women in Film to help raise awareness of the opportunities we are offering among women in the media production field. How cool would it be to have these shows worked by all-female crews? At the moment, we have secured a volunteer crew just to be sure we will have a team in place no matter what - but they happened to be all male. We want to train women to be able to do this work, too. We aim to train 4-6 women three times a year, totaling 36-54 women in total. POWGirls! trains girls 15-19yrs old in video production, who then have nowhere to go when they age out of that program. We will give these young women a new opportunity to use and develop their skills even further. Many of them have already used the exact switcher we are requesting through their training at MetroEast. Additionally, I have informally inquired about interest from local comedy and filmmaking forums on-line and have over 15 interested women. We will also approach college media departments to recruit candidates. Each year, PCM will train our crew as a refresher, and our crew, and Artistic Director, will serve as trainers for the women's program, rotating each session. We will offer three intensive orientations giving each woman an overview of how to direct, technical direct/switch, operate the robotic camera, and operate a handheld camera. They will then have 8-10 weeks to practice at Curious Comedy non-All Jane shows with no stakes on the quality of the work beyond their own growth and development.

Once awarded grant funds, we will place cameras strategically around the venue to capture professional looking footage of the All Jane live shows. We will use a combination of four robotic cameras and two handheld to create the kind of shots TV audiences expect. This means we will also need lighting and sound equipment that makes the show look and sound good live while also allowing for high quality videography. Lighting for live audiences can be simple and relatively low light compared to what is needed to make professional quality video recording of live events. The lighting we are requesting will be bright and even enough to look good on camera, without looking sterile like a studio. We are also requesting a variety of color, cyc and special lights to add interest and variety in the look of our productions. The audio equipment we have requested includes handheld and choir microphones as well as lavs to allow excellent sound capture of stand up, improv and sketch which all require different audio devices. So many videos have terrible sound. More than anything else, bad sound is the most unforgivable mistake to audiences.

We will employ a live director to switch the show in real time for live broadcast and to ensure fast translation of shows from recording to broadcast when not broadcasting live. Editing a multi-camera shoot becomes slow and cumbersome after the fact, so switching live means the final editing will be minimal. We will need a switcher and a computer and large drives for storage of the recordings. We will also need an editing system for any necessary fixes, graphics and for cutting trailers and segments for marketing and/or sharing segments with specific artists. And finally, we will need a com system to allow for communication between the crew which will be in a separate control room from the handheld camera operators.

Gender inequity in the entertainment industry hurts us all on many levels. It prevents women from being able to work in our field. It prevents our voices from being heard. It prevents audiences from hearing women's perspectives of the world. When women hear and see people like ourselves in the media, we not only feel connected, validated, represented and less alone - we feel inspired, welcomed and hopeful that we, too, can work in our chosen fields, fulfill our calling, and live our dreams.

*(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.*

We will evaluate our progress through both quantitative measures and qualitative evaluation questions.

1. OUTCOME: Female comedians advancing their careers

We will survey them using a Google form semi-annually asking:

1. How have their opportunities to participate in festivals and other showcase events increased?
2. How have their work opportunities improved and/or increased?
3. How has the project improved or increased their relationships with managers, agents and other industry representatives?
4. Has their involvement in the project benefited them in any unexpected ways?

2. OUTCOME: Increased exposure for female comedians.

We will track this semi-annually by recording:

1. The increase of the participating women comedians' social media followers.
  2. The increase in applicants for the All Jane festival.
  3. The increase in All Jane showcase and festival attendees.
  4. The increase in social media followers and interactions for All Jane.
  5. The increase in corporate sponsorships of the festival and showcases.
  6. The increase in quantity and quality of press for the All Jane festival and for the performers.
  7. The increase in interest and participation by industry representatives like networks, agents, managers, and bookers.
3. OUTCOME: Women in media gaining more training, experience and work opportunities

We will track this semi-annually by recording:

1. How many women have participated in our intensive training program?
2. How many hours of training in a real world live production environment did the women gain?
3. How have their work opportunities increased since participating in the project?
4. Has there been an increase in the percentage of women working in the All Jane Video Project crew?

*(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.*

Curious will be working with several partners on the All Jane Video Project.

1. Keycode will be our equipment purchaser, installer and initial trainer. We did extensive research into companies that provide these services. Keycode was the most professional company with the most reasonable bid. We originally proposed a partnership with Hirewire/Livelabs. However, as we performed our due diligence in cost and scheduling, we felt that it would be very difficult for them to meet the commitments that this grant would require. Keycode is more than prepared to perform the initial tasks of purchasing, installing and training our staff on the new technology. We are very excited about this partnership.
2. PCM partner with us on two levels. First, they will broadcast our programs both live and recorded. Second, they will provide initial and annual training to our video training team that will then teach and oversee our women in media trainees throughout the year.
3. Ken Wells, Casey Jones, Chase Padgett, Nate Smith, and Bill McKinley are individuals who have each volunteered for Curious Comedy for many years in the technical capacity. They have all committed to volunteer to serve as the crew and trainers for the life of the All Jane Video Project.
4. Dan Humke is both an employee and a volunteer. He will be working as our technical staff on lights and audio during shows. He is also willing to volunteer as our media management and editorial point person as well as a trainer.

*(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.*

*PLEASE SEE ATTACHMENTS KEYCODE BID, GUITAR CENTER QUOTE, WORK FLOW DRAWING AND NEW CURIOUS DESIGN 3.0 (14 PAGE PDF OF VARIOUS TECHNICAL DRAWINGS).*

**KEYCODE BID EQUIPMENT:**

**PRODUCTION SWITCHER AND INFRASTRUCTURE**

**Tricaster 8000 Switcher**

This switcher has the capacity to handle all of our cameras, graphics, and record each camera input separately for later edits. This last feature is especially important as we will be shooting improvised comedy where there will certainly be moments that aren't shot in the ideal way on the fly and will benefit from edits later. MetroEast currently uses this switcher which many of the girls in POWGirls! are already trained in and ready to start working on.

Most of this equipment in this section is for monitoring, cabling, routing.

**Clear-Com system**

Our control booth will be upstairs, away and closed off from the shows itself. We will use the Clear-com system to communicate between the camera operators, director, technical director and stage manager. This is a very necessary part of this project.

**MATROX HDX Encoder**

This encoder will allow us to live stream to Youtube, privately, but from that stream, PCM can route our shows for live broadcast. This system of live broadcast has been verified by PCM as a viable solution. This is the same model of encoder used by PCM so we know they will be compatible. The Tricaster switcher also has an encoder feature. However, if the switcher is overloaded with too many tasks, it can crash, which is undesirable, to say the least. All of our media specialists believe that by removing the encoding responsibilities from the switcher, the likelihood of the switcher crashing is reduced to almost zero.

**EDITING**

This section lists all the items needed for a MAC editing system and software.

**CAMERAS**

After much research, we find we would be best served by 2 SONY PXW-X70 hand held cameras and 4 PANASONIC AW-HE130s. The rest of this section includes accessories and warranties for the cameras.

We feel this camera set up would provide us with the best possible coverage of our shows. One robotic camera would be set up center, two robotic cameras would be set up right and left at 45degree angles, and one behind the stage capturing audience reaction. Our theater size and layout happens to be ideal for placement of these cameras. The HE130s are the best in terms of image and color correction, so even though they don't have the ideal full image sensor, with the right lighting and color correction, they can look like professional full image cameras.

The two handhelds would be operated on the right and left of the stage, and sometimes possibly on the stage for improv and sketch. While stand up is easier to film, no one has quite figured out the best way to shoot sketch and improv so it retains that sense of spontaneity and also video professionalism we are trained to expect. I believe this system will be the most innovative approach to recording live improv and sketch today. Additionally, the handheld cameras will be used to capture interviews and behind the scenes footage to be shot in advance, or during the show, and played during the show and/or for the final edited versions of these shows for broadcast. These handheld will give us a tremendous amount of flexibility for shooting great looking shows.

**PROJECTOR**

This section includes a projector and its required cables and converters. During the course of the show, will be playing pre-recorded interviews and behind the scene footage of the comedians in addition to showing their video material within the course of these shows if they are a video artist. The projector will allow us to screen that footage live, allowing us to capture live audience reactions to the screenings and will also include commentary when appropriate.

The Panasonic PT-EW 540U Projector was chosen as a reasonable projector with bright enough lumens to be seen well in our environment.

**PROFESSIONAL SERVICES**

We chose to go with Keycode for this project as they were reasonably priced which allowed us to get better grade equipment. More importantly, they knew exactly what we are intending to do and worked with us incredibly well. They have the time to devote to the project and their excitement, availability and professionalism makes working with them a joy. They are charging us a fraction of what our previous partners and ABS were asking for professional services. The travel cost includes two installers mileage to drive down and to stay at a hotel for three nights.

## GUITAR CENTER QUOTE

### AUDIO

The first page of the quote is focused on microphones including hanging choir mics, wireless microphone systems and accompanying transmitters.

Sound is the most critical part of video production that often is neglected. For our production, we will need choir mics, lavs and handhelds because we will be performing stand up, sketch and improv which each require a different audio capturing system. Stand up uses handheld mics, sketch and interviews use lavs, and choir mics are for improv because there is often physicality that will cause sound distortion and/or more people on stage than can be set up on lavs. The new speakers will allow the audience to hear the show evenly throughout the theater so we can capture even audience response. We will also need the speakers to play the audio from pre-recorded video that we play during the show to capture live audience response to that as well.

We did extensive research to choose the audio equipment that would work best in our unique recording environment and that would meet our broad variety of demands.

BEHRINGER DIGI SNAKE - this item will allow proper connection between microphones and recording equipment.

RODE NT5 microphones will specifically capture audience response - a critical part of capturing live comedy.

MACKIE SRM150s are stage monitors so the performers can hear themselves.

SKB 12U ROTO RACK - rack for sounds gear

### LIGHTS

While live comedy performance can run on minimal lighting, video demands better production value and more visual interest and variation. We have put together a list that allows for enough solid lighting to look professional with enough specials to keep visual interest and variation between shows.

The SPECTRA CYC100 - These lights are for lighting the back wall to ensure the performers don't look like they are in a black void and to allow for variation and visual interest in all of our shoots.

ETC NOMAD, DONGLE and FADER are for light control - These controls allow for in the moment, tactile light control for improv and is a top choice for comedy productions.

10 PARNELLS - These will provide even general wash lighting. The technical drawing shows they will be placed at 45 degrees to each other and from the stage.

5 ETC Source 4s - These provide more focused white lights, extremely common for stand up.

2 MARTIN QUANTUM PROFILE - Provide moving spotlights, color and patterns for following stand ups and creating moods and atmosphere for sketch and improv

3 MARTIN RUSH MH6 - Provides moving front color also for visual interest and professional look

5 MARTIN RUSH PAR 2 - Backlights for keeping subject backlit and not blending into the background

PLANAR SCREEN - Professional touch screen lighting control. Interfaces with dongle for tactile lighting control.

APPLE MAC PRO - Provides the platform to run QLab to trigger all light and sound cues and controls

Accessories, cables and parts

This lighting will be critical for making the show look like it was shot on full sensor 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)** June 1, 2016

**Proposed End Date (month/year)** June 1, 2019

### Implementation Plan

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

The implementation plan for this project would be as follows:

June 1, 2016

Receive funds from MHCRC

June, 2016 - August 1, 2016

1. Build-out control room stairs and wall.
2. Complete electrical build-out for lights and cameras.
3. Order and install light, audio and video equipment.
4. Schedule, coordinate and promote All Jane Comedy Showcase for September.
5. Schedule and coordinate All Jane Comedy Festival for October.

August 1, 2016 – September 1, 2016

1. Run first round of crew training with Keycode - Jason Tait(PCM), Stacey Hallal (Curious), Chase Padgett (Curious), Dan Humke (Curious)
2. Run first intensive class for interested crew. Lead by Jason (PCM)
3. Run first intensive class for women interested in being crew. Lead by Stacey Hallal (Curious)
4. Run test show recordings for practice and to put systems and best practices in place.

September 1 - October 1, 2016

1. Debut 1st All Jane Comedy Showcase as part of this project.
2. Edit shows. (Dan Humke)
3. Evaluate recording process successes and challenges and what we learned for next time.
4. Provide to PCM for broadcast.
5. Conduct evaluations with showcase performers, audience members and crew.

October 1 - November 1, 2016

1. Run All Jane Comedy Festival for the first time as part of this project.
2. Conduct evaluations with festival performers, crew and trainees.
3. Schedule artists for January and March All Jane showcases.

November 1 - Jan 1, 2016

1. Run second crew training program at beginning of year. Jason Tait (PCM)
2. Evaluate volunteers on training experience.
3. Edit festival footage and provide to PCM.
4. Evaluate festival footage and assess successes and challenges and what we've learned for improvement next time.

January 1 - March 1, 2017

1. Make semi-annual evaluation report to MHCRC.
2. Produce January All Jane Showcase
3. Conduct evaluations with showcase performers, audience members and crew.
4. Run new crew training.

Repeat previous cycle with showcases every other month, trainer training 1X per year, women crew trainings 3X per year, and reporting to MHCRC semi-annually.

Repeat festival process every October.

Continue showcase, festival, training and evaluation process through June, 2019.

*(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.*

The Curious Comedy Theater has a strong record of accomplishing our goals no matter how ambitious they may be. We pride ourselves on exceeding expectations in all we do.

From the beginning, we were a scrappy start up that began with a passionate vision and only \$60,000 in cash from the sale of my home. With that cash, and a \$150,000 loan, we took a raw, empty space and built out the theater - from cutting the concrete for water lines to build bathrooms and a bar, to building a second floor mezzanine. We partnered with Oregon Tradeswomen who built our stage as part of a class to teach women carpenters. I was told repeatedly that building out a space for that budget would be impossible, but we made it happen on time (in 4 months!), on budget and ended up with beautiful theater.

Despite needing all of our cash for the build out, we were still able to bring in \$98,000 in that first year and have grown to a \$335,000 budget seven years later. We have a strong working board of directors, a hard-working loyal staff, and a community of over fifty performers - many of whom who have been part of the organization from the beginning.

Over the years, we have received and successfully implemented several grants for various programs. Our first outreach program was our New Memories Project which we ran with the help of grants from Oregon Arts Commission. This program was designed to improve the lives of seniors living with dementia. The program was an outstanding success with results so positive in such a short time even we were surprised. The seniors' physical therapists, activities directors and family members couldn't say enough about how much their loved ones improved over the course of the program.

We've also received grants and fundraised funds to implement our Play on Words! and police training programs which use improv to improve literacy of at-risk kids and to train kinder, more compassionate police. Both programs are remarkably effective and truly important. OPB's State of Wonder recently covered our innovative police program.

The All Jane Comedy Festival is our biggest outreach program. We have run it extremely successfully for 4 years. The festival is a huge task of logistics - soliciting submissions, negotiating contracts with artists, agents and managers, managing the schedule, travel, lodging and performances of 30 out of town performers and 10 local performers at multiple venues plus PR, promotions, marketing, sponsorships and more. We have built a huge support system of volunteers beyond our own board, staff and performers. We know that we have to build a real team to accomplish big tasks and that communication and delegation are essential. Not only do we pull it off each year with flying colors, we do it with a joyful and playful spirit - even through the challenging moments.

The All Jane Video Project will definitely require contributions from our board, staff, volunteers and performing community. However, much of the infrastructure is already in place. We already have the system in place for coordinating the live performances for the showcases and festival. Many of our video crew volunteers have already put time and energy into trying to record our shows through the PCM Community Access program and worked on video projects in our past. Having the technology already in place will make their efforts actually easier than they were before.

Artistic Director Stacey Hallal has worked in live video production since high school where she worked in the local cable access station housed in her school. She went on to earn a radio, television and film degree from Northwestern and has worked as a video editor, stop motion editor at Laika and produced her own web series last year with a budget of \$20,000. She is no stranger to film and video production processes and demands.

Most importantly, everyone couldn't be more excited at the thought of this program. The All Jane name is beloved and elicits great passion. Our Curious community is also thrilled at the idea that we will be able to bridge the gap between our live shows and media production. This kind of energy is a rare treat and will be a great benefit to us as we implement this program.

*(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?**

We believe having quality recordings and live broadcasts of our shows will result in:

1. Female comedians advancing their careers. We will have 20 showcase headliners and at least 55 festival performers for a total of over 75 women artists that will benefit from this project. Through at least two project-related performances per artist, the video recordings and broadcasting of their performances will enhance their careers. Specifically, the comedians will use these video recordings to apply to festivals and the professional quality will increase their chances of being accepted, to submit to club, corporate and network bookers, agents and managers to get more work and representation, and to build a bigger audience following in the PCM viewership and through their web sites and other content distributors on-line. Ultimately, we want these artists to get more work and representation, to have their voices be heard by more people in more places, and to have more power when dealing with the industry because of the audience they will have already built.

We will measure by: track the increase in their opportunities to perform in festivals and industry events; track their increase in work opportunities; track their increase in obtaining professional representation. We will collect the data by giving them a survey when they first participate in the project, then again semi-annually to measure their progress. We will also ask if their participation in the project has benefited them in any unexpected ways.

2. Increase exposure for female comedians. We will measure by: tracking the increase in social media followers and interactions for the performers; tracking the increase in social media followers and interactions for All Jane; tracking the increase in All Jane festival applicants and audience attendees; tracking increase of mentions of performers and All Jane in the press; track the increase in industry relationships, and corporate sponsorships.

3. Women trained in video production. Women interested in/working in video production gaining more opportunities to train, to learn skills, to gain work experience and to create a reel through working in a live video production environment. We are hoping to train at least 4-6 women three times a year, totaling 36 to 54 women in total.

We will measure by: tracking the number women who participate in our training program; tracking the number of work experience hours the women gain on the project; tracking the number of women who attain employment partially from their experience working with us; surveying the women who participate in our project on how the experience benefited them and their careers over time; measuring the increase in the percentage of women working on our crew.

\*Please see Artist Survey in supplemental materials for artist perspective on many benefits of these recordings for their careers.

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## **Budget Narrative**

### **Budget Narrative**

## PERSONNEL

| Personnel   | Title                                 | Role                   | G, M or S |
|-------------|---------------------------------------|------------------------|-----------|
| Personnel 1 | Curious Comedy Theater/Stacey Hallal  | Artistic Director      | M         |
| Personnel 2 | Curious Comedy Theater/Lesley Smolik  | Managing Associate     | M         |
| Personnel 3 | Curious Comedy Theater/Rachel Van Nes | Ass. Artistic Director | M         |
| Personnel 4 | Curious Comedy Theater/Lead Tech      |                        | M         |

### Personnel breaks down as follows:

#### 1. Artistic Director @ 25% of full time, 25% of \$40k salary X 3 years = \$30,000 (M)

##### 500hrs per year, 1500hrs total

Artistic Director will:

##### A. Executive produce showcases and festival

- Contact, negotiate with and book invited artists
- Initiate, maintain and improve submissions process
- Raise funds through sponsorships, grants and donations
- Form, oversee and participate in selection committee
- Find, negotiate and secure alternate venues
- Create festival show schedule
- Marketing, promotions, PR, web site, press relationship maintenance and appearances
- Oversee graphic design and asset creation
- Oversee merchandise design, production and sales
- Oversee volunteer management
- Oversee artist services: travel, lodging, gifts, entertainment, in-city transportation, greenroom meals
- Create and oversee execution of project evaluation
- Oversee ticketing pricing, system set up and sales

##### B. Executive produce video content creation and distribution

- Oversee build-out of stairs, control room and electrical improvements
- Oversee purchase and installation of technology
- Create training curriculum
- Create and oversee crew volunteer crew recruitment, training, development, scheduling and management processes
- Create and oversee recording process, development, improvement and best practices
- Create, implement and oversee evaluation systems and reporting to MHCRC on program progress
- Manage artist, crew, PCM and theater expectations and create legal contracts regarding rights and ownership, income, and distribution of content
- Oversee editing and insure quality control over live, recorded and edited content
- Oversee data management and archiving systems
- Oversee delivery of completed projects to PCM
- Maintain and deepen partnership with PCM to help each other accomplish our mission and goals
- Maintain and deepen relationships with women's film organization partners to help each other accomplish our mission and goals
- Oversee care, maintenance and repair of equipment as needed
- Seek and secure additional donations and sponsorships
- Maintain health of the organization
- Review staff job performance annually
- Seek and secure additional revenue streams from equipment for maintenance, upgrades and repair

#### 2. Managing Associate @ 25% of full time at 25% of \$32,000 salary X 3 years = \$24,000 (M)

##### 500hrs per year, 1500hrs total

*Supports Artistic Director in business and financial management related tasks*

- Manage grant funds, line-produce budget, collect receipts, financial reporting to MHCC
- Manage communication between management, staff and volunteers

- Schedule staff and all volunteers
- Manage grant task and evaluation schedule and ensure deadlines are met
- Manage financial reporting to Curious Board of Directors
- Manage artist contract execution, expenses, payment, and logistics
- Manage ticket sales and oversee box office and house management

**3. Associate Artistic Director @ 25% fulltime at 25% of salary X 3 years = \$18,000 (M)**

**500hrs per year, 1500hrs total**

*Supports Artistic Director in artistic and educational related tasks*

- Create systems to organize people, information and resources
- Communicate with artists regarding logistics, answer questions
- Answer outside inquiries regarding shows and training
- Schedule training session dates, trainers and location
- Enter all shows and training sessions into web site schedule, ticketing and registration system
- Promote all shows and training sessions
- Distribute, collect and organize artist, audience, crew and internal evaluation questions and surveys

**4. Lead Tech @ 174hrs X \$50hr \$8,700 (M)**

- Operates sound and lights for all project shows

**EDUCATION & TRAINING**

**Portland Community Media Initial Training: \$600.00 (G)**

Jason Tait from PCM sitting in on Keycode training 8hrs X \$75 to ensure he is up to speed on all installed equipment.

**PCM Ongoing Training \$3600 (M)**

Production consulting and educating Curious staff initially and annually in intensive at 16 hours per session, 48hrs total @ \$75hr

**Production Crew Training**

16hrs initial + (16hrs annual X 3) = 64hrs X 6 crew members = **384hrs total** X \$25hr training time = **\$9600 (M)**

**TRAVEL**

2 Keycode Intallers from Seattle, mileage and 3 nights of hotel **\$940.00 (G)**

**CONTRACTUAL**

| Contractual   | Organization/Individual        | Resource & Purpose                  | G, M, or S |
|---------------|--------------------------------|-------------------------------------|------------|
| Contractual 1 | Keycode Media                  | Design, buy, install                | (G)        |
| Contractual 2 | Curious Comedy Production Crew | 3 cam op, 1 td/director, 1 producer | (M)        |
| Contractual 3 | Women in Media Trainers        | Trainers for women in media         | (M)        |
| Contractual 4 | Editorial Crew                 | Data management and editorial       | (M)        |

**Contractual breaks down as follows:**

**1. KEYCODE MEDIA - Consulting, Engineering, Sourcing \$4410.00 (G)**

- Engineering review and sourcing = \$370.00
- Custom Cable Manufacturing = \$2000.00
- Installation Initial setup in the space = \$2040.00

**2. Curious Project Production Crew Members \$43,500 TOTAL (M)**

Curious Project Production Crew Members X 5 people X 174hrs @ \$50hr = \$43,500 (M)

Curious crew includes 3 camera operators, 1 technical director/director, 1 producer

Production Hours

2016 TOTAL = 36hrs

1 showcase - 6hrs

1 festival - 5 days X 6 hrs = 30hrs

2017 TOTAL = 60hrs

5 showcases - 6hrs X 5 = 30hrs

1 festival - 5 days X 6 hrs = 30hrs

2018 TOTAL = 60hrs

5 showcases - 6hrs X 5 = 30hrs

1 festival - 5 days X 6 hrs = 30hrs

2019 TOTAL = 18hrs

3 showcases - 6hrs X 3 = 18hrs

2019 TOTAL = 18hrs

**TOTAL - 174hrs**

**3. Women in Media Trainer - \$9,375 TOTAL (M)**

This trainer will work with women interested in video production to increase the women working on our project crews.

16hr X 1 session in 2016

16hr X 3 sessions = 48 in 2017

16hr X 3 sessions = 48 in 2018

16hr X 1 session 2019

**TOTAL 128hrs X \$75 = \$9375**

**4. Editorial Staff - \$15,000 TOTAL (M)**

*This role will be in charge of Media management (post-production), Editing, maintenance and updates*

14 showcases X 8hrs media management and editing each = 224hrs

3 Festivals X 40hrs media management = 120hrs

Maintenance & software updates = 17 events x 4hrs = 68hrs

300hrs Total = \$15,000 total

**EQUIPMENT**

**KEYCODE – VIDEO EQUIPMENT - TOTAL \$101,082.00 (G)**

Production Switcher - \$29,995.00

-Tricaster 8000. Has enough inputs for all cameras. Records all cameras for later editing. Known well by Pow!Girls and other local crew. Strongly recommended by all three video estimators we solicited. Used at MetroEast.

Infrastructure - \$4319.00

-LED Monitor, Cables, Power Conditioner, Hard Drive, Docking station, Rack enclosure, Video Hub

Clear-Com 4 person Communication System - \$5,420

-Also universally recommended system for communication between camera operators, director, switcher, and stage manager. Includes base station, headsets, batteries and power.

Matrox Monarch HDX Encoder - \$1,995.00

-Separate encoder for live streaming to internet to be picked up by PCM for live broadcast. Same model as PCM.

Recommended even though switcher has encoder built in as safe guard against switcher being overloaded and crashing.

Editing Station - \$2168.00

-iMac with 27in display, boosted speed, mouse, keyboard, applecare.

Editorial Data Recording, Storage and Management - \$7425.95

-AJA Ki Pro Ultra Recorder, Ki Pro Quad, G-Speed Studio and all needed accessories

Cameras

- 2 PXW-X70 handhelds and all necessary accessories - \$4,498

- Handheld related accessories (tripods, carrying bags, etc) - \$2,295.44

These cameras will allow us to do what no one is doing well, shoot our sketch performers in a way that is dynamic and engaging to watch, in addition to allowing us to get roll in video from interviews and behind the scenes out in the field.

- 4 Panasonic AW-HE130 Robotic Cameras with highest PTZ Image quality - \$34,000

After a ton of research and consideration, we found that these cameras will be our best bet. We need PTZ cameras because we can't staff five or six camera operators per show, but PTZ cameras are still not on par with handhelds for image quality.

However, investing in these cameras and the right lighting now, will give us the opportunity to shoot footage that looks like it is shot on the highest quality cameras without needing the double digit crew. It is going to look amazing.

-Panasonic Remote Camera Controller - \$4495.00

Though the Tricaster switcher has a camera control option, we believe that switching and operating the cameras all at the same

time is a tall order for any crew member. The Tricaster has graphics and video/audio roll in, lighting cues, etc. The best option for us will be one person operating the switcher, and a different person operating the camera controller to control the four robotic cameras.

Wall mount and rackmount switch - \$1103.99

Projector and cable - \$2,426.99

-This projector will allow us to roll pre-recorded video for interviews and behind the scenes footage with performers as well as show performer's video work if they are a video artist. Projecting during the show will allow us to capture audience reactions as well as commentary by the artist. There are many comedy acts that incorporate projectors - some performers use slides or draw live while performing or do a TED talk type presentation. This is a basic element for many performers. We'd be limiting our choices of performers without it. This projector has the level of lumens recommended for our space.

### **GUITAR CENTER - AUDIO & LIGHTING**

#### **Audio - \$33,874.44 (G)**

EARTHWORKS HANGING MIC - \$3,799.95

These mics were chosen after extensive research for what would work best for choir mics. These will pick up improvisers who can't use handhelds or lavs (because the mics will get noisy due to the improv movement).

SHURE ULXD Wireless receivers (2), transmitters (8) and lavs (8) handhelds (3) - \$14,846.63

These are the wireless handheld and lav microphones for stand up and sketch comedy as well as panels and live podcast recordings which we may book as part of the project (and have booked in the past).

BEHRINGER DIGI SNAKE (2) \$1,599.96

-This is for getting audio from the stage to the board.

RODE MATCHED PAIR MIC (2) \$757.18

-These mics will capture the best quality audience sound. Comedy that doesn't record the audience sounds weird and terrible!

MACKIE ACTIVE SPKR (4) \$899.92

These monitors will help performers on stage here themselves and each other. Currently, we don't need to use mics so we don't use monitors. Performers using lavs are often too quiet to hear on stage though they sound great to the audience and the video audience.

ROTO Rack and Speakers (2) \$1209.98

Additional speakers that can better handle the new audio equipment and disperse evenly to the audience.

#### **Lighting - \$41,911.18 (G)**

This lighting will be critical for making the show look like it was shot on full sensor cameras and appear to be broadcast quality footage versus looking like PTZ meeting/education level footage.

ALTMAN CYC Lights and mounts (5) - \$6,930.00

The lights will change the background to be more dynamic and interesting so we have more than just the same backdrop for all shoots. they also create mood and atmosphere for improv and sketch shows.

ETC NOMAD, DONGLE and FADER are for light control - \$3273.70

These controls allow for in the moment, tactile light control for improv lighting and is a top choice for comedy productions.

ETC PARNELLS (10) - \$2,425.50

These will provide even general wash lighting. The technical drawing shows they will be placed at 45 degrees to each other and from the stage, two lights per stage zone for even lighting.

ETC Source 4s (5) - \$1700.75

These provide more focused white lights, extremely common for stand up. We budgeted one for each stage zone.

MARTIN QUANTUM PROFILE (2) - \$12,999.98

Provide moving spotlights, color and patterns for following stand ups and creating moods and atmosphere for sketch and improv. These lights will ensure the shows aren't simply white theater lights leaving video audiences completely bored. Our eyes are very sensitive so we see more detail and hold more interest when we are watching something live than when we see it on video. It's why it's so hard to translate a great live show to video. These lights will add the true professionalism we expect when watching a live show recorded for TV viewing. I can't emphasize enough how much these will make all the difference between an amateur looking production and a professional one.

MARTIN RUSH MH6 (3) - \$4,378.77

Provides moving front color also for visual interest and professional look. These are paired with the Martins above to fill in the

other three zones.

MARTIN RUSH PAR 2 (5) - \$3,840.00

Backlights for keeping subject backlit and not blending into the background. Another sign of amateur video recording is the video with no backlight. Any professional recording will have the glow on the back of the performer(s) to keep them from disappearing into the depths behind them. One per stage zone.

PLANAR SCREEN - \$259.00

Professional touch screen lighting control. Interfaces with dongle for tactile lighting control.

APPLE MAC PRO - \$2,999.00

Provides the platform to run QLab to trigger all light and sound cues and controls.

Miscellaneous accessories, cables, lamps, clamps and parts - \$3,104.48

**INFRASTRUCTURE/FACILITIES \$37,000.00 (M)**

1.) Electrical Improvements: \$12,000

Includes improvements for powering lighting dimmers and control room power

2.) Control Room Improvements: \$25,000

Stairs to mezzanine for control room access

**Miscellaneous \$1329.00 (G)**

Keycode Equipment Shipping \$329.00 (G)

Guitar Center Shipping \$1000.00 (G)

Comcast Service Up Grade \$1440 (M)

-Current Comcast service is \$59.99 for 10mb downloading and 1mb up. Jason Tait recommended we have at least 5mb for the live stream feed. Comcast has a package for 25down/10up for \$99.95. The \$40mo increase over 36 months - \$1440 total.

**Overhead/Other Significant Expenses \$18,000 (M)**

This fee covers use of one half the Curious Mezzanine which would become dedicated space for the equipment and the control room.

Curious space rental \$500X36mo=\$18,000 (M)

**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.*

Personnel -

Our 3 administrators will be spending a significant amount of their time coordinating, overseeing and implementing this program. We estimate we will spend 25% of our time in show production related activities as described above.

We have also enlisted the services of 6 of our incredible, long time volunteers who have agreed to volunteer for crew and editorial responsibilities throughout the life of the grant. It's a testament to the strength of Curious that so many people are willing to donate so many hours - and all of those people are trained engineers and/or people with video production experience. We intend for these volunteers to train women in our training program as well.

Education and Training -

Keycode will include 4 hours of in person and 4 hours over phone complimentary technical training on the new equipment. Jason Tait from PCM will participate in this training as well as Curious Artistic Director, Stacey Hallal, Lead Tech Volunteer Chase Padgett and employee/volunteer Dan Humke. We also intend to enlist the help of Jason to go more in depth with our trainers for a 16hr weekend intensive training on the equipment as well as directing, camera op, and producing skills. We will then repeat this training annually to review with the trainers and crew involved with the project. The initial round will be grant funded, but we will pay or get sponsorship for the annual trainings.

Infrastructure/Facilities Construction -

We have received a \$25,000 donation to cover the cost of the stairs and control room build out. We also have an in-kind donation from an electrician for the electrical work required for the theater. This electrician has done much of the work in the theater already.

Overhead -

Curious will be dedicating a large portion of our mezzanine for the control room. This rent will cover the cost of that space and compensate for that space not being available for classes or rentals.

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## Line Item Budget

| Cost Category                          | Grant Funds         | Match Amount        | Project Total       |
|--|---------------------|---------------------|---------------------|
| Personnel                              | \$0.00              | \$80,700.00         | \$80,700.00         |
| Education and Training                 | \$600.00            | \$13,200.00         | \$13,800.00         |
| Travel                                 | \$940.00            | \$0.00              | \$940.00            |
| Contractual                            | \$4,410.00          | \$67,875.00         | \$72,285.00         |
| Equipment                              | \$165,496.19        | \$0.00              | \$165,496.19        |
| Infrastructure/Facilities Construction | \$0.00              | \$37,000.00         | \$37,000.00         |
| Miscellaneous                          | \$1,329.00          | \$1,440.00          | \$2,769.00          |
| Overhead                               | \$0.00              | \$18,000.00         | \$18,000.00         |
| <b>Totals</b>                          | <b>\$172,775.19</b> | <b>\$218,215.00</b> | <b>\$390,990.19</b> |

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## Final Application Signature

Signature of Duly Authorized Representative

Stacey J Hallal

Date

04/01/2016

Title

Founder and Artistic Director

Phone

503-380-3516

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**Supplemental Material Attachments**

# PROFESSIONAL VIDEO QUALITY



# SUBPAR VIDEO LIGHTING



A side by side comparison between professionally lit comedy for video versus subpar video lighting from live shows.

904 KB

## PROFESSIONAL VIDEO LIGHTING



## SUBPAR VIDEO LIGHTING



A side by side comparison between professionally lit comedy for video versus subpar video lighting from live shows.

1.1 MB

| File Name                              | Description  | File Size |
|--|--|-----------|
| ALL JANE GRANT SURVEY RESULTS 2016.pdf | Survey which shows artists are overwhelmingly positive about the prospect of participating in this project as well as testimonials as to the ways they feel they will benefit. | 724 KB    |
| Curious Comedy Club.pdf                | Tech drawing of work flow (with one camera too many on it!)  | 238 KB    |
| GuitarCenterCuriousUpdatedQuote.pdf    | Guitar Center quote for audio and video equipment.   | 37 KB     |
| KeycodeCuriousUpdatedEstimate.pdf      | Estimate for video and editing equipment from Keycode Media.   | 193 KB    |
| New Curious Design 3.0-2.pdf           | This document contains 14 pages of technical drawings showing the light and audio design for the project.  | 1.8 MB    |

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## Partner Commitment Letter(s)

| File Name                                  | Description   | File Size |
|--|---|-----------|
| All Jane Chase Padgett Letter.pdf          | Letter of commitment from Chase Padgett to serve a volunteer crew for the life of the grant.  | 46 KB     |
| CaseyJonesLetter.pdf                       | Letter of commitment from Casey Jones to serve a volunteer crew for the life of the grant.  | 64 KB     |
| CCLetter.pdf                               | Letter of commitment from Dan Humke to serve as volunteer crew and editorial.   | 33 KB     |
| Grant Volunteer letter - Bill McKinley.pdf | Letter of commitment from Bill McKinley to training on new equipment, work crew for shows, edit and train others for the life of the grant. | 21 KB     |
| JasonTaitPCMLetter.pdf                     | Letter of support from Jason Tait at PCM.   | 402 KB    |
| Nate Smith Partnership Letter.pdf          | Letter of commitment from Nate Smith to serve a volunteer crew and crew trainer for the life of the grant.                                  | 840 KB    |
| Partner Commitment Letter - Ken Wells.pdf  | Letter of commitment from Ken Wells for volunteering as video crew and trainer for the life of the grant.                                   | 113 KB    |
| PCMJustenPartnerLetterRevised.pdf          | Justen Harn, PCM Executive Director, partnership letter.  | 154 KB    |

# ALL JANE SURVEY 2016

SEND

QUESTIONS    **RESPONSES**    22

## 22 responses

SUMMARY    **INDIVIDUAL**

Accepting responses

### Name (22 responses)

- Janet v!
- Janet v!
- Candy Lawrence
- Jill Bernard
- Kelsie Huff
- Sharon Houston
- Kate Willett
- Subhah Agarwal
- virginia jones
- Emily Maya Mills
- Calise Hawkins
- Scout Durwood
- Katie-Ellen Humphries
- Riley Silverman
- Mo Welch

Laura House

Brandie Posey

Sonia Denis

Lucia Fasano

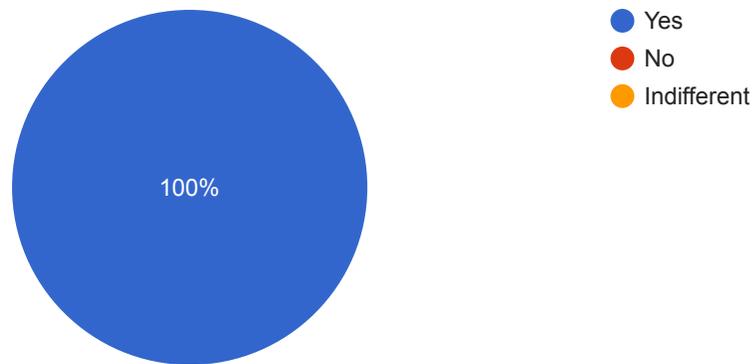
DeAnne Smith

Stine An

Mona Concepcion

If it had been an option, and/or if you return to the festival, do you feel you would benefit from having a five camera, professional quality shoot of your set(s) during the All Jane Festival that you could have for your own use?

(22 responses)



In what ways would that benefit you? (19 responses)

Always good to have high quality footage if the communication about how it's used its transparent! :)

Always good to have high quality footage if the communication about how it's used its transparent! :)

I need a live set taped bad! I don't have any good ones.

For my own grant applications, for use on my personal website for publicity, for applications to other national and international festivals.

It would showcase my voice in a professional way. I would be able to utilize these digital recordings to further my comic goal - reach out to agents, other festivals, etc. It would also save me money, I wouldn't have to hire a local camera person OR purchase and pack my own equipment.

I'd have professional tape for my website, TV show submissions, and festival submissions. That is a HUGE deal.

other festival submissions, TV submissions, good video for my website

If I needed a tape to submit

Always good to have pro footage. for EVERYTHING.

The energy of the All Jane Festival produces some of the best, most engaged, giddy and otherwise delightful audiences in the game. Capturing that magic to give the world a peek would be pretty special.

Getting good tape is priceless. It helps push momentum and online content is king.

It would be a huge benefit to have a high-quality tape of a showcase set filmed in front of a great audience. A tape like that can go a long way toward booking other shows, festivals, agents, late night spots and more.

The festival crowds are great and the stage looks so nice that I think it'd be a really good tape to have.

I could put it on my website and send it out to get more work. Professional grade video helps people notice you.

Having professional tape is always great for submitting to clubs, to late night bookers, as part of a package for representation to look at, for casting directors to see what you really look & sound like. The better quality, the more it helps.

It would be incredibly helpful on a professional level to showcase my work, submit my set for other bookings and jobs, feature it on my website, gain new fans, promote the festival and local comedy scene.

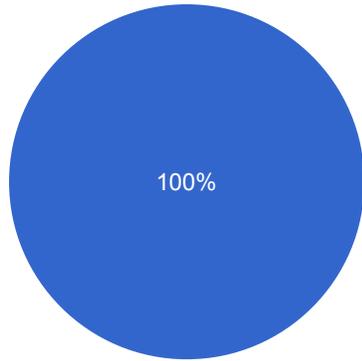
It's always great to have sets taped professionally to share with fans, and to send to bookers and producers. The ways that's potentially beneficial range from small (having a new person discover your work and become a fan) to large (getting booked at a club for work, or even booking a TV spot). On another note, I find performing in Portland a unique experience, and it would be nice to capture that.

Having more examples of a diverse group of incredibly talented and brilliant female-identifying comics killing it on stage and being presented in a professional way would be a huge boost in morale for me. Having high quality recordings is hugely important for professional development—as an individual comic, it's something I'd value as well in building up a professional portfolio.

Being able to send a recent video clip increases my chances of being booked and builds on the incredible momentum and empowerment All Jane provided me. I would look professional and talented enough to be in such a unique festival as All Jane.

**If it had been an option, and/or if you return to the festival, would you grant permission for the shows you perform on during the All Jane Festival to be broadcast by a Portland local cable access station in exchange for your digital copy? You would retain all rights and ownership of your material. They would not put anything on-line. Any broadcast would just be on local cable access.**

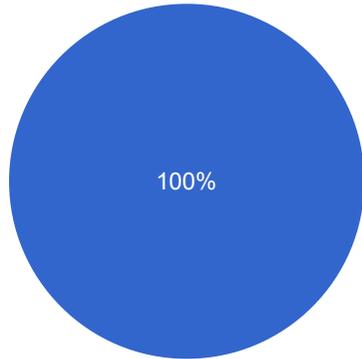
(22 responses)



- Yes
- No
- Indifferent

Would you return to Portland to perform a headlining set at Curious Comedy Theater with two opening local acts?

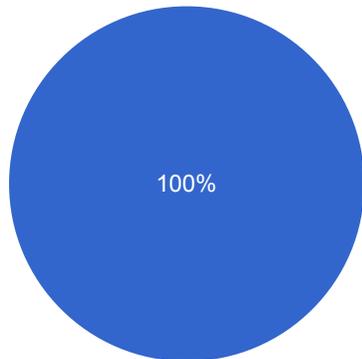
(22 responses)



- Yes
- No
- Indifferent

Would you return to Portland to perform a co-headlining set at Curious Comedy Theater with one or two opening local acts?

(22 responses)

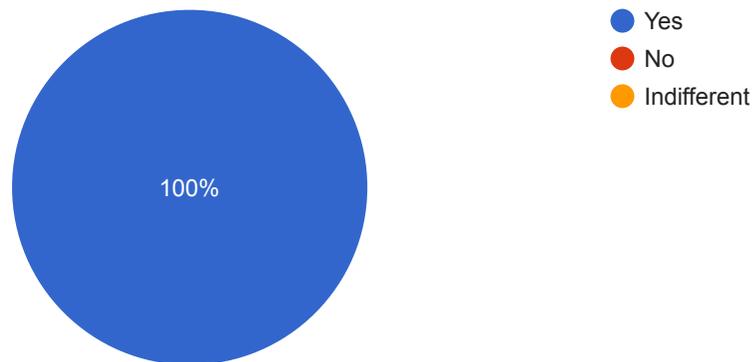


- Yes
- No
- Indifferent

Would you benefit from having that headlining set recorded in a professional

## would you benefit from having that headlining set recorded in a professional quality five camera shoot?

(22 responses)



## In what ways would you benefit? (19 responses)

See above

See above

wowie, that would be great. I would have a legit live taping.

For my own grant applications, for use on my personal website for publicity, for applications to other national and international festivals.

It would showcase my voice in a professional way. I would be able to utilize these digital recordings to further my comic goal - reach out to agents, other festivals, etc. It would also save me money, I wouldn't have to hire a local camera person OR purchase and pack my own equipment.

If the fest allows, I'd be able to sell the DVD's as merchandise. I could also stream different sections of it on YouTube, my website, etc. Having good tape on you as a stand up is invaluable. It opens doors. It's not cheap to get a solid set on camera that looks good and has more than one camera shooting you. This would be worth thousands of dollars. I know. I work in TV!

same as above

To submit for half hour and hour specials or to record CDs and DVDs

sell that shit to comedy central yo

Not sure but why not. Great tape is great tape.

Same answer as above. Also, once a certain brand of content becomes a "thing" (oh, that's an ALL JANE tape...) it gains value as a commodity to show to other showbiz folks. It's a word of mouth industry with a "send me your links" backbone.

In addition to the benefits listed above for a showcase set a longer tape would be hugely beneficial for posting clips

on line and to show potential corporate clients.

It would fit fell into a plan I already have of getting a solid professional special put together.

To put on my website, again, for promotional use to get booked on more shows and venues. To generate work and income.

Having a long form set could either be something that you could sell as a special on it's own, or it would be great for clubs, colleges or casting to see what you are like. The better quality it is, the more it would help.

I would benefit in the same ways as before. It is difficult to coordinate a great video shoot, especially as an independent artist, so it would be an incredible boon to have my work recorded at such high quality on a professional show.

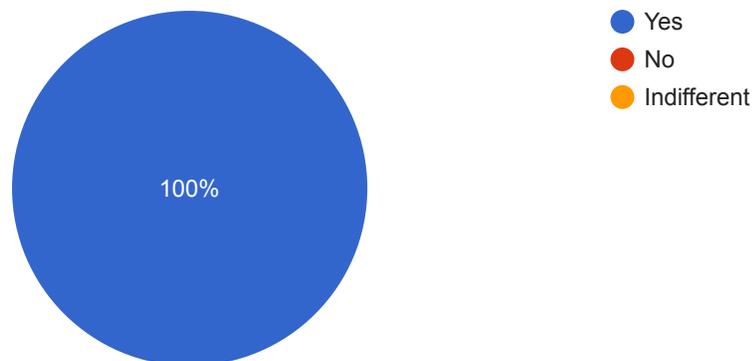
Again: It's always great to have sets taped professionally to share with fans, and to send to bookers and producers. The ways that's potentially beneficial range from small (having a new person discover your work and become a fan) to large (getting booked at a club for work, or even booking a TV spot).

It would make it easier for me to pursue more gigs and opportunities to make a living as a professional comedian.

I don't have access to professional equipment and oftentimes it's difficult and expensive to secure a taped set. Having this ability to receive footage would increase my marketability as a comic. Also, the magic that is All Jane ensures that the audience will be live and ready to laugh and I just know I'll have a good set, one I'm proud to share.

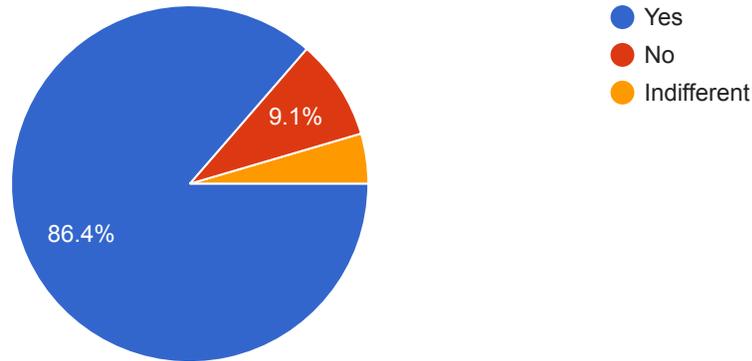
**Would you be willing to have that headlining set live broadcast and re-played on the local cable access station in exchange for that recording? The station would not have the right to put anything on-line. You would retain all rights and ownership of your material.**

(22 responses)



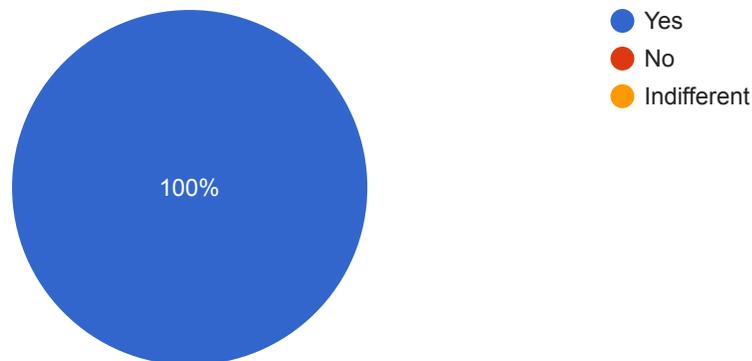
**Would you be willing to have that headlining set live streamed for free on-line by Curious Comedy Theater or if there were any income from that streaming, you would have some mutually agreed upon split?**

(22 responses)



Would you be willing to allow Curious Comedy to use a mutually agreed upon 10-15 minute segment of that set as part of the package, for an on-line "All Jane Comedy Show" that would include your short set, an interview with you and some fun behind the scenes footage?

(22 responses)



Any thoughts or comments you would like to add about this potential program?

(20 responses)

I think the best way to amend my "yes" answers is to think of them as "very likely!"

I think the best way to amend my "yes" answers is to think of them as "very likely!"

You're the best!

Our artform suffers greatly from lack of documentation. A record like this is a gift to future generations.

Not many festivals do things for comics. Most festival organizers feel like they're doing enough by inviting comics to their festival. All Jane is unique in that it makes the comics feel supported by offering to give them something tangible when they leave, like local Portland coffees, discounts to local entertainment venues, and swag with All

Jane branding on it, not just stage time (which they promote like crazy so they're all sold out). Now they're offering a professional, TV quality taping of a set. This is above and beyond what other festivals do for comics. The women who run this festival truly support comedy. They know that if the comics who come to their fest thrive, then they thrive. One side helps the other. It's what makes this festival so wonderful!

Good luck! this sounds awesome

Good luck! I'm excited to see what happens :)

i'll do anything christ

Love All Jane. Go get it. Let me know if I can help.

I'd love to be a part of this.

I think this is totally baller and would love to help in any way. Yes yes yes to all things this!

Everything proposed is incredibly exciting and could potentially provide enormous ongoing benefit for performers who take part. One of the special things about "All Jane" festival in particular is the opportunity for newer comics to work with more established performers. Professionally produced tapes can be especially helpful for newer acts, without TV credits yet, to help them get established.

I would be a little more hesitant to have the entire set streamed online for free only because that would make it harder to use the footage for a special or album to sell down the road. But I would agree to it if it was a make or break part of the deal.

Love Curious!

I think it's amazing. Women still need help getting noticed in the comedy community. This would make a huge, positive difference.

I'd be interested in hearing more about this opportunity. I know you said we'd have exclusive rights to our material and they could be not be sold without a contract of some sort, but I'd like to know more about the local cable access channel. How long will the sets be running? Will be be able to have these sets removed from the channel and/or the YouTube channel if that becomes necessary because of an opportunity or anything else? Also with travel for the headlining sets, do these sets involve any pay for expenses or otherwise? Either way this sounds like a great opportunity, I'd just want to hear more details before moving forward.

I think this is a wonderful idea and incredibly helpful to local female-identified comedians. I just learned that Comedy Central has chosen zero women for their hour specials this season. Curious Comedy/All Jane continues to support women in comedy in an unmatched way, and I would look forward to being a part of this new endeavor and sending other comedians this way.

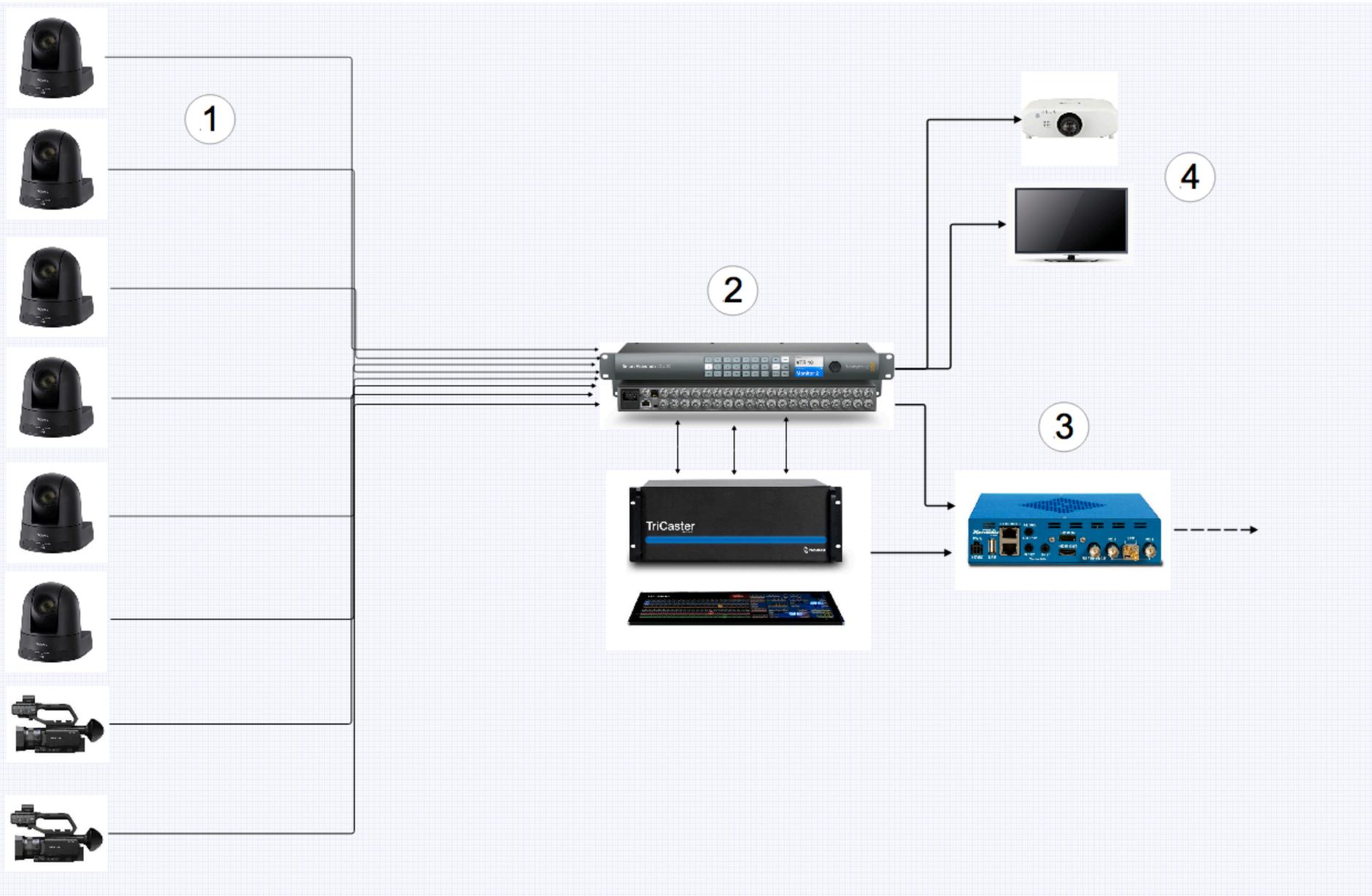
Best of luck! This sounds like a great opportunity for female comedians, and for the public in terms of being exposed to more great comedy!

This is a great idea. I was listening to an episode of the Unmistakable Creative (<https://unmistakablecreative.com/podcast/unlocking-the-talent-code-with-dan-coyle>). The episode had to with how talent spreads. The guest on the episode mentions how witnessing more people you can identify with doing the thing you want to do can be a huge boost cultivating talent. All Jane Comedy Festival and the proposed grant project will help create a ripple effect (in both visibility and success) by providing a high quality, professional platform for an incredibly diverse group of female-identifying comics.

All Jane was one of my best moments as a comedian. I was so humbled to be on a lineup of bright hilarious

comics and fascinated by so much talent in one festival. I wish I had my sets recorded because they were my favorite shows, ones I still think about and regret the way most comics do, a line that stays with me: "Damn, I wish I had taped that."

---



## Quote

**Quote #** 193846  
**Date** 4/12/2016  
  
**Expires** 5/31/2016  
**Account Manager** Mike Byrd  
**Mobile Number** 503.504.6721  
**GC Customer ID**  
**Client PO#**  
**Memo**  
**Deposit Amount**

www.gcpro.com

**Bill To**

CURIOUS COMEDY THEATER  
 5225 NE MARTIN LUTHER KING JR  
 PORTLAND OR 97211  
 United States

**Ship To**

CURIOUS COMEDY THEATER  
 5225 NE MARTIN LUTHER KING JR  
 PORTLAND OR 97211  
 United States

| Item ID        | ID / Description                          | Quantity | Unit Price | Sale Amount |
|----------------|---|----------|------------|-------------|
| 036677-112     | QSC E15 15" PASSIVE PA SPKR               | 2        | 495.00     | 990.00      |
| 110727468      | EARTHWORKS C30/C-B C30 30KHZ HANGING MIC  | 5        | 759.99     | 3,799.95    |
| 108420175      | SHURE ULXD4Q DIGI WIRELESS Q UAD RECEIVER | 2        | 4,875.59   | 9,751.18    |
| 107732141      | SHURE ULXD1 WIRELESS BODYPAC K XMITTER    | 8        | 409.98     | 3,279.84    |
| 107761322      | SHURE ULXD2/SM58 HHLD WIRELE SS TRANS G50 | 3        | 418.59     | 1,255.77    |
| 100118302      | SHURE WL93 PRO MICRO LAV MIC BLK          | 8        | 69.98      | 559.84      |
| 108278896      | BEHRINGER S16 DIGI SNAKE                  | 2        | 799.98     | 1,599.96    |
| 101778009      | RODE NT5 MATCHED PAIR STU CN DSR MIC      | 2        | 378.59     | 757.18      |
| 105783823      | MACKIE SRM150 ACTIVE SPKR BL K 2033796-00 | 4        | 224.98     | 899.92      |
| 110452596      | SKB 12U ROTO RACK SKBR12U                 | 1        | 219.98     | 219.98      |
| 041194-0018    | ALTMAN SPECTRA CYC100                     | 5        | 1,346.00   | 6,730.00    |
| 041194-0021    | ALTMAN SPECTRA CYC100 YOKE W/MOUNT        | 5        | 40.00      | 200.00      |
| 092156-0201    | ETC NOMAD DONGLE 1024 OUTPUT KIT          | 1        | 1,234.00   | 1,234.00    |
| 041194-0019    | ETC FADER WING 2X20                       | 1        | 2,039.70   | 2,039.70    |
| 104473814 E... | 104473814 ETC ETC436 36DEG SOURCE FOUR    | 5        | 340.15     | 1,700.75    |
| 107754988      | ETC PARNEL SOURCE FOUR FIXTU RE           | 10       | 242.55     | 2,425.50    |

**Pro Coverage!**

Pro Coverage is available on selected quoted items extending and upgrading your manufacturer's warranty. Ask your GC Pro Account Manager for details.

**Wire Transfer Details:**

Wells Fargo Bank  
 Woodland Hills, CA 91367  
 Acct#: 4375-679289  
 ABA#: 121000248

## Quote

Quote # 193846  
 Date 4/12/2016

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| Item ID        | ID / Description  | Quantity | Unit Price | Sale Amount |
|----------------|---|----------|------------|-------------|
| 019085-3478    | ETC400CC C-CLAMP FOR SOURCE 4                           | 5        | 19.99      | 99.95       |
| 067145-33      | I-HBL5266C-BLK 5-15P MALE 15A 125V 2P 3W BLK            | 15       | 23.99      | 359.85      |
| 109426155      | ETC HPL750GE 750W 115V MED 2 P LAMP                     | 15       | 23.99      | 359.85      |
| 055604-00007   | ETC SAFETY CABLE BLACK 1/8 X 30"                        | 15       | 6.99       | 104.85      |
| 041194-0020    | MARTIN QUANTUM PROFILE                                  | 2        | 6,499.99   | 12,999.98   |
| 111898680      | MARTIN LIGHTING RUSH MH6 WAS H MOVING HEAD              | 3        | 1,459.59   | 4,378.77    |
| 110163029      | MARTIN RUSH PAR 2 RGBW ZOOM LED PAR CAN LT              | 5        | 768.00     | 3,840.00    |
| 041194-0024    | PLANAR PXL2230MW 22IN MULTI-TOUCH SCREEN LCD            | 1        | 259.00     | 259.00      |
| 110006657      | APPLE MAC PRO 3.7GHZ QUAD CO RE E5 12GB 256GB ME253LL/A | 1        | 2,999.00   | 2,999.00    |
| 111765822      | APPLE MLA02LL A BLUETOOTH MO USE MAGIC MOUSE 2          | 1        | 79.99      | 79.99       |
| 111765814      | APPLE MLA22LL/A WIRELESS BLU ETOOTH KEYBOARD MAGIC KYBD | 1        | 99.99      | 99.99       |
| 041194-0025    | MISC CABLES AND PARTS                                   | 1        | 2,000.00   | 2,000.00    |
| SHIPPING/MI... | SHIPPING/MISC EQUIPMENT                                 | 1        | 1,000.00   | 1,000.00    |

**Subtotal** 66,024.80  
**Shipping & Handling (UPS)** 0.00  
**Total** \$66,024.80

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**Wire Transfer Details:**

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 ABA#: 121000248



**Ship To:** Curious Comedy Theater  
5225 NE MLK  
Portland, OR 97211 United States

**Bill To:** Curious Comedy Theater  
5225 NE MLK  
Portland, OR 97211 United States

**Date:** 4/21/16

**Terms:** Terms on Pending

**Project Code:**

**Questions? Please Contact:** Doug Russell

**Phone:** 206-728-4000 **Email:** order team at orders@keycodemedia.com

**Please fax signed quote to:** 818-333-5949 **Attn:** drussell@keycodemedia.com

**Our Address:** 720 3rd Avenue, Ste # 1607, Seattle, WA 98104

| Line # | Part #           | Description   | Price     | Qty  | Extend    |
|--------|------------------|---|-----------|------|-----------|
| 1      |                  |   |           |      |           |
| 2      |                  | *** PRODUCTION SWITCHER & INFRASTRUCTUR<br>***  |           |      |           |
| 3      | TC8000-Q315PROMO | TriCaster 8000 (includes Control Surface TX Promotion *WHILST STOCKS LAST*  | 29,995.00 | 1.00 | 29,995.00 |
| 4      | S24E200BL        | Samsung 24" LED Monitor TX  | 209.01    | 2.00 | 418.02    |
| 5      | 26942            | 3m DVI-D M/M DUAL LINK DIGITAL TX VIDEO CABLE   | 29.99     | 1.00 | 29.99     |
| 6      | 42517            | HDMI to DVI-D Digital Video Cable - TX Video cable - 30 AWG - 19 pin HDMI (M) - DVI-D (M) - 10 ft - shielded - black  | 17.99     | 1.00 | 17.99     |
| 7      | P-8 PRO C        | Furman P-8 Pro C Power Conditioner TX   | 319.00    | 1.00 | 319.00    |
| 8      | WD4003FZEX       | WD Black WD4003FZEX - Hard drive - TX TB - internal - 3.5" - SATA-600 - 7200 rpm - buffer: 64 MB  | 206.00    | 4.00 | 824.00    |
| 9      | *SATDOCKU3S      | WD Drive docking station TX   | 37.27     | 1.00 | 37.27     |
| 10     | BGR-19SA-27LRD   | Middle Atlantic BGR-19SA-27LRD Stan TX Alone Rack Enclosure without Rear Doo (19 U)   | 777.75    | 1.00 | 777.75    |
| 11     | VHUBSMART6G2020  | Blackmagic Design Smart Videohub 20 x TX 20   | 1,895.00  | 1.00 | 1,895.00  |
| 12     | CZ11433          | Clear-Com CZ11433 4-Up DX100 System TX w/ HS15 Headset<br>Includes:<br>1 MB100 Mobile Base Station<br>4 HS15 Single Muff Headset with Noise Canceling Mic<br>4 BP200 Beltpack<br>4 Beltpack Pouch<br>8 BAT41 Battery Li-ion Rechargeable<br>1 AC40A Battery Charger<br>2 12VDC 60W Power Supply (100/240VAC Universal)<br>2 115VAC Power Cord | 5,420.00  | 1.00 | 5,420.00  |

|    |               |  |    |          |      |          |
|----|---------------|--|----|----------|------|----------|
| 13 | MHDX/I        | Matrox Monarch HDX Dual-Channel H.264 encoder  | TX | 1,995.00 | 1.00 | 1,995.00 |
| 14 |               |  |    |          |      |          |
| 15 |               | *** EDITING ***  |    |          |      |          |
| 16 | MK472LL/A     | iMac 27-inch with Retina 5k Display 3.2GHz Quad-core Intel Core i5, Turbo Boost up to 3.6GHz" 8GB 1867MHz LPDDR3 SDRAM - 2x4GB 1TB Fusion Drive AMD Radeon R9 M390 with 2GB GDDR5 Apple Magic Mouse 2 Apple Magic Keyboard (English) / User's Guide (English)  | TX | 1,999.00 | 1.00 | 1,999.00 |
| 17 | S3140LL/A     | AppleCare 3 Years  | TX | 169.00   | 1.00 | 169.00   |
| 18 | *KI PRO ULTRA | AJA Ki PRO ULTRA 4K/8K/12K/16K/24K/30K/48K/60K/120K/240K/480K/960K/1920K/3840K/7680K/15360K/30720K/61440K/122880K/245760K/491520K/983040K/1966080K/3932160K/7864320K/15728640K/31457280K/62914560K/125829120K/251658240K/503316480K/1006632960K/2013265920K/4026531840K/8053063680K/16106127360K/32212254720K/64424509440K/128849018880K/257698037760K/515396075520K/1030792151040K/2061584302080K/4123168604160K/8246337208320K/16492674416640K/32985348833280K/65970697666560K/131941395333120K/263882790666240K/527765581332480K/1055531162664960K/2111062325329920K/4222124650659840K/8444249301319680K/16888498602639360K/33776997205278720K/67553994410557440K/135107988821114880K/270215977642229760K/540431955284459520K/1080863910568919040K/2161727821137838080K/4323455642275676160K/8646911284551352320K/17293822569102744440K/34587645138205488880K/69175290276410977760K/138350580552821955520K/276701161105643911040K/553402322211287822080K/1106804644422575644160K/2213609288845151288320K/4427218577690302576640K/8854437155380605153280K/17708874310761210306560K/35417748621522420613120K/70835497243044841226240K/14167099448608968252480K/28334198897217936504960K/56668397794435873009920K/113336795588871746019840K/226673591177743492039680K/453347182355486984079360K/906694364710973968158720K/1813388729421947936317440K/3626777458843895872634880K/7253554917687791745269760K/1450710983537558349053920K/2901421967075116698107840K/5802843934150233396215680K/11605687868300466792431360K/23211375736600933584882240K/46422751473201867169776480K/92845502946403734339552960K/185691005892807466679105920K/371382011785614933358211840K/742764023571229866717642720K/148552804714245973435285440K/297105609428491946871570880K/594211218856983893743141760K/118842243771396778748623520K/237684487542793557497247040K/475368975085587115495494080K/950737950171174230990988160K/1901475900342348461981976320K/3802951800684696923963952640K/7605903601369393847927905280K/15211807202738787695855810560K/30423614405477575391711621120K/60847228810955150783422422240K/121694457621910301566844844480K/243388915243820603133689688960K/486777830487641206267379377920K/973555660975282412534758755840K/1947111321950564825069517511680K/3894222643901129650139035023360K/7788445287802259300278070046720K/1557689057560451860056140093440K/3115378115120903720112280186880K/6230756230241807440224560373760K/12461512460483614880449120747520K/24923024920967229760898241495040K/49846049841934459521796482990080K/99692099683868919043592965980160K/199384199367737838071858911960320K/398768398735475676143717823920640K/797536797470951352287435647841280K/1595073594941902704574871295682560K/3190147189883805409149742591365120K/6380294379767610818299485182730240K/12760588759535221636598970365460480K/25521177519070443273197940730920960K/51042355038140886546395881461841920K/102084710076281773092791762923683840K/204169420152563546185583525847367680K/408338840305127092371167051694735360K/816677680610254184742334103389470720K/1633355361220508369484668206778941440K/3266710722441016738969374135578882880K/653342144488203347793874827115777760K/130668428897640669578774965423555520K/261336857795281339157549930847111040K/522673715590562678315099861694222080K/1045347431181125356630199723388444160K/2090694862362250713260399446776888320K/4181389724724501426520798893553776640K/8362779449449002853041597787107553280K/1672555889889800570608319557421511040K/33451117797796011412166391148430222080K/66902235595592022824332782296860444160K/133804471191184045648665764593720888320K/267608942382368091297331529187441776640K/53521788476473618259466305837488353280K/10704357695294723651893261167497706560K/21408715390589447303786522334995413120K/42817430781178894607573044669990826240K/85634861562357789215146089339981552480K/171269723124715578430292178679963104960K/342539446249431156860584357359926209920K/6850788924988623137211687147198524418880K/1370157784997724627442337429439148877760K/27403155699954492548846748588782977553280K/54806311399908985097693497177569955106560K/109612622799817970195386983555139910313120K/219225245599635940390773967110279820626240K/438450491199271880781547934220559641252480K/876900982398543761563095868441119282504960K/175380196479708752312619173688223856500960K/350760392959417504625238347376447713001920K/70152078591883500925047669475289542603840K/140304157183767001850095329550579085207680K/280608314367534003700190659101158170415360K/5612166287350680074003813182023163228720K/112243325747013601400762636404626264554560K/224486651494027202801525272809252529111040K/4489733029880544056030505456185050582222080K/897946605976108811206101091230101144444160K/179589321195221762401220218260202288888320K/359178642390443524802440436520404577776640K/718357284780887049604880873040811555553280K/143671456976177409920976174608163111106560K/287342913952354819841952349216326222213120K/57468582790470963968390469843264444426240K/114937165580941927936780939686528888848480K/229874331161883855873561879372577777776960K/459748662323767711747123758745155555553800K/9194973246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|    |          |      |          |

|    |             |  |    |          |      |           |
|----|-------------|--|----|----------|------|-----------|
| 32 | AW-HE130KPJ | Panasonic (Black) PANASONIC INTRODUCES AW-HE130 3MOS HD INTEGRATED CAMERA WITH HIGHEST PTZ IMAGE QUALIT                                      | TX | 8,500.00 | 4.00 | 34,000.00 |
|    |             | New Features Include 3G SDI Out, Powe over Internet+, and HD Streaming up to 1080/60p  |    |          |      |           |
| 33 | AWRP120GJ   | Panasonic AW-RP120 Remote Camera Controller  | TX | 4,495.00 | 1.00 | 4,495.00  |
| 34 | FEC-120WMK  | PANASONIC SOLUTIONS COMPANY Wall Mount for AWHE120K P/T camera (black)   | TX | 225.00   | 4.00 | 900.00    |
| 35 | JGS524      | NETGEAR 24 Port Gigabit Business-Class Rackmount Switch - Lifetime Warranty (JGS524)   | TX | 203.99   | 1.00 | 203.99    |
| 36 |             |  |    |          |      |           |
| 37 |             | *** Projectors ***   |    |          |      |           |
| 38 |             |  |    |          |      |           |
| 39 | *PT-EW540U  | Panasonic PT-EW540U WXGA 3LCD Multimedia Projector   | TX | 2,130.00 | 1.00 | 2,130.00  |
| 40 | CONVMBSH4K  | Mini Converter - SDI to HDMI 4K  | TX | 280.00   | 1.00 | 280.00    |
| 41 | 56784       | C2G HDMI 10' Cable   | TX | 16.99    | 1.00 | 16.99     |
| 42 |             | *** PROFESSIONAL SERVICES ***  |    |          |      |           |
| 43 |             |  |    |          |      |           |
| 44 | /CUST-CABLE | KCMI Manuf. cables on site Video (RG6 w/ BNC male terminated cables) and Ethernet runs for cameras, switcher, edit bay and newtorked devices | TX | 2,000.00 | 1.00 | 2,000.00  |
| 45 | /TSPRO-17   | Sr. Installer, Daily Rate  | NT | 680.00   | 3.00 | 2,040.00  |
|    |             | Sr. Installer / Installation Supervisor responsible for physical installation of equipment and cabling. Includes system documentation        |    |          |      |           |

|    |               |   |    |        |      |        |
|----|---------------|---|----|--------|------|--------|
| 46 | /TSPRO-T&E/F  | Travel Expenses (Flat Bid)  | NT | 940.00 | 1.00 | 940.00 |
|    |               | Flat Bid Travel Expense based on estimated cost of Airfare, Hotel, Rental Car, and Industry standard Per-Diem Rates - or based on the estimated total vehicle mileage required, multiplied by the current federal mileage reimbursement rate.                       |    |        |      |        |
| 47 | /TSPRO-SDR/BR | Solution Design Review, Base Rate   | NT | 370.00 | 1.00 | 370.00 |
|    |               | Engineering Review of Equipment, Materials, and Services required to complete Project. Solution Design Review may result in required or recommended updates to this proposal. No updates to this proposal will be implemented without an authorized Change Request. |    |        |      |        |
| 48 |               | 4 Hours of complimentary On-Site Training and 4 hours of Complimentary Remote Training  |    |        |      |        |

|                      |                   |
|----------------------|-------------------|
| Sub Total            | 105,492.39        |
| Shipping & Handling: | \$329.00          |
| Sales Tax:           | <u>0.00</u>       |
| <b>Order Total</b>   | <b>105,821.39</b> |

**TERMS AND CONDITIONS:**

The terms and conditions of this Sales Quote ("SO") can be found at <http://www.keycodemedia.com/terms/salesorder>, which constitutes an offer or counter-offer, as applicable, on the part of Key Code Media, Inc. ("KCM"). This SO becomes a binding contract, when the buyer listed above ("Buyer"), accepts by acknowledgement, receives any of the goods ordered hereunder ("Goods"), or in receiving the services ordered hereunder ("Service").

Any Buyer acknowledgement form, purchase order, or other document related to the Goods and/or Services shall not have the effect of modifying the terms and conditions of this SO and are hereby rejected by KCM. KCM will consider Buyer's request for changes or additions only if such request is made in writing and directed to specific clauses in this SO. No changes or additions shall be binding upon KCM without prior written consent of a duly authorized representative of KCM.

\* INSTALLATION If not provided for otherwise in the SO, Buyer hereby declines to purchase any installation and support from Key Code Media at this time and furthermore understand and accept that any and all problems that arise from installation and/or support are the client's responsibility must be handled directly through the manufacturer's warranty or may be purchased after the initial sale at an additional cost through Key Code Media professional service fee per hour.

Acknowledgement of installation /support: Please initial here: \_\_\_\_\_

**I acknowledge and agree to the terms and conditions of this quotation.**

**Signed:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**Print Name:** \_\_\_\_\_ **Title:** \_\_\_\_\_

Please complete all that apply:

Client's Signed PO # \_\_\_\_\_ Date: \_\_\_\_\_

(If we need to get an authorized signed purchase order from your company for payment purposes, please provide us the copy of the purchase order)

Billing Information: We can email the invoice in the pdf format to your billing contact.

Name of the billing contact: \_\_\_\_\_ Email address of your billing contact: \_\_\_\_\_

DELIVERY: Please confirm your shipping address as indicated above under the Ship To Address Section Target Date of Installation/Delivery: \_\_\_\_\_ (Seller is not responsible for delays in making delivery or any failure to make delivery due to sources or carrier conditions beyond our control.)

Delivery Instructions: (i) Loading Dock?  Yes  No (ii) Stairs?  Yes  No (iii) Elevators?  Yes  No (iv) Inside?  Yes  No (iv). Partial Shipment OK?  Yes  No

**FORM OF PAYMENT:**

**LEASING:** Leasing Co: \_\_\_\_\_

Lease PO#: \_\_\_\_\_

**Contact:** \_\_\_\_\_ **Phone #:** \_\_\_\_\_

**CASH/CHECK:** Amount: \_\_\_\_\_ **Check #:** \_\_\_\_\_ **Date:** \_\_\_\_\_

CREDIT TERMS: NET \_\_\_\_\_ DAYS \*assumes the order does not and not exceed your available credit line with us)

CREDIT CARD

Please attach copy of Drivers License and also the copy of the credit card front and the back.

Credit Card Type: \_\_\_\_\_ #: \_\_\_\_\_ CVC#: \_\_\_\_\_

Name on CC: \_\_\_\_\_ Exp Date: \_\_\_\_\_

Billing Address: \_\_\_\_\_

Billing Zip Code (of CC): \_\_\_\_\_

IT IS MANDATORY THAT YOU NEED TO PROVIDE THE CVC# CVC#- This number is printed on your MasterCard & Visa cards in the signature area of the back of the card. (it is the last 3 digits AFTER the credit card number in the signature area of the card). For American Express, it is the four-digit verification number on the front of the card.

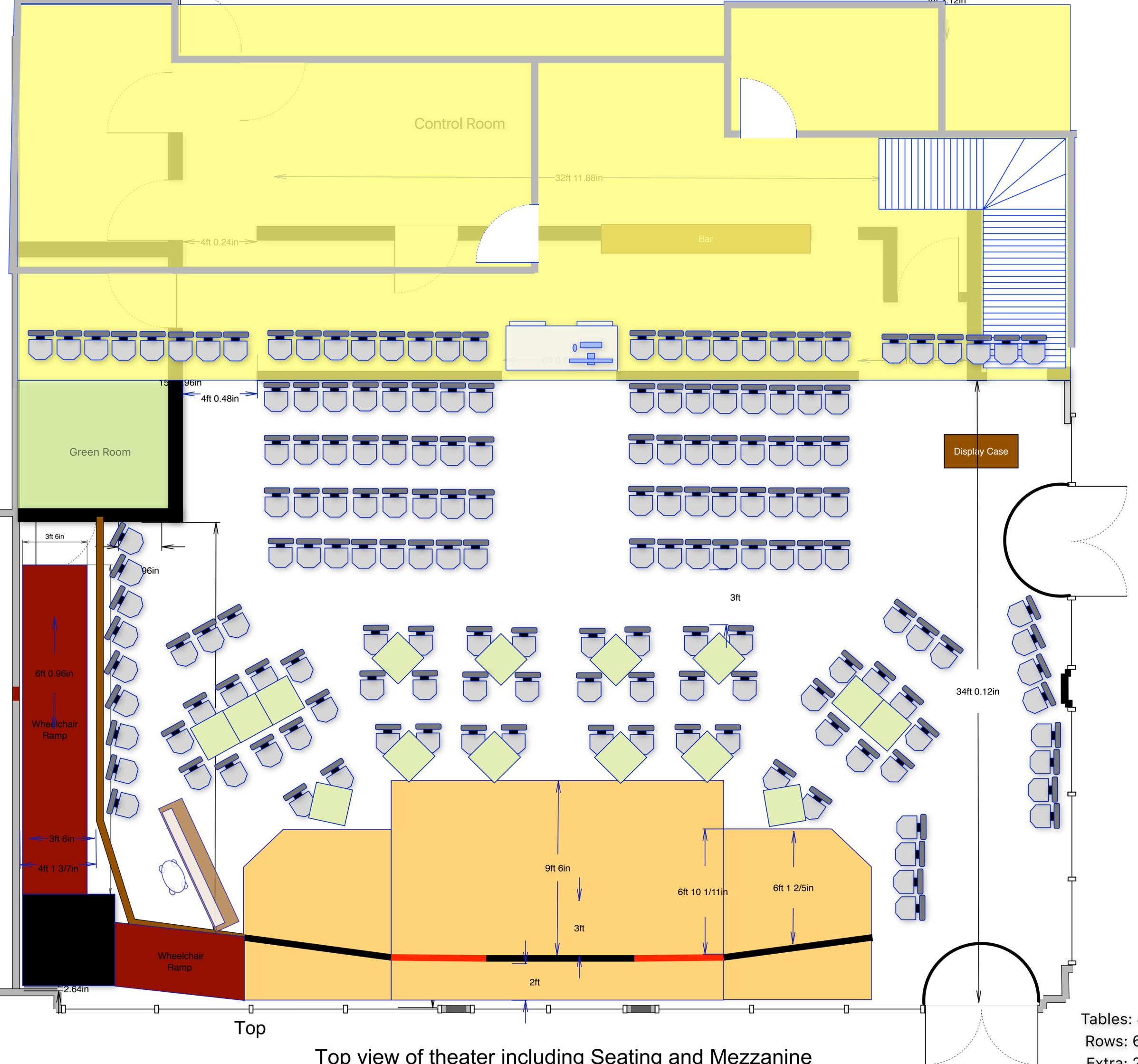
Cardholder authorizes Key Code Media, Inc. to charge credit card for amount shown hereon plus shipping/handling, and agrees to perform the obligations set forth in the Cardholder's agreement with the Issuer. If for any reason the credit card Company does not make payment on this account, I agree to pay the amount due to Key Code Media, Inc. plus applicable interest. Please also note that if you chose to select Credit card as your preferred payment, you will need to pay additional of 3% of cash discount fee (which is the cash discount fee that you will be entitled for other non-credit card type of payment such as cash, leasing option or credit term).

**\*\*\*Please attach copy of driver license and also the copy of the credit card front and the back\*\*\***

**Sales Tax Exemption:**

I.  **Post Production Exemption** tax rate (this is a partial exemption from your sales and use tax rate of 6.25% that is only available in the State of California). If you check here, please make sure that you have filled out the Section 6378 blanket exemption certificate which you can find this form from our web site at keycodemedia.com. If the form is not completed, your tax rate is the standard tax.

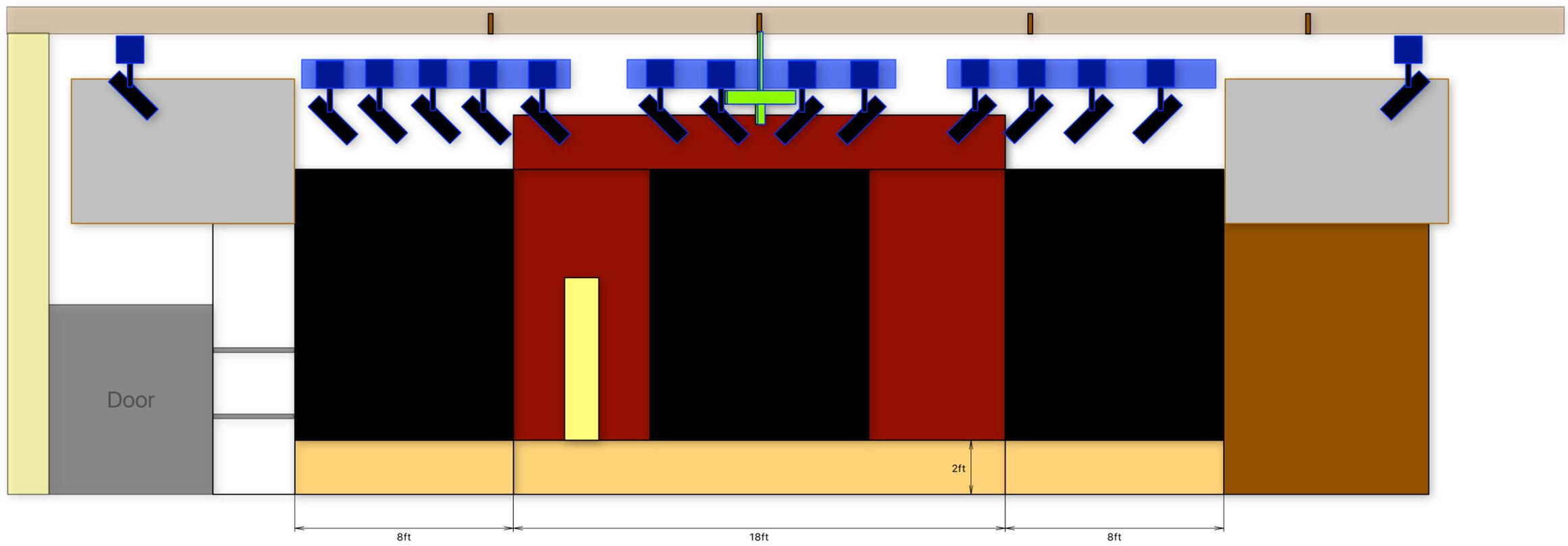
II.  **Resale**. If you are the reseller or act as the leasing agent to resell our product, please provide us a properly executed reseller certificate.



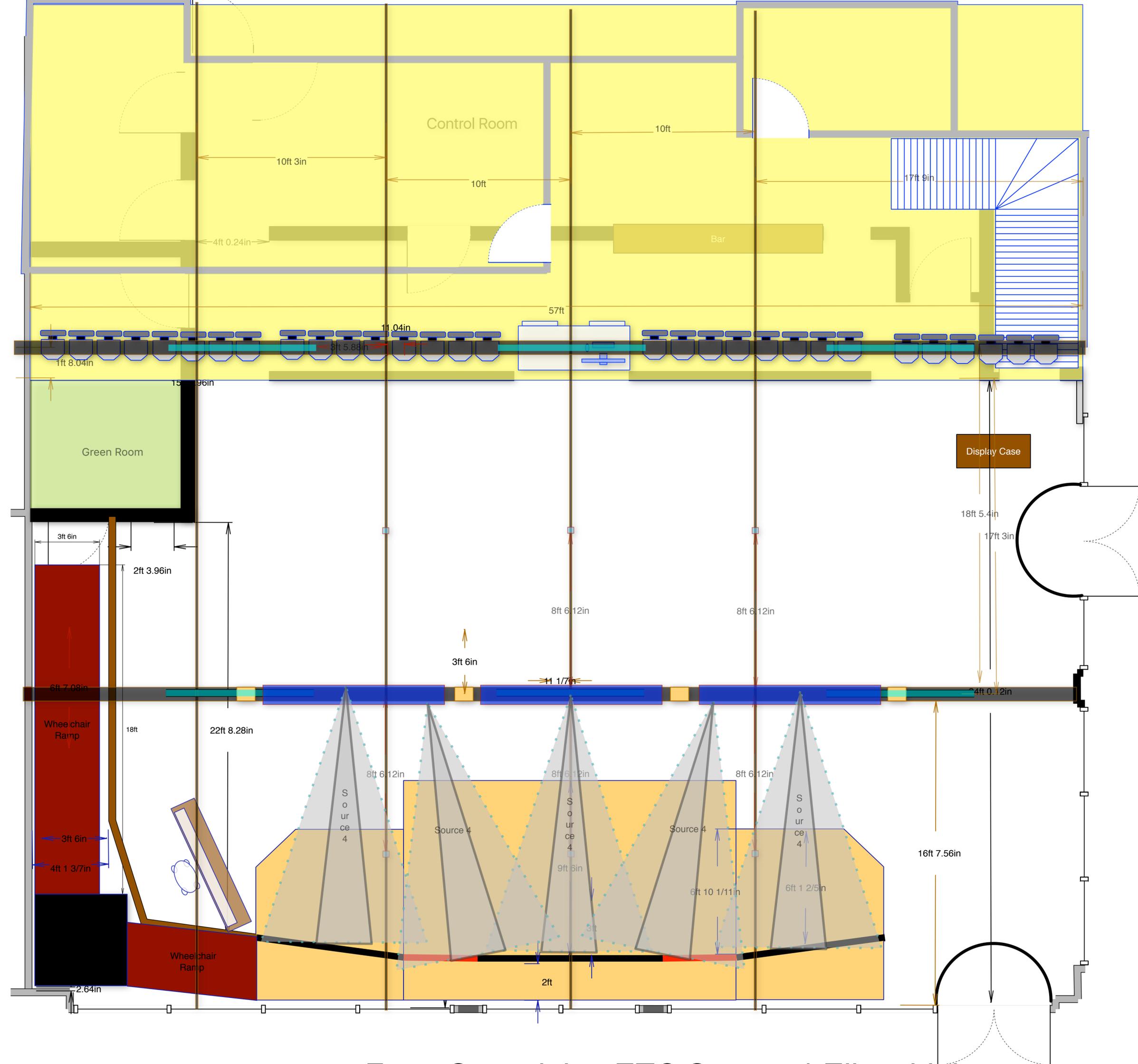
Top view of theater including Seating and Mezzanine

Tables: 46  
 Rows: 64  
 Extra: 25  
 Mezz: 30  
 165

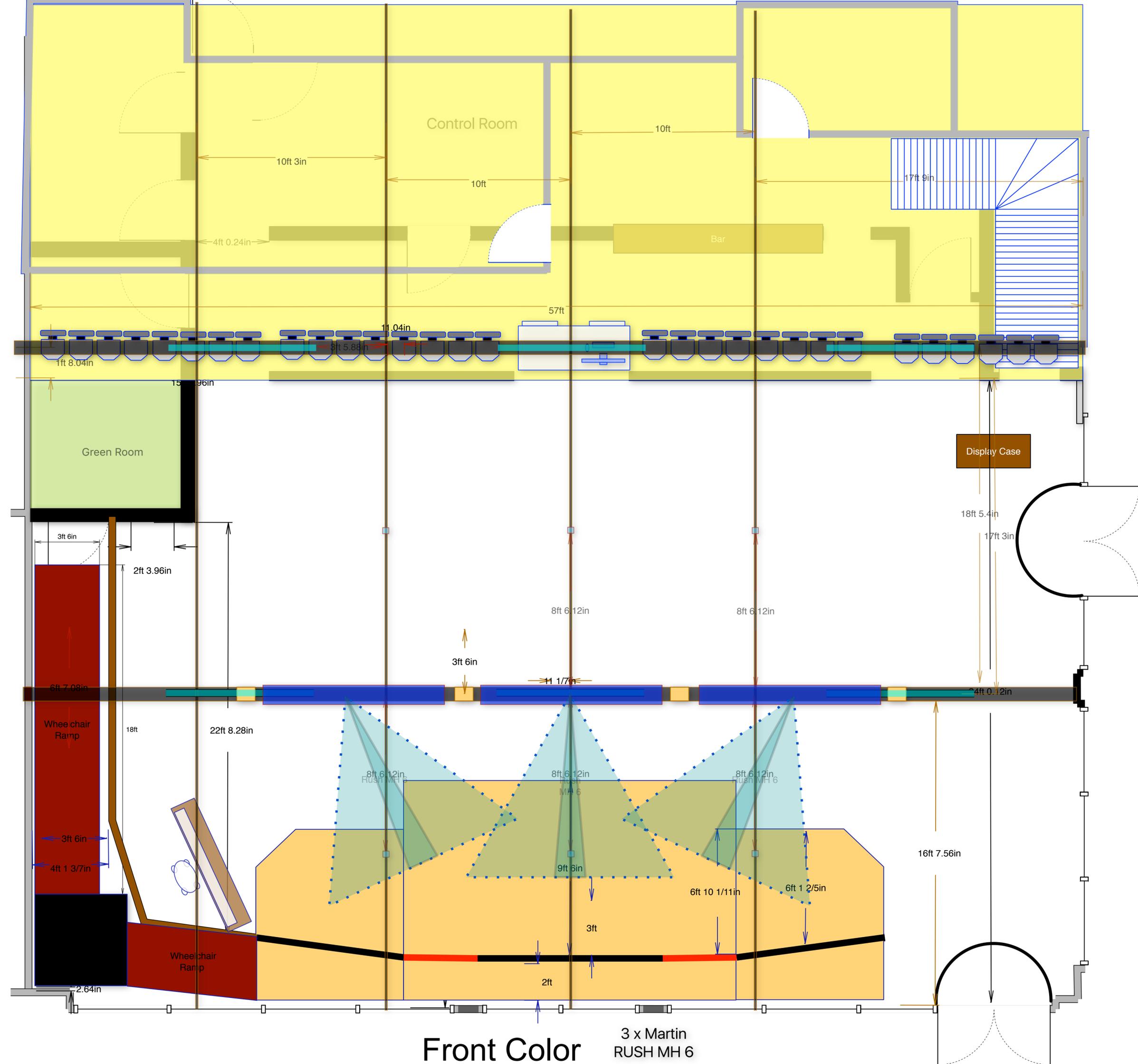
# Front View of Stage with lighting

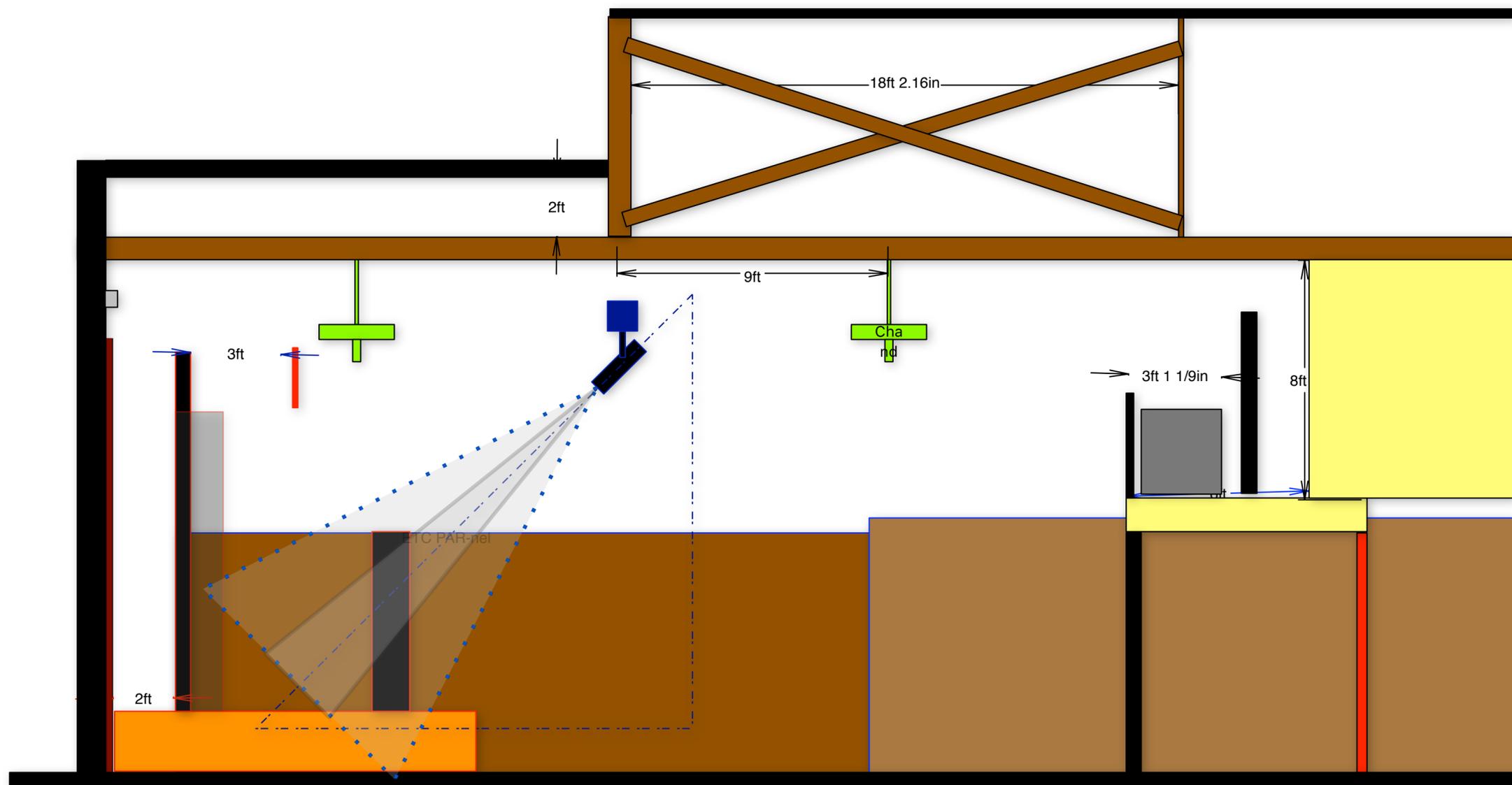




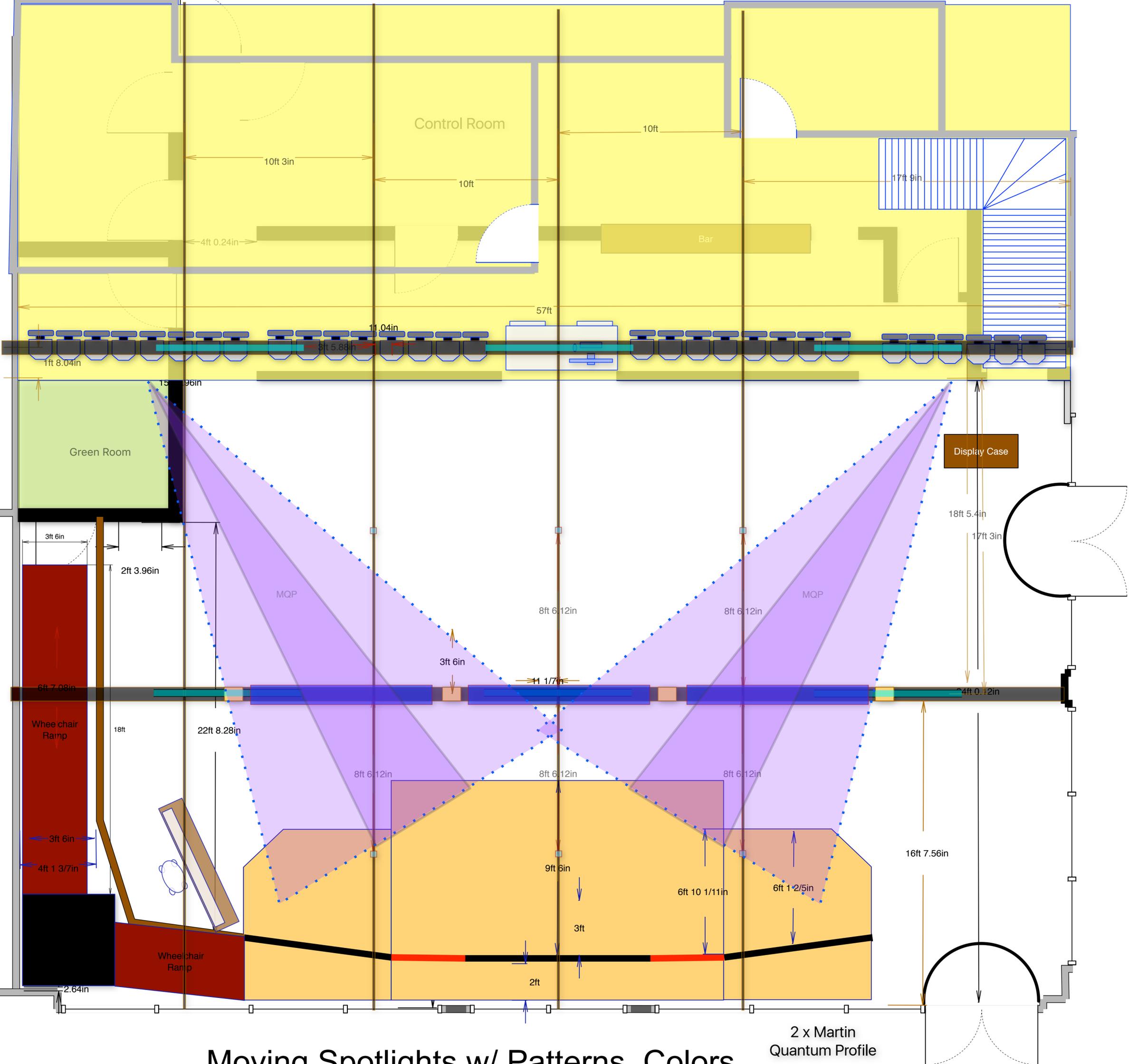


Front Speacials - ETC Source 4 Elipsoidals



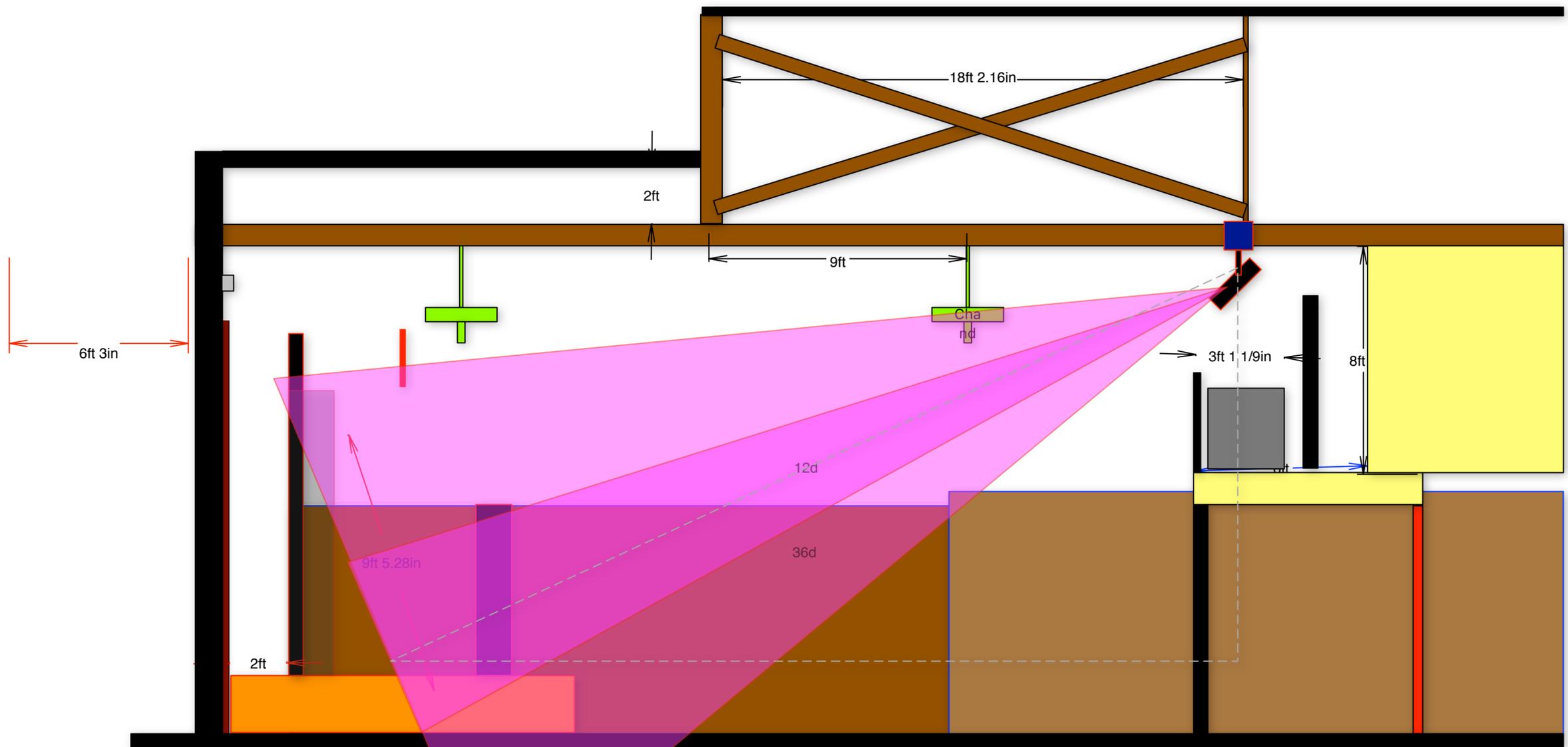


Side view of Front Wash, Front Special & Front Color

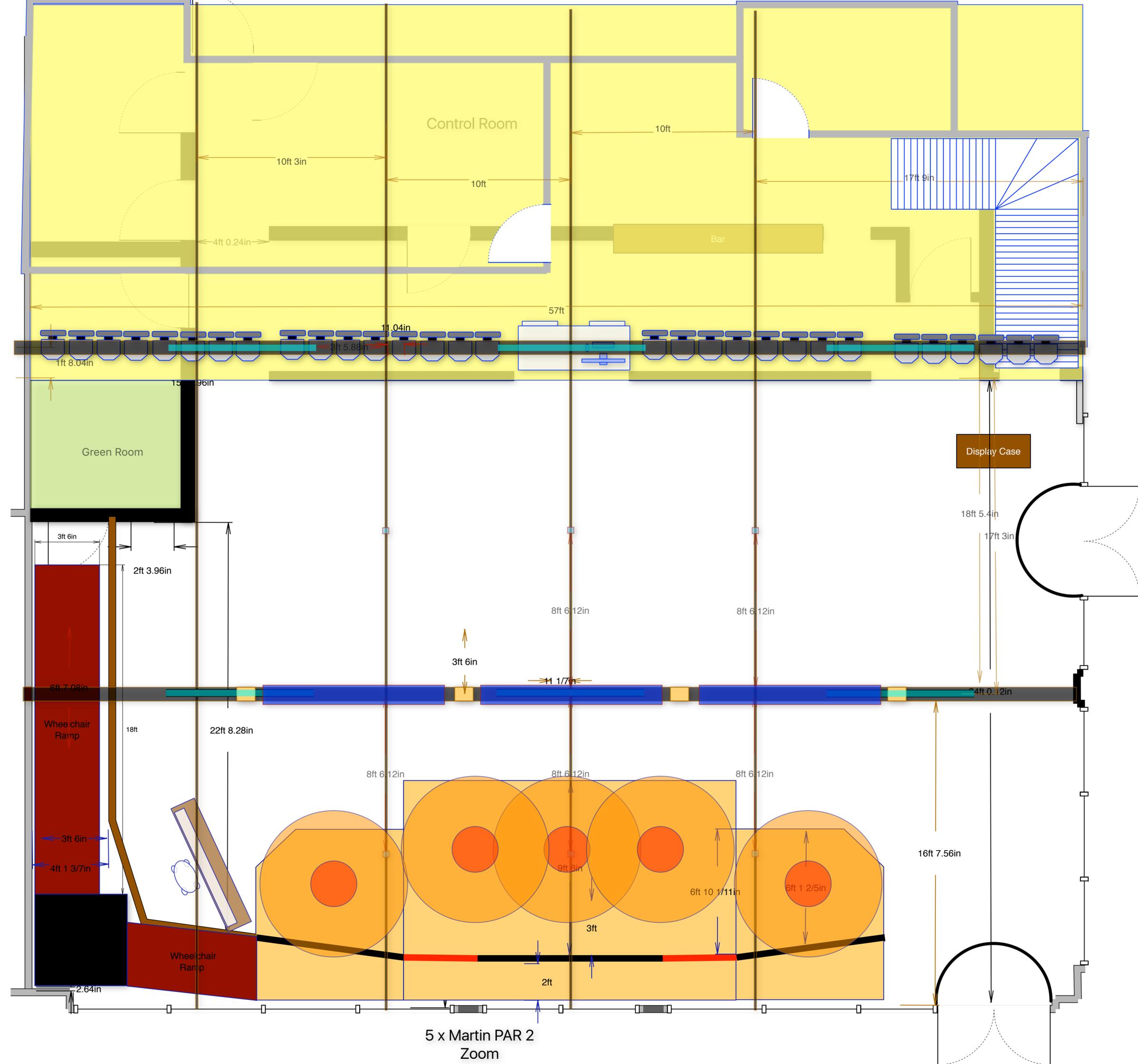


Moving Spotlights w/ Patterns, Colors and Moods

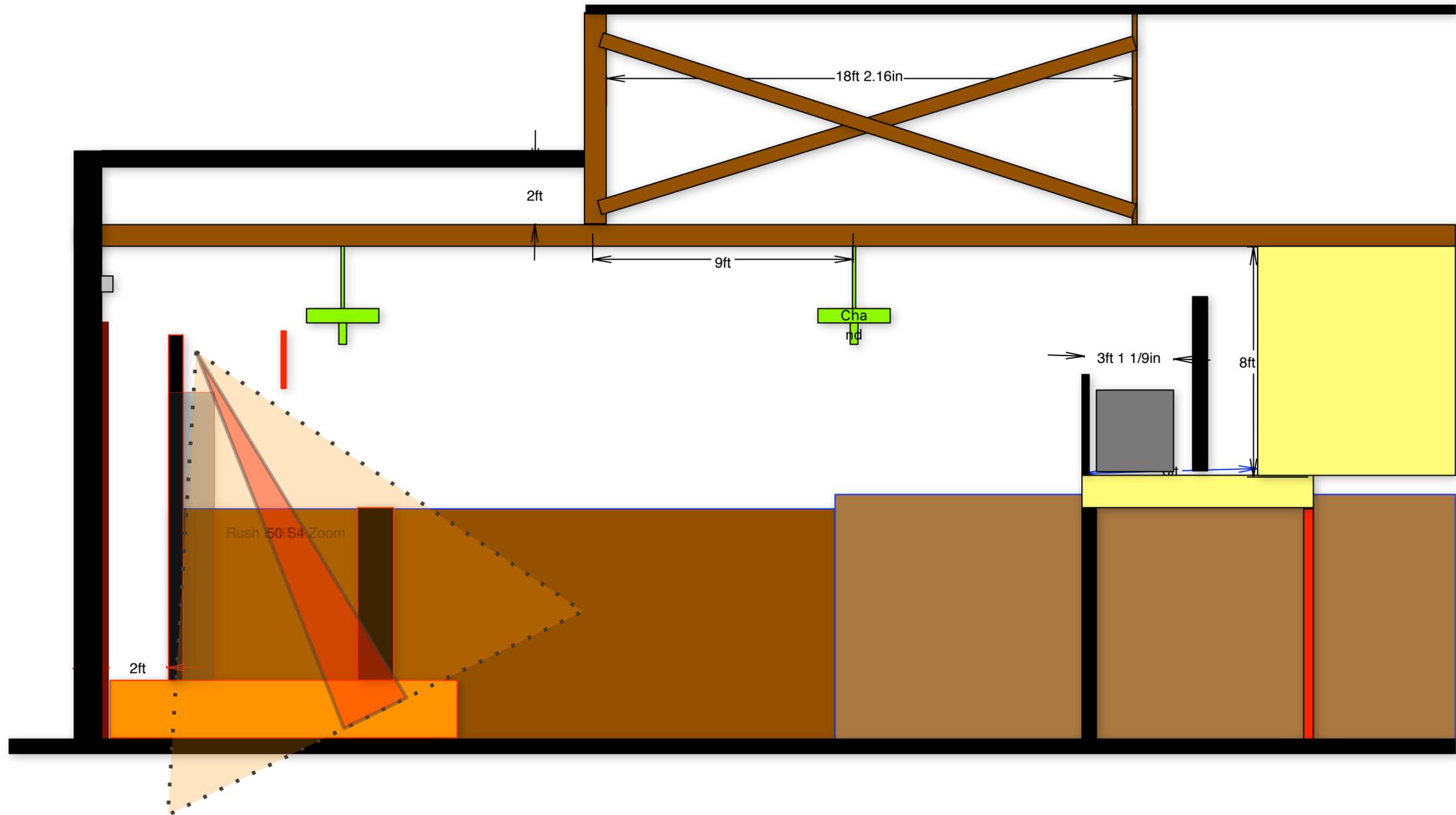
2 x Martin Quantum Profile



Side view of moving Spotlights w/ Patterns, Colors and Moods

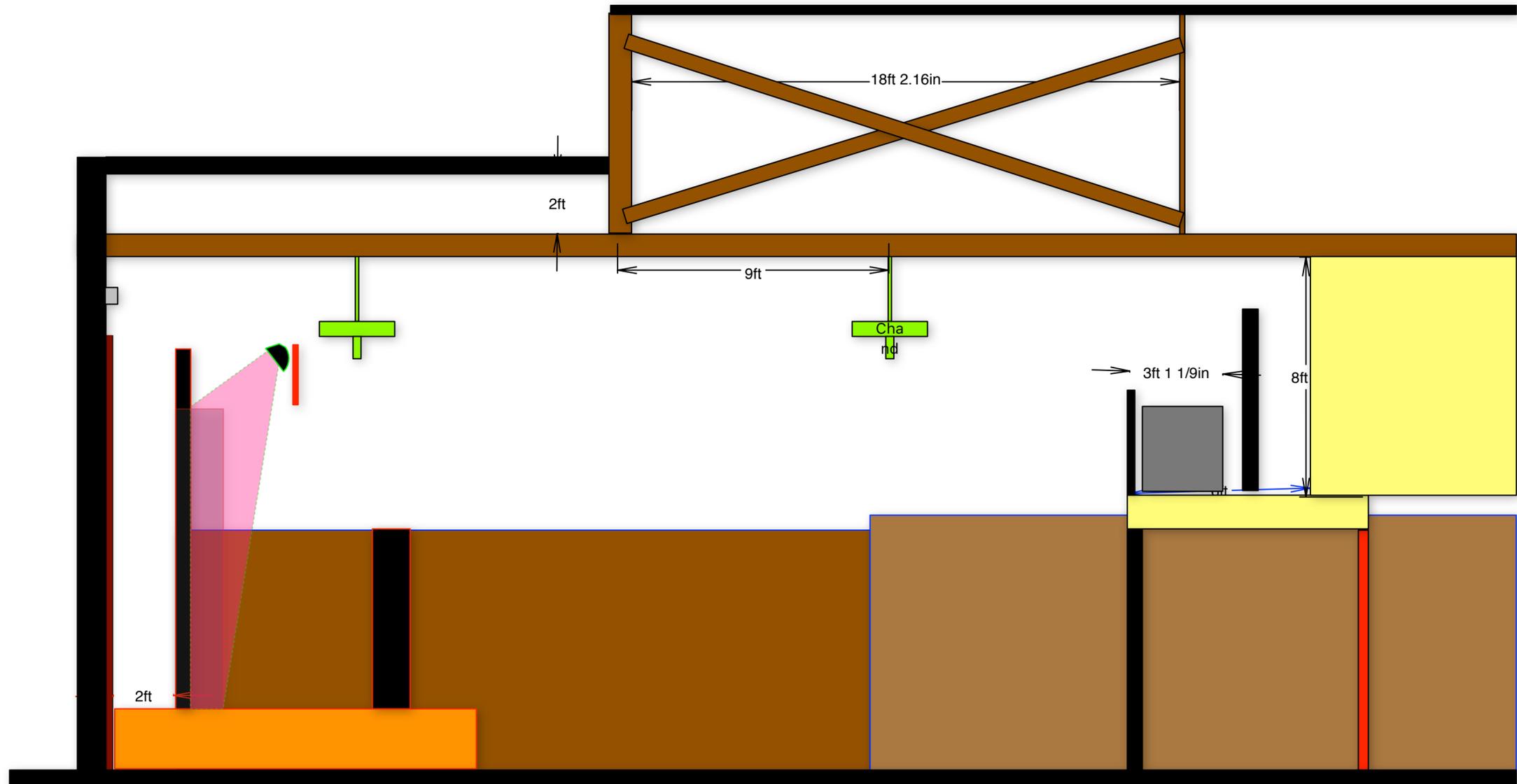


Back lighting stage zones



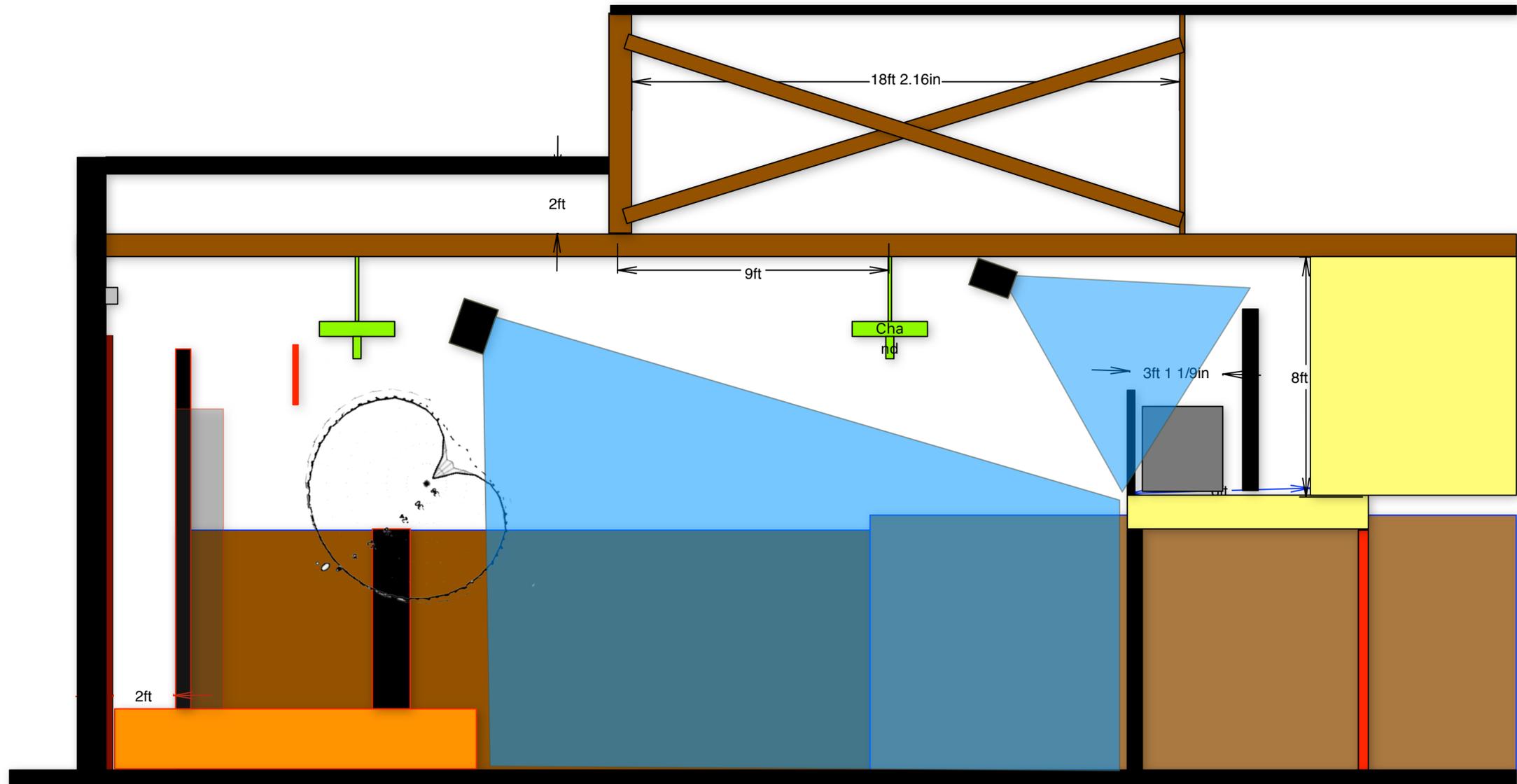
Side view of back lighting stage zones





Side view of Spectra Cyc 100 - Background lights





Side view of microphone and speaker placement for proper sound reinforcement.

# Chase Padgett

407-967-8287 chasepadgett@gmail.com 948 NE Roselawn St. - Portland OR. 97211

April 1, 2016

Mt. Hood Regulatory Cable Commission  
111 SW Columbia St.  
Portland, OR. 97201

Dear Sir or Madam,

My name is Chase Padgett and I've been involved with the Curious Comedy Theater since 2014. Since then I've volunteered with the theater in multiple capacities including but not limited to performing, teaching, consultation, technical design, and audio visual installation. I estimate my total commitment with Curious to date at 400 hours. The purpose of the letter is to confirm my future involvement with the All Jane showcases and festivals for the duration of the grant in question.

I have been an independent performer and musician since 2010 full time. Through developing media materials of my own I have learned necessary skills such as lighting for video, editing, sound mixing, and camera operation. I am extremely excited to apply these skills to learn more in service of the All Jane brand. I've seen first hand how crucial quality video is in today's digital entertainment landscape. I've also seen the extremely high quality of the female performers at the All Jane festivals. These women deserve to have their voices heard online and in traditional media outlets. Giving them high quality video of their work is critical for their growth and a part of the solution to the gender imbalance in comedy.

Below is a breakdown of my future commitment.

Training = 16hrs

2016

Planning and Prep = 12hrs

1 showcase = 6hrs

1 festival - 5 days X 6 hrs = 30hrs

2016 TOTAL = 48hrs

2017

Planning and Prep = 12hrs

5 showcases - 6hrs X 5 = 30hrs

1 festival - 5 days X 6 hrs = 30hrs

2017 TOTAL = 72hrs

2018

Planning and Prep = 12hrs

5 showcases - 6hrs X 5 = 30hrs

1 festival - 5 days X 6 hrs = 30hrs  
2018 TOTAL = 72hrs

2019

Planning and Prep = 12hrs  
3 showcases - 6hrs X 3 = 18hrs  
5 days X 6 hrs = 30hrs  
2019 TOTAL = 60hrs

200hrs total at \$50 per hour  
TOTAL = \$10000

Sincerely yours,

A handwritten signature in dark ink, appearing to read "Chase Padgett". The signature is fluid and cursive, with the first name "Chase" written in a larger, more prominent script than the last name "Padgett".

Chase Padgett

March 30, 2016

Dear Mt. Hood Cable Commission,

This letter is to confirm my support for Curious Comedy with respect to the new duties and responsibilities that will be required to support the implementation and operation of the new video equipment funded per the grant. I want it to be known that I will volunteer my time and effort for any of the rolls required. I will attend the necessary training as it is provided to learn the new equipment and will ensure that I take on training new candidates as they arise.

I have been volunteering at Curious for since the fall of 2011. From that time through the first few months of 2014, I was volunteering about 6 hours a week, approximating 300+ hours per year. My primary roll during this term has been sound / lights and supporting the improvised movie series, "Neutrino Project" as the video switch operator. I believe some of you may have attended the PCM fundraiser at Curious where we performed a Neutrino Project.

My participation tapered off a bit over 2015 due to work schedule conflicts but I have contributed time to the theater in other ways indirectly related to show content (mostly construction or other assistance). I truly enjoy participating with the teams and volunteering at Curious Comedy.

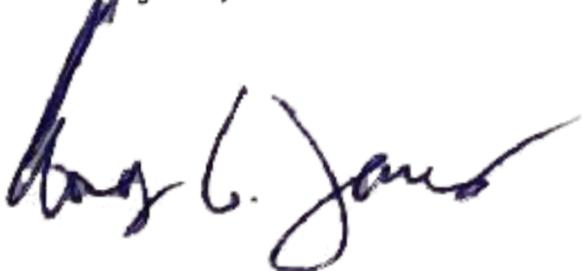
In 2014, I also participated in the PCM training pertaining to the camera and audio recording equipment operation as part of the Community Access program.

I am willing to commit to up to 54 hours per year, and meet the estimated 180 total hours as they would pertain to supporting training and the All Jane shows over the course of the grant (3 years).

I estimate the value of my time in this capacity at \$50/hr at the very lowest rate and \$100 as a reasonable estimate. Valuing my donation at the lowest, I would place my donation at \$9,000.

Please feel free to contact me if you have any questions at 406-581-9028 or caseygj@mail.com.

Thank you,

A handwritten signature in blue ink that reads "Casey Jones". The signature is written in a cursive style with a long, sweeping underline.

Casey Jones

Dan Humke  
6425 NE 7th Ave  
Portland, OR 97211

To whom it may concern:

My name is Dan, and as of January 2016, I am the Technical Director at Curious Comedy Theater. Prior to this position, I volunteered as a technical assistant at Curious; in 2015, I accrued approximately 325 hours live-engineering shows and maintaining equipment. I also spent around 100 undocumented hours making equipment & software improvements, as well as gathering & editing all the music we use during our productions.

Between live production, media editing, volunteer training and maintenance, I anticipate donating well over 300 hours to Curious Comedy in 2016.

Commercially, my background is in public radio and live sound engineering; primarily producing, recording, and editing radio programs & underwriting. Many of my personal projects also include video; I have been video editing as a hobby for over 10 years.

I am very proud to be a member of the Curious Comedy staff, and it is my intention to stay at Curious for many more years. I am excited by the prospect of installing additional equipment in the theater, and am eager to train with the new equipment. Not only will it vastly enhance the theater's ability to produce high-quality live and recorded material, new equipment also represents an opportunity for me to learn & grow as a producer and general technologist. In turn, this will allow me to train all future volunteers; the strength of our organization is our willingness to include anyone that wants to participate, regardless of prior experience or qualifications.

Yours faithfully,

A handwritten signature in black ink, appearing to read 'Dan Humke', with a long horizontal line extending to the right.

Dan Humke

---

Bill McKinley

1430 NE Mason St., Apt 6  
Portland, OR 97211

(614)209-5809  
billdmc@gmail.com

---

April 1, 2016

Mount Hood Cable Regulatory Commission  
111 SW Columbia St.  
Suite 600  
Portland, OR 97201

CC: Stacey Hallal, Curious Comedy Theater

Dear Sir or Madam,

My name is Bill McKinley. I am a Portland resident and I have worked with Curious Comedy Theater since November 2011. During that time, I have spent around 150 to 200 hours per year volunteering at Curious in various capacities, both performance and technical. I am writing this letter to confirm my volunteer commitment to the All Jane shows for the length of this proposed grant.

I have completed the Portland Community Access training to learn how to operate their cameras as well as their audio equipment. I have then used that equipment to record live shows as well as short movies on location. I own and use editing software on my MacBook Pro (both iMovie and Adobe Premiere Pro) and have used that software both personally and professionally. Also, I have directed, written, and acted in other short movies for directors locally and in Ohio. I hold a Bachelor's Degree in theatre from Wittenberg University in Springfield, OH.

I am eager to have the opportunity to learn on the new equipment and use it to its full potential. I believe that we will be able to produce high-quality programming, spotlighting the unique voices of these very talented and funny women. I am also committed to operating and teaching others how to operate this equipment for the life of this proposed grant. I

am aware of the potential time commitment this entails, as outlined and approximated here:

Training – 16 hours

2016 festival

1 showcase – 6 hours

1 festival (4 days \* 6 hours) = 24 hours

Total 2016 = 30 hours

2017 festival

5 showcases \* 6 hours = 30 hours

1 festival (4 days \* 6 hours) = 24 hours

Total 2017 = 54 hours

2018 festival

5 showcases \* 6 hours = 30 hours

1 festival (4 days \* 6 hours) = 24 hours

Total 2018 = 54 hours

2019 festival

3 showcases \* 6 hours = 18 hours

1 festival (4 days \* 6 hours) = 24 hours

Total 2018 = 42 hours

TOTAL estimated: 196 hours (180 hours of volunteering plus 16 hours of training).

Having volunteered at Curious and for the All Jane festival specifically in the past, I can speak to its high quality and value

to the Portland community and the comedy community specifically. The sexism that still exists in our society at large is magnified in the comedy and entertainment worlds, and this festival is a positive step to counteract this while spotlighting underrepresented voices. This grant would be very valuable in this endeavor and I thank you in advance for giving this proposal your considered evaluation.

Sincerely,

A handwritten signature in black ink, appearing to read "Bill McKinley". The signature is written in a cursive style with a large, looping "M".

Bill McKinley



COMMUNITY  
MEDIA

2766 NE MLK JR. BLVD.  
PORTLAND, OR 97212

PH [503] 288-1515  
FX [503] 288-8173

www.pcm.tv.org

April 20, 2016

Mt. Hood Cable Regulatory Commission  
Attn: Board of Directors  
111 SW Columbia St. Suite 600  
Portland, OR 97201

Dear Mt. Hood Cable Regulatory Commission Board of Directors,

I am writing to support and clarify the partnership between Portland Community Media and Curious Comedy Theater on the All Jane Video Project.

I have worked with Stacey on PCM and Curious Comedy collaborations in the past and am looking forward to working with Curious more in the near future.

The live broadcasting we will collaborate on relies on a system we use regularly here at PCM with several of our public producers for shows including Farrakhan Speaks and One World Chorus. We can assure you we have discussed the process in detail with Curious Comedy and can successfully execute these plans.

I support their choice to have an external encoder for live streaming because I have seen switchers that are trying to do too much at once fail at inopportune times. Having an external encoder will help reduce the chances of a systemic failure. I have, however, encouraged them to use a less expensive encoder that matches what we have at PCM both to save money and to guarantee compatibility between our equipment.

Overall, I have looked at their quotes and believe that it is a very sound and reasonable equipment list for what the project entails. I do not feel they are being excessive or overly extravagant in their requests.

I look forward to the opportunity to train with Keycode and to train the Curious team of trainers and crew members on how to best use this equipment for their project.

If you have any questions, please feel free to contact me.

Sincerely,

Jason Tait  
Multimedia Services Director  
Portland Community Media  
503-849-8874/jtait@pcmtv.org

DIVERSE. INDEPENDENT. LOCAL

11 21 22 23 29 30

March 30, 2016

To whom it may concern,

My name is Nate Smith and I would like to confirm my support of and partnership with the All Jane Comedy Project.

I am a founding member of the Curious Comedy Theater. I have been with Curious Comedy since before we opened the theater. I helped paint the walls, lay the flooring, and helped with other elements of the initial setup. In the first year, I volunteered as box office staff, bar staff, as well as helped with marketing efforts, all while also performing in shows. In total, I have volunteered around 1,600 hours at Curious Comedy since 2008.

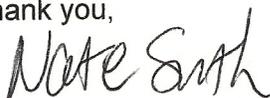
I have previously participated in the PCM Community Access Training. I also studied film and video editing as a Mass Communications major at The Principia College. I am willing to train on the new equipment and am committed to working as a volunteer for the All Jane Comedy Festival and would volunteer to help train others for this cause for as long as the grant is extended.

Detailed below are the number of hours I would commit to as a volunteer for Curious Comedy and the All Jane Festival:

Training = 16hrs  
2016 TOTAL = 30hrs  
1 showcase - 6hrs  
1 festival  
4 days X 6 hrs = 24hrs  
2017 TOTAL = 54hrs  
5 showcases - 6hrs X 5 = 30hrs  
1 festival  
4 days X 6 hrs = 24hrs  
2018 TOTAL = 54hrs  
5 showcases - 6hrs X 5 = 30hrs  
4 days X 6 hrs = 24hrs  
2019 TOTAL = 42hrs  
3 showcases - 6hrs X 3 = 18hrs  
4 days X 6 hrs = 24hrs  
TOTAL - 180hrs

If you value this time at \$50 an hour, the overall inkind donation is the equivalent of \$9,000.

Thank you,



Nate Smith - 503-888-3363

## **Partner Commitment Letter - Ken Wells, Technical Improviser™**

Learning new skills and working with the latest video and audio equipment is always fun and interesting. Learning new things is a required skill at my full time job (Telecommunications Engineer). Thus, it naturally carries over to volunteer positions at Curious Comedy Theater. My availability will allow me to be trained on PCM equipment, and protocols; as well as participate in the All Jane Comedy Festival and showcases at Curious Comedy Theater for the duration of this grant timeline.

I have been participating in and supporting shows at Curious Comedy Theater since November 2007. I began tracking shows in 2014. During that year, I participated in or was Technical Improviser™ for 113 shows. For sanity, it was necessary to reduce my show count in 2015. The number was 32.

For the last two calendar years, I have supported 435 hours. My hourly rate is \$50. The total dollar amount of time donated to Curious Comedy in the past two calendar years is \$21,750.

At this time, my Technical Improviser™ schedule allows me to commit to 196 hours for 2016-2019 inclusive. Presuming my hourly rate remains at \$50 for the duration of this schedule, my in-kind donation amount is the equivalent of \$9,800.

My experience is vast. I was first trained as a recording audio engineer at Acoustic Loop Sound Studio in Huntsville, AL. Later, I was trained as a camera operator and audio mixer operator for NASA Select TV at the Marshall Space Flight Center. In addition to studio camera operations, I was assigned to the field camera team to shoot footage for NASA promotional and educational videos. Finally, I shot footage and B-roll for the US Space and Rocket Center commercials and training videos.

Additional training was received as a Technical Director (TD) running a video switcher (three cameras, video playback, and titles) at New Heights Church in Vancouver, WA. I started as a studio and portable camera operator. After a year, I was asked to work as TD.

I very much look forward to being a part of the *All Jane Comedy Project* with Curious Comedy Theater.

Thank you,



**Ken Wells, Technical Improviser™**

krwells@gmail.com

(503) 239-8161

April 20th, 2016



2766 NE MLK JR. BLVD.  
PORTLAND, OR 97212

PH [503] 288-1515  
FX [503] 288-8173

www.pcm.tv.org

Mt. Hood Cable Regulatory Commission  
Attn: Board of Directors  
111 SW Columbia St. Suite 600  
Portland, OR 97201

Dear Mt. Hood Cable Regulatory Commission Board of Directors,

I am writing to confirm the partnership between Portland Community Media and Curious Comedy Theater on the All Jane Video Project.

PCM has a positive history of partnering with Curious Comedy Theater on content creation for broadcast. We are excited about the prospect of working together more in the near future. Curious creates content that we believe will contribute to the quality of the overall programming on our access channels. We are also invested in the goal of creating more opportunities for women both in front of, and behind, the camera.

We pledge our support in the following ways:

1. We agree to live broadcast and/or play recorded video content from the All Jane Comedy showcases and festivals for the three year life of the grant. We have verified that the equipment requested will work with our system for live broadcast. It would use fewer of our resources to add a live origination site activation at Curious Comedy at some point down the road, but is not at all necessary at this time.
2. We agree to provide a technician (Jason Tait) to attend the initial training sessions with Keycode media to ensure his fluency in understanding and using the equipment for this project. We anticipate charging Curious for 8hrs of training at \$75hr for a total of \$600.
3. We will also provide more extensive training to Curious Comedy's teachers and technical volunteers on the new technology received through this grant. Annual training at 16 hours per session, 48hrs total. At \$75hr, this totals \$3,600 we will expect in cash payment or in kind trade from Curious Comedy.
4. PCM will provide an in kind donation of services of set up and monitoring live stream broadcast. This is a service we provide currently for PCM producers who wish to live broadcast. We estimate the total cost for fourteen 1.5hr showcases and three 4 day festivals with one 1.5hr show per night will be the equivalent of \$4875.

Please contact us if you have any questions.

Sincerely,

Justen Harn  
Executive Director  
Portland Community Media

DIVERSE. INDEPENDENT. LOCAL

11 21 22 23 29 30

## Grant Agreement -- Attachment 2

### **EXAMPLE OF INTERIM REPORT INFORMATION**

#### **OUTCOMES ACTIVITIES AND PROGRESS**

Describe project activities that focus on the intended outcomes and/or progress made toward the outcomes. Provide both quantitative and qualitative details as they relate to an activity.

#### **LEARNINGS AND EVALUATION**

Summarize the key evaluation steps completed or underway. What are the primary lessons learned thus far about the project? Have you had any course corrections or adjustments to your project based on learnings thus far? How might these learnings impact project implementation in the next Reporting Period?

#### **IMPLEMENTATION SUCCESSES AND CHALLENGES**

By using the project's original implementation plan/timeline (included in Attachment 2 to the Grant Agreement, The Implementation Plan), provide a mark-up of the plan indicating the status of your project in relation to the original plan/timeline by adding a "status" column to your activities list.

Describe any anticipated and unanticipated successes and challenges.

#### **EXPENDITURE DETAIL**

Provide a line item accounting, in context of the original grant budget, of the expenditures incurred during the Reporting Period; including both Grant fund and Matching fund expenditures.

Provide a clear narrative of the expenditures incurred for each line item identified above.

Provide a clear explanation of any expenditure that substantially differs from the original Grant budget.

#### **WORK SAMPLES**

Periodically, the MHCRC will use photos and videos (with permission) on our website to highlight the work of the organizations we support. Please send us photos or videos that illustrate the impact of the grant project in the community. (By sharing photos or videos, you acknowledge that any and all material you are providing has been obtained with appropriate signed media releases and may be shared with the MHCRC's stakeholders and broader audiences.)

## **EXAMPLE OF FINAL REPORT INFORMATION**

### **RESULTS**

Describe the significant project activities that took place throughout the life of your project and how these activities contributed to the realization of the original project purpose and outcomes. (As applicable, please quantify your results as they related to your original project outcomes, i.e. numbers of people served, the demographics of those served, the number and type of content created, the number/type of classes/programs offered, etc.)

Outline your evaluation process, including evaluation tools and methods. Detail the results of your evaluation.

Do you have a testimonial story to tell that captures the essence of the project's impact? (Where anonymity is required, please use pseudonyms.)

### **REFLECTIONS**

What did you learn about the problem or issue you were trying to address?

What did you learn about the population served?

What factors contributed to your success?

What, if any, were the significant challenges encountered? How did you address both anticipated and unanticipated challenges in the course of the project?

### **EXPENDITURE DETAIL**

Provide a line item accounting, in context of the original grant budget, of the expenditures incurred during the Project term; including both Grant fund and Matching fund expenditures.

Provide a clear narrative of the expenditures incurred for each line item identified in Step 1.

Provide a clear explanation of any expenditure that substantially differs from the original Grant budget.

### **SUSTAINABILITY**

Will the project/program continue beyond the term of this Grant? If so, what are your next steps and plans for continuing or changing the project/program?

### **WORK SAMPLES**

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.)