

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT

This Agreement is between the Mt. Hood Cable Regulatory Commission (Commission), through the Office for Community Technology (OCT), and The Circus Project (Grantee) (together referred to as the “Parties”).

RECITALS:

This Agreement is entered into for the purpose of providing the Commission's grant funds for the Grantee's The Circus Project Media Suite project.

AGREEMENT:

1. Grant Amount, Use of Grant

Grantee is awarded a total amount of \$15,315.34 for specific equipment 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 Rana DeBey or such other person as shall be designated in writing by the OCT Community Technology Program Manager.

3. Payments

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

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

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

Grantee shall submit invoices online through the Commission’s online grants management system using the claims module. The invoice, uploaded as an attachment to the grants management system claims module, shall be on Grantee’s letterhead, signed and dated by an authorized representative of Grantee, addressed to “MHCRC c/o City of Portland”, and

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

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

All invoices for Grant project capital costs must be received by the Commission no later than March 1, 2023 in order to be paid under the Agreement terms. No invoices shall be accepted after this date.

4. Financial Records

Grantee agrees to keep accurate and complete financial records that will enable the Commission to easily determine the use of Grant funds and the allocation method of Matching Resources committed by Grantee and Project Partners for the Grant. Grantee shall maintain all financial records related to the Grant for ten (10) years after the termination of this Agreement. Grantee shall provide the Commission prompt access to these records upon request and permit copying as the Commission may require.

5. Reports

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

Interim Status Reporting periods are July 1, 2021 through December 31, 2021; January 1, 2022 through June 30, 2022; July 1, 2022 through December 31, 2022. Interim Status Reports are due within thirty (30) days of the end of each reporting period.

Grantee shall submit a Final Status Report no later than March 1, 2023.

Interim and Final Status Reports shall include an accurate and complete financial report of Grant fund and Match 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 document of Grant project expenditures. Grantee shall make its books, general organizational and administrative information, documents, papers and records that 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 fulfill 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 and will cover both programmatic and fiscal aspects of the Grant. The frequency and level of monitoring will be determined by the Project Manager. Grantee shall remain fully responsible at all times for performing the requirements of this Agreement.

7. Audit

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

8. Publicity

Any publicity shall indicate that the project was made possible by a Grant from the Commission through funds provided by the cable companies. Grantee shall notify the Project

Manager before releasing information about the Grant to the press or other news media. The Commission may include information regarding the Grant in periodic public reports.

9. No Other Obligations/Complete Agreement

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

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

10. Representations

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

11. Indemnification

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

Prevailing wage indemnity. Grantee agrees to indemnify, defend, and hold harmless the MHCRC, its employees, officers, and agents, from and against any claim, suit, or action, including administrative actions, that arise out of Grantee's failure to comply with ORS279C.800 to 279C.870 and any applicable administrative rules or polices.

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 July 1, 2021 unless Grantee fails to sign and return the Agreement to the Commission within thirty (30) days of Commission action to approve the Agreement, in which event this Agreement shall be null and void. The term of this Agreement is through, and including, March 31, 2023.

15. Early Termination of Agreement

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

- i. Written notice provided to Grantee from the Commission's Project Manager before any obligations are incurred; or
- ii. Mutual written agreement of the Grantee and Commission's Project Manager
- iii. Alternatively, the MHCRC may, upon thirty (30) days written notice, terminate this agreement for any reason deemed appropriate in its sole discretion.

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

16. Material Failure to Perform

The Project Manager may terminate this Agreement after determining that Grantee has failed to comply with any material term or condition of this Agreement. It shall be a material breach and cause for termination of this Agreement if Grantee uses grant funds outside the scope of this Agreement.

Notice and Opportunity to Cure. The Project Manager shall give Grantee written notice of the intent to terminate this Agreement, identifying the reasons for such action. Grantee shall have thirty (30) days from the date of the written notice to cure the breach. If the breach is of such nature that it cannot be completely cured by Grantee within the thirty (30) day period, then Grantee shall submit a cure plan to the Project Manager no later than fifteen (15) days from the date of the written notice. Grantee's cure plan shall include actions, steps, and a time period to

cure the breach. Grantee must obtain written consent from the Project Manager to proceed with a cure plan under an extended cure period.

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

Cause for Termination. If Grantee fails to cure the material breach within thirty (30) days of the written notice of termination, or if Grantee executes a cure plan prior to receiving consent to proceed with the cure plan from the Project Manager, then the Commission may, at its sole discretion, require Grantee to refund to the Commission any amounts improperly expended, any unexpended amounts or the full amount of Grant funds paid by the Commission to Grantee for the Grant project in compliance with the terms and conditions of this Agreement.

17. Suspension of Work

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

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

18. Non-Discrimination

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

color, religion, age, sex, marital or economic status, familial status, national origin, sexual orientation, disability or source of income. In regard to carrying out activities under this Agreement, Grantee shall further not arbitrarily refuse to provide services to any person and shall not discriminate in offering services on the basis of race, color, religion, age, sex, marital or economic status, national origin, sexual orientation, disability or source of income.

19. Severability

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

20. Choice of Law and Choice of Forum

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

21. Survival

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

22. Assignment

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

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

23. Electronic Means

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

24. Notice

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

If to the Commission:

Attn: Rana DeBey, Project Manager:
Mt. Hood Cable Regulatory Commission
c/o City of Portland/ OCT
P.O. Box 745
Portland, OR 97207-0745
Email: rana@mhcrc.org

If to Grantee:

Attn: Kirsten Collins, Managing Director
The Circus Project
1420 NW 17th Ave
Portland, OR 97209
Email: grants@thecircusproject.org

Any such notice, communication or delivery shall be deemed effective and delivered upon the earliest to occur of actual delivery, three (3) business days after depositing in the United States mail as aforesaid, one (1) business day after shipment by commercial air courier as aforesaid or the same day an email transmission is sent (or the first business day thereafter if sent on a Saturday, Sunday or legal holiday).

AGREEMENT FOR COMMUNITY TECHNOLOGY GRANT: The Circus Project Media Suite

GRANTEE SIGNATURE:

GRANTEE: The Circus Project

By: _____ Date: _____

Name: _____

Title: _____

MT. HOOD CABLE REGULATORY COMMISSION SIGNATURES:

By: _____ Date: _____
Mt. Hood Cable Regulatory Commission Chair

Approved as to Form:

By: _____ Date: _____
Mt. Hood Cable Regulatory Commission Attorney



Application

01422 - 2021 Community Technology Grants

01607 - The Circus Project Media Suite

Community Technology Grants

Status: Submitted

Original Submitted Date: 04/12/2021 6:21 PM

Last Submitted Date: 05/20/2021 4:28 PM

Primary Contact

Feel free to edit your profile any time your information changes. Create your own personal alerts using My Alerts.

Name: Kirsten Collins

Salutation: First Name: Middle Name: Last Name:

Email: grants@thecircusproject.org

Phone:* 503-764-9174

Phone: Ext.:

Title: Managing Director

Organization Information

Organization Name: The Circus Project

Organization Type: Non-Profit Entity

Tax ID: 61-1557140

Organization Address: 1420 NW 17th Ave

City*: Portland Oregon 97209

City: State/Province: Postal Code/Zip:

Phone: 503-764-9174

Project Narrative

Total Grant Funds:	\$15,315.34
Total Match Funds:	\$15,763.40
Total Funds:	\$31,078.74
Proposed Technology	Video production equipment
Public Benefit Area	Improving Community Involvement
Project Purpose	

In defining the project purpose, applicants must:

The Circus Project (TCP) respectfully requests funding to build a media production suite, including lights, a professional camera, computers, and editing software, at our home studio. With your support, the suite will enable us to create original digital content we wouldn't otherwise be able to produce on site and expand access to contemporary circus arts to underserved audiences and students. Once the suite is established, we will work with Open Signal and Metro East to create distribution platforms for our work, including at least 6 live performances as well as solo and ensemble pieces created for video by members of our three training companies.

TCP is guided by a commitment to providing equitable arts access. Circus arts have traditionally been most accessible and inclusive to housed, financially-stable, white, able-bodied, hetero-normative groups. Through our partnerships with schools and social service agencies, our Pathways program engages and supports 200+ youth and adults annually who face systemic barriers to arts participation by providing free training, individualized support, and targeted resources. The aim of Pathways is to create more equitable access for people of color, people who identify as LGBTQIA+, and those experiencing challenges, including homelessness, foster care, domestic violence or abuse, and mental and emotional disorders. For students who want to continue to more advanced training we have three companies where they develop their skills: Brio (a 9 month training program for youth ages 8-18); Elements (training program for advanced adults); and Voice Project (a branch of our Pathways program that engages youth in the creation of an original circus performance focused on social change).

A grant from MHCRC will expand access by enabling us to use video and cable access as a distribution platform. Cable access brings circus to those who have financial, geographic, physical, or other barriers that prevent them from attending a circus performance, or who have never been introduced to circus before. It is not a viable option for us to partner with an existing media studio to produce circus arts videos as circus arts require unique infrastructure, including rigging for aerial disciplines, mats and sufficient space for ground disciplines, and specific safety measures that are built into our studio space. Moreover, audience capacity at our studio is limited (with a maximum of 100 seats for most shows). Nearly all of our live performances sell out and we often have to turn our community partners and students' family and friends away at the door. With continued restrictions on social gathering and distancing requirements we anticipate seating to be even more limited in the coming years. A media suite would allow us to produce high quality multi-camera documentation of our shows to ensure access for all through cable access and digital streaming.

TCP's broadcasts will expose thousands of new viewers to marginalized perspectives and the transformative power of circus. Often, when people hear "circus," they think of ringmasters, tents, and elephants. When people see a TCP performance they understand the art form's potential as a catalyst for personal and collective transformation. For all students the process of building the strength to realize circus skills is transformative. Learning to walk a tightwire, juggle or do a handstand requires students to show up week after week and face their vulnerabilities and strengths. This persistence and confidence in their own ability to achieve change transfers to other areas of their lives and their communities. In the Voice Project students also explore how to animate their own life experiences and explore social justice themes through circus arts. In 2019 Voice Project's group-created show 'Gravity Defiant' used trapeze, acrobatics, tightwire and more to share their stories of being marginalized as trans, queer, and/or homelessness youth. Shows like this delight, inspire, and challenge viewers to consider new perspectives and reexamine what is possible.

An onsite media suite will also provide access for our advanced students to develop new and transferable skills that can help them translate their passion for the arts into a lifelong career. While our students have honed their abilities as circus artists and storytellers, they are limited by their lack of access to technology, creating contents on their phones without lighting, editing software, and other professional tools. In the past year circus performers around the world have shifted their focus from live performance to telling stories and showcasing their talents on video and distributing them in a range of channels-- from social media to film festivals dedicated to the art form. The media suite would enable students to participate in this digital realm of contemporary circus, while helping them develop technological proficiency, visual literacy and other 21st century skills.

In 2020 we were awarded an equity investment from the Regional Arts and Culture Council to contract consultants to help guide and implement strategies to build greater equity, inclusion and access across all levels of the organization. To ensure we are best serving our community, our staff, board and newly appointed equity committee are engaged in ongoing reflection about what it means for TCP to realize our vision as a circus organization that is truly inclusive for students of all abilities, classes, and backgrounds. This request, and our vision for a media suite, is a direct outcome of conversations with students about what they need to develop as artists and with our community partners about how to build access to our work. The project's design and implementation will continue to be evaluated and refined in conversation with our students and community partners.

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Measurable Project Outcomes

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

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

With your support, the media suite will help TCP to expand awareness of circus arts to cable audiences that have never been exposed to the power of the art form. Viewers who are drawn to circus may be encouraged to explore opportunities to take a class or even apply for a scholarship to join TCP's Pathways program. Being able to share documentation of performances either via live streams or links to documentation will ensure that the communities we serve are able to access performances and witness students' physical feats and stories.

The media suite will also be a vital learning resource, enabling students to share their stories and skills more widely via cable access. Current students from all walks of life will develop valuable skills in video technology, production and broadcasting as well as visual literacy. While these skills could be the foundation of future careers in arts broadcasting, production and other fields, they will also serve them as circus artists.

In short, our desired outcomes for this project include expanding access to circus arts by:

1. Providing inclusive audiovisual training & access to media suite tools to 25+ TCP students & working circus artists
2. Producing 10 hours of quality live performance documentation & unique student-produced content to be shared through two community media centers and social media platforms

(This field has a character limit of 1500)

Evaluation Plan

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

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

To track outcome #1 (i.e. providing inclusive audiovisual training and access to media suite tools to 20 students) we will track student participation in training sessions and their ongoing use of equipment through a checkout system. To ensure that the training is inclusive and that tools are accessible for students, and especially participants in the Voice Project and other underserved populations, we will rely on a mix of student and staff reflection facilitated by The Circus Project's Executive and Education Directors and Equity Committee.

Some questions we will address with student input: is the media training and introduction to equipment inclusive of different learning styles? How can we remove barriers to access the tools for underserved students in Pathways and the Voice Project Cohort? We will also seek input from partners (including Self Enhancement Inc., New Avenues for Youth, and Native American Youth and Family Services) about what distribution platforms are most accessible to their constituents and possibilities for sharing linked content via their communication channels.

To track outcome #2 (i.e. producing 10 hours of quality live performance documentation & unique student-produced content to be shared through Open Signal, MetroEast, as well as YouTube, and instagram) Jacki Ward Kehrwald will catalogue and archive all content in a central hard drive and track its distribution.

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Project Partners

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

Please list project partners as confirmed or unconfirmed.

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

Adam Bailey, Critical Stories, LLC- Confirmed

Email: criticalstories@gmail.com

Address: Critical Stories MultiMedia

6450 SW 172nd Ave.

Aloha, OR 97007

Adam/ Critical Stories will provide technical support as well as individualized, on-call support to supplement training for TCP staff, i.e. Linda and Jacki. In addition to his contracted hours, his company will provide 10 hours of in-kind support.

(This field has a character limit of 3000)

PROJECT FEASIBILITY SECTION includes: Technical Design, Project Start/End Date, Implementation Plan and Project Budget (see Final Application Budget form)

Technical Design

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

The suite will include a video setup for capturing both aerial and ground performances with:

- One Canon XA45 Professional UHD 4K Camcorder
- One Magnus VT-4000 Tripod System with Fluid Head
- Two Rasvelli APTL3 53" Tripod
- Four iPhone12 pro
- Two Joby GripTight flexible stands
- Four iPhone protective cases
- Four iPad- 32 GB
- Four iPad protective cases
- Two iMac (27 inch)
- Two adobe Creative Cloud bundle- 1 year subscription

To determine our technical plan we solicited recommendations from two videographers we've worked with in the past: Adam Bailey and Luke Borsten. This plan calls for a mix of equipment to maximize video quality (a camera + Adobe Premiere Pro), and also tools (like iPhones and iPads with built-in iMovie) that are highly accessible and intuitive to students and artists. The camera on the iPhone 12 is high enough quality for capturing student work, and the small size will make filming from multiple vantage points much easier.

Editing software will be iMovie (which comes stocked with all Apple products), and Adobe Premiere Pro.

Upgrades and maintenance will be built into our operating budget for future years. Equipment and checkout will be overseen by Communications Manager Jacki Kehrwald, and Office/IT Manager Linda Sheeley.

The technical design supports the creation of broadcast quality performance content and student generated works for video for community media center channels. The use of iPhones combined with a professional camcorder will allow students to ease into content creation, using tools (iPhones) that are familiar to them, as they develop further technical skills. This will also help ensure that the system is inclusive and facilitates the generation of content across diverse student users. Having 5 cameras total will also allow us to document performances from multiple angles and levels in order to capture the dynamism of circus for community media center viewers to enjoy.

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Proposed Project Start and End Date:

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

Proposed Start Date (month/year): June 2021

Proposed End Date (month/year): December 2022

Implementation Plan

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

Our implementation plan has three phases:

Phase 1 (June – November 2021): Media suite creation

Our implementation plan has three phases:

Phase 1 (June – November 2021): Media suite creation

1. Create a media suite on-site at our space in NW Portland to record performances and new works created specifically for video. TCP Videographer Adam Bailey will advise us throughout phase 1 & 2. Bailey brings a decade of experience as a camera operator, editor, lighting director, and cinematographer for ESPN, OPB, Netflix, and others. TCP's Office Manager Linda Sheeley will consult with Bailey to make all the purchases and develop protocols to manage equipment use, storage and check out.
2. TCP's Communications Manager Jacki Ward Kehrwald will oversee all event documentation, editing and distribution of content. Jacki and Adam will work together to develop curriculum and train staff and students to use the equipment and produce videos.
3. The suite will include a video setup for capturing both aerial and ground performances
 - One Canon Professional Camcorder
 - Three tripods
 - Four iPhone12 pro
 - Two Joby GripTight flexible stands
 - Four iPhone protective cases
 - Four iPad- 32 GB
 - Four iPad protective cases
 - Two iMac (27 inch)
 - Two adobe Creative Cloud bundle- 1 year subscription

Phase 2 (November 2021 – June 2022): Content creation and broadcasting

We will create 10 hours of original video content for broadcast via Open Signal and MetroEast cable access channels and distribution via our YouTube channel, website, and social media platforms. Content will include:

- Documentation of 6 live circus performances
- additional short circus works created by students specifically for video

Phase 3 (June-September 2022): Synthesize evaluation & review with TCP equity committee and reflect on how to improve the program for year 2.

(This field has a character limit of 2000)

Budget Narrative

Budget Narrative

PERSONNEL

Jacki Ward Kehrwald (Communications Manager)

5 hours per week x 50 weeks @ \$21.32 per hour (total \$5,330)

Tasks: document events; edit & distribute content via community media partners & TCP social media channels

Linda Sheeley (TCP Office Manager)

2 hours per week x 50 weeks @ \$21.28 per hour (total \$2,128)

Tasks: Purchase equipment; develop protocols and put systems in place for equipment use, storage and check out

Education Managers x 3

20 hours @ \$18 per hour (\$360) x 3 (total \$1080)

Tasks: Assisting with curriculum development & time to participate in equipment training.

Coaches x 3

5 hours @ \$30 per hour (\$150) x 3 (total \$450)

Tasks: Time to participate in equipment training.

Executive Director Kirsten Collins & Education Director Erica Rubinstein

Kirsten \$25 per hour x 10 hours (\$250); Erica @ \$23 per hour x 10 hours (\$230) (total \$480)

Tasks: conduct project evaluation

Equity committee

4 staff members @ \$18 per hour x 4 hours \$72 x 4; \$35 honorarium for 1 student to participate in the review. (total \$323)

Tasks: review the evaluation report and interview student participants to make recommendations for the following year

TOTAL COST FOR PERSONNEL: \$9,791 (MATCH)

EDUCATION & TRAINING

Linda & Jacki (TCP staff) will attend community media trainings at MetroEast

Membership cost (which covers classes for up to 4 people): \$200 per year

Upfront training through SkillShare membership, which both staff and students can use to supplement their learning - on top of the curriculum that Adam will deliver- about how to use the media suite. The SkillShare membership builds inclusivity: as it will help people with different learning styles who may need to reinforce their learning or access information through a platform that allows for stops and starts.

Organizational membership cost: \$168 per year

TOTAL COST FOR EDUCATION & TRAINING: \$368 (GRANT)

CONTRACTUAL

Adam Bailey (Videographer-Technical Consultant):

40 hours @ \$100 per hour (total \$4,000)

10 hours to set up system and outline curriculum (included in the grant budget as it will have use beyond the 1 year grant period) \$100 per hour x 10 hours

10 hours in-kind (\$1,000)

Tasks for 10 hours in-kind & 40 hours (via matching resources): On call tech/coaching support as issues come up, as well as assisting with training students and staff and helping finalize video deliverables to community media stations.

TOTAL COST FOR CONTRACTUAL: \$1,000 (GRANT) & \$5,000 (MATCH)

EQUIPMENT

Canon XA45 Professional UHD 4K Camcorder x 1 \$1,999: \$1,999

Magnus VT-4000 Tripod System with Fluid Head x 1 @ \$60: \$60

iPhone 12 pro x 4 @ \$999: \$3,996

Joby GripTight flexible phone stand x 2 @ \$25: \$50

Rasvelli APTL3 53" Tripod x 2 @ 26.33: \$52.66

iPhone protective cases x 4 @ \$14.99: \$59.96

iPad protective cases x 4 @ \$12.99 each: \$51.96

2 x 27 inch I-Macs: \$3,598

iPads x 4 (32GB) @ \$329 each: \$1,316

2 X Adobe Creative Cloud bundle - 1 year @ \$636: \$1,271.76

TOTAL COST FOR EQUIPMENT: \$12,555.34 (GRANT)

OVERHEAD

A portion of CP's annual facilities costs for equipment storage and training space

2% of \$118,220: \$2,364.40

TOTAL COST FOR OVERHEAD: \$1,392 (GRANT) & \$972.40 (MATCH)

Line Item Budget

Cost Category	Grant Funds	Match Amount	Project Total
Personnel	\$0.00	\$9,791.00	\$9,791.00
Education and Training	\$368.00	\$0.00	\$368.00
Travel	\$0.00	\$0.00	\$0.00
Contractual	\$1,000.00	\$5,000.00	\$6,000.00
Equipment	\$12,555.34	\$0.00	\$12,555.34
Infrastructure/Facilities Construction	\$0.00	\$0.00	\$0.00
Miscellaneous	\$0.00	\$0.00	\$0.00
Overhead	\$1,392.00	\$972.40	\$2,364.40
Totals	\$15,315.34	\$15,763.40	\$31,078.74

Supplemental Material Attachments

File Name	Description	File Size
Circus Project_ Board of Directors.pdf	Board of Directors	71 KB

Final Application Signature

Signature of Duly Authorized Representative	Kirsten Collins
Date	04/12/2021
Title	Executive Director
Phone	503-449-8210
E-mail	kirsten@thecircusproject.org

The Circus Project

Board of Directors

2020

Linda McGeady, *Board Chair*

- (503) 816-0828
- Board member since 2015

In addition to being board chair of the Circus Project, Linda serves on the Art Committee of the Randall Children's Hospital at Legacy Emanuel, is board chair of the Regional Arts and Cultural Council, and is active in The International School parent community.

Before moving to the U.S. from the United Kingdom, Ms. McGeady was the Deputy Director of the Association for the Conservation of Energy (ACE), a lobbyist to the UK and European Parliaments on energy conservation. She holds a Master of Arts degree in French Literature from St. Andrews University in Scotland, and was a PhD student at St. John's College, Oxford. Linda chairs the Circus Project's Fundraising Committee.

Hertsel Shadian, *Secretary*

- (503) 597-8701
- Board member since 2014

Hertsel is an attorney specializing in taxation, general business, estate planning, and nonprofit law. He has been involved at the Circus Project since preparing our founding nonprofit documents. He holds a BA from the University of Hawaii – Manoa, a J.D. from Gonzaga University School of Law, and a LL.M from the University of Washington School of Law. Hertsel joined the Circus Project board in 2008.

Cindy Thompson, *Board member*

- (503) 704-6995
- Board member since 2020

For more than two decades, Cindy Thompson has been producing some of the most innovative events in Portland, Oregon. Her experience in producing large-scale community events began in the 1980s when she produced the city's largest one-day event, the groundbreaking Neighborfair, which spurred other large festivals and events in Portland. In 1987, Thompson formed one of the city's first special event firms, Cindy Thompson Events. Since then, she has worked with a variety of corporate clients, as well as civic and non-profit organizations to create innovative and successful events.

Dania Toscano Misa, *Board member*

- (612)819-6655
- Member since 2020

Dania is the President and co-founder of Toscano Advisors. Her expertise is in board/leadership training, strategic planning, fundraising strategy and planning, capital campaigns, communication planning, including social media strategy, and recruiting. She has more than 15 years of experience working with and for nonprofits including The Minnesota Council of Nonprofits, the Museum of Russian Art and the Oregon Historical Society. She is the past chair of Pollen Midwest, and has served on the Board of Directors for Headwaters Foundation for Justice in Minneapolis. She is a graduate of the University of Minnesota.