



Powered by ZoomGrants™ and

City of Saint Paul
Planning and Economic Development
2024 Cultural STAR Program
Deadline: 5/15/2024

Ten Thousand Things
Free Performance Series in St. Paul

Jump to: [Application Questions](#) [Budget](#) [Required Application Documents](#)

USD\$ 25,000.00 Requested

Submitted: 5/15/2024 7:26:44 AM
(Pacific)

Project Contact

Stephanie Thompson
stephanie@tenthousandthings.org
Tel: 707-407-5530

Additional Contacts

catherine@tenthousandthings.org

Ten Thousand Things

1430 Concordia Avenue,
#40216
St. Paul, MN 55104-3162

Executive Artistic Director

Marcela Lorca
mlorca@tenthousandthings.org

Telephone 612-203-9502

Fax

Web www.tenthousandthings.org

EIN 95-4300792

UEI DHSEG5H3W7A6

(N)CAGE 42QX8

SAM

Expires

Application Questions [top](#)

Some answers will not be presented because they are not part of the selected group of questions based on the answer to #1.

Project Summary

1. Please indicate the type of Cultural STAR application you are submitting.

Questions 9-12 relate only to Capital Projects. Special Project and Organizational Development projects will not see those questions on their application form.

- Special Project
- Organizational Development
- Capital Project

2. Briefly describe what your project is, and when and where it will occur. Touch on the goal or intent of your project. Note the impact funding from Cultural STAR could contribute to your project.

Ten Thousand Things (TTT) will reduce barriers to arts participation by presenting 18 free theater performances and 6 free theater workshops in partnership with 10 St. Paul organizations serving those who may not have easy access to live, professional theater. We will present directly in partner spaces, 2 of which are located in the Cultural District.

3. At what Saint Paul venue(s)/location(s) will your project be performed/built/implemented?

Include facility name(s) and street address(es)

We will perform at: St. Paul Opportunity Center; St. Paul Conservatory for Performing Artists; Episcopal Homes; Ramsey County Corrections; Interact Center for the Visual and Performing Arts; Dellwood Gardens; Black Youth Healing Arts Center; Avalon School; MSS; and Hubbs Center for Lifelong Learning. Workshops will take place at Ramsey County Corrections.

Because of character count limits, we have included a full list with addresses in the "Documents to Support Proposal."

4. Please check the Council Ward(s) in which your project is located. You can check more than one box if your project takes place in multiple locations.

Please consult the Ward map on the Guidelines webpage or at the back of the guidelines packet, or look up the address(es) using the City's "Find My Ward and District Council" map link found here:

<https://www.stpaul.gov/departments/city-council>

- Ward 1
- Ward 2
- Ward 3
- Ward 4
- Ward 5
- Ward 6
- Ward 7

5. Is your project and/or organization located in the Cultural District? The Cultural District is defined as the geographic area bordered by Interstate 94 to the north, the Lafayette Bridge to the east, Harriet and Raspberry Islands to the south, and Chestnut Road to the west.

Please consult the map of the Cultural District in the guidelines pages at www.stpaul.gov/CulturalSTAR or at the back of the complete guidelines packet.

- Yes
- No

6. Please list planned dates (note if they are tentative) of any public event(s), exhibit(s), performance(s) or other audience-facing program dates. For Organizational Development or Capital Projects that do not include audience-facing programming, enter "N/A".

Eligible project dates are Aug. 1, 2024 - July 31, 2025. This grant cannot fund events/performances/exhibits, or any project expenses charged to the grant, that take place or are incurred before Aug. 1, 2024, or that extend beyond July 31, 2025.

St. Paul Performances will take place for: HELEN: October–November 2024; THIS GIRL LAUGHS, THIS GIRL CRIES, THIS GIRL DOES NOTHING: February–March, 2025; and VIOLET: April–June, 2025.

Educational workshops will take place throughout the grant period.

7. Project Timeline -- Please describe the timeline of general activities to plan, prepare and implement your project. Eligible project dates are Aug. 1, 2024 - July 31, 2025 for Special Projects and Organizational Development, and Aug. 1, 2024 - July 31, 2026 for Capital Projects.

This grant cannot fund events/performances/exhibits, or any project expenses charged to the grant, that take place or are incurred before Aug. 1, 2024, or that extend beyond each program's eligible project end date listed above.

Specific performance dates are not yet confirmed for all of the partners. All activities related to the proposed programming will take place between November 1, 2024 - June 30, 2025. Our overall timetable is:

--August 2024: Planning and Design meetings for HELEN

--September 2024: Rehearsals for HELEN

--October–November 2024: Performances of HELEN; 2 related workshops at Ramsey County Correctional Facility

--January, 2025: Rehearsals for THIS GIRL LAUGHS, THIS GIRL CRIES, THIS GIRL DOES NOTHING

--February–March, 2025: Performances of THIS GIRL, THIS GIRL CRIES, THIS GIRL DOES NOTHING; 2 related workshops at Ramsey County Correctional Facility

--March–April, 2025: Rehearsals for VIOLET

--April–June, 2025: Performances of VIOLET; 2 related workshops at Ramsey County Correctional Facility

--June, 2025: Final program evaluation

8. Describe the size and type of audience you hope to attract with your project.

We hope to attract 40-100 audience members per show, depending on the venue—an ideal size for our performance style, staging, & personal interactions with audiences. Average participation per workshop varies between 12-20 participants.

Capital Project Questions

9. Please indicate what type of site control you have on the property where the proposed capital project will take place.

-answer not presented because of the answer to #1-

10. If you are leasing space where the proposed capital project will occur, what are the terms of your lease? If you currently do not have site control, when will you?

-answer not presented because of the answer to #1-

11. Please check all applicable boxes which describe your project.

-answer not presented because of the answer to #1-

12. Describe the current use and proposed use of the space, the equipment to be installed, and/or other relevant descriptions of the capital project. Include the size of your current facility, and the size of your new or expanded facility, if applicable.

-answer not presented because of the answer to #1-

Narrative Questions Addressing Evaluation Criteria

13. For this question, provide a narrative response about one of the four evaluation criteria: IMPACT. Excellent proposals will convey how the project will benefit Saint Paul - increasing access to different art forms and cultural offerings, addressing cultural needs, and reaching audiences. SPECIAL PROJECT QUESTIONS TO CONSIDER: • What cultural need does this project address? How was this determined? • How will this project build audiences in Saint Paul? • Describe your target audience(s) and the community from which it is drawn. What is your expected attendance? • How will the project provide increased access to art forms and cultural offerings in Saint Paul? • What type of long-term impact will this project have on Saint Paul? • How will STAR dollars leverage additional financial support in Saint Paul? ORGANIZATIONAL DEVELOPMENT PROJECTS TO CONSIDER: • What problem, opportunity, issue, or need will this project address? How was this determined? • What is compelling about this situation? How will addressing this important opportunity/need have a significant, long-term impact on your organization? • How might this enhance your ability to broaden or strengthen your cultural offerings? • How will STAR dollars leverage additional financial support? CAPITAL PROJECT QUESTIONS TO CONSIDER: • Describe the problem, opportunity, issue or need that your capital purchase/improvement is intending to resolve? • Why, given all the ways your group could use capital, have you decided on this project? What is compelling about this situation? • How will addressing this important opportunity/need by making this capital purchase or improvement have a significant, long-term impact on your organization? • How might this project enhance your ability to broaden or strengthen your cultural offerings? • How will STAR dollars leverage additional financial support?

Four evaluation criteria - Impact, Quality, Ability, and Diversity - Each worth up to 5 points, scored as follows: Excellent (5 points), Good (4 points), Adequate (3 points), Questionable (2 points), Needs improvement (1 point)

TTT will bring 18 free performances to St. Paul audiences through community partnerships, with an estimated audience of 1,080. Besides eliminating ticket cost barriers, we will reduce transportation barriers by touring directly to the communities we serve. Our performance approach—lights up, close-proximity performances in the round, paired with scored music—will invite audience members into the theater space, including those who feel they cannot connect with theater.

Free shows will come from our 2024–2025 productions:

HELEN (Euripedes), a retelling of the Helen of Troy myth where Helen's famed betrayal is actually committed by a look-alike. The play asks audiences to consider "Do we really know what happened" before

rushing to judgment.

THIS GIRL LAUGHS, THIS GIRL CRIES, THIS GIRL DOES NOTHING (Finegan Kruckemeyer) is a modern fairy tale. Three sisters are left in the forest by their father, and each takes a different path. The story picks up years later when the sisters reunite as adults.

VIOLET (Jeanine Tesori and Brian Crawley), follows a woman on a cross-country bus trip. Two soldiers facing troubles with money and racism join her on a journey through love, resilience, and questions about what beauty really is—all to a country, blues, and honky-tonk soundtrack.

We will also present 2 workshops per production (6 total) tied to each show's themes for individuals at Ramsey County Corrections.

TTT chooses plays and workshop content based on relevancy to our diverse audiences. Many voices contribute to our choices, including community partners, TTT staff, and artists. Additionally, because TTT's educational curriculum is designed to flex in the moment, content is immediately responsive to each class's unique perspectives.

We anticipate these offerings will build St. Paul audiences in the short and long term by increasing access to high quality, professional theater that is both timely and relevant to the lives of diverse audiences who have felt excluded.

14. For this question, provide a narrative response about one of the four evaluation criteria: QUALITY. Excellent proposals will describe strong goals and a plan to achieve them to have a successful project. QUESTIONS TO CONSIDER: • Who are, or will be, the artists and/or project leaders? How were, or will, they be selected? • What background or experience do your group, artists, consultants, and project leaders bring to this project to ensure quality? ADDITIONAL SPECIAL PROJECT QUESTIONS TO CONSIDER: • What are your artistic and/or cultural goals for this project? How will you measure them? • In what ways will your project be artistically or culturally challenging for your group, the artists, the audience, or all three? ADDITIONAL ORGANIZATIONAL DEVELOPMENT AND CAPITAL PROJECT QUESTIONS TO CONSIDER: • What are your project goals? What is the outcome you plan to achieve? What mechanism will you use for evaluating the success of your project? How will you know when you are done? How will you know if this project is a success? ADDITIONAL CAPITAL PROJECT QUESTIONS TO CONSIDER: • If you are purchasing equipment, describe how you arrived at purchasing this particular equipment. Four evaluation criteria - Impact, Quality, Ability, and Diversity - Each worth up to 5 points, scored as follows: Excellent (5 points), Good (4 points), Adequate (3 points), Questionable (2 points), Needs improvement (1 point)

Award-winning artists involved in our 2024–2025 season offerings will include Marcela Lorca as director of HELEN with music by JD Steele. Markell Kiefer as director of THIS GIRL, with music by Julie Johnson. VIOLET will be directed by Kelli Foster Warder with music direction by Sanford Moore. Casting decisions are being finalized, but we draw from largely union actors with diverse backgrounds who are familiar faces from the area's top theaters. We choose artists based on their physical and emotional prowess and their ability to imagine diverse worlds and connect with audiences.

In addition to our stellar artists, programming activities will be carried out by our accomplished staff. Artistic Director Marcela Lorca came to TTT in 2018 after gaining a national reputation through her work at such theaters as the Guthrie, McCarter Theater, Oregon Shakespeare Festival, Mixed Blood, and Julliard Drama School. We'll be in a transition year, with Marcela's departure scheduled for the end of the calendar year 2024. Our board and staff are actively helping plan the transition. This includes a national search, and we anticipate drawing talented and experienced candidates for the position. Our current timeline anticipates a new Artistic Director in place by January 2025.

TTT's program goals include: 1) reduce barriers to arts participation by affording access to the highest quality theater for those who have previously felt excluded; and 2) evoke emotional or visceral responses that open audiences/participants to new ideas, feelings, experiences or perspectives. This second goal ties to the central challenge posed to audiences across this season's 3 offerings: to suspend judgment and consider things from an opposing vantage point. We measure our success quantitatively (# of audience/participants reached) and qualitatively by collecting audience responses to our shows via written surveys, verbal talk-backs, and post show interviews with staff from partner organizations.

15. For this question, provide a narrative response about one of the four evaluation criteria: ABILITY. Excellent proposals will be describe projects that are clearly defined with a realistic plan that could include timeline, personnel, publicity and financial support that demonstrates that the project will be implemented successfully. QUESTIONS TO CONSIDER: • Describe the planning

process for your project. • In what ways will your board of directors or advisory committee be involved? • What experience does your organization have that demonstrates the capacity for successfully completing this project? • What is the timeline for your project? • What other financial support do you expect for this project? ADDITIONAL SPECIAL PROJECT QUESTION TO CONSIDER: • How will you promote your project?

Four evaluation criteria - Impact, Quality, Ability, and Diversity - Each worth up to 5 points, scored as follows: Excellent (5 points), Good (4 points), Adequate (3 points), Questionable (2 points), Needs improvement (1 point)

TTT has a 30-year history of touring award-winning theater directly to audiences with little access to the arts, and 8 years of experience bringing educational programming to correctional facilities. Additionally, our 5-member staff has a wealth of combined experience producing the highest quality theater, and engaging underserved communities in the arts. An advisory committee that includes formerly-incarcerated individuals helps design our corrections education programming.

Our St. Paul programming will begin with conversations with community partner staff to determine what specific barriers to arts participation need to be addressed, be they location, price, time of day, content, transportation, or other. We also collaborate on promotion: TTT provides promotion materials and community partners take the lead on the best ways to reach their intended audiences. Once the programming details are confirmed for each community performance, our production team and artists work to meet the goals outlined, drawing from our experience as an organization, and artists' collective experience. After programming is complete, TTT staff follows up with each community partner to evaluate and make note of learnings. For some of our partners in St. Paul, such as Ramsey Corrections and Interact Center for the Arts, we already have 10-15 years of experience working together to know what works best to most directly engage their audiences.

From initial conversation to program delivery to evaluation, the process takes about 3 months per engagement. Our timeline to complete all 18 shows plus 6 workshops will be August 1, 2024–June 31, 2025.

TTT has stable finances, with a moderate emergency reserve fund, strong financial review from the board, annual independent audits, and a loyal base of individual donors. With no fixed assets such as facilities to maintain, 83% of our budget goes directly to programming, allowing grant dollars to directly impact the mission and programming of TTT.

16. For this question, provide a narrative response about one of the four evaluation criteria: DIVERSITY. Excellent proposals will describe a project that will be accessible to and inclusive of audiences and add to the artistic and cultural diversity of offerings in Saint Paul, or increase the ability of the organization to be accessible and inclusive, and diversify cultural offerings. QUESTIONS TO CONSIDER: • How will this project add to the diversity of - or add to your ability to diversify the - cultural offerings in Saint Paul? • Considering diversity in its broadest sense (e.g., geography, age, gender, socioeconomic status, race, ethnicity, sexual orientation, etc.) describe in what ways your project will attract, and more fully embrace, diverse audiences, or how the project will lead to an enhanced ability for you to build and diversify audiences. • As you consider your project's goals and targeted audiences, describe how diversity is represented in your project (e.g., among your board of directors or advisory committee, project personnel, and/or artists).

Four evaluation criteria - Impact, Quality, Ability, and Diversity - Each worth up to 5 points, scored as follows: Excellent (5 points), Good (4 points), Adequate (3 points), Questionable (2 points), Needs improvement (1 point)

Accessibility and inclusion sit at the center of what TTT does and who we are.

Our free proposed programming will reach partners across the 7 council wards (including 2 partners in the cultural district). Within this, the diversity of our chosen community partners means we will also reach diverse citizenry, including those experiencing incarceration (e.g., Ramsey County Correctional Facility), those in shelters (e.g., Saint Paul Opportunity Center), youth (e.g., Black Youth Healing Arts Center and Saint Paul Conservatory for Performing Artists), senior citizens (e.g., Episcopal Homes senior facilities), and those with disabilities (e.g., MSS and Interact Center for the Visual and Performing Arts).

Goals of relevancy and accessibility steer our selection and presentation of plays and creation of accompanying workshops. We choose works based on their appeal across lines of economic background, gender, age, and culture, and then present them in ways that are meant to draw in audience members (e.g., contemporary framing, lights-on and close proximity performances, scored music).

We partner with organizations who serve individuals who are BIPOC, experiencing disabilities, in

correctional or rehabilitation facilities, unhoused, English language learners, and low-income seniors and teen youth. In our most recent season, representation of these identified communities (lived or professional) was at: production teams, 51%; performers, 66%; staff, 60%; board, 56%.

Our commitment to diversity translates to greater accessibility and connection for our audiences. To borrow the words of one audience member at North Hennepin Community College: "I don't know this show and now I don't want to know it any other way but this. Asian Cinderella? YES. Black Little Riding Hood? YES, I needed her so bad when I was a little girl. I guess I need her now."

Organization Information

17. What type of entity is your organization?

Select one

- Nonprofit
- For Profit
- Unincorporated Art Group or Individual Artist - use of a fiscal sponsor will be required (see question 18)

18. If you are applying as an Unincorporated Art Group or Individual Artist, please provide the name of the fiscal sponsor you plan to use, and their contact information. Please note that 100% of projects using a fiscal sponsor must take place in the Cultural District.

If you are not using a fiscal sponsor, please enter N/A in the answer space. For profit and non-profit organizations are not allowed to utilize fiscal sponsors for this program.

N/A

19. What is your organization's mission or purpose?

Ten Thousand Things awakens the creative spirit of audiences and artists by bringing essential and exceptional theater to people from all backgrounds and life experiences.

20. What is the amount of your CURRENT YEAR Operating Budget?

1029000

21. What is the total number of FTEs, and the number of full and part time employees in your organization?

4 full time employees and 1 part time employee.

22. How many people were served through your programs, events and services for your most recently completed fiscal year?

8000

23. Please check the Council Ward in which your organization is located or indicate that your organization is located outside of Saint Paul.

Please consult the Ward map on the Guidelines webpage or at the back of the guidelines packet, or look up the address using the City's "Find My Ward and District Council" map link found here:

<https://www.stpaul.gov/departments/city-council>

- Ward 1
- Ward 2
- Ward 3
- Ward 4
- Ward 5
- Ward 6
- Ward 7
- Outside Saint Paul

24. Please list the past City financial support you've received during the past five years? (Cultural STAR, Neighborhood STAR, CDBG, etc)

For each project supported with City funds, list the project name, the year, source/program and amount received and any remaining balances. (e.g. Culture Fest, 2021 Cultural STAR Grant - \$10,000; remaining

\$2,500)

Ten Thousand things Theater Free Community Performances in St. Paul, 2019 Round 1 Cultural STAR program - \$5,000

General Operating Support for Ten Thousand Things, 2020 Cultural STAR Program - General Operating Fund - \$30,000

Free Performance Series in St. Paul, 2022 Round 2 Cultural STAR Program - \$15,000

Free Performance Series in St. Paul, 2023 Cultural STAR Program - \$15,000

25. If you received Cultural STAR support in 2023, please briefly describe the project, focusing on the value and learning you gained from implementing the project, and how it will impact the implementation of future projects.

Include project name; amount of STAR funding and total project budget amount; audience size; results of the project, major successes, and lessons learned

We received \$15,000 in 2023 to support “Free Performance Series in St. Paul”—a 12-show series. We proposed touring to diverse community partners located across 5 St. Paul wards. We exceeded this goal, with 19 free performances either completed or scheduled for May/June 2024. Major success led us to expand our future work with 2 key partners: Interact Center (through a pilot offering professional development opportunities) and Ramsey County Corrections (through a 2024–2025 workshop series).

26. Are you or have you ever been in an adverse lending relationship between your entity, including principals, and the City?

Examples: default, delinquent payments, litigation

no

27. How did you hear about the Cultural STAR program?

- City of Saint Paul elected official or employee
- City of Saint Paul website or email
- Cultural STAR Board Member
- Friend/Colleague
- We have applied for/received Cultural STAR funding in the past
- Social Media
- Other:

Voluntary Questionnaire

This information will only be used for reporting purposes. Do not leave any answers blank. If a question does not apply to your organization or you prefer not to answer, please type N/A.

28. Does the person who owns, controls, or leads at least 51% of the business or the organization identify themselves as a member of any of the following groups: (Select all that apply)

- Racial or ethnic minority
- Military veteran
- Person with one or more disabilities
- Person living in poverty or experiencing low income
- Person experiencing homelessness
- Woman
- Man
- Transgender
- Non-Binary
- Some other gender
- LGBTQ+
- Other

29. If you answered other to question 28, please explain or type N/A

N/A

30. How does the same primary owner or operations manager identify racially or ethnically? (Select all that apply)

- American Indian or Alaska Native
- Asian
- Black or African American
- Hispanic or Latino Origin
- Native Hawaiian or Pacific Islander
- White
- Prefer not to answer
- Other

31. If you answered other to question 30, please explain or type N/A

N/A

32. Is your business or organization at least 51% owned by one or more women (or in the case of a publicly owned business, at least 51% of the stock owned by one or more women) and is the management and daily business/organization operations controlled by one or more women who own it?

- Yes
- No
- Prefer not to answer

33. Is your business or organization at least 51% owned by one or more BIPOC (Black, Indigenous, and Persons of Color) persons (or in the case of a publicly owned business, at least 51% of the stock is owned by one or more BIPOC persons) and is the management and daily business/organization operations controlled by one or more BIPOC persons who own it?

- Yes
- No
- Prefer not to answer

34. Is your business CERT certified?

- Yes
- No
- Prefer not to answer

35. How long have you owned/operated this business or organization?

1994

36. Is your business or organization a small business or organization as defined as businesses or organizations with under \$1 million in gross sales/generated revenue or fewer than 20 full time employees? (MN Statute 645.445)

yes

37. If you answered yes to question 36, how many full time equivalent (FTE) employees do you have? (An FTE is an employee that works at least 32 hours per week. Please do not include contractors or volunteers).

4.5

38. What type of business or organization do you have?

- Restaurant/Fast Food
- Food/Grocery
- Retail/Clothing/Gifts
- Personal Services/Barber/Salon

- Entertainment
- Professional Services
- Industrial/Manufacturing
- Technology
- Health Care
- Other

39. If you answered other to question 38, please fill in type of business or organization.
n/a

40. How did you hear about the opportunity to apply for STAR funds?

- Council Member
- District Council
- City Staff
- City Email
- Social Media
- Chamber of Commerce
- Friend or family member
- Other

41. If you answered other to question 40, please identify how you heard about the opportunity to apply for STAR funds.
we are past recipients of STAR funds.

42. NAICS code. Type N/A if unknown.
n/a

Budget [top](#)

PROJECT INCOME	<u>Secured</u>	<u>Pending/Prospective</u>	<u>TOTAL</u>
<u>Cultural STAR Requested Amount (enter in the "Pending/Prospective" column)</u>		<u>USD\$ 25,000.00</u>	<u>USD\$ 25,000.00</u>
<u>Foundations and Corporations (e.g., grants, sponsorships)</u>	<u>USD\$ 10,000.00</u>	<u>USD\$ 20,000.00</u>	<u>USD\$ 30,000.00</u>
<u>Other government funds (e.g., MSAB, MRAC, NEA grants)</u>	<u>USD\$ 10,000.00</u>	<u>USD\$ 15,000.00</u>	<u>USD\$ 25,000.00</u>
<u>Organizational funds</u>	<u>USD\$ 44,500.00</u>		<u>USD\$ 44,500.00</u>
<u>In-kind services/supplies</u>			<u>USD\$ 0.00</u>
<u>Sweat Equity (Capital Projects)</u>			<u>USD\$ 0.00</u>
<u>Other (provide details)</u>			<u>USD\$ 0.00</u>
<u>Other (provide details)</u>			<u>USD\$ 0.00</u>
<u>Other (provide details)</u>			<u>USD\$ 0.00</u>
Total	USD\$ 64,500.00	USD\$ 60,000.00	USD\$ 124,500.00

PROJECT EXPENSES	<u>Project Expenses</u>
<u>Artist Fees, Artistic Personnel-Employees/Contractors</u>	<u>USD\$ 84,540.00</u>
<u>Administrative Personnel-Employees/Contractors</u>	<u>USD\$ 24,810.00</u>
<u>Supplies</u>	<u>USD\$ 2,650.00</u>

<u>Printing and Postage</u>	<u>USD\$ 500.00</u>
<u>Marketing/Promotions</u>	
<u>Facilities/Equipment</u>	<u>USD\$ 1,000.00</u>
<u>Transportation</u>	<u>USD\$ 3,500.00</u>
<u>ADA-related costs (e.g. sign language interpreters, signage, , etc.)</u>	<u>USD\$ 200.00</u>
<u>Fiscal Sponsor Fee</u>	
<u>Insurance</u>	<u>USD\$ 2,050.00</u>
<u>Performance licensing fees/royalties</u>	<u>USD\$ 2,750.00</u>
<u>Database, dues, tech subscriptions</u>	<u>USD\$ 1,000.00</u>
<u>Online donation fees</u>	<u>USD\$ 1,500.00</u>
<u>Other (provide details)</u>	
<u>Other (provide details)</u>	
<u>Other (provide details)</u>	
<u>Other (provide details)</u>	
<u>Total</u>	<u>USD\$ 124,500.00</u>

Is your budget balanced?

USD\$

Is your total "Project Income" equal to your total "Project Expenses"? If the above total does not equal 0, there are revisions needed. If it is a positive number (i.e. greater than 0), your Income totals more than your Expenses. If it is a negative number (i.e. less than 0), your Expenses total more than your Income. Please make revisions to balance your budget so that the total "Project Income" is the same as the total "Project Expenses".

0.00

Budget Narrative

Sources of secured funds include:
National endowment for the Arts \$10,000
McKnight Foundation \$10,000
Individual Donor Support \$29,500
Board designated funds \$15,000

Sources of other pending and prospective funds include:
MN State Arts Board Operating Support \$15,000
Rosemary and David Good Family Foundation \$15,000
Shubert Foundation \$5,000

We do not have projected ticket revenue as all programming will be provided for free for the St. Paul community partners and audiences served.

Expenses were calculated by taking the total production budget of the production offerings, dividing by the total number of performances slated to be offered across the productions in the season to arrive at a per show cost, and then multiplying by 18 performances for this proposal. We also added in teaching artist expenses for the 6 proposed workshops.

Due to our performance model, which prioritizes artists, 85% of our budget is for personnel related costs. We operate on an SPT-8 contract with Actors Equity Association, the professional union for actors and stage managers. We pay our artists competitive wages, in line with the top theaters in the Twin Cities. Teaching artists are paid \$75/teaching hour.

Documents Requested *

Applicant Description and Board of Directors/Advisory Committee: Attach a one-page description of your entity - mission, structure, audiences served, membership, staff, brief history, etc. Include a list of current board/advisory committee members

Income and expense statement for most recently completed fiscal year. Submit Fiscal Sponsor's statement, if applicable

Form 990 that has been most recently submitted to the IRS. Submit Fiscal Sponsor's Form 990, if applicable

Acknowledgment of Receipt of Compliance Documents: Download the attached form, fill out and sign it, then upload the signed document or a picture of the signed document
[download template](#)

OPTIONAL: Documents to support your proposal, such as letters of support, photos, press clippings and other marketing materials from your organization, organizational or annual reports, etc.

OPTIONAL: For Capital Projects, photos and/or drawings of your capital improvement

For unincorporated art groups or individual artists, attach a Letter of Intent from Fiscal Sponsor Organization

Proof of Active/In Good Standing Status with Minnesota Secretary of State. Upload a copy of your certificate, or provide a screenshot of your status from the MN Secretary of State website: <https://mblportal.sos.state.mn.us/Business/Search>

Required?Attached Documents *



[TTT Applicant Description and Board of Directors 2024](#)



[Income and Expense Statement](#)



[TTT 990](#)



[Acknowledgement of Receipt of Compliance Documents](#)

[Video Work Samples](#)

[Letter of Support, Saint Paul Conservatory for Performing Artists](#)

[Letter of Support, MSS](#)

[List of Community Partners for 2024 Cultural STAR Funding Request](#)



[Screenshot \(5/13/2024\) of Proof of Good Standing Status](#)

** ZoomGrants™ is not responsible for the content of uploaded documents.*

Application ID: 470655

Become a [fan of ZoomGrants™](#) on Facebook
Problems? Contact us at Questions@ZoomGrants.com
©2002-2024 GrantAnalyst.com. All rights reserved.
"ZoomGrants" and the ZoomGrants logo are trademarks of GrantAnalyst.com, LLC.
[Logout](#) | [Browser](#)



Powered by ZoomGrants™ and

City of Saint Paul
Planning and Economic Development
2024 Cultural STAR Program
Deadline: 5/15/2024

Circus of the Star
Circus Juventas Rigger Communication System

Jump to: [Application Questions](#) [Budget](#) [Required Application Documents](#)

USD\$ 15,500.00 Requested
Submitted: <u>5/9/2024 6:30:47 AM</u> (Pacific)
Project Contact Nicole Malone shannon@circusjuventas.org Tel: 651-699-8229
Additional Contacts <i>none entered</i>

Circus of the Star

1270 Montreal Ave
Saint Paul, MN 55116
United States

Executive Director

Rob Dawson
rob@circusjuventas.org

Telephone651-699-8229
Fax 651-699-4395
Web www.circusjuventas.org
EIN 41-1856160
UEI
(N)CAGE
SAM
Expires

Application Questions [top](#)

Some answers will not be presented because they are not part of the selected group of questions based on the answer to #1.

Project Summary

1. Please indicate the type of Cultural STAR application you are submitting.
Questions 9-12 relate only to Capital Projects. Special Project and Organizational Development projects will not see those questions on their application form.

- Special Project
- Organizational Development
- Capital Project

2. Briefly describe what your project is, and when and where it will occur. Touch on the goal or intent of your project. Note the impact funding from Cultural STAR could contribute to your project.

Circus Juventas respectfully requests STAR funds for the purchase of a multi-channel radio

system. This would have major implications for Circus Juventas:

- 1) Increase show and year-round class safety, allowing communication over multiple channels, and
- 2) Ramp up outreach possibilities, allowing us to bring youth circus all over Saint Paul, including: Saints games, parks, and to other partners.

3. At what Saint Paul venue(s)/location(s) will your project be performed/built/implemented?

Include facility name(s) and street address(es)

Circus Juventas (CJ) Big Top, 1270 Montreal Ave.

Highland Park, 1200 Montreal Ave

CHS Field, 260 N. Broadway

--

(proposed) Saint Paul parks, building on, for example, Party for the Parks at Como Midway Picnic Pavilion in summer 2024

(proposed) other non-profit partners

4. Please check the Council Ward(s) in which your project is located. You can check more than one box if your project takes place in multiple locations.

Please consult the Ward map on the Guidelines webpage or at the back of the guidelines packet, or look up the address(es) using the City's "Find My Ward and District Council" map link found here: <https://www.stpaul.gov/department/city-council>

- Ward 1
- Ward 2
- Ward 3
- Ward 4
- Ward 5
- Ward 6
- Ward 7

5. Is your project and/or organization located in the Cultural District? The Cultural District is defined as the geographic area bordered by Interstate 94 to the north, the Lafayette Bridge to the east, Harriet and Raspberry Islands to the south, and Chestnut Road to the west.

Please consult the map of the Cultural District in the guidelines pages at www.stpaul.gov/CulturalSTAR or at the back of the complete guidelines packet.

- Yes
- No

6. Please list planned dates (note if they are tentative) of any public event(s), exhibit(s), performance(s) or other audience-facing program dates. For Organizational Development or Capital Projects that do not include audience-facing programming, enter "N/A".

Eligible project dates are Aug. 1, 2024 - July 31, 2025. This grant cannot fund events/performance/exhibits, or any project expenses charged to the grant, that take place or are incurred before Aug. 1, 2024, or that extend beyond July 31, 2025.

9/24 – Saints game, CHS field; 12/24 – Winter Show, CJ; 4/25-5/25 – Spring shows, CJ and Carnival, Highland Park; 6/25 – Professional Showcase, CJ; 4/25-7/25 - Saints, CHS Field (tentative); 4/25-7/25 – SPPR (tentative); Others (parks, etc.) TBA

7. Project Timeline -- Please describe the timeline of general activities to plan, prepare

and implement your project. Eligible project dates are Aug. 1, 2024 - July 31, 2025 for Special Projects and Organizational Development, and Aug. 1, 2024 - July 31, 2026 for Capital Projects.

This grant cannot fund events/performances/exhibits, or any project expenses charged to the grant, that take place or are incurred before Aug. 1, 2024, or that extend beyond each program's eligible project end date listed above.

Aug, 2024 - equipment ordered/installed at CJ

Sep, 24 - equipment tested for classes; first off-site use at Saints game

Dec, 24- equipment used on-site at Winter Show; information collected from riggers and tech staff about use and changes to be made

Apr-May, 2025 - equipment used on-site at Spring Shows, Carnival; information collected from riggers and tech staff about use and changes to be made

Apr-Jul, 25 - equipment used at outside events, and Showcase; attendance tracked; information collected from events about use and changes to be made

Following the grant period, attendance and enrollment information is collected to determine how many new people were introduced to CJ through outside events. We anticipate reaching about 10,000 people in the grant period through outside events (CHS Field seats 7,210, and the other events will have more fluid audiences). If 3% of these people then come again to CJ (particularly if they are new audiences) we will deem it a success.

8. Describe the size and type of audience you hope to attract with your project.

This system will directly affect our 1,000+ students and 50+ tech staff and volunteers. It will also serve CJ audiences at the Big Top (36,000+ annually), at the Carnival (1,000), and at outside events (10,000), for a total annual audience of 48,050+.

Capital Project Questions

9. Please indicate what type of site control you have on the property where the proposed capital project will take place.

-answer not presented because of the answer to #1-

10. If you are leasing space where the proposed capital project will occur, what are the terms of your lease? If you currently do not have site control, when will you?

-answer not presented because of the answer to #1-

11. Please check all applicable boxes which describe your project.

-answer not presented because of the answer to #1-

12. Describe the current use and proposed use of the space, the equipment to be installed, and/or other relevant descriptions of the capital project. Include the size of your current facility, and the size of your new or expanded facility, if applicable.

-answer not presented because of the answer to #1-

Narrative Questions Addressing Evaluation Criteria

13. For this question, provide a narrative response about one of the four evaluation criteria: IMPACT. Excellent proposals will convey how the project will benefit Saint Paul -

increasing access to different art forms and cultural offerings, addressing cultural needs, and reaching audiences. **SPECIAL PROJECT QUESTIONS TO CONSIDER:** • What cultural need does this project address? How was this determined? • How will this project build audiences in Saint Paul? • Describe your target audience(s) and the community from which it is drawn. What is your expected attendance? • How will the project provide increased access to art forms and cultural offerings in Saint Paul? • What type of long-term impact will this project have on Saint Paul? • How will STAR dollars leverage additional financial support in Saint Paul? **ORGANIZATIONAL DEVELOPMENT PROJECTS TO CONSIDER:** • What problem, opportunity, issue, or need will this project address? How was this determined? • What is compelling about this situation? How will addressing this important opportunity/need have a significant, long-term impact on your organization? • How might this enhance your ability to broaden or strengthen your cultural offerings? • How will STAR dollars leverage additional financial support? **CAPITAL PROJECT QUESTIONS TO CONSIDER:** • Describe the problem, opportunity, issue or need that your capital purchase/improvement is intending to resolve? • Why, given all the ways your group could use capital, have you decided on this project? What is compelling about this situation? • How will addressing this important opportunity/need by making this capital purchase or improvement have a significant, long-term impact on your organization? • How might this project enhance your ability to broaden or strengthen your cultural offerings? • How will STAR dollars leverage additional financial support?

Four evaluation criteria - Impact, Quality, Ability, and Diversity - Each worth up to 5 points, scored as follows: Excellent (5 points), Good (4 points), Adequate (3 points), Questionable (2 points), Needs improvement (1 point)

Circus Juventas kids are incredible. From the preschooler taking their first class, to the child that does not fit in at school but finds their place on the mid-wire, to the advanced teen who continually pushes themselves to excel while work-study coaching younger students, our 800+ students a year make the extraordinary look easy.

However, it's about more than the performers. Age-old circus arts have embraced technical innovation. Two years ago, Cultural STAR helped Circus Juventas purchase a building-wide evacuation alarm system (thank you!), and we have also recently invested in extensive new equipment. Electric winches, crane bars, cross-load-proof tri-lock carabiners, sails, pits, and tumble tracks have allowed for enhanced safety (and more fun!) for our kids, and greater efficiency for our 40+, mostly-volunteer riggers.

There is one item remaining, however, that would have a truly transformational effect on us — a state-of-the-art wireless communication system. We currently rent radios for performances and outside events, but models available are designed more for trade shows and other applications that do not suit circus-specific needs. They are expensive, erratic, and do not give us the reliability and flexibility we need. A new system, similar to those used at places like Cirque du Soleil would have an enormous impact at both on-site and off-site events.

On-site, it would facilitate multiple channels of communication for optimal safety and smooth transitions as we simultaneously, for example, bring down 40 kids from the multiple trapeze while setting up the mid-wire and put a harness on a bungee trapeze performer.

Off-site, it would allow us to bring performances to multiple Saint Paul locations. It will enhance partnerships with the Saints baseball team, Parks and Rec, Children's Hospital, Neighborhood House, Bolder Options, and other non-profits and community festivals. It will allow more youth to see circus, and once they have seen it, try it

14. For this question, provide a narrative response about one of the four evaluation criteria: QUALITY. Excellent proposals will describe strong goals and a plan to achieve

them to have a successful project. **QUESTIONS TO CONSIDER:** • Who are, or will be, the artists and/or project leaders? How were, or will, they be selected? • What background or experience do your group, artists, consultants, and project leaders bring to this project to ensure quality? **ADDITIONAL SPECIAL PROJECT QUESTIONS TO CONSIDER:** • What are your artistic and/or cultural goals for this project? How will you measure them? • In what ways will your project be artistically or culturally challenging for your group, the artists, the audience, or all three? **ADDITIONAL ORGANIZATIONAL DEVELOPMENT AND CAPITAL PROJECT QUESTIONS TO CONSIDER:** • What are your project goals? What is the outcome you plan to achieve? What mechanism will you use for evaluating the success of your project? How will you know when you are done? How will you know if this project is a success? **ADDITIONAL CAPITAL PROJECT QUESTIONS TO CONSIDER:** • If you are purchasing equipment, describe how you arrived at purchasing this particular equipment.

Four evaluation criteria - Impact, Quality, Ability, and Diversity - Each worth up to 5 points, scored as follows: Excellent (5 points), Good (4 points), Adequate (3 points), Questionable (2 points), Needs improvement (1 point)

Circus Juventas is the largest youth circus in North America. From a few pieces of hand-built equipment at Highland Rec Center to a 20,000 square foot dedicated arena, from after-school classes a few times a week to a robust curriculum that includes not only 850+ ongoing youth students but also a pre-professional program, summer camps, and two sets of disability-focused classes (Wings and Out of the Chair) — well, we've grown a lot. Our three performance runs — the Spring Showcase, the advanced summer show, and the holiday show — host upwards of 36,000 enthusiastic audience members annually, including special shows for camps and daycare centers, for senior citizens, and for organizations such as Tickets for Kids. We hold a Community Carnival in Highland Park each spring.

We are thoughtfully and authentically increasing representation in our classes and at shows by doing greater audience outreach, partnering with other organizations, increasing diversity within coaches and staff, bringing in specialized workshops such as the Chicago Boyz, developing new acts (eg: an all-girls teeterboard team), and by building a more defined curriculum informed by DEI training. Fall 2023 registration numbers demonstrate that this approach is working; over 30% of students are LGBTQ+, over 25% cite physical or mental health disabilities, and 22% of our students and over 40% of our audiences self-identify as BIPOC. We have, since our founding, offered scholarships as a core part of our general operating budget, with over 25% of students receiving financial aid.

Our work is impactful, but it can always get better. Ensuring that we are constantly vigilant on safety issues is an important way to do so, as is increasing our outreach to involve more youth in the circus arts. As small as a radio system might seem, it is crucial to achieving both these goals.

15. For this question, provide a narrative response about one of the four evaluation criteria: ABILITY. Excellent proposals will describe projects that are clearly defined with a realistic plan that could include timeline, personnel, publicity and financial support that demonstrates that the project will be implemented successfully. QUESTIONS TO CONSIDER: • Describe the planning process for your project. • In what ways will your board of directors or advisory committee be involved? • What experience does your organization have that demonstrates the capacity for successfully completing this project? • What is the timeline for your project? • What other financial support do you expect for this project? **ADDITIONAL SPECIAL PROJECT QUESTION TO CONSIDER:** • How will you promote your project?

Four evaluation criteria - Impact, Quality, Ability, and Diversity - Each worth up to 5 points, scored as follows: Excellent (5 points), Good (4 points), Adequate (3 points), Questionable (2 points), Needs improvement (1 point)

When our new Arena Manager, Isaac Shoepf, moved here from Chicago last year, we finally had a full-time person dedicated solely to rigging and arena management. Starting during the summer show, he soon realized that our strong safety and tech regimen had one major weakness — the lack of a multi-channel communication system. While the performers use calls such as “HUP!” to start the trick, riggers and technicians need a more facile and sophisticated system, one that is expensive to rent, and usually not available. Such a system would not only make shows run more smoothly and safely, but could also be in ongoing use during classes and — most importantly — allow us to pursue many more off-site events.

Isaac identified the Hollyland Solidcom MI Full-Duplex system a communication system that would meet our needs (see attached fact sheet). It allows for multiple communication channels, and most importantly, allows for the show director to call a full stop if needed. This allows for the greatest possible safety in our Big Top; it also opens up the possibility of performing at other venues, for example in outside spaces that do not have the necessary tech systems.

The system has been identified and lead time to order is reasonable. We have also included some personnel funds for implementation, to ensure we can use the new radios on-site and off-site right away. While the grant terms would not allow us to get this in place for this year’s summer show opening 7/26/24, it would be in place for the winter show, in which communication is even more important because the performers are slightly less advanced. We would begin to use it off-site with a Saints game in Sep 2024, and expand its use for community events in spring and summer 2025 that currently in discussion. Few of these, or many other, outreach performances would be possible/safe enough to do without this radio system.

16. For this question, provide a narrative response about one of the four evaluation criteria: DIVERSITY. Excellent proposals will describe a project that will be accessible to and inclusive of audiences and add to the artistic and cultural diversity of offerings in Saint Paul, or increase the ability of the organization to be accessible and inclusive, and diversify cultural offerings. QUESTIONS TO CONSIDER: • How will this project add to the diversity of - or add to your ability to diversify the - cultural offerings in Saint Paul? • Considering diversity in its broadest sense (e.g., geography, age, gender, socioeconomic status, race, ethnicity, sexual orientation, etc.) describe in what ways your project will attract, and more fully embrace, diverse audiences, or how the project will lead to an enhanced ability for you to build and diversify audiences. • As you consider your project’s goals and targeted audiences, describe how diversity is represented in your project (e.g., among your board of directors or advisory committee, project personnel, and/or artists).

Four evaluation criteria - Impact, Quality, Ability, and Diversity - Each worth up to 5 points, scored as follows: Excellent (5 points), Good (4 points), Adequate (3 points), Questionable (2 points), Needs improvement (1 point)

Circus Juventas looks at this issue in two ways:

- 1) How do we increase our class and audience diversity? and
- 2) How do the circus arts increase the diversity of the arts and cultural community in Saint Paul?

Our strongest organizational gains in diversity and representation to date have come in collaboration with our community partners. However, these groups constantly tell us that we could do so much more for their constituencies if we could be more visible — if rather than relying on bringing people to our Big Top, we bring Circus Juventas out into the community. Currently, collaborations such as our performances for the Children’s Hospital on-site TV network are limited based on the equipment and tech support that we can safely use; they are often small, 2-3 person ground acts with only our most advanced students. There is so much more we could do, with more varied levels of students, and in so many more places, with this

relatively minor communication system adjustment. This kind of outreach would build upon current efforts to diversify audiences, enhance our partnerships, and bring involve more youth in our ongoing work.

It's also important for us that the circus arts hold a place in Saint Paul's rich cultural landscape. Though the traveling circus developed as a uniquely American institution in the mid-1800s, it is only within the last few decades that it has been recognized as an artistic discipline. We have come a long way since we started in 1994! Today, though Circus Juventas remains the largest circus school in North America, the American Youth Circus Organization (AYCO) has over 400 members, and there are circus schools in 37 states.

We are proud to make Saint Paul our home, and the prospect of expanded performances at Saints games, with our non-profit partners, and Saint Paul parks and community centers brings added richness and diversity to the city's cultural offerings.

Thank you for considering our request.

Organization Information

17. What type of entity is your organization?

Select one

- Nonprofit
- For Profit
- Unincorporated Art Group or Individual Artist - use of a fiscal sponsor will be required (see question 18)

18. If you are applying as an Unincorporated Art Group or Individual Artist, please provide the name of the fiscal sponsor you plan to use, and their contact information. Please note that 100% of projects using a fiscal sponsor must take place in the Cultural District.

If you are not using a fiscal sponsor, please enter N/A in the answer space. For profit and non-profit organizations are not allowed to utilize fiscal sponsors for this program.

N/A

19. What is your organization's mission or purpose?

Mission: To inspire artistry and self-confidence in youth through a multicultural circus performing arts experience. Beliefs: We believe that we are teaching life skills alongside and through circus arts; our core values guide our curriculum. Through their circus classes, our students practice teamwork, trust, commitment and overcoming fear, and they learn to set, reach and surpass personal goals. CJ is in the business of molding minds as well as bodies.

20. What is the amount of your CURRENT YEAR Operating Budget?

\$4,058,500

21. What is the total number of FTEs, and the number of full and part time employees in your organization?

FTEs: 26 (19 FTEs, 21 PTEs). Also 13 1099 contractors (designers, etc.).

22. How many people were served through your programs, events and services for your most recently completed fiscal year?

Programs: 1,100 students enrolled. Audiences: 30,000 in onsite performances.

23. Please check the Council Ward in which your organization is located or indicate that your organization is located outside of Saint Paul.

Please consult the Ward map on the Guidelines webpage or at the back of the guidelines packet, or look up the address using the City's "Find My Ward and District Council" map link found here: <https://www.stpaul.gov/department/city-council>

- Ward 1
- Ward 2
- Ward 3
- Ward 4
- Ward 5
- Ward 6
- Ward 7
- Outside Saint Paul

24. Please list the past City financial support you've received during the past five years? (Cultural STAR, Neighborhood STAR, CDBG, etc)

For each project supported with City funds, list the project name, the year, source/program and amount received and any remaining balances. (e.g. Culture Fest, 2021 Cultural STAR Grant - \$10,000; remaining \$2,500)

Circus Juventas Strong

Cultural STAR funds 2020

Amount received \$30,000 — balance \$0 (fully expended)

Big Top Safety Upgrades

Cultural STAR funds 20202

Amount received \$5,615 — balance \$0 (fully expended)

In addition, as of 8/31/23 Circus Juventas owed a total of \$219,526 to the City of Saint Paul in long-term debt (start-up funds with notes due 12/31/2031. Payments continue to be made in a timely manner.

25. If you received Cultural STAR support in 2023, please briefly describe the project, focusing on the value and learning you gained from implementing the project, and how it will impact the implementation of future projects.

Include project name; amount of STAR funding and total project budget amount; audience size; results of the project, major successes, and lessons learned

N/A

26. Are you or have you ever been in an adverse lending relationship between your entity, including principals, and the City?

Examples: default, delinquent payments, litigation

No

27. How did you hear about the Cultural STAR program?

- City of Saint Paul elected official or employee
- City of Saint Paul website or email
- Cultural STAR Board Member
- Friend/Colleague
- We have applied for/received Cultural STAR funding in the past
- Social Media
- Other:

Voluntary Questionnaire

This information will only be used for reporting purposes. Do not leave any answers blank. If a question does not apply to your organization or you prefer not to answer, please type N/A.

28. Does the person who owns, controls, or leads at least 51% of the business or the organization identify themselves as a member of any of the following groups: (Select all that apply)

- Racial or ethnic minority
- Military veteran
- Person with one or more disabilities
- Person living in poverty or experiencing low income
- Person experiencing homelessness
- Woman
- Man
- Transgender
- Non-Binary
- Some other gender
- LGBTQ+
- Other

29. If you answered other to question 28, please explain or type N/A
N/A

30. How does the same primary owner or operations manager identify racially or ethnically? (Select all that apply)

- American Indian or Alaska Native
- Asian
- Black or African American
- Hispanic or Latino Origin
- Native Hawaiian or Pacific Islander
- White
- Prefer not to answer
- Other

31. If you answered other to question 30, please explain or type N/A
N/A

32. Is your business or organization at least 51% owned by one or more women (or in the case of a publicly owned business, at least 51% of the stock owned by one or more women) and is the management and daily business/organization operations controlled by one or more women who own it?

- Yes
- No
- Prefer not to answer

33. Is your business or organization at least 51% owned by one or more BIPOC (Black, Indigenous, and Persons of Color) persons (or in the case of a publicly owned business,

at least 51% of the stock is owned by one or more BIPOC persons) and is the management and daily business/organization operations controlled by one or more BIPOC persons who own it?

- Yes
- No
- Prefer not to answer

34. Is your business CERT certified?

- Yes
- No
- Prefer not to answer

35. How long have you owned/operated this business or organization?

30 years

36. Is your business or organization a small business or organization as defined as businesses or organizations with under \$1 million in gross sales/generated revenue or fewer than 20 full time employees? (MN Stature 645.445)

No

37. If you answered yes to question 36, how many full time equivalent (FTE) employees do you have? (An FTE is an employee that works at least 32 hours per week. Please do not include contractors or volunteers).

N/A

38. What type of business or organization do you have?

- Restaurant/Fast Food
- Food/Grocery
- Retail/Clothing/Gifts
- Personal Services/Barber/Salon
- Entertainment
- Professional Services
- Industrial/Manufacturing
- Technology
- Health Care
- Other

39. If you answered other to question 38, please fill in type of business or organization.
non-profit

40. How did you hear about the opportunity to apply for STAR funds?

- Council Member
- District Council
- City Staff
- City Email
- Social Media
- Chamber of Commerce
- Friend or family member
- Other

Other (provide details)

Total

USD\$
15,500.00

Is your budget balanced?

USD\$

Is your total "Project Income" equal to your total "Project Expenses"? If the above total does not equal 0, there are revisions needed. If it is a positive number (i.e. greater than 0), your Income totals more than your Expenses. If it is a negative number (i.e. less than 0), your Expenses total more than your Income. Please make revisions to balance your budget so that the total "Project Income" is the same as the total "Project Expenses".

0.00

Budget Narrative

We have budgeted \$12,000 for the radio system, which is the price quoted through B&H, Hollyland's Authorized Dealer. That price should hold through this year. We have added in \$1,000 for a protection plan that covers 100% parts and labor; this is a 3-year plan but the dealer cannot pro-rate it. We have also budgeted \$2,500 for a sound consultant to install the system and for set-up by paid riggers at the Saints event and other anticipated offsite events. Any overages will be covered by Circus Juventas' general operating budget.

Required Application Documents [top](#)

Documents Requested *

Required? Attached Documents *

Applicant Description and Board of Directors/Advisory Committee: Attach a one-page description of your entity - mission, structure, audiences served, membership, staff, brief history, etc. Include a list of current board/advisory committee members

[Circus Juventas description and Board List](#)

Income and expense statement for most recently completed fiscal year. Submit Fiscal Sponsor's statement, if applicable

[Circus Juventas FY23](#)

Form 990 that has been most recently submitted to the IRS. Submit Fiscal Sponsor's Form 990, if applicable

[Circus Juventas FY23 990](#)

Acknowledgment of Receipt of Compliance Documents: Download the attached form, fill out and sign it, then upload the signed document or a picture of the signed document
[download template](#)

[Circus Juventas compliance certificate](#)

OPTIONAL: Documents to support your proposal, such as letters of support, photos, press clippings and other marketing materials from your organization, organizational or annual reports, etc.

[Circus Juventas Annual Report](#)
[Circus Juventas Wireless Comm Specs](#)

OPTIONAL: For Capital Projects, photos and/or drawings of your capital improvement

For unincorporated art groups or individual artists, attach a Letter of Intent from Fiscal Sponsor Organization

Proof of Active/In Good Standing Status with Minnesota Secretary of State. Upload a copy of your certificate, or provide a screenshot of your status from the MN Secretary of State website: <https://mblsportal.sos.state.mn.us/Business/Search>



[Circus Juventas SOS certificate](#)

[Circus of the Star SOS certificate](#)

* ZoomGrants™ is not responsible for the content of uploaded documents.

Application ID: 472657

Become a [fan of ZoomGrants™](#) on Facebook
Problems? Contact us at Questions@ZoomGrants.com
©2002-2024 GrantAnalyst.com. All rights reserved.
"ZoomGrants" and the ZoomGrants logo are trademarks of GrantAnalyst.com, LLC.
[Logout](#) | [Browser](#)



Powered by ZoomGrants™ and

City of Saint Paul
Planning and Economic Development
2024 Cultural STAR Program
Deadline: 5/15/2024

Twin Cities PBS
St. Paul Sound: TPT’s Audio Board Replacement

Jump to: [Application Questions](#) [Budget](#) [Required Application Documents](#)

USD\$ 50,000.00 Requested

Submitted: 5/15/2024 10:04:19 AM
(Pacific)

Project Contact

Claire Eder
ceder@tpt.org
Tel: 651-229-1273

Additional Contacts

none entered

Twin Cities PBS

172 E Fourth St
St. Paul, MN 55101-1492

President and CEO

Sylvia Strobel
sstrobel@tpt.org

Telephone 651-222-1717

Fax 651-229-1506

Web www.tpt.org

EIN 41-0769851

UEI

(N)CAGE

SAM Expires

Application Questions [top](#)

Some answers will not be presented because they are not part of the selected group of questions based on the answer to #1.

Project Summary

1. Please indicate the type of Cultural STAR application you are submitting.

Questions 9-12 relate only to Capital Projects. Special Project and Organizational Development projects will not see those questions on their application form.

- Special Project
- Organizational Development
- Capital Project

2. Briefly describe what your project is, and when and where it will occur. Touch on the goal or intent of your project. Note the impact funding from Cultural STAR could contribute to your project.

Twin Cities PBS (TPT), located in Lowertown St. Paul, seeks to replace our Control Room

Audio Board by December 2024. The equipment fixture is essential to delivering sound for live studio production, multi-camera studio production, and community events. A capital grant from Cultural STAR will help TPT deliver reliable, connected, and efficient sound to our audiences.

3. At what Saint Paul venue(s)/location(s) will your project be performed/built/implemented?

Include facility name(s) and street address(es)

Twin Cities PBS, 172 E Fourth St, St. Paul, MN 55101

4. Please check the Council Ward(s) in which your project is located. You can check more than one box if your project takes place in multiple locations.

Please consult the Ward map on the Guidelines webpage or at the back of the guidelines packet, or look up the address(es) using the City's "Find My Ward and District Council" map link found here: <https://www.stpaul.gov/department/city-council>

- Ward 1
- Ward 2
- Ward 3
- Ward 4
- Ward 5
- Ward 6
- Ward 7

5. Is your project and/or organization located in the Cultural District? The Cultural District is defined as the geographic area bordered by Interstate 94 to the north, the Lafayette Bridge to the east, Harriet and Raspberry Islands to the south, and Chestnut Road to the west.

Please consult the map of the Cultural District in the guidelines pages at www.stpaul.gov/CulturalSTAR or at the back of the complete guidelines packet.

- Yes
- No

6. Please list planned dates (note if they are tentative) of any public event(s), exhibit(s), performance(s) or other audience-facing program dates. For Organizational Development or Capital Projects that do not include audience-facing programming, enter "N/A".

Eligible project dates are Aug. 1, 2024 - July 31, 2025. This grant cannot fund events/performances/exhibits, or any project expenses charged to the grant, that take place or are incurred before Aug. 1, 2024, or that extend beyond July 31, 2025.

N/A

7. Project Timeline -- Please describe the timeline of general activities to plan, prepare and implement your project. Eligible project dates are Aug. 1, 2024 - July 31, 2025 for Special Projects and Organizational Development, and Aug. 1, 2024 - July 31, 2026 for Capital Projects.

This grant cannot fund events/performances/exhibits, or any project expenses charged to the grant, that take place or are incurred before Aug. 1, 2024, or that extend beyond each program's eligible project end date listed above.

December 2024: Purchase audio board through competitive bidding process.

April 2025: Complete installation of audio board, cabling, and distribution amplifiers.

8. Describe the size and type of audience you hope to attract with your project.

Through this audio enhancement, TPT will reach our weekly viewers of ALMANAC and

ALMANAC AT THE CAPITOL, multi-camera production viewers, and local in-person event attendees. Last year, ALMANAC attracted 627,000 unique viewers via statewide broadcast.

Capital Project Questions

9. Please indicate what type of site control you have on the property where the proposed capital project will take place.

Select one.

- Own
- Lease
- Purchase Agreement
- Purchase Option
- No current site control
- N/A

10. If you are leasing space where the proposed capital project will occur, what are the terms of your lease? If you currently do not have site control, when will you?

If not applicable, type N/A.

N/A

11. Please check all applicable boxes which describe your project.

- New construction
- Building rehab
- Historic preservation
- Expansion
- Interior space build-out and improvements
- Equipment
- N/A

12. Describe the current use and proposed use of the space, the equipment to be installed, and/or other relevant descriptions of the capital project. Include the size of your current facility, and the size of your new or expanded facility, if applicable.

TPT's control room is the epicenter of live production management. While some equipment has been replaced, TPT has not fully remodeled the control room since it was built with analog in 1989. In a fully digital era, TPT requires up-to-date equipment that efficiently distributes sound.

While functional, the current audio board reached its projected end of life 3 years ago. The audio board supports all in-studio live production, multi-camera studio productions, and live studio and Street Space events. A new audio board will enable audio distribution via internet. This streamlined connectivity throughout the building eliminates the need for complex cabling. Ultimately, we can efficiently deliver sound between studios, Street Space, and Control Room, better monitor programming, and reliably meet broadcast specs, providing a seamless audio experience for viewers and attendees.

Narrative Questions Addressing Evaluation Criteria

13. For this question, provide a narrative response about one of the four evaluation criteria: IMPACT. Excellent proposals will convey how the project will benefit Saint Paul - increasing access to different art forms and cultural offerings, addressing cultural

needs, and reaching audiences. **SPECIAL PROJECT QUESTIONS TO CONSIDER:** • What cultural need does this project address? How was this determined? • How will this project build audiences in Saint Paul? • Describe your target audience(s) and the community from which it is drawn. What is your expected attendance? • How will the project provide increased access to art forms and cultural offerings in Saint Paul? • What type of long-term impact will this project have on Saint Paul? • How will STAR dollars leverage additional financial support in Saint Paul? **ORGANIZATIONAL DEVELOPMENT PROJECTS TO CONSIDER:** • What problem, opportunity, issue, or need will this project address? How was this determined? • What is compelling about this situation? How will addressing this important opportunity/need have a significant, long-term impact on your organization? • How might this enhance your ability to broaden or strengthen your cultural offerings? • How will STAR dollars leverage additional financial support? **CAPITAL PROJECT QUESTIONS TO CONSIDER:** • Describe the problem, opportunity, issue or need that your capital purchase/improvement is intending to resolve? • Why, given all the ways your group could use capital, have you decided on this project? What is compelling about this situation? • How will addressing this important opportunity/need by making this capital purchase or improvement have a significant, long-term impact on your organization? • How might this project enhance your ability to broaden or strengthen your cultural offerings? • How will STAR dollars leverage additional financial support?

Four evaluation criteria - Impact, Quality, Ability, and Diversity - Each worth up to 5 points, scored as follows: Excellent (5 points), Good (4 points), Adequate (3 points), Questionable (2 points), Needs improvement (1 point)

The audio board is an essential fixture for our core services. Quality programming requires consistent and responsive audio and visuals. The audio board intersects a wide range of TPT's local programming, from live in-studio productions to multi-camera productions to live community events.

This equipment is at the heart of our weekly public affairs program, ALMANAC, when we need to hear from Senator Tina Smith from Washington, DC, or a performance from The Rose Ensemble. A new audio board will especially be a game changer for remote guests and interviewees. When the pandemic hit, ALMANAC started hosting guests via virtual platforms. With our current system, intermixing between live and virtual guests is a challenge. Remote guests are often too soft or too loud or in-studio hosts experience a lag. This challenge has resulted in favoring in-person guests to avoid technology issues. A new audio board will allow TPT to invite guests independent of geography and be more responsive to relevant community issues.

As TPT ramps up community engagement at our station in Lowertown, including live performances and film screenings, the audio delivery is essential to our attendee experience. For example, TPT hosted a screening and panel discussion of PROFE, a new documentary film by TPT Producer Sergio Rapu about two local bilingual charter schools working to decolonize education in the Latine community. For audiences to fully participate, engage, and connect in such events, we need updated audio equipment.

TPT will leverage support from Cultural STAR through our upcoming capital campaign, launching later this year. A pillar of this campaign is technology and equipment to enhance audience and viewer experiences across platforms. As we upgrade technology for our community-facing services, we will catalyze a cohort of foundation, corporations, and individual donors to collectively support our enhanced equipment.

14. For this question, provide a narrative response about one of the four evaluation criteria: QUALITY. Excellent proposals will describe strong goals and a plan to achieve them to have a successful project. QUESTIONS TO CONSIDER: • Who are, or will be, the

artists and/or project leaders? How were, or will, they be selected? • What background or experience do your group, artists, consultants, and project leaders bring to this project to ensure quality? **ADDITIONAL SPECIAL PROJECT QUESTIONS TO CONSIDER:** • What are your artistic and/or cultural goals for this project? How will you measure them? • In what ways will your project be artistically or culturally challenging for your group, the artists, the audience, or all three? **ADDITIONAL ORGANIZATIONAL DEVELOPMENT AND CAPITAL PROJECT QUESTIONS TO CONSIDER:** • What are your project goals? What is the outcome you plan to achieve? What mechanism will you use for evaluating the success of your project? How will you know when you are done? How will you know if this project is a success? **ADDITIONAL CAPITAL PROJECT QUESTIONS TO CONSIDER:** • If you are purchasing equipment, describe how you arrived at purchasing this particular equipment.

Four evaluation criteria - Impact, Quality, Ability, and Diversity - Each worth up to 5 points, scored as follows: Excellent (5 points), Good (4 points), Adequate (3 points), Questionable (2 points), Needs improvement (1 point)

TPT's team of audio engineers regularly administers a competitive RFP process for major equipment replacement. They initiated the process with a scope of needs for TPT and the landscape of equipment used by other public media stations. Based on these needs and research, they identified and met with five vendors, including demos and zoom meetings to understand the equipment capacity and functionality. The team requested quotes from four vendors and ultimately selected the vendor with both the lowest quote and preferred audio board.

15. For this question, provide a narrative response about one of the four evaluation criteria: ABILITY. Excellent proposals will describe projects that are clearly defined with a realistic plan that could include timeline, personnel, publicity and financial support that demonstrates that the project will be implemented successfully. QUESTIONS TO CONSIDER: • Describe the planning process for your project. • In what ways will your board of directors or advisory committee be involved? • What experience does your organization have that demonstrates the capacity for successfully completing this project? • What is the timeline for your project? • What other financial support do you expect for this project? **ADDITIONAL SPECIAL PROJECT QUESTION TO CONSIDER:** • How will you promote your project?

Four evaluation criteria - Impact, Quality, Ability, and Diversity - Each worth up to 5 points, scored as follows: Excellent (5 points), Good (4 points), Adequate (3 points), Questionable (2 points), Needs improvement (1 point)

As broadcast production professionals, TPT understands the expertise, equipment, and resources required to host seamless live shows and multi-camera in-studio productions. TPT has a tenured and talented team of audio technology experts who will manage the research, purchase, installment, and maintenance of the new equipment. Team members include:

Christian Siebeneck, Chief Technology Officer, is responsible for the strategic vision of all technology and innovation. He will lead the technology teams to develop solutions to enhance our viewers' experience online and over the air, while building solutions for the staff at TPT to better collaborate and innovate. Prior to TPT, Christian served as Chief Technologist at Ideastream Public Media where he managed IT, Production, Radio Operations, Building and Facilities, Radio, and Television Engineering.

Terry Gray has worked at TPT for 17 years with decades of A/V experience in public media, commercial work, indie film, and more. Terry has worked on long- and short-form documentaries, live shows, live remotes, news programs, and events.

Eric Pagel has worked at TPT as an Audio Engineer for over 12 years. Eric manages post-production mixing and sound design, field audio recording, live broadcast mixing, and sound

reinforcement for live events.

16. For this question, provide a narrative response about one of the four evaluation criteria: DIVERSITY. Excellent proposals will describe a project that will be accessible to and inclusive of audiences and add to the artistic and cultural diversity of offerings in Saint Paul, or increase the ability of the organization to be accessible and inclusive, and diversify cultural offerings. QUESTIONS TO CONSIDER: • How will this project add to the diversity of - or add to your ability to diversify the - cultural offerings in Saint Paul? • Considering diversity in its broadest sense (e.g., geography, age, gender, socioeconomic status, race, ethnicity, sexual orientation, etc.) describe in what ways your project will attract, and more fully embrace, diverse audiences, or how the project will lead to an enhanced ability for you to build and diversify audiences. • As you consider your project's goals and targeted audiences, describe how diversity is represented in your project (e.g., among your board of directors or advisory committee, project personnel, and/or artists).

Four evaluation criteria - Impact, Quality, Ability, and Diversity - Each worth up to 5 points, scored as follows: Excellent (5 points), Good (4 points), Adequate (3 points), Questionable (2 points), Needs improvement (1 point)

TPT relies on a robust suite of technology and equipment to ensure our programming is accessible to audiences independent of geography, income, and other potential barriers. Our content is freely available on multiple platforms – broadcast, online and social media, and in-person. We need to ensure that the experience on each of these platforms is high quality. The audio board is central to the user experience of our content.

This investment will transform our ability to broaden representation in both who we feature in our programming as well as audiences we can reach with our content. With a new audio board, we can more easily and confidently include guests virtually, whether they reside in another region or experience other barriers to traveling to our studios. Similarly, TPT will be able to host a range of in-person events and cultural offerings like film screenings and musical performances in our Street Space and Studios with a seamless sound experience. In our hybrid environment, we can also ensure people streaming online can experience the same level of quality.

Organization Information

17. What type of entity is your organization?

Select one

- Nonprofit
- For Profit
- Unincorporated Art Group or Individual Artist - use of a fiscal sponsor will be required (see question 18)

18. If you are applying as an Unincorporated Art Group or Individual Artist, please provide the name of the fiscal sponsor you plan to use, and their contact information. Please note that 100% of projects using a fiscal sponsor must take place in the Cultural District.

If you are not using a fiscal sponsor, please enter N/A in the answer space. For profit and non-profit organizations are not allowed to utilize fiscal sponsors for this program.

N/A

19. What is your organization's mission or purpose?

The mission of Twin Cities PBS (TPT) is to enrich lives and strengthen community through the

power of media. We seek to connect, engage, inform, and reflect our audiences through trusted programming that is accessible to all.

20. What is the amount of your CURRENT YEAR Operating Budget?

\$52,220,058

21. What is the total number of FTEs, and the number of full and part time employees in your organization?

162

22. How many people were served through your programs, events and services for your most recently completed fiscal year?

2,029,796

23. Please check the Council Ward in which your organization is located or indicate that your organization is located outside of Saint Paul.

Please consult the Ward map on the Guidelines webpage or at the back of the guidelines packet, or look up the address using the City's "Find My Ward and District Council" map link found here: <https://www.stpaul.gov/departments/city-council>

- Ward 1
- Ward 2
- Ward 3
- Ward 4
- Ward 5
- Ward 6
- Ward 7
- Outside Saint Paul

24. Please list the past City financial support you've received during the past five years? (Cultural STAR, Neighborhood STAR, CDBG, etc)

For each project supported with City funds, list the project name, the year, source/program and amount received and any remaining balances. (e.g. Culture Fest, 2021 Cultural STAR Grant - \$10,000; remaining \$2,500)

ART IS Season 3, 2019 Cultural STAR Grant - \$10,000; \$0 remaining

ART IS Season 4, 2021 Cultural STAR Grant - \$15,000; \$0 remaining

Don't Believe the Hype, 2022 Cultural STAR Grant - \$25,000; \$0 remaining

Don't Believe the Hype, 2023 Cultural STAR Grant - \$19,056; \$0 remaining

25. If you received Cultural STAR support in 2023, please briefly describe the project, focusing on the value and learning you gained from implementing the project, and how it will impact the implementation of future projects.

Include project name; amount of STAR funding and total project budget amount; audience size; results of the project, major successes, and lessons learned

Don't Believe the Hype | 2023 Cultural STAR Grant: \$19,056 | Project Budget: \$343,880

The current HYPE crew consists of 16 members (10 returning; 6 new) from across the Twin Cities. Based on youth feedback, HYPE has been focused on strengthening community engagement this year through strategic partnerships and exposure to new opportunities. Current partnerships include the African American Academy for Accelerated Learning, the Gordon Parks Museum, and the Minneapolis Institute of Art (Mia).

26. Are you or have you ever been in an adverse lending relationship between your

entity, including principals, and the City?

Examples: default, delinquent payments, litigation

No

27. How did you hear about the Cultural STAR program?

- City of Saint Paul elected official or employee
- City of Saint Paul website or email
- Cultural STAR Board Member
- Friend/Colleague
- We have applied for/received Cultural STAR funding in the past
- Social Media
- Other:

Voluntary Questionnaire

This information will only be used for reporting purposes. Do not leave any answers blank. If a question does not apply to your organization or you prefer not to answer, please type N/A.

28. Does the person who owns, controls, or leads at least 51% of the business or the organization identify themselves as a member of any of the following groups: (Select all that apply)

- Racial or ethnic minority
- Military veteran
- Person with one or more disabilities
- Person living in poverty or experiencing low income
- Person experiencing homelessness
- Woman
- Man
- Transgender
- Non-Binary
- Some other gender
- LGBTQ+
- Other

29. If you answered other to question 28, please explain or type N/A

N/A

30. How does the same primary owner or operations manager identify racially or ethnically? (Select all that apply)

- American Indian or Alaska Native
- Asian
- Black or African American
- Hispanic or Latino Origin
- Native Hawaiian or Pacific Islander
- White
- Prefer not to answer
- Other

31. If you answered other to question 30, please explain or type N/A

N/A

32. Is your business or organization at least 51% owned by one or more women (or in the case of a publicly owned business, at least 51% of the stock owned by one or more women) and is the management and daily business/organization operations controlled by one or more women who own it?

- Yes
- No
- Prefer not to answer

33. Is your business or organization at least 51% owned by one or more BIPOC (Black, Indigenous, and Persons of Color) persons (or in the case of a publicly owned business, at least 51% of the stock is owned by one or more BIPOC persons) and is the management and daily business/organization operations controlled by one or more BIPOC persons who own it?

- Yes
- No
- Prefer not to answer

34. Is your business CERT certified?

- Yes
- No
- Prefer not to answer

35. How long have you owned/operated this business or organization?

67

36. Is your business or organization a small business or organization as defined as businesses or organizations with under \$1 million in gross sales/generated revenue or fewer than 20 full time employees? (MN Stature 645.445)

No

37. If you answered yes to question 36, how many full time equivalent (FTE) employees do you have? (An FTE is an employee that works at least 32 hours per week. Please do not include contractors or volunteers).

N/A

38. What type of business or organization do you have?

- Restaurant/Fast Food
- Food/Grocery
- Retail/Clothing/Gifts
- Personal Services/Barber/Salon
- Entertainment
- Professional Services
- Industrial/Manufacturing
- Technology
- Health Care
- Other

39. If you answered other to question 38, please fill in type of business or organization.
Public Media

40. How did you hear about the opportunity to apply for STAR funds?

- Council Member
- District Council
- City Staff
- City Email
- Social Media
- Chamber of Commerce
- Friend or family member
- Other

41. If you answered other to question 40, please identify how you heard about the opportunity to apply for STAR funds.

Previously received STAR funds

42. NAICS code. Type N/A if unknown.

N/A

Budget [top](#)

PROJECT INCOME	<u>Secured</u>	<u>Pending/Prospective</u>	<u>TOTAL</u>
<u>Cultural STAR Requested Amount</u> (enter in the <u>"Pending/Prospective"</u> column)		<u>USD\$ 50,000.00</u>	<u>USD\$ 50,000.00</u>
<u>Foundations and Corporations</u> (e.g., grants, sponsorships)			<u>USD\$ 0.00</u>
<u>Other government funds</u> (e.g., <u>MSAB, MRAC, NEA grants</u>)			<u>USD\$ 0.00</u>
<u>Organizational funds</u>			<u>USD\$ 0.00</u>
<u>In-kind services/supplies</u>			<u>USD\$ 0.00</u>
<u>Sweat Equity (Capital Projects)</u>			<u>USD\$ 0.00</u>
<u>TPT Capital</u>	<u>USD\$ 104,549.92</u>		<u>USD\$ 104,549.92</u>
<u>Other (provide details)</u>			<u>USD\$ 0.00</u>
<u>Other (provide details)</u>			<u>USD\$ 0.00</u>
<u>Total</u>	<u>USD\$ 104,549.92</u>	<u>USD\$ 50,000.00</u>	<u>USD\$ 154,549.92</u>

PROJECT EXPENSES	<u>Project Expenses</u>
<u>Artist Fees, Artistic Personnel-Employees/Contractors</u>	
<u>Administrative Personnel-Employees/Contractors</u>	<u>USD\$ 15,230.62</u>
<u>Supplies</u>	<u>USD\$ 5,000.00</u>

Printing and Postage

Marketing/Promotions

Facilities/Equipment USD\$
130,823.45

Transportation

ADA-related costs (e.g. sign language interpreters, signage, etc.)

Fiscal Sponsor Fee

G&A USD\$
3,495.85

Other (provide details)

Other (provide details)

Other (provide details)

Other (provide details)

Other (provide details)

Other (provide details)

Other (provide details)

Total **USD\$**
154,549.92

Is your budget balanced?

USD\$

Is your total "Project Income" equal to your total "Project Expenses"? If the above total does not equal 0, there are revisions needed. If it is a positive number (i.e. greater than 0), your Income totals more than your Expenses. If it is a negative number (i.e. less than 0), your Expenses total more than your Income. Please make revisions to balance your budget so that the total "Project Income" is the same as the total "Project Expenses".

0.00

Budget Narrative

Income:

TPT will supplement the audio board replacement with our Capital Project Fund. This Board Designated Fund is generated by general operating support from foundations, corporation, and individual donors and members.

Expenses:

Administrative Personnel-Employees/Contractors: Audio Engineer time to remove old audio board and cabling and install new board and cabling, and training time with the manufacturer in house. (\$15,230.62)

Supplies: Cabling, distribution amplifiers, and supplies to install board and distribute to both studios and the Street Space (\$5,000).

Facilities/Equipment: New audio board (\$129,205.00) and direct cost allocation for facilities, utilities, and depreciation (\$1,618.45).

Other: G&A based on federally negotiated indirect rate with the Department of Education of 16% (\$3,495.85).

Required Application Documents [top](#)

Documents Requested *

Applicant Description and Board of Directors/Advisory Committee: Attach a one-page description of your entity - mission, structure, audiences served, membership, staff, brief history, etc. Include a list of current board/advisory committee members

Income and expense statement for most recently completed fiscal year. Submit Fiscal Sponsor's statement, if applicable

Form 990 that has been most recently submitted to the IRS. Submit Fiscal Sponsor's Form 990, if applicable

Acknowledgment of Receipt of Compliance Documents: Download the attached form, fill out and sign it, then upload the signed document or a picture of the signed document
[download template](#)

OPTIONAL: Documents to support your proposal, such as letters of support, photos, press clippings and other marketing materials from your organization, organizational or annual reports, etc.

OPTIONAL: For Capital Projects, photos and/or drawings of your capital improvement

For unincorporated art groups or individual artists, attach a Letter of Intent from Fiscal Sponsor Organization

Proof of Active/In Good Standing Status with Minnesota Secretary of State. Upload a copy of your certificate, or provide a screenshot of your status from the MN Secretary of State website: <https://mbportal.sos.state.mn.us/Business/Search>

Required?Attached Documents *

[TPT Org Description + Board List](#)

[TPT Audit 2023](#)

[TPT 990 FY22](#)

[Acknowledgement of Receipt of Compliance Documents](#)

[TPT Certificate of Good Standing](#)

* *ZoomGrants™ is not responsible for the content of uploaded documents.*

Application ID: 470461

Become a [fan of ZoomGrants™](#) on Facebook
Problems? Contact us at Questions@ZoomGrants.com
©2002-2024 GrantAnalyst.com. All rights reserved.
"ZoomGrants" and the ZoomGrants logo are trademarks of GrantAnalyst.com, LLC.
[Logout](#) | [Browser](#)