

ORGANIZATION SUMMARY

307 DANCE ACADEMY

WWW.307DANCEACADEMY.COM

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

307 Dance Academy

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

307 Dance Academy

We serve the Wyoming communities of Casper, Mills, Evansville, Glenrock, Bar Nunn, Midwest, & Douglas. Students from other Wyoming towns will travel at times to our various workshops held throughout the year. We invite nondominant communities to 307 Dance Academy by offering classes like our Firecrackers Adaptive Dance class and by providing need-based financial scholarships. The Firecrackers class is designated for students with special needs, including physical disabilities as well as developmental & learning disabilities. The age range for this class is 7-16 years old & is taught by a qualified teacher & assistant who have training & education in working with students with special needs. These students take weekly classes in which they receive technical training, proper vocabulary, & life skills. These students also perform in the community at various performances as well as perform during the year-end spring recital. 307 Dance Academy offers financial need based scholarships that cover monthly tuition for one class & a recital costume. We are proud to offer this opportunity for low-income families who would otherwise not be in a position to participate in the performing arts. 307 Dance Academy also strives to give back to our community by creating working relationships with other non-profit organizations including; Jason's Friends, Mimi's House, Boys & Girls Club, Dancer's Against Cancer, T-Bird Trek, & Casper Roll & Read.

307 Dance Academy measures it's outcome of our program & services provided by having a year-end evaluation completed by our parents & students. Each year we also strive to have faculty complete student evaluations to monitor the outcomes we have established for our students and programs. These outcomes vary depending on the class & ages of the students, however include the development of self, technique, thought process, commitment, & overall improvement in the specific class. We also monitor our progress by year end measurements of our programs & services by asking a year-end evaluation completed by our staff. Returning enrollment, new enrollment, and completed yearly student enrollment are also indicator we use in evaluation of our services.

We are requesting operating support for 307 Dance Academy. Our typical operating cost include payroll for our faculty to provide weekly instruction to our students, monthly rent, monthly utilities, various office supplies, classroom supplies, venue rental expenses for our yearly holiday and spring performances, performance costuming, advertising, insurance, and facility repairs and maintenance.

The requested operating funds will be allocated towards our two biggest operating expenses of rent and payroll. In order to provide training to our students, as well as opportunities for performances, it is necessary to have adequate studio space and qualified faculty to teach and inspire the youth of our community.

307 Dance Academy constantly strives to provide opportunities for the youth of Casper and the surrounding communities by hosting workshops that provide a wide variety of highly qualified faculty with instruction in a variety of dance forms. This summer we are thrilled to be offering a two-day master workshop. This workshop will provide opportunities to attend dance classes with professional artists who are working in the industry outside of Wyoming. Bringing in these master classes gives an unique opportunity for our students to train with industry working professionals that they otherwise would not experience. The goal is for the workshop to take place at the 307 Dance Academy studio July 24-25, 2021. However, if there is a large interest and sign up for these workshops, we will need to look at renting a bigger venue site. This workshop involves several different styles of classes for students ages 8-20 years old. This workshop will be open to all students in the Casper and surrounding communities.

The goals of this arts learning opportunity include engaging students in the collaborative process. To strengthen student's creative skills in live performance through the study of craft and technique, to engage in critical studies and histories of dance, theater, and performance, and create unique and challenging training for live performances to share with our community. 307 Dance Academy's motto is "Inspire the Fire" and one goal of this includes exposing students in our community to outside working professionals, to inspire their desire to constantly learn new skills and techniques, and to share their craft and their love of the performing arts with others.

This year we will bring in two master workshops featuring Saleemah Knight and McKena Silva. Saleemah Knight is currently on faculty at University of Southern California, Gloria Kaufman School of Dance in California, teaching jazz dance technique, theory courses in world studies, jazz dance history, and popular culture. Saleemah has extensive dance training and is internationally recognized as an interdisciplinary artist. Ms. Knight has a Master of Fine Arts in dance and some of her performance credits include; Disney's *The Lion King* on Broadway, Beyonce Live at the Billboard Music Awards, Chris Brown, ABC's *Dancing with the Stars* and many other internationally recognized choreographers. Saleemah was recently an international guest master teacher and choreographer for St. Petersburg, Russia's DAR Jazz Festival and also a speaker for Rihanna's "Ladies Night" women's empowerment event and is a recurring guest instructor and choreographer at the prestigious Debbie Allen Dance Academy.

The other faculty member that 307 Dance Academy will bring in for this workshop is McKena Silva. McKena is a proud native of Casper, Wyoming. McKena received her Bachelor of Fine Arts in Musical Theatre with a minor in Dance from Millikin University. McKena is currently living and working in Chicago, Illinois and is on faculty for Dovetail Dance Studios and Tutu School Chicago. McKena has taught in dance schools across the nation including Illinois, Tennessee, Ohio, Wyoming, and Indiana. Some of McKena's credits include Gloria Thorpe in *Dame Yankees*, Urleen in *Footloose*, Smarty Marty in *Beach Blanket Beagle*, Sister Mary Lazarus in *Sister Act*, and Morgan Pierce in *Chelsea Sunrise*, a new musical from the minds of Canadian rock stars Murray Foster and Mike Ford; for which McKena was also the original choreographer. McKena is a nationally award-winning choreographer for her work in competitive dance, as well as her associate choreography for productions like *Heathers* and *Nice Work if You Can Get It*. McKena is the founder of "Red Velvet Reels", a choreography service for the non-dancer in the musical theatre world, and "Ballet & Butterflies" providing private and group in-home dance instruction.

307 Dance Academy budget narrative describes funding that support our mission and goals. We provide a salary for the Executive Director, Office Manager, Spirit Program Director, and faculty used to plan and implement weekly classes, workshops, and performance opportunities. This instruction takes place at our studio that also requires rent, utilities, professional fees, operational fees, repairs and maintenance fees. We receive funding that supports our organization by charging monthly tuition to our students as well as receiving income from workshop & intensive registration fees. Beyond tuition support, 307 is supported by grant funds, specifically the generosity of Wyoming Arts Council, and in the past, we have received funding from the Tonkin Foundation, and occasional private donations from community members.

ORGANIZATION SUMMARY

ACTION RESOURCES INTERNATIONAL

WWW.ACTIONRESOURCES.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

The Art of Diversity in the Rural Rocky Mountains

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

The Art of Diversity in the Rural Rocky Mountains

The Higher Ground Fair is meant to attract, serve, provide platforms and opportunities for artistic expression, entertainment, and learning, for everyone. Its target audience, its very community, is the collective diversity of age and gender, race and ethnicity, background and experience of people who come from, live in, and/or identify with the facts and the myths of the Rocky Mountain region. The fair uses the vehicles of art and culture to weave together an appreciation of geographically and culturally-based tradition and innovation in an environment designed to attract diverse interests and foster unfettered inspiration. HGF reaches out to marginalized and underserved individuals and populations through multiple layers of participation and representation. Fair planning committees, advisory groups and staff (paid and volunteer) are made up of community-based, emerging, and established leaders with an array of first-person, experiential expertise. Participants at the fair, from performers to educators, also represent diversity of background, heritage and perspective – this serves as a clear statement that voice and visibility are valued for everyone. Special support is provided for vendors, presenters and fairgoers living with low income and poverty. Low booth fees enable small-scale vendors to exhibit and sell their work to fairgoers. Volunteers are provided with meals and entrance fees. Special entry rates and local transportation opportunities are offered to elders.

At the core of ARI's ongoing organizational assessment efforts, is its unique and interactive process called Collaborative Pathway Modeling. CPM is an innovative, values-based research, program development and evaluation tool developed by ARI, that can reveal often overlooked or inaccessible knowledge of community organizers. We believe that community-based programs hold expertise, insights, and first-person knowledge that are essential for developing innovative, relevant, and effective responses to community needs. CPM is a method of designing and tracking theories of change that reflect the voices and expertise of those most greatly impacted by challenge and oppression. We are bridging the gap between outside stakeholders and community leaders and

members by helping to create a better understanding of each other to more effectively be able to discuss program design and evaluation meaningfully. The visual pathway models constructed by this process are living documents that continuously assess, change, and challenge our work. As HGF has grown into its own independent identity for Wyoming and the Rocky Mountain region, we are creating its own CPM process to help us understand, evaluate, and enrich its accomplishments. Familiar tools will be used as part of this process, including participant and fairgoer surveys and interviews, suggestion cards at the fair, and advisory council input and feedback, and the pathway model itself will be available to the public on the HGF website.

Funding support is being requested for the Higher Ground Fair 2021, to increase access to diversity in the arts as it pertains to diverse art forms, diverse artist representation, and diverse artistic exploration of subject matter. As was established at the beginning of HGF in 2016, this multifaceted approach to commitment to diversity is proactive and long term. While the event of HGF itself will occur over the weekend of September 18 and 19, 2021, services from this program extend throughout the year in order to develop not just an annual "exposure" to difference and otherwise hidden expressions of lifestyle, art, and culture, but to create a sustainable touchstone for diverse networking and engagement. This request asks for funds that will be dedicated to direct support of a cross-section of often marginalized artists and artistic endeavors, to advance their visibility, recognition, promotion and support through three months of interactive interviews, videos, recordings, to not only encourage attendance at the fair's presentations, but to also prepare and engage diverse audiences in the three months preceding the fair itself (July through September), helping them to gain awareness and understanding of the artists and their work, preparing them for a deeper experience of educated appreciation when attending the fair itself. Among the artists and art to be supported in part by WAC support funds are:

- The historical reenactors of the Black American West Museum and Heritage Center, whose deep knowledge of prominent figures of African descent in the history of the Rocky Mountain West, is shared through historical reenactments of various individuals whose contributions to this region's story have often been dismissed or misrepresented. The reenactors themselves, including Eleise Clark, John Thomas, Ken Grimes, Stephen Shepard, all long-time devoted historians, interpreters and reenactors with the BAWM.
- The Northern Arapaho and Eastern Shoshone tribal members of the Wind River Dancers, providing historical context and interpretive education for the multiple sources of their exquisitely performed tribal dances.
- Concert performances of original compositions by Rocky Mountain Latinx musicians like Ricardo Pena and Amy Biondo; Bluegrass bands like Crispy Watkins and the Crack Willow; African-inspired originals by ATOMGA with pre- and post- fair video, audio, and interviews, virtual Q & A sessions.
- Emerging musicians on the Dinerside stage at the fair, and on the HGF website virtually, discussing the challenges and triumphs of living a music-centered life.

Support funds will go even further for increasing access to diversity in the arts - workshops, lessons, presentations, demonstrations by top artists in their field will abound - including quilting workshops and a quilt show; fiber appreciation from llamas and alpacas attending the fair, vendors selling their wares and workshops teaching traditional fiber arts including spinning and weaving.

Diverse funding sources are key to the financial sustainability of Action Resources International and the Higher Ground Fair. Both the umbrella organization, ARI, and the organizational program that is HGF, rely on a revenue mix of operational and project grants (private foundation, state, and federal); general and restricted donations, program-identified merchandise sales (sliding scale ticket sales for HGF), and in-kind donations (most especially volunteer time). For example, HGF relies on over 350 volunteers to design, create, promote, carry out, and manage

the three days of peak fair activity, and many months of fair preparation and follow-up, along with between-fairs activities designed to serve HGF mission and goals throughout the year. Many workshop presenters and exhibitors provide their talents, skills, and expertise at no charge. This allows HGF to use its financial resources to build the infrastructure that houses the fair, and to fairly compensate the artists involved.

ORGANIZATION SUMMARY

ADVOCACY FOR VISUAL ARTS, INC.

WWW.AVACENTER.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Accessible Visual Arts Programs and Community Outreach at AVA Community Art Center

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Accessible Visual Arts Programs and Community Outreach at AVA Community Art Center

AVA provides services to the public, private businesses and community partner organization such as GALI, Wyoming Leadership Program, YES House, Gillette College, Gillette Main Street and the Council of Community Services. In total, 1,616 individuals were served during AVA's 2020 program year. Additionally, AVA worked with 115 regional artists in 2020 and paid commissions to 57 of them. AVA focuses on providing services to a broad range of demographics to contribute many positive layers of impact in the community. A major focus is community outreach programs with partner organizations Y.E.S. House Foundation, Boys & Girls Club, the Council of Community Services and the Campbell Co. Juvenile Probation Office. Maintaining strong partnerships with local organizations focused on social services provides AVA with opportunities to impact a broad spectrum of community members in a personal and significant way, such as healthily coping with lived challenges while positively contributing to our community.

AVA's building is fully ADA compliant. Accessible parking and properly lit entrances are continually maintained; all public spaces including studios, restrooms, galleries, marketspace and offices are all wheelchair accessible. Restrooms are equipped with accessible stalls, handrails and braille signage. Emergency and accessibility plans are readily available and a personalized accommodation plan and process is provided to every member requesting services.

AVA recommends all program attendees submit feedback and survey responses to measure individual experiences, providing metrics for AVA to reasonable access impact and success of services. Direct feedback from artists, donors and community partners is regularly collected to establish initial needs and overall effectiveness. AVA staff and board evaluate class enrollment statistics, membership retention, gallery and market sales, new and retained donorship and community engagement to evaluate successful impact. If a program or service is not demonstrating meaningful impact, AVA explores new methods for serving the community.

AVA adheres to a standard cost evaluation when developing each program in order to determine the expense to host and the fee to attend. Monthly budget meetings with AVA staff function as a reflection of each program's success, measured by amount of engagement and real feedback. AVA Board members evaluate the annual success of the organization by establishing an annual budget and strategic plan; members convene monthly to check in on the progression of set goals and expenditures.

AVA's projected expenditures from 7/1/21-6/30/22 total \$244,410.00. Expenses included are paid artist commissions, staff wages for two full-time employees plus one part-time employee, payroll taxes, administrative expenses such as postage, printing, utility services, professional services (accountant), sale expenses and fees, office supplies, building maintenance, and property insurance.

Any funds allocated by WAC or the NEA to AVA for operating support will be distributed throughout the entire fiscal year to supplement only specific expenses related to operating the community center, such as the following:

Staff Wages - In Fall 2020, AVA's Board and Executive Director accomplished a large strategic goal by hiring a third employee to facilitate daily operations and coordinate marketing and outreach; operational funding from WAC ensures that our organization can continue to grow and develop staff roles, resulting in a broader and more significant impact in the community.

Artist Instructor Fees - Program instructors will be compensated for their time estimated at rates no less than the prevailing minimum compensation as required by the Department of Labor Regulations.

Accommodation Expenses - Expenses incurred related to access accommodations such as audio description, sign-language interpretation, translation, closed or open captioning, large-print brochures and labeling.

Administration Expenses - Internet access, telephone, copying, postage, supplies and materials, publication, distribution and/or other project-specific costs.

Travel Expenses - AVA staff are encouraged to attend educational opportunities and professional development trainings that will incur expenses related to travel.

Ultimately, these funds provide support for the operation of the organization, strong leadership in staff positions, and bolster AVA's vision of enriching lives by building the bridge between the visual arts and the community.

Resources currently available at AVA, including a professional ceramic studio and advanced clay technology, ensure unique and inclusive ceramic programs that can serve both beginner and advanced individuals. These niche tools can be found within our public school district, however Gillette College does not provide a ceramics program and there are no other public access points in the community for the development of skills and education in ceramic arts. AVA feels strongly that we can supplement this gap with the technology and staff already in place at the community center. AVA accomplishes this by offering all levels of ceramic programming, including introductory wheel throwing, summer youth clay camps, saggar and raku firing, and open studio days.

AVA is organizing an outreach program with YES House clients and the youth at Campbell Co. Juvenile Probation Office to conceptualize and install large-scale murals in public spaces for the community to enjoy. AVA will complete two community murals in Summer 2021- one at AVA and one in a Council of Community Services public area.

AVA will offer a full spectrum of programs throughout the year inclusive of all media, including acrylic paint workshops, a thriving watercolor club, a ceramics club, youth craft days, pop-up art programs in the community, artist demonstrations and lectures, monthly exhibitions and receptions. In 2020, AVA provided 74 unique visual arts programs serving the public, a private business, or a community partner organization such as GALI, Wyoming Leadership Program, YES House, Gillette College, Gillette Main Street and the Council of Community Services. In total, 1,616 individuals were served during AVA's 2020 program year. Looking forward with the hope that this coming year will be more typical, AVA focuses on strategies for engaging with new audiences as we continue providing impactful, community-inclusive programs.

AVA staff develop upcoming programs with these goals in focus: the arts as creative personal realization, as a means to wellbeing, and as a vehicle to community engagement.

A rising desire amongst community members to scale their artistic abilities and gain access to niche technology and materials available at AVA, currently the only public space with these access points, helped staff identify the goal of creative personal realization. AVA produces workshops that enable individuals to conceptualize their creative ideas, solve problems related to the process, organize and develop their ideas, and ultimately refine their practice to advance their skills. Instructed programs are a means for individuals to gain education and experience in a chosen medium, and open studios are a space for individuals to self-explore and practice.

Ongoing programs with partner organization YES House informed the second goal AVA prioritizes, art as a means to wellbeing. This specific outreach program includes bi-weekly visual arts programs at the community center for clients of YES House, a non-profit organization serving high-risk youth experiencing intersectional challenges such as housing insecurity, substance mismanagement and health and wellness challenges. AVA staff work directly with licensed therapists to develop art programs focused on healthy coping mechanisms and life management skills for youth clients. Many ideologies adopted within this program have helped shape public programs and other outreach programs AVA provides throughout the year.

Due to many of the challenges communities have experienced related to the pandemic and state economy, AVA feels a duty to engage with our community by providing visual arts opportunities and enrichment to all. AVA is organizing an outreach program with YES House clients and the youth at Campbell Co. Juvenile Probation Office to conceptualize and install large-scale murals in public spaces for the community to enjoy. AVA will complete two community murals in Summer 2021- one at AVA and one in a Council of Community Services public area. AVA is facilitating artist booths at Donkey Creek Festival, a community event that will link the public with regional artists and visual arts education - artists will demonstrate their practice in public spaces and will have the opportunity to sell their artworks. Ultimately, these projects are examples of AVA's efforts to engage our community with visual arts.

In Spring 2020, AVA applied on behalf of Gillette, and was selected by the Wyoming Arts Alliance, for a professional development series led by state art leaders during a 12 week series. These efforts enabled the arts community in Gillette to establish and implement a strategic plan to strengthen the role of fine arts within the region and contemplate related solutions to the significant challenges our region and community face.

Quinn Goldhammer, Executive Director - BFA, UW - emphasis in Exhibition Strategies and Museum Studies. Experience in administration and operations in the for-profit sector combined with a passion for fine art advocacy.

Will Lopez, Program Director - BFA, BHSU - Studio Arts with emphasis in Ceramics. Trained ceramics artist with a focus in niche firing practices, studio development and professional development.

Denica Shell, Marketing Coordinator - BFA, Naropa, Arts Admin. Certificate, NWCCD - Multi-disciplinary artist with experience in business and non-profit management, board leadership, multi-media instructor.

Robbie McLeland (AVA Board President)- BS and MS in Accounting (University of Wyoming). Professional accountant and full-time mom while her husband serves Gillette as a City Councilman.

Dr. Verlyn Velle (AVA Board VP)- Recently retired from Campbell County Board of Higher Education Services, Lyn was the Director of Career and Technical Education for the school district and assisted with Gillette College.

Rachelle Pearson (AVA Board Treasurer)- Pearson Oil Co., served on various local and state boards; passionate about enriching the community and contributes fundraising and advocacy experience.

Anne Caffee (AVA Board Secretary)- Army veteran, she was one of eleven volunteers to serve overseas in Iraq in 2004. BA, Sociology, mother and registered Yoga instructor.

Dara Corkery (Director)- Local watercolor artist who studied with a number of nationally known artists. An early and ongoing supporter of AVA, Dara is a collector and patron of the arts.

Tim Williams (Director)- Battalion Chief at the Campbell County Fire Department, at heart Tim is a photographer focusing on street photography and studio portraits.

Chris Ringer (Director)- Attorney, Ringer Law, AVA Volunteer, and patron of the arts.

Gina Hoogendoorn (Director)- Former Board Member Green River Arts Council and AVA Volunteer

Rede Ballard - CCSD Faculty Coordinator and Community Artists

Tatyana Walker - YES House Development Director

Misty Bruce - YES House Licensed Therapist

Mikel Scott - Executive Director, Council of Community Services

Nate Grotrian - Executive Director, Boys & Girls Club of Campbell Co.

Ellen Peterson - Executive Director, Area 59

Grace Henderson - Program Coordinator, Gillette College

Jenny Mashak - Program Director, Climb Wyoming Gillette

Tyler Cessor - Executive Director, ART321

Bill Lindstrom - Operations Manager, WYAA

Jessica Seders - Executive Director, Gillette Chamber of Commerce

Christie Brazer - BFA, multi-disciplinary artist, multi-media program instructor

Irene Daly - BS of Education, UW, Masters of Early Childhood Education, BHSU - Experience includes art education at Campbell County High School and Westwood High School

Dara Corkery - Multi-media instructor, Watercolor Club Chair, AVA volunteer and patron

Erin Morrison - Multi-media instructor, AVA Volunteer

Angie Lynch - Multi-media instructor, Outreach Programs volunteer

Board members and staff at AVA are focused on long-term sustainability for the organization by diversifying income opportunities while protecting and utilizing the assets already available to us. AVA received a substantial anonymous donation in 2018 that is now in a secure endowment. Alongside this major gift, AVA strengthens revenue sources through a variety of fundraising strategies and corporate partnerships. Additional community fundraisers were developed including an annual Summer Bash, donated art auctions, raffles and nationally recognized days of giving. AVA devotes extensive time to fostering strong relationships with partner organizations such as the Council of Community Services and Gillette Main Street to pool resources and impact a broader audience. In 2020, AVA was selected by the Wyoming Arts Alliance for a professional development series led by state art leaders that helped establish and implement a strategic plan to strengthen the role of fine arts within the region.

ORGANIZATION SUMMARY

ARAPAHO RANCH FIELD STATION

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

The Arapaho Way

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

The Arapaho Way

The Wind River Reservation (Reservation) is home to the Eastern Shoshone and Northern Arapaho Tribes. The Reservations population of 25,000 people are living on 3,532 square miles; approximately 7 people per square mile. The adjacent communities of Riverton and Lander have 830 people per square mile. 65% unemployed, 50% legally homeless, 85% of children in Reservations schools qualify for free or reduced breakfast and lunch, there is one car for every 3 families, and an ambulance or fire truck is 45 minutes away. It is described as a food desert, a frontier population, having youth-at-risk.

The Arapaho Ranch Field Station (Field Station) has been forming over the last five years to become an informal place-based learning destination. The Ranch Safari is a youth program held on the Arapaho Ranch since 2009 and is the seed that grew the Field Station. It has been an exploration of place-based learning - in a non-dominant community and the richness of that culture and community that has no easy access to anything.

The Field Station is a 10-acre campus within the footprint of the Arapaho Ranch. It contains the 1918 Horse Barn, Mansion, Grannery, Carpenter and Blacksmith Shops, and Schoolhouse. There is a 1940's C Store on Highway 170 (Hamilton Dome Road). The Arapaho Ranch Headquarters and the Field Station campus are 20 minutes north of Thermopolis. The 450,000-acre ranch forms part of the northern border of the Wind River Reservation & encompasses the Owl Creek Mountains.

Ranch Safari evaluation is a de-briefing on the last day of the Safari. Working with oral tradition to ask questions and get responses orally. Youth are asked what they liked best, what they liked least, what would have made things better, what to add in the future, whether they want to participate again, and the most important thing they did or learned.

Teens are a difficult group to work with - at that age; it is all about being a part of a larger social group and being accepted. Taking them away from all of that for a week is very hard for most of them. By day two, they are different people, and they have fun - but on the last day they want to go home, they miss their family and friends.

A similar de-briefing is conducted with Elders, staff, and visiting artists involved in each Ranch Safari.

What we have learned - despite their desire to go home is that taking the experience home, in some way, would be beneficial. If the Field Station is one branch of the seed that began as the Ranch Safari, the other branch is a continuation of place-based learning when the youth go home. We hope to build capacity to offer a Winter Safari and offer programming for schools to bring their students for week.

The Arapaho Ranch Field Station (Field Station) Ranch Safari is a week-long youth project organized around cultural programs for traditional hand-games, beadwork, regalia, horse culture, the drum, the harvest of flat cedar and sweetgrass, and traditional food preparations in a Mentor program with Tribal Elders. There are also contemporary art learning opportunities discussed later.

A common phrase American Indians use to describe living as a Tribal Member in America is "Walking in two worlds." Developing traditional and contemporary arts programs with Natives and Non-Natives as teachers mirrors the sensation of walking in two worlds and allows these forms of expression to join or remain separate. To only do one or the other is limiting for Native artists.

Allison Sage, Arapaho, a WAC Rostered Artist, will conduct drum and horse culture. Elisabeth "Janie" Brown, Arapaho, will teach beading and regalia with youth - Janie is a WAC Folk and Traditional Arts Fellow. Alfred Burson, a retired Northern Arapaho Tribal Historic Preservation Office, traditional ceremonies, will lead the Safari day-trip and teach ceremonies to harvest flat cedar and sweetgrass, see tipi rings, rock cairns, petroglyphs, and buffalo jumps.

Additional project support for the Field Station is a second week-long program to engage three young adults from the Arapaho Tribe in developing the interpretive exhibit for the Arapaho Ranch. The ability of Indigenous people to interpret their own histories is critical for them and the audience. The three will work with the Northern Arapaho - Tribal Historic Preservation Office (NA-THPO) to conduct research and learn the protocol for sharing cultural information with the general public. The interpretive process will include site visits to collect visual data. Then NA-THPO will guide them through research and interpretive writing process. A three-week process, primarily underwritten by the Northern Arapaho Workforce Innovation and Opportunity Act (NA-WIOA). Crystal Reynolds,

Arapaho, the Tribal Anthropologist, and Crystal C' Bearing, Arapaho, Deputy Director, both of NA-THPO, will provide expertise and guidance for the project.

The interpretive information and exhibits will be developed in July 2021 and installed in the C Store in early August. The C Store is the most visible and accessible structure at the Field Station and central to the Field Station campus. Mentor programs will happen at the Historic Arapaho Mansion in the first week of June 2022. The traditional arts and interpretive installations produced in these programs will be shared with the community in events planned for fall 2021 and the middle of June 2022.

Ranch Safari youth participants will also be writing, filmmaking, replanting a pocket prairie, and visit historic cultural sites on the Arapaho Ranch. Working with contemporary artists, both American Indians, and Non-Indians, will offer the participants ways to understand the arts' expressive force in the two worlds they walk in.

The Ranch Safari schedule is writing in the morning, filming in the afternoon while engaged in hand-game, riding horses, or traversing the 450,000 acres of the Arapaho Ranch. At all times, the film is collected, and editing is done in the evenings and on the last day - everyone shares digital media files to make a group film and their own.

CooXooEii Black, Arapaho, will be conducting the writing projects with Ranch Safari youth. They will be free writing, writing about prairies on the planes, and making constructed poems like those of Ogalala Lakota poet Layli Long Soldier.

The film collection for short films is collected with cell phones and edited on computers. The instruction is lead by Alan O'Hashi, owner of Boulder Community Media.

The Natural Resource Conservation Service (NRCS) will discuss the short grass prairie native to this region but rare in today's overgrazed landscape. A service-learning project is to plant a pocket prairie just before the snowfalls in 2021. In Fall 2021, audiences will be invited to the Arapaho Mansion for a program about planting the short grass prairie and to visit the Interpretive Exhibit in the C-Store. In June 2022, another public event will celebrate the films made, and poetry writing from the Ranch Safari and share the interpretive exhibits. The short grass prairie project is sponsored by the NRCS and the Network for Landscape Conservation to pay for speakers and food at these events. Although a prairie is not art - it is the subject of art and poetry in this case.

Ranch Safari's learning goals include arts learning across a spectrum of traditional and contemporary art creation, including Native and Non -Native ways of creating, writing, and thinking about one's culture and creativity.

The Indigenous phrase of walking in two worlds has been likened to a cubist perspective of life or how a prey animal, with eyes on the side of their head, like the horse, can see behind them and in front of them all at once.

How do indigenous adolescents make sense of this constant simultaneous view of past and present, Indian and Non-Indian? The deep dive into writing poetry and films about their current world while making the arts of their cultural world, with the place as the third element, form a tripod - the most stable structure.

Gertrude Stein said, "Art isn't everything; it is about everything." Through the Ranch Safari, the arts are about everything and are an investment in these youth's future, many of whom are youth-at-risk. The program gives them future touchpoints with Elders and young creatives in both of their worlds.

CooXooEii Black, Arapaho, is working on a Master's Degree in Creative Writing at Georgia State University. Last summer CooXooEii developed the Indian Relay Podcast for County 10 and was a freelance reporter for Wyoming Public Media. This summer, he hopes to be writing for interpretive exhibits at the Denver Art Museum. He was an early participant in the Ranch Safari.

Alan O'Hashi is a Japanese American filmmaker and writer. Alan has recently published a memoir of the vibrant Japanese community that grew in Cheyenne from Heart Mountain refugees; he is Boulder Community Media's owner and author of several books. This is the second time Alan will be a visiting artist at the Field Station. From his last film class at the Ranch Safari, he produced a film called "Northern Arapaho Ranch Safari: Searching for the Perfect Rhyme," which had its first screening at the Cowboy Poetry Reading in Elko, Nevada, in 2016. You can see this film on YouTube.

Key partners include the Northern Arapaho Tribal Historic Preservation Office, Wyoming Workforce Innovation and Opportunity Act for transportation, Temporary Assistance for Needy Families for meals and transportation, Native American Agriculture Fund, Network for Landscape Conservation for the coordination and presentation of two public events to share the work of the Ranch Safari and Interpretive Exhibit.

The Ranch Safari project and Interpretive Site program is a collaboration with youth-oriented agencies on the Wind River Reservation, including Staff and transportation provided by White Buffalo Recovery, Northern Arapaho - Workforce Innovation and Opportunity Act (NA-WIOA), Temporary Assistance for Needy Families (TANF). NA-WIOA and TANF recruit youth and pay for food. NA-THPO provides technical support. The Native American Agriculture Fund and the Network for Landscape Conservation pay for the September 2021 & June 2022 public events to share artwork, films, interpretive work, and the pocket prairie. National Resource Conservation Service will provide expertise for the pocket prairie project and speakers at events.

WAC funds for project support will pay honoraria for Elders and art materials. Arts learning funds will pay honoraria for visiting artists, transportation for visiting artists, and exhibit materials. Maker Space 307 will loan computers and staff for film editing.

ORGANIZATION SUMMARY

ARK REGIONAL SERVICES, INC.

ARKREGIONALSERVICES.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Ark's Creative Arts Programs at the Cooper Center for Creative Arts

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Ark's Creative Arts Programs at the Cooper Center for Creative Arts

Ark began in 1963 and has grown over 58 years to support and serve over 100 adults with disabilities. Ark's services include: Community Living Services, Community Support Services, Adult Day Services, equestrian services, employment support, and a curriculum driven arts and education program. The majority of services provided are designed to support people with disabilities, however the community also benefits greatly. This includes opportunities for the community to participate in events in Ark's publicly open spaces. The Cooper Center is a publicly open standalone Arts and Education center, with programs in Visual Arts, Theatre, Dance, and Music. It has a functioning black box theatre, gallery, music room, and dance studio. Ark invites all community members into the Center for: Theatre and Live Performances, Art Shows in the Gallery, and interactive events such as Festivals. All events are geared toward accessibility, including non-dominant individuals and groups. Visual Art Shows have free admission, and tickets to theatre productions are kept at a low \$7-10 allowing older adults, veterans, people with physical or developmental disabilities, as well as individuals from lower socio-economic levels, opportunities to attend these unique events. Ark is adjusting its production calendar to allow for events to continue through Covid19 by video recording, socially distanced performances, or outdoor events. Ark commits to providing any accommodations as requested when feasible.

Staff at the Cooper Center use observations, interviews, focus group discussions, and video documentation to evaluate progress made toward individual and group goals. Students are observed throughout all aspects of their projects and receive appropriately timed feedback. They have opportunities to evaluate and comment on each other's work, and are interviewed at the conclusion of each performance or project. At the conclusion of a project or performance, the Artistic Director, instructors, and other stakeholders meet and discuss the effectiveness of the project in relation to its goals. The following resources are to make an evaluation: production or project notes, verbal feedback from participants, number of tickets sold to a performance, or number of attendees at an Art Show

or Event. Ark assess its projects based on whether they provide opportunities for people with intellectual disabilities to live, learn, work, and play. Ark will find value in its programs when students are able to reap the rewards that come from hard work, take on and fulfill responsibilities that are critical to the success of the project, learn new skills that can be generalized into daily life, collaborate with one another and professionals in the performing arts field, better understand the world around them, and have fun.

Operating costs for the Cooper Center for Creative Arts are as listed in its budget: Personnel expenses, program expenses, marketing/publicity, accessibility, facilities/overhead, and any remaining expenses as needed. The Cooper Center is a publicly open space that Ark Regional Services maintains. The largest component of expense is personnel costs. Services provided by Ark and at the Cooper Center are human support services, which almost always require close contact, personal, and time sensitive supports. This kind of service is costly, but necessary to provide an environment where individuals are provided opportunities to thrive and succeed. Program expenses and facility/overhead are the next two largest expenses in the budget, and account for 28% of all costs. This percentage covers program costs and includes all expenses accrued for Visual Arts classes, Dance Classes, Theatre Classes and Performances, and Music classes. Funding from the Wyoming Arts Council is integral to the programs; providing additional income to help off set reductions in funding through the Wyoming State Government, or changes in funding sources from private foundations and businesses. Ark submits several grant applications annual in an attempt to obtain the needed funding to support it's programs. Many of these grant programs require a demonstration of community support of matched funding. This grant award is one of funding streams that helps secure additional programmatic funding, making it vital to the programs success.

Since Covid19, Ark and the Cooper Center have made the necessary changes to staffing patterns, program availabilities, and health and safety regulations to keep individuals served safe. Almost all of the individuals who receive services at the Cooper Center are considered high risk, and as such Ark has implemented a stricter routine with staff. This includes making sure there are more availabilities for one on one staff work, reducing the risk of multiple encounters between staff and individuals in a day. Because of this, and despite reduced funding both from governmental and private entities, Ark has committed to this style of service until it is safe to do otherwise.

Funding from this grant award, despite being a small percentage of the budgeted expenses for the Cooper Center, will aid in covering costs not covered by Medicaid that Ark would typically have to absorb elsewhere. Additionally, funding will help support and increase matching grant awards where those grants may otherwise be unsuccessful.

Ark's Arts Learning Program - the Creative Arts Program, was established in the early 1990s. The program was founded in response to a need for individualism and opportunity for advancement for individuals with disabilities outside the world of the traditional day habilitation and sheltered workshops available at the time. At present, over 67 individuals with intellectual and physical disabilities participate in, on average, 30 hours of visual arts programs per week, year round. These students do not have to fall within a specified income level, however all students in the program are low income and many are extremely low income. The Visual Arts Program's overall goal is to provide students artistic experiences and opportunities for creative expression so that they may appreciate, explore, and develop skills in the arts. In particular, the program provides new opportunities to be involved in personalized arts activities that not only foster independence through communicating ideas, emotions, and meaning; but also promote social and educational learning. Typically, each semester the Cooper Center holds up to 13 visual art classes, meeting 2-3 times per week. Classes listed below are courses included in the Visual Art Curriculum. In each class students take part in critiques to learn how to assess formal and technical aspects of art, including: 2D Design,

3D Design, Drawing, Color Theory, Mixed Media, Painting, Printmaking and Sculpture. Additionally, elective classes such as art history, storytelling through art and narration, decorative art, and artists voice are offered each semester. These elective classes change depending on student interest and availability of resources, but the vast array of new experiences available to these students is recognized as paramount, as most individuals with cognitive disabilities miss out on a formal education in any form, let alone in the Arts.

The Cooper Center defines its merit through its intentional and rigorous programming, equitable access to multidisciplinary Arts, professional development – art as a professional resource, and the interwoven engagement and inclusion of the Laramie community. Specifically, students have available a wide range of Visual Arts classes that focus on the Elements of Art and Principles of Design. Through these classes students develop fine motor and interpersonal skills, problem solve and make decisions, project plan, critically think individually and collaboratively, and show perseverance and dedication. Furthermore, through participation in the arts, students develop skills and abilities that help them bolster self-expression, obtain and maintain meaningful employment, make and achieve goals, maintain relationships with family and friends, connect to one another, gain independence, and discern and interpret the world in which they live.

Bench marks set in the Visual Arts Program are specific to the individuals that are served by Ark Regional Services. Currently, all students in the Visual Arts Programs are over the age of 21; they make decisions on the classes they wish to take independently of requirements typically encountered from the Department of Education. Regardless of this, the Visual Arts Curriculum ensures students develop their craft through practice, enjoy and think critically about their art in all its varied forms, participate in historical and cultural review of artists and art work, and support the connection and development of different arts subjects throughout the curriculum.

Students in the visual arts program, with assistance, engage in the process to:

- o When able to; persistently apply skills and knowledge to create pieces of artistic work;
- o When able to, and with the use of adaptive equipment; communicate the meaning and purpose of artistic work;
- o When able to, and with the use of adaptive equipment; analyze and interpret the historical and cultural context of the arts; and
- o When able to, and with assistance; explain connections between the arts, other disciplines, and the community in which they live.

Instructors and educators in the Visual Arts Program ensure students achieve the goals set above by using a variety of instructional strategies based on individuals with disabilities and their specific needs. Unlike traditional educational standards, students in the Visual Arts Program are not graded or expected to meet advanced benchmarks. Students are encouraged to participate, engage, and indicate an understanding and display of knowledge and skills included in the core curriculum.

Kayc DeMaranville - Artistic Director at the Cooper Center for Creative Arts and Vice President of Support Services at Ark. Kayc has been employed by Ark since 1999. She holds a Master of Arts in theatre history and criticism and a Bachelor of Fine Arts in theatre performance. She taught theatre at Chadron State College for four years. She worked semi-professionally as an actor in regional and repertory theatre for 15 years. Additionally, she was the Assistant Managing Director of the Post Playhouse at Fort Robinson State Park for eight years. Kayc has directed 29 performances produced at the Cooper Center, and she teaches a variety of classes which include: Acting, Scenic Design, Play Reading, and Nia.

Wendy Hoover - Director of Education at the Cooper Center for Creative Arts. She has been employed with Ark since 2000. Wendy holds a Bachelor of Arts in English. Wendy is responsible for coordinating the classes taught in Ark's Education Program, developing and implementing the curriculum, and working with students to create class schedules that meet their goals and interests. She also has a role in teaching instructors, who work at the Cooper Center, different strategies and methodologies to improve student learning and success. Wendy has over 18 years of experience modeling for and teaching staff how to work and communicate with individuals who have developmental disabilities. Wendy is a certified Mandt instructor for the organization.

Allison Wagg - Art Instructor at the Cooper Center for Creative Arts. She has been employed by Ark since 2012. As an art instructor, Allison supports students in creating props and designing scenery used in performances produced at the Cooper Center. Allison is a lifelong skilled artist and holds an Associate of Arts in art. Her pieces are displayed throughout the Laramie community and are found in various art shows throughout the state. She has won ribbons for her work, business owners have hired her to create pieces for them, and the artwork she has donated to fundraising events has generated substantial revenue.

Ark actively pursues grants from governmental agencies and private foundations as available. In addition to past WAC grants, during FY21 Ark received financial support from United Way of Albany County, Bank of the West, The Daniel's Fund, Guthrie Foundation, City of Laramie, Rocky Mountain Power Foundation, Toyota of Laramie, Union Pacific Foundation, Walmart, Wyoming Community Foundation, and Wyoming Breast Cancer Initiative. Ark also received assistance through Covid19 grants from public and private entities. Ark's organizational budget aligns with the services it provides, including Ark's funding commitment to providing excellence of care through a range of supports that promote individualistic, merit based services. Ark is funded through the Wyoming Home and Community Based Services Waiver. Despite being underfunded by this program, Ark continues to provide services that are of the highest standards through outside funding, in kind support, and provisions from the Foundation.

ORGANIZATION SUMMARY

ART ASSOCIATION OF JACKSON HOLE

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PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Art Education

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Art Education

Teton County has a population of ultra high net worth individuals, but many members struggle with housing instability, rising costs of living, and stagnant wages. Jackson has the highest income inequality rate in the entire country.

The Art Association serves a diverse range of participants through art education. Annually, more than 1,000 youth are served through classes, camps and workshops. The majority of youth served are elementary aged children. Middle and high school students participate in the Digital Arts Studio, exploring digital photography, videography, and stop-motion animation. We also partner with the National Museum of Wildlife Art to serve these students through the Studio Project; students study one medium intensively, first through the museum's collection, and then via studio instruction at the Art Association.

Nearly 800 adults are served per year through classes and workshops. All adult demographics are represented.

Over 1,000 underserved community members are served through our outreach program, Creating Hand-in-Hand, providing free access to art education. We offer programs in partnership with organizations that serve people with disabilities, older adults, and veterans.

We also engage Jackson's Latino community. Strong partnerships with One22, Teton Literacy Center and the school district drive Latino student referrals to our programs.

We make as many accommodations as possible upon request.

The Art Association measures progress across all art education programs using student and teacher feedback, by carefully tracking enrollment trends, participation levels, repeat enrollment and attendance, and through consistent communication with returning students. We survey our entire membership electronically once annually, requesting feedback on curriculum, quality of instruction, pricing, timing, and desired classes and workshops.

The Art Association refines the Art Fairs and other events each year, as they are high visibility community events and important sources of revenue. Exhibitors, volunteers and attendees are surveyed following each event, and the events are modified accordingly. Details, from youth activities to layout to food vendors, are carefully adjusted each year to ensure the best possible exhibitor and attendee experience.

Arts education staff evaluates our youth education classes to align with and enhance school district curriculum. We survey parents of youth participants, and request feedback from adult students and Open Studio users.

We also measure our impact by collecting data about the products patrons of the shop purchase, and the number of members and non-members who attend our gallery exhibits.

Internally, we conduct process evaluations to determine whether our programs have been implemented as intended. Doing so allows us to continually improve the delivery of our mission.

Our operating costs from July 1, 2021 - June 30, 2022 will consist of Administration, Programs, and Fundraising/Special Events expenses. We anticipate our total expenses to exceed \$1,000,000. The administrative costs include rent, utilities, supplies, and salaries. Those expenses make up 44% of the operating budget. The program costs account for 41% of the operating budget and include class materials, camp supplies, and artist fees. Finally, our operating budget includes fundraising and special event expenses, amounting to 15%. We host five fundraising events, two ceramic sales, and a Fall Arts Festival awareness raising event throughout the year. The

expenses associated with events include food and beverage, auction platform fees, raffle items, artisan commissions, and event supplies.

The \$7000 requested operating funds will be allocated to a combination of our administrative, programmatic, and fundraising expenses. Our request is less than 1% of our operating budget. It will primarily be dedicated to rent, program supplies, and event materials.

We are lucky to work with numerous local artists in the delivery of our mission and vision. Some of the artists we work with most often are Katy Ann Fox, Nina Palomba, Jon Stuart, and Charley Daveler. Katy Ann Fox holds an MFA from the Academy of Art University in San Francisco, CA. She teaches many of our youth and adult ceramic classes. Nina Palomba has diverse creative experience including professional opportunities ranging from the Graphic Arts to Production Design. With over 6 years professional working experience for various global studios, consumer brands and media companies including ABC, Netflix, Walt Disney Studios, London Alley, Dreamworks and Universal Pictures, Nina's skill set is unique and highly developed. She teaches our Studio Project program for middle and high school students. Jon Stuart teaches all of our photography courses. His photographs examine the modern West. He began teaching as an assistant to Ansel Adams' Yosemite Workshops. Since the 1970s he has led workshops for Teton Science Schools, Snake River Institute, Central Wyoming College and the Art Association. His work has been exhibited at the National Museum of Wildlife Art, the University of Wyoming Art Museum, Nicolaysen Museum, Wyoming State Museum, and the Wyoming Arts Council Gallery. Charley Daveler is a fantasy artist and writer, best known for her ongoing online serial, Stories of the Wyrld, and debut novel, Making the Horizon. She has been teaching acting, writing, and drawing for over a decade, prioritizing decision making, confidence, and communication in her methods. Though raised in Jackson Hole, she has lived in Los Angeles, Western Australia, and New York City, packing nothing but a violin, a laptop, and 10 tons of fabric each time her wanderlust hits.

We will offer more than 100 classes, camps, and workshops for youth, serving pre-k through high school. All classes are taught in our studios. Our youth art education program encourages creativity and self expression in a safe, supportive environment. Classes are offered in multi week format, with courses ranging from 4 to 7 weeks. Classes may focus on a specific medium, such as ceramics, painting, or printmaking, or the class may give students the opportunity to sample different mediums.

The Art Association also offers 10 weeks of youth summer camp. Camps give participants the opportunity to explore different mediums, from hand building and digital photography to printmaking. Many camps are offered in collaboration with collaborating nonprofits.

We reach adolescents through The Studio Project, an annual collaboration with the National Museum of Wildlife Art. High school and middle school students study one medium intensively for 6 weeks. They gain experience researching artists and technique, presenting in a group setting, creating a portfolio, and preparing artwork for exhibition.

We offer more than 100 classes and workshops for adults; from beginner through master level instruction in painting, drawing, collage, printmaking, screen printing, leather work, digital photography, animation, 3D printing, videography, traditional photography, ceramics, glass fusing, steel fabrication, welding, leatherwork and silversmithing.

Our painting studio offers easels, drawing horses, matte board cutters, and dry mount presses.

Printmaking offerings include Takach press, woodcut and solar-plate printing.

Photography facilities include a full darkroom, as well as a digital lab equipped with 3D printers, scanners, iMac computers and Adobe software.

Our ceramics studio is equipped for wheel thrown, hand built, slip cast, or sculptural ceramics.

The multi-purpose studio is home to silversmithing, glass, fusing, flameworking, textile, and leather work.

The Art Association's youth programs carefully adhere to all four Wyoming Fine and Performing Arts Standards.

Standard 1: Creative Expression Through Production: Students create, perform, exhibit, or participate in the arts. FPA 4.1.A.6 "Students complete and exhibit their artwork" will be followed through our annual spring gallery exhibition of Youth artwork. The Studio Project participants also exhibit their completed work at the National Museum of Wildlife Art. Students gain experience framing artwork and planning an opening exhibition for their families and community members. FPA 8.1.A.4 "Students collaborate with others in creative artistic processes" will be followed throughout our 2021 summer camp programs.

Standard 2: Aesthetic Perception: Students respond to, analyze, and make informed judgments about the arts. FPA 11.2.A.1 "Students observe and describe in detail the physical properties of works of art" is adhered to in The Studio Project, in which middle high school students closely study and discuss works from the National Museum of Wildlife Art permanent collection as part of their curriculum.

Standard 3: Historical and cultural context: Students demonstrate an understanding of the arts in relation to history, cultures, and contemporary society. FPA 4.3.A.3 "Students understand that history, environment, culture, and the visual arts can influence each other" is exemplified through the upcoming middle and high school summer filmmaking camp, in which students will write and draw a storyboard, learn to direct actors, use a camera, and edit a film. The history of film will be addressed throughout the camp.

Standard 4: Artistic Connections: Students relate the arts to other disciplines, careers and everyday life. FPA 4.4.A.4, FPA 8.4.A.4, and FPA 11.4.A.4. "Students demonstrate appropriate behavior in a variety of art settings" is reinforced across all classes, camps, and workshops, as students are taught safety practices in each studio around equipment and tools, as well as appropriate behavior in gallery and museum settings. FPA 8.4.A.2 and FPA 11.4.A.S standards regarding visual arts career and recreational opportunities are addressed through filmmaking, screenwriting, and programming coursework for the older youth demographics.

For adult students in both classes and Open Studio participation, we have identified the following arts learning goals, in alignment with our Strategic Goals:

1) Offer instruction for a wide range of abilities, so students can progress through different levels of coursework at the Art Association.

2) Bring acclaimed visiting artists to the Art Association to give students access to the highest level of professional training and critique.

The goals were identified in response to adult student surveying and feedback.

The Art Association maximizes teaching capacity in each studio, year-round. Recruitment, training, and retention of quality instructors is a priority. There is great demand for advanced classes and workshops by visiting artists, and we schedule a diverse roster of visiting artists each year who are known for expertise within their field.

Below, find a small selection of Art Association instructors and visiting artists scheduled for 2021--2022:

Creating Hand-in-Hand Outreach:

Billie Harrington holds a degree in Art Therapy and leads classes with partners Community Entry Services, Red Top Meadows and more.

Photography & Digital Arts:

Jon Stuart has been a leading photographer in Jackson, WY for more than 30 years. He studied with Ansel Adams in the 1970s and was an assistant at the prestigious Ansel Adams Workshops in Yosemite Valley.

Painting: Payton Speer, and Sharon Thomas, and Samantha Ritchie

Ceramics: Tenley Thompson is a ceramic, textile and photographic artist and the owner of Jumping Jackalope Studios based in Jackson Wyoming. Her work is available in retail stores and galleries throughout the mountain west.

Shane Barnhart and Summer Farrell also teach wheel throwing classes.

Youth Programming:

Emily Boseflug holds a BFA and over ten years experience teaching fundamentals of art to children.

Anna Douglas Smith, Moira Arthaud are new after-school youth instructors.

Youth Programming, Visiting Instructors:

With a growing focus nation-wide on the importance of STEAM education (science, technology, engineering, art, and math), we are pleased to have STEAM experts and NASA consultants Monica and Tyler Aiello from EUREKUS return this summer to teach a week-long course. In 2021, they will teach STEAM and Maker projects, exploring themes of invention and experimentation.

We have four primary income sources: fundraising, special events, class tuition and other income.

Over half of our revenue is fundraising income. We seek contributions from individuals, businesses and foundations; we also have a robust grant research and application schedule. Additionally, membership fees are part of fundraising income. Individual giving is the cornerstone of our fundraising model. We have a small but deeply committed group of major gift donors.

Special events are also part of our fundraising income. These events include a large scale summer Art Fair, the Whodunnit anonymous art sale, and two pop up Art Fairs.

A portion of our revenue is class tuition. Tuition is deeply subsidized across studios. Youth after-school programs are typically at or near capacity, and our summer camps consistently sell out.

Some of our revenue is income from facility rentals and art supply sales.

ORGANIZATION SUMMARY

ART PARTNERS

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PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

The Arts Make a Difference!

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

The Arts Make a Difference!

Jackson is a rural community, with a small affluent population and a larger low and middle-class population, along with a Latino population that has limited access to the arts and other recreational activities. Teton County School District as a whole shows 30% of the population is Hispanic and 15% of those students are ELL (TCSD 2020). TCSD reports that 22% of the student population qualify for free and reduced lunch (TCSD 2020). This data serves as a guiding metric for our programs.

pARTners serves nondominant communities by facilitating projects supporting ESL, SPED (10%) and at-risk students. We initiate outreach efforts to specifically engage teachers working with these students via targeted e-mail correspondence, presentations at staff meetings, and individual meetings to discuss how to address their students' specific challenges. When facilitating projects within the school system, pARTners collaborates with the TCSD#1 and other private schools to provide inclusion services for identified populations. Because our organization works inside classrooms, we are required by law to follow all accessibility, inclusion, and interventions that the public school district/private schools provide. When pARTners-sponsored projects or workshops take place outside of school facilities, every effort is made to make each site fully accessible, and project and workshop participants are accepted into our collaborations without regard to race, color, sexual orientation or disability.

pARTners measures program success using a five-step protocol:

1. Lesson plans, with specific learning targets aligned with Fine Art and CCSS standards, provide objectives used for evaluation.
2. Formative Evaluation in the form of a rubric/exit ticket used by contract artists and teachers, which allows them to assess students based on a range of skills. This part of the assessment determines whether the learning objectives/standards have been met, and helps inform any changes to future lessons.
3. Student and teacher surveys collect qualitative and quantitative data via Google Forms with objectivity and anonymity, encouraging direct feedback. Collecting this data electronically enables pARTners to gather demographic and population numbers, and is an effective method for feedback, assisting in future program planning.
4. In-person debrief meetings open the door for subjective input. The team reviews learning objectives and evaluates student progress towards learning targets. This debriefs use information gathered in all three previous steps to identify areas of improvement and outline potential curriculum changes.
5. Data compilation and reports to the Board of Directors and school administrators give projects ample time to grow and improve. In the first year, we focus on successfully completing the project, and in the second year, we refine the project. If the project isn't meeting all objectives by the third year, it is discontinued and replaced.

Financial operational support is essential for a small non-profit like pARTners. Our largest expense is the Executive Director (ED) salary for 30 plus hours/week and associated payroll taxes - because the cost of living is so high in Jackson, this salary is still considered below what other E.D.s are paid in Teton County. Additionally, local artists are contracted at \$28/hour, an increase from \$25/hour, which has been the rate for the last 16+ years. pARTners implements around 40 total projects a year, so this expense is also considerable. The last major operational costs are contributions to HSA and cobra payments. These are new expenses, providing healthcare benefits to our ED, who has not received healthcare benefits for the past 6 years. pARTners strongly believe that it is essential to pay a fair wage, especially during COVID. pARTners will continue to raise these monies separate from WAC funding.

Other significant costs are our technology, marketing, and fundraising. The ED is in charge of not only overseeing and developing programming, but raising funds. In order to market and fundraise, pARTners contracts a graphic designer to create literature and maintain/update the website. Also, our office technology is almost 10 years old and will need to be replaced this year.

Bookkeeping via Quickbooks Online and other professional services such as tax preparation are essential for pARTners, making it possible for one employee to handle all aspects of running the non-profit. pARTners purchased a subscription to QuickBooks to keep records up to date and accurate, however, the cost of this service increases every year. Tax preparation is a non-negotiable expense in order to be in good standing with the IRS and the State of Wyoming.

The remaining expenses include rent, liability insurance, phone, internet, office supplies, and photocopies. As rent continues to rise in Jackson, rent at Center for the Arts increases as well. Liability insurance is also non-negotiable for doing business at The Center and in schools. Phone and internet access are essential for communication to teachers and other community partners. Compared to the other costs of doing business, office supplies and photocopy expenses are minimal.

The requested grant funding would cover professional fees, our QuickBooks subscription, phone bills, and marketing costs. The ED will be in charge of making sure the proposal is in line with the budget, by tracking actual monthly expenses against proposed expenses. If changes to the original plan are needed, the ED will discuss with the Board. pARTners is an extremely frugal non-profit, creating a high impact with minimal funds.

pARTners' arts education programs serve numerous students across Teton County. For the upcoming 2021-2022 school year, pARTners plans on serving 2,900 K-12 students in both public and private schools. Two critical programs would be funded by the Arts Education grant: Educator Project Grants and Integrated Arts Projects.

Educator Project Grants enable individual teachers to design and deliver arts-based educational projects that align with their curriculum. Through Educator Project Grants, students receive hands-on arts instruction to deepen student engagement with what they are already learning. Fully funded, this program helps pARTners produce fresh, creative projects, our goal being 10 projects for the 2021/2022 school year. Upcoming projects through Educator Project Grants cover diverse topics, are dispersed across numerous grade levels, and are taught in multiple languages. This school year, pARTners funded 6 Educator Grant projects: Trolls with Thomas Dambo, Illustration and Watercolor Workshops, a Holocaust Project, Art Kits and, Holiday Ornaments.

Integrated Arts Projects are recurring programs that are fully integrated into Teton County schools across all grade levels (K-12). Integrated Arts Projects are vital programming in schools, aligning arts education across all academic disciplines. Next year, without the threat of COVID, pARTners aims to return to implementing 28 projects throughout the school year. Integrated Arts Projects are built by a network of teachers and qualified local artists for grade levels K-12, serving approximately 200 students per grade. Some examples include: Dancing Alphabet, Exploring Weather through Art, Community Quilt, and Animal Super Heroes!, Buffalo Hide Paintings, Topo Maps, Family, School and Community FlipBook, Careers in the Arts, Variables in Art, the Eyes Project, the American Dream Project, Patterns in Islamic Art, Belief Project, Salsa Dancing, Obras de Arte, JH Historical Image Transfers, and Artist Up-Close.

With every one of the numerous and diverse programs that pARTners provides, we get closer to meeting one of our most important goals: providing every student with an opportunity to create, perform, exhibit, or participate in integrated art activities that support their learning in the classroom. pARTners uses the arts as a modality to give students the opportunity to explore information in new ways while developing both their artistic and creative mindsets.

Another important goal is exposing every student to the Elements of Art and the Principles of Design throughout their K-12 experience. Our organization accomplishes this by setting learning targets and success criteria that align with Wyoming Fine and Performing Arts Content and Performance Standards as well as core classroom curriculum. The goals for a specific project are initially established by the classroom teachers, and the Executive Director then enhances the learning goals with the appropriate fine arts standard.

The Fine Art standards that have been identified by the artists, educators, and Executive Director serve as the foundation of all our projects. They include: FPA 4.1.A.3 Students apply the elements and principles of design to their artwork; FPA 4.4.A.3 Students recognize visual artists in their family and community and explore how these artists create their work; FPA 4.4.A.2 Students identify careers and recreational opportunities in the visual arts; FPA 8.2.A.2: Students interpret art, identifying subjects, themes, and symbols that communicate their knowledge of context, values and meaning; FPA 11.3.A.3: Students analyze relationships of works of art to one another in terms of history, aesthetics, environment, and culture and place their work within the continuum of the visual arts; and FPA4.1.D.2: Students practice and demonstrate balance, coordination, strength and range of motion in basic locomotor and nonlocomotory/axial movements, moving in a variety of directions. pARTners uses these arts learning goals to provide students multiple opportunities to assess and access their artistic and creative learning.

pARTners is fortunate to have a variety of talented artists on staff that teach a wide range of artistic disciplines (acting, writing, painting, drawing, and digital arts). The core group of artists that facilitates a large percentage of our projects have a Bachelor of Arts or higher and/or a degree in arts education instruction. All artists undergo an application process and interview. They are selected based on their artistic skills and ability to work with children. Many of them are full-time working artists themselves and serve as a role model to students that the arts can be a fulfilling career.

The following core artists contribute to pARTners programming:

Leigh Reagan Smith, MFA, School of Visual Arts in New York City; 20 years of experience in the documentary film industry

Charley Daveler, BFA, University of La Verne; with a concentration in theater arts and design

Karin Waidley, Doctor of Philosophy, School of Drama (University of Washington); M.A., School of Communication and Performance Arts; B.A. (University of California, Berkeley); Full professor and curriculum developer from 2009-2015; teaches the drama/writing projects for pARTners (6-12th)

Katy Ann Fox, MFA in Painting (Academy of Art University, San Francisco, CA); implements visual arts projects 6-12 for pARTners with an emphasis on oil and watercolor techniques

Billi Harrington, M.A. Art Therapy; working on a doctorate; works with all grade levels and is well versed in all technical drawing, painting and collage

Abby Paffrath, BFA University of Montana (focus: Painting, Drawing, Batik and Design); M.A. Lewis and Clark College; teaches mural painting and batik to grades 5-12th

Emily Boespflug, BFA (University of Wyoming); Post-baccalaureate study in painting and drawing; exhibiting visual artist since 2009; former Outreach Education Director at the Art Association for 5 years; implements visual arts projects K-12 for pARTners

Additionally, pARTners collaborates with a long list of community nonprofits and agencies including JH Public Art, Teton Music School, Center for the Arts, Grand Teton National Park, The National Elk Refuge, Dancers' Workshop, The JH Quilters Guild, The Center of Wonder, The Art Association, Off Square Theatre, The JH Wildlife Film Festival, the National Museum of Wildlife Art, Wyoming Stargazers, and JH Children's Museum. These community partnerships are vital to the success and impact that pARTners has on creativity and learning in the classroom.

pARTners receives funding from multiple sources. Teton County School District #1, our main partner, provides 15% of our budget as well as significant in-kind support, including facility space and supplies. Old Bill's Fun Run, a community-wide fundraiser, accounts for 38% of our budget, and local businesses and individual donations account for 2%. pARTners also receives 8% of our budget from grants and 36% from foundations. Every year, pARTners works hard to increase our donor base and to work with various community partners to help share costs. This year we collaborated with JH Public Art on several community art initiatives. We were able to save costs by overlapping our staff, supplies and administrative costs.

Our budget aligns with our programs because pARTners spends the largest percentage on artist contracts, supplies, marketing, printing, and overall coordination/evaluation. The other percentage of funding is used for operations, and covering additional costs.

ORGANIZATION SUMMARY

ARTCORE, INC.

ARTCOREWY.COM

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

ARTCORE 2021-22

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

ARTCORE 2021-22

Casper always has had wonderful Arts offerings! The Casper Municipal Band began in 1888, a year before Casper's incorporation and two years before Wyoming became a state. The Symphony is in its 71st season - since it reorganized after World War II, ARTCORE is 42, etc. For a town that is more than 300 miles from Denver, Billings, and Salt Lake, we have a lot happening, and we have people who are educated and have traveled the world. We continually tell our performers that Casper folks have a lot going on, and we're not sure when they will attend, but whatever size of audience they have here, it will be quality! Older adults are a mainstay of our attendees, so we try each year to also engage younger adults.

On the other side of things, we know that Food for Thought provides more than 500 sets of weekend meals each week for school children who are food insecure, and we know that some hundreds of high school students have left their homes and are living in their cars or with friends. By providing daytime schools programs and master classes free of charge and inviting all public and private schools, home school families, and assisted living home residents, we work to provide exciting programs that will lift people up and will inspire young people to follow their dreams. For the public, we have low ticket prices, and if anyone comes and can't pay, they are invited to enjoy. We are happy to accommodate any needs.

We sometimes ask for written evaluations, but we find very few people give us much detail. On the other hand, when our staff, board, and volunteers engage directly with audience members before and after concerts and, especially, during intermissions, they learn much more. They get to hear about what interests drew them to that

specific performance, and what memories of former concerts or family memories endear them to the genre. One of our favorite presentations, every three years, is of the Glenn Miller Orchestra.

The performers will do a high school workshop with high school band members, who are critical to carrying on the musical legacy. At the evening concert, it is fascinating to watch couples. Some dance many times, while others perk up when their special song comes along. Older joints that cause them to hobble to the dance floor gain some flexibility in those few minutes. They have many stories!

Many of us are performers, and we can "read" an audience the instant the first interaction with the performer(s) takes place. The rapport, whether with elders or kindergartners is critical, and without it, performers are not considered for future engagements. The board actively works the concerts, so that they are able to evaluate on the spot and are totally in touch with what we are bringing to the public. Teachers give us their reactions at the outreach events, so again, we have direct evaluations. We constantly are in conversation about our offerings.

July 25 Hiroya Tsumamoto - Japanese classical guitarist who will share his expertise with young people from the Boys & Girls Club and give a Sunday afternoon recital. In 2018, Hiroya won 2nd place in International Finger Style Guitar Championship.

Labor Day Weekend - Jarabe Mexicano - David Street Station has an annual Fiesta Wyo in September with local and state performers. Jarabe Mexicano from San Diego will be the headliners in this partnership to serve the Spanish community and all of our citizens. Jarabe Mexicano invites audiences on a joyride through a versatile songbook of Mexican Folk as well as Rock & Roll, Tex-Mex, Latin Rock, and Reggae-Cumbia.

Sept. 12 - Daniel Rodriguez - September 11, 2021 marks 20 years since 9/11. Daniel was the first responder New York Policeman who became known as the "Singing Policeman" for his renditions of the National Anthem and "God Bless America." ARTCORE, the City of Casper and Natrona County will honor COVID first responders, as well as responders from through the years at this concert.

Oct. 7 - Jim Curry's tribute to John Denver - Jim sounds like John and has his video footage to accompany the songs for two school programs and a concert.

Oct. 11 - Pianist/Composer George Winston - George will invite audience members to bring donations for the food pantry of Our Saviour's Lutheran Church, where he will play, and he also will donate the proceeds from his product sales.

Oct. 21 - Crispy Watkins & the Crack Willows - Jason Yocum is our Designer and a lover of bands. He brought this Fort Collins Americana, folk, gospel/devotional/spiritual/traditional group to the board's attention - and they said "yes"!

Oct. 25 - FACE Vocal Band - Music Educators from Boulder, CO - their concert at Carnegie Hall was cancelled when COVID hit, so they made a video including 250 fans that went viral. They will work with vocal students from the two high schools and give a concert.

Nov. 4 - Golden Bough - This trio has toured internationally for 40 years. Experts in Celtic music, this is a new show about American Folk music "Travelin' Tunes." - two school shows and a concert.

Feb. 24 - Glenn Miller Orchestra - this classic songbook is a favorite of seniors, but we find young people dancing, as the excellent music is passed from one generation to the next. High school band students will have a session with them.

Mar. 1 - NOBUNTU African Women's Choir - five young women from Zimbabwe champion their country and add new sounds. The group has become an international hit! There will be one school program, in addition to their concert.

Mar. 10 - Men of Worth - one Scotsman, one Irishman, lots of great music and stories, one daytime and one evening concert.

Mar. or April - Susan Powell & Sympatico Percussion Group - tenured Professor of Percussion at Ohio State, Susan is from Casper

and Sympatico is five top percussion professors who will work with Casper College and high school percussionists and give a community concert.

ARTCORE will plan its outreach programs around the Natrona County School District No. 1 academic calendar and collaborate with the District bus garage to plan times that will work for the bus schedule. When we have two daytime programs, 10:30 a.m. and 12:45 p.m. work, so that the buses can drop students off and pick others up in between and so that there is time after the afternoon program to deliver students to the elementary schools and get to the middle schools in time for their dismissal. At the end of each school year, our offerings for the next season are distributed to the public schools, the private schools, and home school families.

Assisted Living residents have enjoyed attending these daytime programs, but COVID-19 made that impossible for 2020-21. We hope we will soon be able to serve them again. The interaction among the generations is exciting!

Having the outreach activities on the same stages as the evening concerts allows us to invite the students from the many schools to gather, because we could never afford to take programs to each separate school. It also give the young people training in attending concerts and in interacting with different groups.

With dance companies, we contract for master classes to give local dancers expert instruction. We ask artists for at least two classes. One is for the students of local dance studios and the other is for the Casper College dance program. In this case, the public class takes place on stage at the same venue as the outreach programs and evening concert, directly after the 12:45 session. The dancers attend the 3:30 class at Casper College, so that we know the dancers are available. When there are enough dancers to split into pairs and travel to the individual studios, the times are set, again, to fit into existing classes.

One artist will give a storytelling workshop with projected images, separate from its music programs. This will be a collaboration with the Nicolaysen Art Museum.

Several ARTCORE board members and staff gained their love for the arts through attending concerts with their parents from the time they could sit still. They started learning instruments as early as first grade privately and in school in the fourth or fifth grade. Today, there are still concerts to attend and private lessons to take, and, in the Casper area, the Casper Children's Chorale and the Casper Children's Theatre. Band and orchestra don't begin until 6th grade, but we still have strong music programs K-12 and at Casper College. We have enthusiastic audiences for the evening performances, but we don't see the parents bringing their children in nearly the numbers of the past. We know the reasons can be financial or interest or simply exhaustion with both parents working and playing taxi drivers after school to get kids to sports and arts activities. For the past thirty-five years, we have found willing partners in the school teachers and home school parents. With the assistance of the school district buses and ARTCORE's resolve not to charge the individual schools, all can attend.

The students learn to interact in social settings and the discipline of observing concert manners. The teachers prepare their students by telling them about the performers and artistic disciplines - as is evident from the questions they ask. Performers share horror stories of students who are not interested and teachers who abdicate their responsibility of disciplining students. They laud the Casper Area student audiences. The teachers continually thank us for providing live experiences that they could never afford to give their students.

With the variety of our offerings, we seek to bring the world to our student and community audiences. We choose performers who also are master educators, and the students learn of their culture and arts discipline, but also about how hard they have worked and how much they absolutely love what they do. A main objective is to inspire students to choose paths that will be fulfilling.

The 2021-22 group of artists in this grant category will bring ballet, modern dance, Latin American music and culture, African-American culture, Japanese culture in the art forms of Origami and Taiko - with some American Jazz thrown in, and England-initiated, but universally loved Tales of Peter Rabbit presented as stunning theater.

The "blurb" for our series book from Cleo's company shows the complexity and purpose of their work:

Cleo Parker Robinson Dance is an international, cross-cultural, dance-arts and educational institution rooted in African-American traditions and the Diaspora, dedicated to excellence in performances, instruction, and community programming for inter-generational audiences, students, educators, and artists. Cleo Parker Robinson Dance views dance as a universal language of movement, transforming the world and transcending boundaries of culture, class, and age.

We, too, want to teach all with excellence.

Sept. 22-23? Ballet West II - Our Executive Director met the tour manager of Ballet West at the Western Arts Alliance (WAA) Conference and learned that the Company had developed Ballet West II to allow a smaller elite touring ensemble to perform in variety of venues throughout the country. The ARTCORE board reviewed videos of the company and chose to present it. On September 22nd, outreach programs will take place at 10:30 a.m. and 12:45 p.m. with master classes on stage at 2:00 and at Casper College at 3:30 p.m.

Nov. 17-18 - Calle Sur - Karin Stein grew up on the plains of rural Columbia and Ed East grew up in the urban setting of Panama City.

They met at the University of Iowa, and they bring the music of Latin America to life. Ed's percussion is incredible, as he includes drums and auxiliary percussion instruments in complex multiple rhythms. He also plays guitar, flute, and both musicians sing. Karin plays the Venezuelan cuatro and the Bolivian panpipes. Their storytelling workshop at the Nicolaysen Art Museum will be interactive with instruments and visuals. At WAA, they perform and assist others with showcases.

Jan. 26-27 - ARTCORE's annual Japan Day celebration - Kuniko Yamamoto with Taiko with Toni & Lance - Kuniko was born in Japan, and she augments storytelling with Oragami. Students and adults will be amazed as she folds pieces of paper for props for her words. Toni Yagami is of Japanese descent, and she is a expert Taiko drummer and teacher, having founded Denver Taiko and performed with San Jose Taiko. She developed Taiko with Toni to take Japanese Taiko into the schools. Lance Acker is a professional jazz clarinetist who began performing on the bamboo flute after marrying Toni in 1995. They will share two outreach programs with Kuniko on January 26th, as well as the evening concert on the 27th. They will give separate workshops on the 27th.

We connected with Toni through the Japanese Consulate in Denver.

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Late Feb./Early Mar. - Cleo Parker Robinson Dance 51st season tour. The company will give two outreach lecture/demonstrations on the first day and split up to go to Casper College and local dance studios to give master classes. We hope for a BOCES grant to fund

training for ARTCORE's Rebecca Hebert and the college's Aaron Wood to set one of Cleo's pieces on Casper dancers in advance, with Cleo giving the final classes and the piece being included in the evening concert. This company has brought its excellence several times through the years.

April - Enchantment Theater's PETER RABBIT TALES endorsed by the Beatrix Potter Foundation - This company toured through our area over 20 years ago, as a magic company with an amazing show. When we learned they expanded in Philadelphia and began mounting children's stories with incredible costumes, mime, sets, musical scores - and magic, we started presenting them every three years. The high school drama students get a special backstage tour to see how things work.

ARTCORE receives assistance from the Wyoming Arts Council, Wyoming Community Foundation - Casper, Natrona County School District No. 1, Pacificorp, First Interstate Bank, Hilltop National Bank, Platte Valley Bank, and many local businesses. Individual donations make up a significant portion of our budget.

Our only paid marketing is the printing of our series book of 100 pages and our monthly calendar. The media are very generous in helping us spread the word of our performances, and we receive huge assistance in housing, especially from the Ramkota. Thirty-five volunteers assist with launching our season through mailings and the delivery to doorsteps of 3,000 books. Board members assist with the launching and work the shows, so that they are fully aware of our work and can evaluate artists in making future plans.

ORGANIZATION SUMMARY

ARTS CHEYENNE

[HTTP://WWW.ARTSCHEYENNE.COM](http://www.artscheyenne.com)

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Helping Cheyenne and Laramie County Recover Through Public Art

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Helping Cheyenne and Laramie County Recover Through Public Art

Arts Cheyenne targets its services to artists and patrons in Cheyenne and throughout Laramie County. Many of its programs are designed to also serve a wider sphere of arts supporters and practitioners . . . and we frequently connect with and provide service to artists in western Nebraska, northern Colorado, and throughout Wyoming.

Arts Cheyenne had plans to conduct listening sessions and focus groups during the summer of 2020 . . . which were shelved due to the pandemic. Instead, during the summer of 2021, the organization will reboot those sessions, meeting with arts and culture patrons during Cheyenne Superday, Fridays on the Plaza, Cheyenne Frontier Days, the Cheyenne Music and Arts Celebration, and other keystone arts and culture events. These sessions are designed to collect opinions about what people think about the current state of the arts in Laramie County and to visualize how the arts fit into Cheyenne and Laramie County's future. Arts Cheyenne will share this information with community development and government leaders.

During this last year, with society's increased attention on issues of equity and equality, Arts Cheyenne has realized it needs to be more cognizant of how its programming and planning recognizes and reaches marginalized sectors of the population. Our questions will also focus on how we can do this job better with Arts Cheyenne programming and we'll share the answers with other local arts & culture organizations.

Benchmarks for Arts Cheyenne programs like the annual Cheyenne Music and Art Celebration, Emerging Artists Program, Arts Cheyenne Presents Music Series, and Cheyenne Artwalk are attendance, participation, and through targeted evaluations.

The 2021 Cheyenne Music and Arts Celebration will showcase local and regional music performance, along with immersive arts activities . . . engaging local and regional patrons. Thus the number of patrons and the number of participating artists are measures of success. Artists and attendees are asked to fill out on-site evaluations to capture opinions about their experiences.

Arts Cheyenne Presents musical performances use online surveys and Facebook post feedback to gather information about patrons' musical preferences and reactions to past performances. This information informs future bookings.

Our most significant organizational evaluation will come via the upcoming community listening sessions. Over the next few months, Arts Cheyenne will be in close contact with Cheyenne/Laramie County residents through listening sessions and focus groups to gauge opinions on current cultural resources and the future of arts and culture in the region. These opinions will inform our Public Art Guidelines, continuing cultural planning, and add to our knowledge about the organization's ability to help execute that planning.

Arts Cheyenne is requesting Project Support for the wide range of programming activities planned for 2021-22.

Arts Cheyenne continues to establish its public arts leadership role through the Art in Public Places partnership with the City of Cheyenne. The Arts Cheyenne/City of Cheyenne MOU stipulates that Arts Cheyenne will manage the City's Art in Public Places program and that future arts programming and development will be steered by Cheyenne/Laramie County Public Art Guidelines, currently being finalized by the city and county governing bodies. As well, Arts Cheyenne event and activity programming has been recast under a public arts "umbrella" . . . assuring these programs fit the public arts definition of "accessible" and "free or low-cost."

Arts Cheyenne will continue providing services and programming to the community and to Laramie County that reflect this public art guidance. The organization offers opportunities for artists and patrons to connect through arts celebrations, performances, and exhibits. As Wyoming and Laramie County continue to ease mass gathering limitations from the pandemic, Arts Cheyenne will continue to expand its public art service portfolio.

These existing programs will continue during the next fiscal year:

Cheyenne Music and Arts Celebration - August 20-21, 2021

After a two-year hiatus, the Cheyenne Music and Arts Celebration will anchor the organization's multidisciplinary event portfolio. It will feature free local and regional musical performances, visual art displays, food trucks, and immersive youth art activities.

Arts Cheyenne Presents - Fall 2021

Arts Cheyenne will continue to offer Cheyenne patrons the best in local, regional and national music through the Arts Cheyenne Presents music series at The Lincoln performance theatre. This series, in partnership with The Lincoln, was interrupted by the COVID-19 outbreak, but will start back up in the fall of 2021. Arts Cheyenne Presents will continue to offer access to high-quality music at the low cost of \$5/person.

Emerging Artists Program

In partnership with Laramie County School District #1, Arts Cheyenne will support and help judge student entries into the All-City Art Show, a city-wide exhibit of student art in the spring.

Cheyenne Artwalk

Cheyenne Artwalk is the community's popular monthly art tour and party. Through Arts Cheyenne's support and management, the program will continue to expand, adding more music and culinary offerings. Each month, Cheyenne Artwalk features the work of local and regional artists in each gallery or venue.

Arts Cheyenne's overarching goal is to better connect Laramie County's creative resources with arts supporters and practitioners. That perspective drives Arts Cheyenne's vision and mission. Further elevating Cheyenne and Laramie County's identity as a place with its own unique creativity and artistic capabilities is crucial to successful community development.

Arts Cheyenne receives a mix of earned and unearned income. One half of its income comes from individual donations, corporate sponsorships, foundation support, and grants. The other half accrues from earned income sources . . . public art management service fees, along with event ticket and concession sales.

With the pandemic shutting down much of Arts Cheyenne's event programming, the organization's partnership with the City of Cheyenne and the resulting Art in Public Places management appropriation, has helped shore up its earned income flow.

Concessions, sponsorship and donation revenue from the Cheyenne Music and Arts Celebration event planned in August 2021 will help us recover from the revenue downturn we experienced during the pandemic.

ORGANIZATION SUMMARY

ASK AFTER SCHOOL FOR KIDS

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

After School for Kids Re-Engagement and Rebuild

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

After School for Kids Re-Engagement and Rebuild

ASK supports families and the broader community of Cheyenne, WY by focusing on providing safe and meaningful space for young people after school and out of school. Most of our direct programming is with youth who are on free and reduced lunch. This includes a higher percentage of students of color than local and state demographics.

ASK works with students whose families struggle in a variety of contexts, beginning with their economic situations, which often creates additional social barriers. ASK serves students who have mental, emotional and physical disabilities. ASK serves a high percentage of lower income and working class students, as well and students of color, in proportion to the state.

In addition to daily after school programming, we host various community events throughout the year. Students' adult family members are invited to these events. We observe disability support guidelines and host events in accessible spaces. Grandparents are welcome. Military veterans and other folks who are often forgotten by society are often in attendance at our events. Several of our Eat Read Grow events in recent years have been emcee'd by or hosted by military veterans.

 Our staff is majority female, including all leadership positions. Our staff includes people of color from historically marginalized communities. We have contracted with artists of Black, Latina/o, Asian American, First Nations, and multiracial backgrounds, to reflect the diversity of our student population.

ASK uses the following evaluation methods:

Quantitative Measurement: Pre and Post-Test surveys to help gauge student progress in content areas based on knowledge and experience at beginning of learning periods vs growth at the end of said learning periods.

Qualitative Measurements: Assessments will happen throughout the semester within weekly mini-lessons, check-ins, and discussions to measure comprehension and retention of concepts and skills.

Completion of Project Based Learning projects, music recording projects, and performance activities at end-of-summer and end-of-semester events serve as evidence of outcomes met. Well-attended community share out events demonstrate that a community need is being met. Student work is viewed and celebrated in a multi-generational setting. Following project completion, admin and staff assess the quality of student work with input from program partners/contractors/arts field professionals in order to determine areas of improvement for future efforts ASK works to improve programming in relation to these qualitative community evaluation observations and metrics.

Parent/community evaluation forms also assess the quality of community events, summer events, and end-of-semester events. These evaluation forms inform the impact of ASK's creative programs on community wellness.

Program and Project target populations include:

1.Children: To provide free, positive & safe after-school and OST (Out of School) environments for students, kindergarten through 6th grade, and high school programming at Triumph High School.

2. Families: The ASK program provided free after school care serving over 280 students, impacting approximately 200 families who struggle with economic barriers to quality after school.

3. Schools: We currently serve seven total LCSD#1 Free and reduced and Title I schools. Our programs support the work of school-day staff and assist the Principals of our host schools in fulfilling their missions to assist families in need.

ASK maintains an ambitious and creative after-school curriculum that authentically supports educational and academic growth. Through arts integration and specific arts projects, we seek to make more of our programming

hands on, to encourage imagination and innovation. What works for one student may not work for another, so we aim to provide as many entry points as possible.

ASK is seeking support to sustain creative programming across six elementary schools sites and one high school site. ASK's ongoing creative work in and out of schools looks as follows:

- Weekly arts programming within the areas of poetry and creative storytelling, visual arts projects, STEAM curriculum, music appreciation. This happens every day after school and during out-of-school time in the summer.
- Arts journaling practices multiple times per week across various academic disciplines.
- Guest artist visits and arts residencies (with more information provided in other sections of this grant)
- Project-based learning work that includes creative processes and practices.
- Summer programming that focuses on music education, including music fundamentals instruction, original songwriting, and community performances.

This programming serves approximately 300 underserved students per year in Cheyenne Wyoming.

Strategies:

- The implementation of a unified curriculum across all sites that incorporates all core academic areas of early childhood education.
- Establishing empowering learning centers where kids feel safe, respected and supported to exhibit curiosity, ask questions, collaborate, take healthy risks and find their voices.
- ASK provides professional development for our staff teachers, artistic experience for students, and partner with artists to deliver inspirational curriculum and programming.

ASK is requesting Project Support. Specific WAC projects for 2021-22 include funding arts journals for 280 elementary students, participatory mural projects at HS and elementary school levels, a residency with WAC roster artist Paul Taylor, and music production and guitar lessons for HS students at Triumph.

Ongoing ASK student participant engagement includes the following everyday after-school and through out-of-school programming:

- Establishing positive learning centers where kids feel safe, respected and supported.
- Encouraging curiosity.
- Creating classroom environments that encourage student learning, creativity, and critical thinking in the areas of Science, Technology, Engineering, Arts and Math.

- Maintaining an aquaponics program at 3 sites, which students will take ownership of, keep up and care for.
- Engaging students in new learning games, hands-on activities, and collaborative work.
- Exposing students to new ideas, new cultures, healthy risk-taking, and a broader appreciation of music and art.
- Improving students' experiences in reading, writing, speaking, storytelling, and listening.
- Enhancing students' sense of Technological Literacy through multi-media education.
- Nurturing students' interests in plants and caring for the natural world.
- Nurturing and encouraging student appreciation of poetry, which supports literacy, writing, vocabulary growth, positive self-identity, and understanding of the human condition.
- Concluding semester and summer programs with inclusive community events.

Following are six basic outcomes for ASK Immersive Arts Programming and Projects:

- To expose students to hands-on music experiences on a regular basis throughout the 2021-22 school year, including summer out-of-school programming for summers 2021 and 2022. ASK's Music program engages youth creatively through music experiences with guest artists. While much of our music programming had to shift online this past year, we will be reengaging students in on-site music lessons when it is safe to do so during the 2021-22 academic year. Arvada CO based guitarist Casey Hrdlicka has developed a music theory and intro to guitar curriculum for ASK, and we will work with him to deliver high quality programming to our high school students.
- Continue and expand ASK's Arts Journaling efforts. 100% of our students are participating regularly in arts journaling work, with an abundance of age appropriate materials and found materials that allow students to engage creatively with their educational experience. We know that when students are able to create something that relates to what they are learning, they are more likely to retain what they are learning, because they are taking ownership of it.
- Incorporate music into all aspects of broader ASK curriculum, which is centered around S.T.E.A.M. (Science, Technology, Engineering, Arts and Math) principles. This includes using music as inspiration and lesson content, and working with students to understand how music and sound shape the world around us. We will be rebuilding our on-site in person music education initiative as students and schools re-connect and re-engage in a deeper way in the next (and hopefully final) stages of the pandemic.
- Utilize music to engage ASK youth participants about Wyoming, U.S., and World histories and cultures. We will do so through music education and also music performances and residencies, like our residency plans with WAC roster artist Paul Taylor.

- To Engage students in the process of Project Based Learning, or participatory learning, as inspired by their experiences with creative projects, including music and arts journaling. All ASK students participate in several 6-week Project Based Learning lessons throughout the academic year.

- Host end-of-semester community presentations, which allow students to showcase performances skills learned, as well as information and outcomes from Project Based Learning experiences. Our students and families have missed this programming, and we are excited to bring it back.

These goals have been identified by ASK administration, with input from parents, students, artists, and consultants for best practices around creative engagement and social and emotional learning.

Through WAC Community Support Grant funds, we have been able to secure contracts in recent years for visits by artists such as Wyoming Arts Council roster artist Willie LeClair, who has traveled from the Wind River Reservation. Mr. LeClair visited elementary school classrooms and gave a keynote talk and performance at a community event with 250 + people in attendance. We also hosted Aussie/Wyoming legend Paul Taylor, who completed a mural with us at Triumph High School and visited one of our elementary schools. Mr. Taylor was supposed to do a longer residency at one of our elementary schools in April 2020, but we had to postpone this due to the coronavirus shutdown. We are excited to host Mr. Taylor again next spring, when conditions are (hopefully) back to normal.

ASK has also worked with local folklorico dances, Mexican folk folk artists, local and regional hip-hop artists and singer songwriters, and Nigerian-American multi-instrumentalist Felix Fast4Ward Ayodele, who is based in Denver.

Our ASK Curriculum Specialist/Program Coordinator is a Wyoming native and award winning artist. Adrian H Molina is an educator, poet, artist, teaching artist, producer and consultant. He holds degrees in Sociology and Criminal Justice and a J.D. from the University of Wyoming. He has taught various courses at the college level since 2006 and has been invited to lecture and read poetry at dozens of universities, including Columbia, UC Davis, CU Boulder, University of New Mexico, and San Diego State University. Mr. Molina is a partner artist with Youth on Record, a Denver-based music education program that serves youth in the most underserved neighborhoods and residential treatment facilities. Using his expertise and close association with the University of Wyoming and Cheyenne ASK personnel, Adrian develops curriculum for ASK and 21st Century Community Learning Center, 21CCLC with focus on arts education creating curriculum that is effective in student learning and engagement.

Funding Sources: 21st Century Community Learning Centers providing after school funding through the Wy. Dept. of Education.

LCSD#1 provides classroom space and Nutrition Service provides after school supper meals and summer breakfast and lunch at no charge.

United Way funding helps support program areas not funded by 21CCLC, providing staff or supplies and helping to support operation needs when necessary.

Budget Alignment: - All funding aligns with program goals associated with the Department of Education, academic improvement and arts programming. Our program continues to help meet the needs of opportunity for youth, who exhibit potential but lack some of the services and support they need.

Financial Challenges: Financial challenges often arise with growing need around family economic challenges and barriers. As a 21CCLC Learning center, it is our responsibility to provide as much access to after school programs as possible including virtual programming.

ORGANIZATION SUMMARY

BALLET WYOMING

[HTTPS://WWW.BALLETWYOMING.COM/](https://www.balletwyoming.com/)

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Ballet Wyoming 2021-22 Season

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Ballet Wyoming 2021-22 Season

Ballet Wyoming was founded in 2007 under the name Ballet 7220. The Ballet's first performances were produced in Laramie, and the company moved to Cheyenne in 2008. With its home in southeastern Wyoming, Ballet Wyoming draws its audience primarily from Cheyenne and the surrounding communities of southeastern Wyoming. When the company was founded, Ballet Wyoming recognized a significant lack of dance opportunities beyond classes and recitals for local dancers and artists. For audiences Ballet Wyoming sought to bridge that gap by presenting fully staged ballets for local performers and audiences.

Ballet Wyoming invites all community members to audition for the company or assist with the production and planning of the performances. Ballet Wyoming will continue to expand the inclusion of nondominant communities and has added reviewing the inclusion policy to our annual board retreat.

Ballet Wyoming evaluates our success and quality by analyzing ticket sales and feedback from viewers, sponsors, and performers. We also welcome and receive feedback in person, Facebook message/post, or email from the general public. Feedback is reviewed at monthly meetings. Additionally, the board undertakes a debrief at each meeting following a full-staged performance to evaluate successes and opportunities for improvement. The company has found over the years that this process of eliciting and processing both praise and honest criticism

helps us make better decisions for future performances. As a result of these processes and the Ballet's continued emphasis on professionalism and excellence, ticket sales have increased for every performance year after year. For this season, the Ballet is committing to strengthening its evaluation processes, as well. Based on the feedback received, the Ballet will implement a formal survey of ticketholders and company members. The survey results will be gathered by the Executive Director and provided to the Board of Directors at the end of the season as part of the planning for the next season. Ballet Wyoming is also currently committed to a full strategic planning session in the fall of 2021. The Board will use this opportunity to refine the company mission statement, set goals for the next season, and develop a long-term strategic plan to continue to build the success of the organization.

Ballet Wyoming's first performance of the 2021-22 session will be a production of a storybook ballet created by guest choreographer Bailey de Vries, and Creative Director, Tiffany Erickson. The production quality will focus on ways that dance can invoke imagination, exploration, and growth. The COVID-19 Pandemic has forced Ballet Wyoming to look to the mission and goals to come back stronger and more focused. A second ballet for the 2021-2022 season is in planning phases with a fall holiday theme, both family friendly and slightly spooky. The company looks forward to returning to the studio in the 2021-22 season to continue these efforts in-person with dancers from throughout the region to aid in their continued growth in the arts.

Operational support funds will support the full season of productions for Ballet Wyoming. Grants, like this, are one part of the Ballet's funding approach. A second part is generous donations from local sponsors solicited by the Executive Director and Board. Third, Ballet Wyoming charges for tickets to our two fully staged ballet programs and masterclasses. Finally, the Ballet conducts quarterly fundraising events where individuals, organizations, and companies join us for an evening of conversation, food, and funding. These events gather support from our regular season supporters and community members who are dedicated to bringing dance to the southeastern Wyoming community. Due to the COVID-19 pandemic the last year has been a difficult year for fundraising and we look forward to rebuilding the momentum we worked so hard to create.

ORGANIZATION SUMMARY

BIG EIGHT FOUNDATION

[HTTPS://WWW.EDGEFEST.COM/](https://www.edgefest.com/)

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Edge Fest

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Edge Fest

Being a free event, Edge Fest is able to serve anyone who wants to enjoy a great day of music. The event does specifically take place in Cheyenne, but over the years has come to attract attendees from Colorado and beyond. In previous years, there have been attendees who have flown in because they love the artist so much.

Cheyenne's West Edge District has been historically low-income and underserved. Oftentimes, Cheyenne events are held in the downtown area or central Cheyenne, leaving this part of town a desert for community events. By bringing things closer to this community, we lower the barrier to attending, but also allow others not from the area to experience why it is so great.

Beyond the West Edge, we also invite the community through a variety of platforms including advertising (radio, social media, print, banners, posters), PR (radio and TV interviews), and leveraging the artists' platforms to promote the event through a broader audience that extends outside of Cheyenne and Wyoming.

We want this event to be an enjoyable experience for all. Any requests for accommodations are handled on a case-by-case basis so that we can make the best experience possible for that person or group. We work to do this prior to the event through our website and onsite with our volunteers as needed. The venue also is handicap accessible, allowing those with disabilities to enjoy the event in both the upper and lower areas of the park.

Due to the event being free, evaluating the impact of the event is hard because there are no tickets. We do however use a couple of methods to measure attendance and impact. This includes using event photos and Facebook event RSVPs. Another measure of impact is by anecdotally surveying attendees about their experience, encouraging them to share what they liked and didn't like. After the event, we also survey vendors and volunteers to provide feedback that we can then use to improve for the following year.

In addition, we get feedback from attendees through our Facebook page. Here is a sampling of what attendees had to say:

- Thank you so much for a perfect night!
- Wonderful night! Thank you for organizing such a great event for Cheyenne!
- Again ... Great energy in that crowd! AWESOME show! Awesome venue! Thank you!
- This Coloradoan was rather impressed with the event you put on tonight Cheyenne. Nicely done!

Edge Fest takes place on August 28, 2021, at Civic Commons Park in Cheyenne, Wyoming. This one-day event focuses its operating costs around the event's primary focus, which is music. We are still currently working through contracting with national acts, but 60% of the overall budget goes towards paying talent. This includes headliners, openers, and Wyoming bands. It also helps cover any travel and lodging expenses that the groups will incur during their time in Cheyenne.

The next largest bucket takes 27% of the overall budget. This bucket includes all music facility expenses such as stage, sound, light, and video boards. It also includes things like restrooms, tents, and security. These costs are largely dictated by the artist's contractual requirements, but we also spend more here as it helps improve the visual and auditory experience at the event.

The last two remaining budgets go towards marketing and merch/alcohol. Marketing accounts for 7% of our overall budget. This budget allows us to advertise the event through social media, newspaper, radio, and TV.

Finally, we use the remaining 6% of the budget to purchase merchandise and alcohol to sell at the event. The money from the sales of these items is the only revenue-generating function for Edge Fest. We do not charge or take a percentage of any other outside vendors' sales at the event, as we want them to have a good experience and help provide a great experience to attendees.

If selected the funds from the Wyoming Arts Council will be used to help cover all of these costs, allowing us to put on a great community event that not only supports music, but also introduces people to great music in Wyoming.

Edge Fest is mainly funded through corporate sponsorships and grants. Without these contributions, we could not make this event free. In addition to sponsorships and grants, we also sell Edge Fest merchandise and alcohol each year, allowing us to carry those profits to the next year's event.

The largest portion of the budget goes to artists. We believe that the artists make the event, so it commands the biggest budget. After artists, the next largest budget is dedicated to infrastructural costs like the stage, sound, light, fencing, tents, security, etc. The remaining budget goes towards marketing and communications.

ORGANIZATION SUMMARY

BIG HORN BASIN NATURE & DISCOVERY CENTER JOINT POWERS BOARD

WYOMINGDISCOVERYDAYS.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Children's Outdoor Learning Area development & programs

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Children's Outdoor Learning Area development & programs

The population of Hot Springs County is 4,741 and 2,952 live in Thermopolis, the county seat. Our work draws people from Big Horn Basin, Fremont County, Wind River Reservation and Hot Springs State Park. We consider them an important part of our market and community.

Our programs reach a diverse group of people. 24% of residents are over the age of 65. 20% of the population has a disability/handicap. The facilities that serve them attract employees, from licensed professionals to non-professionals, store owners and service industry. Although 12% of citizens fall below the poverty line, many are shored up by working several part-time jobs. About 45% of students are on free/reduced lunch programs. Our programs are handicap accessible and special times are scheduled where appropriate, for the elderly and disadvantaged.

To reach the community and beyond we maintain two websites; wyomingdiscoverydays.org and wydiscoverycenter.com, two email addresses; info@wyomingdiscoverydays.org and hotspringsdiscovery@gmail.com and a Facebook and Instagram presence.

Local newspapers feature stories about the Children's Outdoor Learning Area and Wyoming Discovery Days. Radio stations provide talk segments and interviews on our programs and plan of work.

A marketing committee sends flyers, rack cards, press releases and calendar items to organizations around the state and surrounding states and we use area chambers of commerce membership, newsletters, maps and table tents to promote our work.

Numbers of Participants: Some programs are measured by numbers of people who participate but not all. We must ask ourselves – was the purpose for volume? Or to meet the needs of a small group that might grow (or might not, depending on the activity). Did the small group learn or have an opportunity to participate in an art activity that was meaningful to them? Sometimes, offering a free art activity to families and having just a few families participate is enough to justify introducing the arts to youth and inspiring a single individual to pursue a creative dream. Sometimes, it is hard to count the number of children we serve. Our best count is from word of mouth. When we hear people talk about the fun of our event or activity or they send a letter or a donation, we know we have served the community well. If we reach just one child and inspire that child to pursue a form of art, then we have done our job

Without a facility, overhead costs are low. A lot of our administrative costs are given in-kind by board members, volunteers and local businesses. These in-kind services include bookkeeping, grant tracking, and on-site ground work. There are some items that must be paid to professionals whose skills meet our needs. We are requesting operating funds for these items;

\$1,500 to Business Barn for a one year contract for the further development and maintenance of two websites,

\$2,500 to pay artists for design and construction of equipment, landscaping and interpretive signage for the outdoor learning area.

We also request funding for project support. Wyoming Discovery Days (formally Big Horn Basin Folk Festival) outgrew our ability to manage the event using in-kind labor. We raised enough money to pay for an event coordinator, Audra Dominquez for the 2020 Folk Festival. Due to Covid 19, the event did not happen. This allowed us to take the time to rebrand the event into Wyoming Discovery Days.

We request \$3,000 in project support to retain Audra Dominquez as our event coordinator. She will manage a Grand Opening event in addition to Wyoming Discovery Days. Audra has a background in event planning, is an artist and comes from a musical family. She is a great addition to our program of work.

Our Grand Opening event will be timed with the opening of a petroglyph wall that is being placed on leased property at the entrance to Hot Springs State Park. The event will take place in early spring 2022 and will be a Native American celebration. Participants include Larry Loendorf, archeologist and rock art consultant for this project, George Abeyta and the Eagle Spirit Dancers, Willie LeClair, and a demonstration circle showcasing beadwork, drum making, and of course rock art history. The Petroglyph Wall and some of the Grand Opening celebration is being paid for by grants from the Wyoming Humanities Council and the Cultural Trust Fund.

Our location and amenities, such as the Dinosaur Museum and hot water swimming pools creates a great setting for events and programs. We have proved that we can increase the size of Wyoming Discovery Days. The event costs money, bringing in artists to sing, play, storytell and demonstrate. The state park setting creates a need to have the event free of charge. The event is limited on ways to raise money and most participants are paid through grants. Expenses such as tent rentals, insurance, and other administrative costs are paid through sponsorships. We know that if we continue to grow this event, the community will reap the benefits and they will continue to provide support where needed. The Master Craftsmen Tent was started by a partnership with Wyoming Arts Council, and with help from Annie Hatch. Josh Chrysler is our new folklorist partner and he is helping us bring awareness to our folk art way of life. Wyoming Arts Council has been and will continue to be an important partner in Wyoming Discovery Days.

Wyoming Discovery Days celebrates the handiwork and creativity of Wyoming's folk artists through demonstrations at the Master Craftsmen tent, Music at the Pavilion, a Hear Me Now Storytelling Circle, Rocky Mountain food fair and a Trading Post featuring fine art, folk art and trade goods.

The two-day event, held the first full weekend of August each year, features a special "For the Families" activity schedule, which provides hands-on activities such as a Handmade Instrument play and sing along, story hour, make it and take it art projects, learning to weave, and each person makes a hand crafted item to take when they leave. The schedule moves family members around the festival grounds exposing each to the different segments; music, storytelling, demonstrations, arts and crafts with an educational component to each.

This year's theme Rails, Trails & Folk Tales tells Wyoming's diverse & remarkable stories of where we came from, how we got here and where we are going from here. The festival is held the same weekend as the Gift of the Waters Pageant Days. The Pageant tells how the hot springs were given to the state by Native Americans on the Wind River Indian Reservation.

Workshops and activities include demonstrations of folk art by numerous artists and artisans. Artisans include; Jalan Crossland, musical performance; Willie LeClair, stories of Native American Life; Darrell Lonebear, WAC Mentorship program; Tom Lucas, sheep horn bows; David Romsveldt, Basque life and music in the Big Horn Mountains; Hope Abeyta Washakie, the power of ancient healing; Ro Dominquez and Bradyn Harvey, smelting and casting of metal; and Bo and Jo Bowman, dutch oven cooking with a chuck wagon. All participants, whether food, folk art, storytelling, music or demonstrations must be able to speak about their craft and empower others to want to take up tools and learn how to make things with their hands.

We recognize our regional strengths are in who we are – what we do – and where we live. Technological advances, such as broadband, help community members reach out beyond our rural boundaries. But they also alter rural lifestyles. Our goal is to find a balance so we do not lose what is most valued – our heritage of skills and crafts.

Pioneers forged their own tools, shod their animals, made gear to handle livestock. They hunted and fished for food, canned and dried foods they harvested, spun yarn, wove cloth and baskets, fashioned quilts and rugs. They made their children's toys from wood and fabric scraps.

In many areas across the country, the knowledge of such skills is buried with two or three generations. In Wyoming, it is still alive. Traditionally these skills were passed down naturally in the family or in the community. Today, these skills are in danger of being lost. We believe it is important these skills be maintained – whether it is fashioning Native American beadwork, baking bread, braiding rugs, forging knives, tanning hides or weaving a horse cinch.

Our goal is to continue working closely with the WY Arts Council, WY Humanities Council and folklorists to sustain traditional folk arts in the region. We will gather folk artists in a common area where they can teach their craft. This

will include growing the Wyoming Folk Festival and adding other programs and events that feature folk art and folk life.

We've spent years researching the success of a folk life school in Hot Springs County. Wyoming Discovery Days proves we have folk artists in abundance, they wish to pass their skills to the next generation and they are willing to learn how to make their craft into a business and create economic growth in their communities. We will continue to help with this growth.

We will do this on leased land located in Hot Springs State Park, Thermopolis, Wyoming. A Children's Outdoor Learning Area (Phase 1) serves as a beginning (but stand-alone) project that is part of the long-range Nature and Discovery Center project. It will incorporate art as an integral, joyful part of children's daily learning.

The learning area will include structures for playing, climbing and building. The focus of the curriculum and interactive elements will be on natural arts (i.e., paper making, natural dyes, natural musical instruments, etc.). The Children's Area will have the ability, within the outdoor classroom, to accommodate students and groups learning about various creative and artistic subjects.

Long-range goals include developing a folk school for traditional arts as well as the Nature & Discovery Center. We will work towards creating a central location for artists to gather and to educate locals and visitors about the culture of folk-art creation. We will illustrate the value of folk arts and offer a venue in which artists and artisans can be appreciated by a large audience, promote themselves and sell their work.

The 2021 Wyoming Discovery Days, Rails, Trails & Folk Tales will feature over 35 folk artists who will storytell, demonstrate, play music, talk about Wyoming books they have authored and show and sell their folk art. Some of the key artists involved include:

Darrell Lonebear (Northern Arapaho) was recently awarded a Folk Art Mentoring Project Grant from the Wyoming Arts Council to teach his son Koleton Lonebear about their community's sweat lodge songs. Darrell and his two sons have participated for several years in Wyoming Discovery Days (formally Big Horn Basin Folk Festival). Through the apprenticeship program, Darrell demonstrated drum making, bringing this lost art to life and passing it on to a younger generation. Wyoming Discovery Days also features other master artists such as Vonn Ringler and Jack Mease.

David Romtvedt, folk artist and humanities scholar (Buffalo) performs a variety of traditional music with two bands. With Ospa, he performs Basque music of Wyoming and the Basque Country. Their CD is Hori Da. In addition David will demonstrate Basque traditions. He is a professor emeritus at the University of Wyoming where he taught writing workshops, Humanities and Food and Music anthropology. He has also taught for Elderhostel, The Snake River Institute, Sierra Swing, Puget Sound Guitar Workshop, Pinewoods Workshops, the Festival of American Fiddle Tunes, the Aegean Center for the Arts and the Fish Trap Writers' Conference.

Tom Lucas, western artist, (Lander) always had a deep desire to create art of the Western culture. His lifestyle as a cowboy, mountain man, hunter, trapper and outdoorsman serves as the ultimate foundation for his art. As a self taught artist of over 40 years, Tom has a natural ability and an intimate understanding of his subject matter, which allows him to paint and express his creative nature, whether it be a western or a wildlife subject. Known as Tomahawk Tom in the Mountain Man arena, Tom has mastered replicating Indian artifacts (Big-horn sheep bows,

War-bonnets, beaded clothing and shoes, horn scoops, knives, arrowheads, etc) many of which are subjects in his paintings and are on exhibit in museums in Wyoming.

Willie LeClair is an enrolled member of the Eastern Shoshone Tribe of the Wind River Indian Reservation in Wyoming and walks both worlds as an American Indian and as an American Cowboy. He has both a college education and the traditional teachings from both the Eastern Shoshone and Northern Arapaho Tribal elders. LeClair is a Northern Traditional Dancer, carrying on the tradition of the warrior, wearing the eagle feathers of past days. He is a cultural presenter and storyteller. He has taught Native Culture and Philosophies with seminars on cultural aspects of living, substance abuse/prevention, and healing. He has used his cultural background as a foundation for his teachings of indigenous craft, dance, and music conducting workshops in these areas for both indigenous and non-indigenous cultures.

Big Horn Basin Nature & Discovery Center has two short term segments of work. The 1st-Children's Outdoor Learning Area and the 2nd-events and programming.

Children's Outdoor Learning Area key partners are Hot Springs Outdoor Alliance, Wyoming State Parks, Hot Springs County Commissioners, Town Council, and WYDOT. Other partners include D & A Construction, John Dorman, Canyon Concrete, Foss Schultz Architects, Steve's Plumbing & Heating, and Bazooka Lumber.

Funding for a petroglyph wall, waterway and outdoor classroom comes from the Wyoming Community Foundation, Wyoming Cultural Trust Fund, Wyoming Humanities Council and Wyoming Arts Council and state wide fundraising.

For each dollar given through grants the Joint Powers Board has been able to raise, or provide in-kind, matches. Hot Springs Greater Learning Foundation, which acts as our fiscal agent provides funds as needed to help accomplish our goals and objectives.

Events are funded through grants and statewide sponsorships.

ORGANIZATION SUMMARY

BIGHORN BLUEGRASS CAMP

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

BigHorn Bluegrass Camp Summer and Winter Sessions

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

BigHorn Bluegrass Camp Summer and Winter Sessions

We provide bluegrass music education for youth ages 7-18 in our community, our region, and surrounding states. We are located in a small rural town (Buffalo) in northeastern Wyoming, and we are the only regional bluegrass camp. We are an inclusive camp and we make sure that all students are able to attend camp. We promote the camp at the schools in the community and we have a generous scholarship program. While we charge a fee for camp, we provide scholarships based on need; parents pay what they can afford. While the camp is aimed at youth, our ending concert is open to the entire community and is particularly well-attended by older adults. Many of our students perform weekly at the Occidental Thursday Night Jam which is attended by many older adults in our community. Our camp emphasizes the communal nature of bluegrass music; everyone participates in jams, from professionals to beginners. Students select their instruments and classes. If a student has a special circumstance, we try to accommodate the request.

The most important method to evaluate the camp is performance. Not only do kids perform in classes, but each day students can sign up for a performance. At the end of camp, each class performs at least one song. The success of camp is evident by the quality of the final performance. In addition, multiple kids perform weekly at our community jam.

At the end of camp, we ask parents to respond via email with feedback about camp. We keep track somewhat informally of the number of camp kids who play at the community jam. In addition we keep track of students who attend camp multiple times. This year our January Jam had 20 youth students and several parent-students. All students are asked to provide feedback when the event is over.

BigHorn Bluegrass Camp is in its third year of offering two camps, a five-day summer camp and a 3 1/2 day weekend camp. Students will choose two instruments to specialize in and will indicate their level (beginner through advanced)

in those instruments. Students will meet with camp instructors; classes will be leveled. Typically we have four class sessions per day with a break between each. We will include swing dance if Covid regulations permit. At the end of each camp we have a Whiteboard Concert in which any camper can perform a song either independently or with a group. Each day instructors teach students new musical techniques. By the third day, teachers coach students to select their concert songs, and those songs become the focus of instruction for the remainder of the week. Students are encouraged to become comfortable in a jam setting where the song leader announces the "key" of the song and the players listen for the chord changes. Camp teachers demonstrate the communal nature of bluegrass by playing together at the opening of camp and by playing with other campers throughout the week. Several of our current teachers are making music professionally which is inspiring for young campers. Local string music instructor Lynn Young has developed a music book filled with bluegrass and folk songs. Our camp is a "no-frills" music camp. Students take music classes, practice music and play music. Each day students come early to practice and to jam. One parent wrote on her evaluation: "Summer 2020 camp did not disappoint!! We were very happy with covid safety precautions and the kids had a blast and learned a lot!!" We encourage students to take year-round music lessons. People from all over the world marvel at our young musicians who play in our weekly jam. We started Winter Jam to provide an opportunity for kids to receive lessons and to perform. For that jam, we hire two musicians and host two public concerts as well as a kids' performance.

Our camp has a lot of goals as indicated earlier in the application, but the overarching goal is to create a passion for music. Our immediate goal is for students to gain knowledge in the techniques of bluegrass. Students learn the fundamentals of playing bluegrass music by ear and by "key" recognition. Students learn how to participate in a bluegrass "jam," and that skill transfers to community jams and other jams. We encourage students to try new instruments; most of our camp instructors are multi-instrumentalists and they model the desire to master new instruments. A secondary goal is for students to become comfortable performing on an instrument. Students at our camp perform with and in front of each other during class; they perform for the camp at the end of camp each day; and they perform for the community at end of each camp session. The bluegrass "jam" culture so that students can participate in jams at camp and in our local community. Students learn individually and in groups.

A parent wrote: "I love the learning opportunities provided at the BigHorn Bluegrass Camp - particularly for kids without previous playing experience. Our daughter was interested in music but had no experience and was welcomed to the camp and fully included in the activities as a rookie camper. It was a fantastic experience for her and even better the second year once she'd started private lessons on her own. We are so fortunate to have this gem of a camp in our community." Another wrote: "Our kids LOVE bluegrass camp! At camp they each have been introduced to many different instruments, each has found "their" instrument and are now taking lessons year round." Every year we get positive feedback from the parents via an email survey. However, for me, the most accurate evaluation is the number of students who return year after year, and who perform all year round at the world-famous Occidental Jam. The most important goal of our camp is to create for the students a life-long love of music. Students from camp perform through the year in their churches and schools. Students perform for themselves, their families, their friends and their community. In the last two months, five former students have recorded in Nashville; two of those have already recorded a CD with a third former student. This past year we have five camp alumni on staff as teachers. I am excited for the "next generation" of camp teachers. At the second January Jam (our Winter Camp) we had twenty students taking lessons. In addition to those kids, several moms signed up for lessons.

The above goals were identified by experiencing the rich culture of bluegrass already permeating the culture of our community. The camp first originated as a companion to our now-defunct bluegrass festival. Mentors in our

community have a passion for music, understand the traditions of bluegrass, perform regularly and provide performance opportunities for young musicians, and demonstrate a life-long love of music.

Teachers range from professional musicians such as Adam Greuel from Horseshoes and Hand Grenades to recent alumni of the camp. We try to hire a mix of full-time professional musicians and locally-based teachers. Horseshoes and Hand Grenades is a popular progressive bluegrass band who frequently performed at our festival. They are enthusiastic, young, high energy, so I selected them for my first teaching band. Adam Greuel, the lead singer, is still coming to the camp five years later. He is our primary guitar instructor. Four local girls perform in a band called Prairie Wildfire. They got their start as musicians at the camp and now they teach the camp, organize classes, and promote. Lynn Young, a co-founder of our community jam and a local string teacher teaches at the camp and recruits many of his students to attend. We have not filled our staff positions for this summer yet; during the pandemic last summer, we promoted a few volunteers and one camper to teaching staff as well to replace the professionals who chose not to attend because of state of the pandemic in their region. Teachers at camp are committed to kids and passionate about bluegrass. They come early, stay late, and often take lessons themselves.

We are funded by the Wyoming Arts Council, the Johnson County Recreation District, and by camp fees. We also have many community members who are willing to scholarship students for camp. One such community group is the Occidental Hotel and Saloon, the home of our local jam. The vast majority of the budget for both Summer Camp and January Jam goes toward instructors salaries. We usually have at least ten teachers on staff, a director, a snack coordinator, and an administrative staff. We rent instruments from a regional music store; we order harmonicas and camp supplies. We rent space at the county fairgrounds. We supply snacks during breaks; kids provide their own lunches. Each camper and staff receives a camp tshirt. Thanks to the generosity of our supporters, camp has broken even every year.

ORGANIZATION SUMMARY

BOYS AND GIRLS CLUB OF CHEYENNE, WYOMING, INC.

WWW.BGCCHEY.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Boys & Girls Club of Cheyenne Arts Education Program

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Boys & Girls Club of Cheyenne Arts Education Program

The Club is available to all Laramie County youth for a membership fee of only \$10 per year. The Club utilizes Vision Membership Tracking Software, which allows us to track demographics about each member, including parent-reported income, age, school, grade level, and attendance. For example, we know that in 2020 the Club had 525 registered members and served 432 youth through community outreach (these numbers were severely limited by COVID-19.) Of the Club's members, 58% receive free or reduced-price lunch, and 55% live in a single parent home.

In order to effectively address the needs of the Cheyenne community, the Club utilizes resources such as the Wyoming's Kid Count report, which recently reported that 28.9% of children in Laramie County live in single parent homes, with 28.9% of those being single father homes and 71.1% being single mother homes. This number is especially significant when considering the prevalence of income inequalities throughout the county. In 2018, the median income for men was \$52,794, while the median income for women was only \$40,228. Additionally, 12% of all Laramie County families remain in poverty.

The Club strives to help all youth succeed, regardless of their background, financial status, or ability. All potential Club members complete paperwork explaining their unique needs, and staff works with them on a regular basis to provide accommodations. We also partner with Laramie County School District 1 to support members with IEPs.

The Club follows the evidence-based formula for impact set by Boys & Girls Clubs of America: Young People Who Need Us Most + Outcome-Driven Club Experience = Priority Outcomes. We have learned that the level of impact a

Club's program has on young people depends on how frequently and how long members participate, in addition to how well the Club implements five key elements: Safe, Positive Environment, Fun, Supportive Relationships, Opportunities and Expectations, and Recognition.

The Club aims to provide a meaningful, productive experience that incorporates all these elements, and effectiveness is measured through BGCA's National Youth Outcomes Initiative (NYOI). This annual survey asks members about their perceptions of the Club, and their responses allow staff to assess how they can best provide a quality Club experience. The Club also utilizes grade checks to measure the academic success and grade progression of members. With this information, the Club can measure indicators of youth achievement, especially in relation to academic success and positive behaviors.

Specifically for our art programs, we track how many members enter their work in local, regional, and national art shows. In addition, we track daily attendance and participation in art-focused workshops. This year, the Club will also focus on connecting teen members with art-based internships and job shadowing, and we will track the number of members participating in these career exploration opportunities.

The Boys & Girls Club of Cheyenne provides fun yet educational afterschool and summer programming for all Laramie County youth ages 6-18. Art is an essential part of our programming, and members are regularly encouraged to explore different artistic mediums ranging from photography to dance to theater. With support from the Wyoming Arts Council, members will have the opportunity to participate in daily art activities within the Club setting, as well as explore the rich artistic history of Cheyenne and collaborate with local professionals. During the year, local artists and organizations will also come to the Club to share their expertise and engage members in hands-on art activities. This will include a series of theater workshops with Cheyenne Little Theatre, as well as West Edge, a local marketing, branding and creative technology agency.

Throughout this artistic process, members will develop important life skills such as creative thinking, problem solving, and mindfulness, and their artwork will be recognized throughout the organization and greater Cheyenne community. The Club also strives to integrate art throughout all educational programming, with a focus on STEAM and other hands-on subjects. For example, this summer members will be putting on a "Trashion Fashion Show," in which they repurpose discarded and recycled materials into beautiful, wearable pieces of art. This activity helps members become more aware of pollution and human impact on the environment, while also encouraging them to think creatively and look at unusual materials from a new perspective. As many students continue to suffer from learning loss resulting from the COVID-19 pandemic, this comprehensive approach helps members stay learning, engaged, and on track in school. In addition, the Club offers Career Launch, a program that encourages members to explore their passions and plan for the future. Through this program, members will have the opportunity to explore occupations in the arts community and learn how to transform their creativity into fulfilling, meaningful careers. Teen members will even have the opportunity to intern with local organizations, including both Cheyenne Little Theatre and West Edge.

Our Art Coordinator, Tracy Duck, will be the primary artist involved in the Arts Education program at the Boys & Girls Club of Cheyenne. Tracy is very involved in the local arts community, and she has experience as an arts instructor and educator. She brings experience in countless artistic mediums, including painting, theater and set design, recycled art, sculpture and more. Tracy will also be coordinating the Boys & Girls Clubs of America Southwest Regional Art Show, which is hosted by the Cheyenne Club each spring. Tes Burns, our former Art Coordinator and now LCCC Unit Director, as well as Alyssa Mortiz, our Education & Career Development Coordinator, will also be coordinating all internship and job shadowing opportunities.

The Club will offer a variety of artistic opportunities in support of our Arts Education program, with an emphasis on expanding to new digital mediums as well as theater. We will continue to build on our existing Arts Education program, while also connecting with new community partners and platforms for expression:

-July/August 2021: The Club will launch a theater program in partnership with Cheyenne Little Theatre. The Little Theatre will hold one workshop focused on acting, and another focused on set design and behind the scenes work. In the fall, the Club will also host a Family Night event in which members and their families can attend a show at Cheyenne Little Theatre.

-Fall 2021: The Club will collaborate with West Edge Collaborative to offer a digital arts program focusing on video production, graphic design, and social media. Marketing professionals from West Edge will be providing a series of hands-on workshops for our members starting in the fall. Members will plan, design and produce their own digital content.

-Year-round: As part of the Career Launch program, teen members will participate in internships, job shadowing and behind the scenes work at Cheyenne Little Theatre. Members will also be engaging with job shadowing opportunities at West Edge, where they will be observing professional video and photoshoots. In addition, the Club will continue our Arts Inventory project with Arts Cheyenne, in which teen members help identify our community's cultural resources and integrate their findings into a database.

The Club's internal Arts Education program will also focus on national evidence-based programs through BGCA. This includes Photography and ImageMakers, the National Fine Arts Exhibit art show, and Summer Brain gain, a program that integrates art with STEM and other educational topics. The Club is also seeking to purchase Adobe software, a Silhouette Cameo desktop cutting machine, and Wacom drawing pads to help extend our digital capabilities.

The Boys & Girls Club of Cheyenne aims to provide high-quality afterschool and summer programs, with an emphasis on art and self-expression in all daily programming. Our goal is to inspire and spark the creativity in all Laramie County youth, especially those that need us most. Children who live in high poverty many times do not have exposure to the arts, and even fewer receive artistic training, despite clear evidence of the advantages of arts education for youth. The Club helps "level the playing field" for lower income and at-risk youth so they can also participate in extra-curricular programs like their more affluent peers such as the arts.

As an organization, our goal is to provide an Arts Education program that is thoughtful, professional and inspiring. We strive to create an environment where the arts are visible and valued, with dedicated creative spaces, near-professional equipment, well-trained program staff, and regular art-focused events and enrichment opportunities. The Club also seeks to show youth that art expands far beyond the walls of the Club, as we can draw from the rich cultural history of Cheyenne and Wyoming as a whole. Members can learn from and appreciate the beautiful pieces of artwork in our community, while also developing their own styles and exploring new platforms such as digital art and theater. Through our Career Launch program, members can even begin to see themselves working in an artistic field and turning their creativity into a career. The Club also wants to recognize the importance of family engagement, and by offering opportunities such as Family Night at the Cheyenne Little Theatre, we are able to help members feel supported in their artistic endeavors, while also introducing a new audience to the world of theater.

The Arts Education program comes at a crucial time, as many Cheyenne schools have cut their art programming back to only once per week. In addition, many schools had to suspend art programming or severely limit the capacity of art projects in light of COVID-19, leaving youth without an outlet for self-expression. At the Club, we understand that art is so much more than an elective or form of busywork, it is an opportunity for youth to express themselves, work through negative feelings, develop life skills, and grow as an individual. While school districts continue moving away from art, the Club offers art five days per week, and we continue seeking opportunities to grow this program. The Club also continues to utilize the Wyoming Fine & Performing Arts Standards, therefore ensuring that students create artwork that is age-appropriate and designed to enhance their overall education.

Our Art Coordinator, Tracy Duck, will be the primary artist involved in the Art Education program at the Boys & Girls Club of Cheyenne. Tracy is very involved in the local arts community, and she has experience as an arts instructor and educator. She brings experience in countless artistic mediums, including painting, theater and set design, recycled art, sculpture and more. Tracy regularly volunteers with the Cheyenne Little Theatre, as well as many other arts organizations, which will help strengthen our partnerships and inspire additional opportunities for collaboration. In addition, Tes Burns, our former Art Coordinator and now LCCC Unit Director, as well as Alyssa Mortiz, our Education & Career Development Coordinator, will play a key role in the Arts Education program by coordinating job and internship opportunities.

Together our staff will work closely with outside artists to provide workshops with our members, therefore giving them new and exciting opportunities to explore the world of art. For example, the Cheyenne Little Theatre, which was founded in 1930 is one of the oldest community theatre groups in the United States, as well as one of the oldest continuously operating organizations in Cheyenne. As an organization, their mission is to celebrate creativity and community enrichment through theater. The Club will be working directly with Todd Martin, the Managing Director at Cheyenne Little Theatre. Todd has served as the Managing Director since July of 2017, and before that he worked as the Technical Director from 2001 to 2004. While working outside of Wyoming, he served as the Artistic Director of the Gaslight-Baker Theatre in Lockhart, TX from 2010 to 2012, and as an Assistant Technical Director at Waco Hall on the campus of Baylor University in Waco, TX from 2012-2017. Todd has a wide array of theater experience including acting, directing, light and sound design, and technical direction.

The Club will also be partnering with West Edge Collective, a team of passionate industry veterans and up-and-coming creators, best known for taking an avant-garde approach to marketing that celebrates community,

creativity, and collaboration. Since opening in 2015, they've grown to include a diverse team of developers, creatives, strategists, analysts and planners, each bringing their own signature version of their craft to the table. Chad Willett, the original founder of marketing firm Warehouse Twenty One, serves as the Managing Director, and he brings over 15 years of experience in the industry. West Edge is also committed to community outreach and connecting youth with opportunities in the digital arts field. They even designed an art, design and tech curriculum in partnership with Laramie County School District 1. Desiree Brothe, the Community Engagement Manager at West Edge, and an artist herself, will take a lead role in coordinating workshops with the Club and creating a thorough, interactive, and meaningful workshop experience.

The Boys & Girls Club of Cheyenne is funded through individual donors, corporate sponsors, membership fees, grants, and foundations. The Club partners with a variety of key partners, including United Way, Cheyenne Regional Medical Center, Blue Cross Blue Shield of Wyoming, HollyFrontier, Daniels Fund, and the Wyoming Community Foundation.

Funding from the Wyoming Arts Council will help support our lead personnel, Tracy Duck, and supplies for our art program. This includes additional Adobe software, a Silhouette Cameo desktop cutting machine, and 6 Wacom drawing pads, as well as general art supplies. Funding will also go towards our Cheyenne Little Theatre and West Edge workshops, as well as other community partnerships throughout the year.

ORGANIZATION SUMMARY

BY WESTERN HANDS

WWW.BYWESTERNHANDS.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

By Western Hands Artist-in-Residence Program

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

By Western Hands Artist-in-Residence Program

Cody is a town in Northwest Wyoming, 58 miles from Yellowstone National Park's East Entrance. A population of 10,000, Cody is also part of the Big Horn Basin with a population near 45,000. Cody is 89% White (Non-Hispanic), Two or more races (Non-Hispanic) 3.45%, White (Hispanic) 3.295%, American Indian & Alaska Native (Hispanic) 1.67% and Other (Hispanic) 0.758%. 99.1% are U. S. Citizens. The median age in Cody is 41 vs. 37 in Wyoming. 40% have families with children under 18 years old.

BWH welcomes all to enjoy learning about Western Functional Art, hearing our story and learning about our Artisans. Entrance to our Gallery/Museum is free. In 2021, we will be including portions of our Exhibits on our website site free of charge.

In 2020, our downtown presence was paramount, as part of the festivities for Rendezvous Royale, which took place around downtown and in our tent, outside of our Gallery, in the heart of Cody. The Auction was On-Line and Live with bidding taking place in our tent and at the Buffalo Bill Center of the West, as we adhered to the state protocols. The Quick Draw was conducted throughout downtown Cody and at BWH. The community was thrilled to have a socially distanced event downtown.

A public presentation from Wyoming PBS was also held during this time in our tent on the Women's Suffragette Movement, as it celebrated 100 years in 2020. BWH always receives community support for our efforts but 2020 was even more heartfelt given COVID.

Evaluating our programming is key to ensuring we provide the best environment for learning. Education is a critical leg of our three-legged stool. There are different methods to monitoring our social media and website information as well as asking participants to complete post-class evaluations to help ensure we are on the right learning path, not only for the attendees, but also for our Apprentices and Artisan Instructors.

We will be tracking all social media shares and viewings, including those on the website of the videos taken during Demonstrations and Workshops. We will track expenses per Artist-in-Residence along with income received from Workshops (to be dedicated to future Education Programming) and pieces sold while serving as the Artist-in-Residence.

Sample questions for evaluations: Was the Facility/Workshop comfortable and accommodated needs? Did instructor effectively present the tools, materials and skills needed? Did instructor share the necessary skills and techniques? Was content presented in an organized manner? Did instructor increase your understanding of the project; Was instructor helpful when problem-solving? Please identify what worked well with this Workshop;

Please identify what could be improved with this Workshop; What other Workshops would you like to see By Western Hands offer.

The Artists will also be asked to complete an Evaluation on the Artist-in-Residence Program and the Workshop. All results be reviewed and compiled for analysis.

By Western Hands is requesting \$7,000 in Project Support for the Artist-in-Residence Program. The program runs over 14 weeks, from July 1, 2021 through September 30, 2021. Artisan members of BWH will be the Artists-in-Residence. Each will be in the Cody location Thursday, Friday and a half day on Saturday. The Program will have the

Artist in the Demonstration Shop and on the Gallery Floor on Thursdays and Fridays and conducting a Workshop on Saturday mornings.

The Artist-in-Residence Program cost is \$28,000 over 14 weeks with the Artist and Supply Expense being the majority of costs. \$14,000 is for: Materials and supplies over the 14 weeks are estimated at \$600 per week for a total of \$8,400; Advertising and In-Store Displays for the Artist-in-Residence Program are estimated at \$2,760; Travel/lodging covers 4 Artists from out of the area, at \$2,000; Refreshments average \$60 per week at \$840. There is \$14,000 in Arts Learning Funding for \$1,000 each of 14 weeks as Artist expense.

All social media and website advertising will be developed and implemented by part-time employees and volunteers, along with videos of the Artist-in-Residence experiences each week. The videos will capture the activity within the Demonstration Workshop on Thursdays and Fridays as well as the public-attended Workshops on Saturdays. Videos will be posted on social media, the website and in the Gallery.

We estimate that over 2,500 of the public will view demonstrations in the workshop. It is anticipated that we have an average of 10 attendees to the Saturday workshops, for a total of 140 of the public in the Saturday workshops. Our Apprentice will also be a part of the program, capturing a variety of learning opportunities from a wide range of artists. Fees collected for the Workshops will all be designated for future Education Programming. Workshop topics will be along the lines of those shown below:

Build a Stool; Hand-tool a Belt; Craft a Bowl; Bead a Pillow; Basics of Basket Weaving; Build a Box; Construct a Frame; Design a Chair; Bead an Case; Make Earrings; Applique Techniques; and more!

By Western Hands' has had rent suspended for much of 2020 and 2021. For all of 2021, rent will be \$12,580, with \$6,290 being paid between June 1, 2021 and December 31, 2021. We are resuming monthly rent in January 2022. For a total rent outlay of \$25,160 during the time period of July 1, 2021 through June 30, 2022. Advertising and Marketing (includes all printed material) at \$17,800, Credit Card, Insurance and Bank Fees are \$20,060, Utilities, Repairs and Maintenance (including snow removal, cleaning) are \$19,300. Payroll expenses and taxes are \$72,500, and Education, Workshop and Event expenses are \$61,000. Travel \$6,000, Supplies of \$1,000, Cost of Goods Sold is \$3,000 and Postage & Mailing at \$200. Income for this same time is: Sales at \$90,000, Donations of \$84,000, Sponsorships at \$40,000, Member Dues of \$16,200 and Grants at \$10,000.

Budget for Artists is \$14,000, we are requesting \$3,000 in support of that cost from this grant. The BWH Artisans Members are the best of the best, all have significant experience in their medium(s) and regularly collaborate with other artisans. Many members have been moved from the ranks of apprentice to master, mentoring others along the way. Any member would represent our Artist-in-Residence in the high-quality, interpretational abilities, and

inspirational skills expected. Each member possesses the design aptitude and execution techniques that others appreciate observing and learning from. The Artist will earn \$1,000 for their time as Artist-in-Residence. The artisans listed below are ones we are working with to set the 14-week schedule from the first of July to the end of September.

Artists-in-Residence will be working Thursday and Friday in the Demonstration Workshop for public to observe the Artist as they work on their art for BWH. In addition to working in the Demonstration Workshop, the Artist-in-Residence will be available to interact with the public on the Gallery Floor. Sign-up by the Public for Saturday morning workshops will start the first part of May when the slate of Artist-in-Residence is finalized. We anticipate having an average of 10 students for the workshops each of the 14 weeks. Our Apprentice will be able to work with each Artist-in-Residence and gain a broader exposure to various mediums.

We pulled from local members to not impact those outside of the area with traveling, adding a minimum of a day on each end of the time commitment of being the Artist-in-Residence from Thursday through Saturday. The Artists-in-Residence below also represent a wide range of mediums and focus. Scott Armstrong, Anne Beard, John Blair, Jenny Booth, Christina Chapman, Jimmy & Lynda Covert, Karey Dodge, John Gallis, Tim Lozier, Ernie Marsh, Chip Miller, Doug Nordberg, and Lester Santos. NOTE: Artists-in-Residence will be confirmed by 5/1/21.

In the By Western Hands Strategic Plan, increasing our Education Programming and use of our Demonstration Workshop were two of our goals. In the last year, BWH has finalized a state-of-the-art demonstration workshop. We are ready to see it used to educate, train and create pieces of Western Functional Art. The Workshop is well designed with the necessary equipment needed for any western functional artisan to feel comfortable producing their work. Being able to fully utilize the Workshop includes having views where public on-lookers are able to see what the artisans do to create their western functional art, Utilizing the Workshop is a vital learning tool for apprentices, interns, members and the public.

By Western Hands has developed a wide range of informative workshops for July 1, 2021 through September 30, 2021. These include "How to" Workshops incorporated in the Artist-in-Residence Program. If successful, the Artist-in-Residence Program is planned to resume summer/fall 2022.

- a. "How to" Workshops on a variety of topics through the summer and fall are being scheduled, these will be customized to the respective Artist-in-Residences' skills and mediums. The Artist-in-Residence will bring pieces to work on in the Demonstration Shop and later put for sale on the Gallery Floor. These workshops offer an "introduction" to Western Functional Art to assist in reaching a broader audience.
- b. Artists-in-Residence Program is designed for tourist season. Members and experts share skills and approaches for fellow members, interns, apprentices, and the public. Projects will present learners with a variety of skills that will be transferable in their own workshops.

Goals for By Western Hands for the Artist-in-Residence Program are to promote Western Functional Art to the public and increase awareness of this type of art, while focusing on our member artisans and their work. Our goal is to have over 2,500 people view our Demonstration Workshops and over 140 sign up for our Saturday Workshops. We feel we will be able to accomplish these goals with our knowledgeable Member Artisans as the Artists-in-Residence and marketing these learning opportunities beginning in May through the end of September. We have a detailed social media marketing plan that will highlight each of the Artist-in-Residence and their body of work. Evaluations of the attendees will help BWH determine the success of the program, as will tracking social media stats, video hits and using other measuring tools from our website analytics.

Education and preservation are at the heart of our mission. By Western Hands has become the link between current and future generations of western artisans and the epicenter of information for and about Western Functional Art. By offering innovative and customized intern programs in tandem with public workshops and artist demonstrations, BWH has learning at the core of its mission and its day-to-day activities.

The Artisan Members below are qualified to educate the public on their craft. Their rich history and diverse mediums will make for entertaining and inspirational programs for the public to observe, learn from and enjoy.

Scott Armstrong: Designing and building furniture in wood for almost forty years, in styles ranging from traditional to contemporary for both private and corporate customers.

Anne Beard: A veteran of her craft, Anne's fashion background is apparent in her appliqued upholstered furniture designs that range from tailored ottomans to nature inspired armchairs.

John Blair: With over forty years of saddle making experience, John has built saddles for Slim Pickens, Prairie Edge, Miss Rodeo Wyoming, collectors and horse people throughout the United States,.

Jenny Booth: Jenny has been honing her skills as a carver of animal skulls and bone since 1985. She calls it "a backwards form of art" because she starts with a solid and removes material to bring life into her vision for each carving.

Christina Chapman: Focused on her talents on the creation of leather bonded furniture, architectural elements, and home accessories, her work brings a fresh perspective to the medium.

Jimmy and Lynda Covert: Jimmy is known for his native juniper and pine driftwood furnishings with an organic art-nouveau inspired appeal, while Lynda embraces hides of various textures and adds beads.

Karey Dodge: Karen has embarked on a journey to learn the ancient art of basket weaving and incorporates nature into her baskets, such as found pieces of wood, feathers, antique buttons, beads and gemstones.

John Gallis: Building his own line of award winning high-end western furniture. Wood, his favorite medium, is warm and forgiving, and each different species of wood has their own smell and characteristics like people.

Tim Lozier: He first started making furniture twenty years ago, building Thomas Molesworth reproductions. To this day, the Molesworth style remains the most popular type of furniture he builds. In 1998, he started his own business,

Ernie Marsh: Ernie has been a bit and spur maker and western silversmith since 1990. His passion for ranching, horses, the American West, and its cowboy culture have inspired him to pursue excellence within his profession.

Chip Miller: Quick to embrace skills in woodworking, welding, metal fabrication, machine tool technology and computer numerical control machining, Chip is not afraid to experiment and reach for something different in his furniture making.

Doug Nordberg: Always an avid outdoorsman, he spent much of his youth hunting for antlers. He now concentrates on antler furniture and finds it brings him even closer to nature and its beauty.

Lester Santos: Lester bridges and blends many styles together in a way no one else has tried, to achieve a look that is not overbearing but contains many elements in his creations.

NOTE: Final selection of Artists-in-Residence will be by 5/1/21.

Our budget for July 1, 2021 through June 30, 2022, is comparable to the same time-period of 2020-2021. After the effects of the Pandemic in 2020, we have been consciously conservative with our financial planning and do not see that changing. We anticipate remaining in this conservative mode until we realize sustained growth. As with any non-profit, we understand the need to have diverse sources of funding. Our sources include Net Proceeds from sales of our Member Artisans' work, donations, grants, event sponsorships and member dues. Expenses in the budget are 95% of our Total Income, which is in line with previous years performance.

Partial funding for the BWH Artist-in-Residence Program is requested in this application. For special initiatives, we do not proceed with the initiative without the funding, that has been key to keeping our focus on funding sources before incurring any project expense. We have not experienced a high level of in-kind donations in the past.

ORGANIZATION SUMMARY

CASPER ARTIST'S GUILD, INC.

ART321.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

CSG: Increasing Capacity to Respond to Emergent Needs

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

CSG: Increasing Capacity to Respond to Emergent Needs

ART 321 serves Wyoming artists, organizations and creative community members of all experience levels. We pursue equity in the following ways.

- We actively pursue equitable representation on the board of directors. Currently our board consists of community members who identify as LGBTQ+, young adults (24-35), older adults (45-75), and represent multiple towns in Wyoming, creative experience levels, and socioeconomic backgrounds.
- As part of our strategic planning the board has committed to several population specific roundtable discussions with LGBTQ+, Black and POC, and Indigenous artists and community that draw upon established relationships to identify needs and interests ranging from calls for artists to statewide gatherings of population specific artists.
- Through this, and alongside community leaders, we developed the rainbow collective, an LGBTQ-centered group. We were asked to host 3 nights of Casper Pride events and partnered with them on the "the art of pride" exhibit.
- Our pay-what-you-can approach to has ensured that financial means are never a barrier to participation.

ART 321 endeavors to foster a culture of access that proactively identifies ways to reduce barriers and the need to request accommodations. We have or are in the process of installing automatic doors on the front entrance and bathrooms, and purchase an adaptive wheel for people with disabilities or limited mobility. We are working to expand our access to ASL, and visual interpreters.

ART 321 incorporates multiple quantitative and qualitative methods for evaluation. Each method deepens our understanding of the creative, cultural, and social impact of programs. These efforts bookend the strategic planning process described earlier.

Examples:

- Critical Incident Questionnaires: Developed as a resource for adult learning environments, CIQ's offer 3 open ended questions to assess feelings of engagement, inclusion, and self-identified impact. These questionnaires are used after workshops, conferences, and other events when possible. When we received the results from the CIQ from our recent "Strengthening Applications to Call for Public Art" webinar, we learned that many artists did not know about outsourcing fabrication, needed more clarification on copyright concerns, and were confused by some information shared by guest panelists. This has informed our ongoing work by reaffirming that a dedicated copyright workshop is needed, and emphasized the need for clarifying phrases during sessions.

- For this year's art walks we are working with participating businesses to collect tourist data through an anonymous sticker map of the US, track sales made during the artwalk, and gathering guest traffic numbers. This data will be used to show direct impact on local businesses, tourism draw from outside of Casper, and estimated total attendance. This will prove invaluable in our efforts to garner city and office of tourism support.

As an Arts Incubator we have 5 program areas; 1. Showcase & Sell the work of Wyoming artists 2. Increase access to arts learning opportunities for all, 3. Host state-wide gatherings of artists, 4. Advance the state of arts in Health & Wellness programming, and 5. community development and growth of the creative ecosystem in Wyoming

ART 321 hosts between 30-34 exhibits per year. Exhibits include open calls for artists of all mediums and disciplines like the Healing Through Art exhibit or tattoo art, solo/group exhibits like Brianna McFarland's solo exhibit this August, and curated exhibits like the creative collectives exhibit featuring 6 creative collectives from around Wyoming including the Wyoming Art Party, Creative Indigenous Collective, among others. Potential exhibits are developed through a call for solo/group exhibits, and an exhibits committee that is comprised of artists and community leaders in Wyoming. This year we are particularly excited to host our first installation exhibit titled "Rethink." It will feature 6-10 13'x13' installations that encourage the viewer to "rethink" their perceptions and understanding of a concept or issue.

Through our art market we sold over 500 pieces in the first quarter of FY 21 and in December of 2020 we sent home over \$7,000 in artist commissions. In addition to our market we have partnered with David Street Station to host the Maker's Market as part of the Casper Art Walk's.

ART 321 also hosts an array of workshops from our creative family series and informal creative workshops, to intermediate and advanced medium specific workshops described in the arts learning section of this application.

ART 321 is a proud to coordinate the 3rd annual Clayfest in partnership with Clay Arts Vegas, Casper College, and Backwards Distillery. In July, this conference brings together clay artists from around the state and over 20 artists

from Clay Arts Vegas. Through a 2 day clay art market, 1 day mini conference, and 2 days of workshops, this event seeks to strengthen the network of clay artists in Wyoming and advance their work through skills development, sales and exhibition. We are hosting Amedeo Salamoni a renowned wood fire ceramic artist, and an intermediate workshop and creative family pot totems workshop by Peter Jakubowski, among other events.

This year's Health & Wellness Through the Arts Conference was developed by a state-wide, cross-sector planning committee and will feature current arts in health programs in WY, speakers like Christine Her from Artforce Iowa which reduced youth recidivism by 20%, Yoko Nogami from Culture of Recovery which increased, a keynote panel that will explore the continuum of art in health programs, and a Youth Mental Health First Aide Training by Mercer House Family Resource Center. This annual conference seeks to bring together a creative cross-sector coalition to resource artists and arts organizations as they work to improve the health outcomes of Wyoming residents.

ART 321 has 5 main arts learning programs areas; 1. provide a compliment of medium specific learning opportunities for all experience levels, 2. facilitate a creative families workshops series, 3. host 14 regular creative community groups, 4. develop a series of professional development workshops for artists at all stages of development, 5. coordinate arts in health trainings for artists and arts organizations in Wyoming.

Some examples include, this summer we are hosting Ted Nuttall for an advanced level watercolor workshop, youth vending machine art workshops, and an intermediate acrylic workshop. Additionally, we are hosting Amedeo Salamoni a renowned wood fire ceramic artist, and creative family pot totems workshop by Peter Jakubowski, among other events at Clayfest.

One of the most rewarding programs ART 321 hosts is our 14 creative communities. These weekly groups are led by volunteer community leaders and bring in 3-12 participants per group a week. All groups are have a suggest donation including the cost of materials and are particularly informal.

We coordinate a series of professional development workshops such as the artist opportunities workshop that explores topics like grants, fellowships, residencies, and applying for calls for entry and supports artists in drafting applications. This year we are thrilled to partner with the Wyoming Women's Business Center on a series of workshops that will take place in August. Topics this year range from sessions like framing 101 or shipping work, to copyright concerns and artist contracts.

Through our annual Health & Wellness Through the Arts Conference we coordinate training opportunities for artists to strengthen their arts in health programs and/or increase awareness and ability to respond to health concerns. This year we will repeat the Youth Mental Health First Aid Training as part of an ongoing effort to strengthen the communities response to the highest youth incarceration rate in the nation.

Learning goals vary dependent on the type of workshop but the following are foundational to all programs at ART 321:

1. Learners engage in creative self-authorship and develop a creative vision for their work and development
2. Learners identify measurable growth through participation in workshops and groups
3. Learners increase awareness, respect, and appreciation for diverse forms of creative expression
4. Learners increase their capacity to strategize their continued development and can identify specific opportunities for continued learning/growth

For workshops we endeavor to offer timely and relevant sessions that provide learners with "just enough, just in time." As part of our larger effort, we hope to foster an ecosystem of peer mentorship and skill sharing so that learning is shared, amplified, and built upon as a community of creatives working together as opposed to a hierarchy of trained and untrained artists.

For the Health & Wellness Through the Arts conference it is critical that we gather ample qualitative feedback on participants experience, particularly as it relates to the following questions.

1. Do artists have an increased capacity to create, improve, and support arts in health programs?
2. Do providers and funders have an increased understanding of the capacity of arts programming to measurably impact community and individual health, and increased desire to form synergistic partnerships for improving community health?
3. Do community members and stakeholders have an increased understanding of the state of health in Wyoming and the State Health Improvement Plan?

Workshop are identified in part by a workshops committee that consists of artists from various mediums and experience levels or partnered planning committees. These artists include former school teachers, group leaders, and young artists.

This year we have already confirmed Ted Nuttall and Amedeo Salamoni as two of our nationally recognized guest artists. We anticipate two additional national artists later in the year. Through our partnership with the Wyoming Women's Business Center we are bringing in Clint Saunders a commercial photographer for a photographing your work workshop, and Bria Hammock for an ecommerce workshop.

Our creative families workshops are led by community artists with particular commitment to facilitating the learning process. Our Executive Director has a graduate studies background in adult learning research and works with each artist to strengthening the learning goals and lesson plans for each workshop. Additionally, he incorporates elements of universal design for learning as part of ART 321's effort to foster a culture of access in all programs and events.

Last year ART 321 shifted its membership/ individual sponsorship program towards a sliding-scale model. This yielded not a dramatic increase in gross membership revenue but also increase access by allowing those who needed to, to pay less. Additionally, we saw a rise in sponsorship funds from businesses and organizations such as the the Wyoming Humanities Council, Wyoming Arts Alliance, McMurry Foundation, and others. While we continue to see ongoing contributions from many of our annual donors, we have also started a monthly patron program through which community members may donate smaller but recurring amounts monthly. We have a modest endowment that we will be working towards strengthening on our way to year 100.

Thanks to the contributions of a few major donors and the WY Cultural Trust Fund we are nearing the end stages of our basement renovation. This will provide nearly double the amount of program and event space, adding several revenue generating possibilities.

ORGANIZATION SUMMARY

CASPER COLLEGE/MUSIC DEPARTMENT

WWW.CASPERCOLLEGE.EDU

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Kinser Jazz Festival

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Kinser Jazz Festival

Natrona County has a population of 79,858 with Casper population estimates at 58,756, making it the second largest city in Wyoming. Our poverty rate is 8.6% or approximately 6,880 people who live below the federal poverty level.

The community supports cultural experiences including 11 museums, Stage III, multiple dance studios, the Casper Symphony, and the Ford Wyoming Center which has hosted Broadway and a variety of musical events. Because of the city's central location, it is an ideal location to access the arts. The college also provides the community with an exceptionally robust theatre and dance program.

CC makes accommodations for those with need. Accommodations might include listening devices, interpreters such as ASL, closed captioning, and large print signage. CC follows all regulations of the Office of Civil Rights. All public area and parking lots are handicapped accessible. Seating in campus spaces are ADA compliant and is available for wheelchairs and other equipment. Requests for accommodations are made by calling the college.

The festival keeps fees to a minimum however, accommodations can be made for those who cannot afford to attend. CC employs members of non-dominant community and makes an effort to include all populations in events. Example: ads maybe done in other languages and posted where non-dominant populations gather.

CC is an equal opportunity institution of higher learning and does not discriminate in access to educational programs or activities.

Written evaluations from the participants, their directors, volunteers, and those who attend are collected both by paper survey and electronically. The festival generally receives significant number of returned surveys, especially from the students, directors and volunteers. This feedback is reviewed post-festival by the Kinser Committee.

Suggestions for improvement are taken seriously and have over the years resulted in significant improvements. For example, the musical directors indicated that they were somewhat dissatisfied with various pieces of musical and sound equipment provided by the college. As a result, \$ 30,000 was raised through a grant to purchase new equipment in order to make the festival experience much improved for the participants. Other suggestions regarding process, contracted musical talent, and facilities are all considered by the committee and addressed in order to provide world class education to our jazz students.

The 55th Annual Kinser Jazz Festival will take place on February 7-9, 2022. Executive Director of the festival is Dr. Joshua Mietz, Vocal Director is Dr. Zachary Vreeman and Technical Director is Larry Burger. The structure of the festival will remain the same as in the past ten years. Three professional music adjudicators will be hired to work with the student ensembles and their directors. These adjudicators are educators, musicians, composers, recording artists, and performers. Two of those adjudicators are Dan Goble and Tracy Heaver. A third will be named at a later date. They will listen and evaluate each student performance and provide a written critique, a rating, and a work session with each ensemble where they try to improve students' performances. Scheduled seminars that can include the headline artists, workshops, and performances are offered to expose the students to more quality jazz. An example of a workshop maybe one that offers insight into the music business giving students information that help them to make life altering decisions. They provide students with strategies, demonstrations, and often inspire students to work harder toward their goals. The lessons learned from this engagement often applies to their education, personal and professional lives.

Eric Marienthal, Randy Brecker with Kris Berg and the Metroplexity Big Band are being considered as the headliner for this three day event. Eric Marienthal is a Grammy award winning contemporary saxophonist who began his professional career with the legendary Al Hurt. He has played with artists such as Chick Corea Elektric Band, Billy Joel, Stevie Wonder, Aaron Neville, The Gordon Goodwin Big Phat Band and many others. He has recorded 15 solo albums, the latest with trumpeter Randy Brecker. His Bio can be found at www.ericmarienthal.com. Randy Brecker is an American trumpeter, flugelhornist, and composer. His versatility has made him a popular studio musician who has recorded with acts in jazz, rock, and R&B. He has helped drive the engine of jazz-rock-soul fusions and contribute significantly to the way we hear music today (www.rsndybecker.com). An award winning bassist, Kris Berg is one of the top-selling composers/arrangers in the world. He is the Director of Jazz Studies at Collin College and has taught jazz and directed ensembles. He performs with the Metroplexity Big Band (www.krisbergjazz.com). These artists will also provide an evening performance for the community and festival participants.

The educational content offered participants through well planned activities holds great value for both the participants and the community. These hands-on musical sessions directed by professional musicians provide new pedagogical experiences that help students and directors improve their craft and give them the opportunity to experience world renown artists without traveling hundreds of miles. Many of our students and community members would not have this opportunity otherwise.

This narrative describes funding that support the project. The college provides salary and benefits for the Executive Director, Vocal Director, and Technical Director, and for support staff used to plan and implement events. The festival takes place on campus where all services such as janitorial, maintenance, and security are provided by the college. Volunteer in-kind hours are calculated for the three days of the festival but many work before and beyond these days to ensure festival success. The foundation contributes cash toward the festival expenses.

Beyond college support, the festival is supported by grant funds, school entry fees, and ticket sales for the evening concert. In the past, cash funding has come from the Wyoming Arts Council, Natrona County Board of Cooperative Education, PacifiCorp, Natrona County Recreation Joint Powers Board, and NEA. These funds are used for the cost of adjudicators, piano tuning, equipment rentals, auditorium rental, and other programmatic needs.

ORGANIZATION SUMMARY

CASPER DOWNTOWN DEVELOPMENT AUTHORITY

[HTTPS://DAVIDSTREETSTATION.COM](https://DAVIDSTREETSTATION.COM)

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

David Street Station Operational Support

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

David Street Station Operational Support

Serving our community, and those that surround it, is the primary driving force behind our strategies, guest accommodations, and event programming. Located in the heart of Downtown Casper, David Street Station is easily accessible by all modes of transportation and invites a diverse group of individuals to join us for each activity. Events at David Street Station are always free or low cost which ensures that every individual can join, regardless of socio-economic status. Additionally, our ADA accessible facility and variation of activities ensures that there is something to do for every visitor, regardless of interests or physical ability. These factors help promote an all-inclusive space where, not some, but ALL can come together.

Our staff is readily available both on-site at events, and during normal business hours, to answer questions and alleviate concerns. If we have adequate funding, those concerns are resolved in the fastest manner possible. Inclusivity is and, will always be, a priority at David Street Station.

At David Street Station, we measure operational success through the expansion of our reach. By increasing the number of attendees at each event, we can be confident that more lives are being positively impacted by our facility. In 2021, we hope to reach 15,000 more individuals and grow our social media following by 500 followers on each platform. This will ultimately be measured through digital analytics, event attendance, and our ability to accommodate more community members.

Since our conception, we have ultimately been driven by three goals. The first goal, and the center of our mission, has been simply to bring our community together with events that will always be free or low cost. To ensure that every citizen can enjoy our venue, we recognized that price could never be a deterrent that kept anyone from joining us. The second goal has been to bring additional opportunities to our community members. Each day we seek to create new family friendly entertainment options, opportunities for locals to share their talents and products, and a revitalized area for those looking to grow and develop the private sector. David Street Station has been vital to the growth and development of downtown Casper in this facet. The third goal has been generational change for Casper. After seeing what our facility did to enhance a previously dormant Downtown Casper, we knew we could be the catalyst for a growing and booming downtown area for many years to come. With the help of our dedicated community, these goals not only became possible, but they became our reality each day thereafter. We are inspired by the change and growth we see in Casper and want to continue seeing that same level of community development as we look to our future operations.

Because of our unique facility type, operations and project support happen to be fairly synonymous at David Street Station. To support a yearly calendar of programming, we must have the operational funding to maintain our facility, bring talent to our stage, staff our facility, and purchase event supplies. David Street Station faces significant costs associated with our water bills, utility bills, maintenance needs, and supply needs.

We are requesting operational support to ensure we can continue producing quality experiences for the people of Wyoming in the amount of \$7,000. During the next fiscal year, funding provided by this grant would assist in the continued operations of our splash pad, ice rink, and annual calendar of events. Support at any level is vital to our heartbeat at David Street Station.

In 2019, our facility was fortunate enough to receive additional arts learning funding through this grant and we were able to send a staff member to the Arts Northwest Conference in Boise, Idaho. We are still benefitting from the growth and knowledge that Julie gained from that experience. If given the opportunity, we would like to send two additional staff members to the Arts Northwest conference or a similar event in the next year. Our goal takeaway from attending a conference of this type, would be to learn more about bringing new talent and artists to our own Wyoming stage in hopes that David Street Station can really enhance the Casper art scene. We would love to gain tools to grow and evolve as a venue in this area.

This knowledge and experience gained from attending a conference would aid in educating our staff further about the arts and assist us in connecting with new music/entertainment options to bring to David Street Station. Because of the current COVID-19 situation, and the world of public events in general, we will make the decision about attending a conference based on event and regional availability when the time comes. Our staff is open to attending a virtual conference as well.

Specific artists, consultants, teachers, educators, and key partners will be determined at a later date and are dependent on COVID-19 restrictions with conferences. Given the uncertainty of in-person events, these individuals cannot be identified at this time.

We are not affiliated with the City of Casper and are solely funded through private and corporate donors, event sponsors, and grants. After a difficult year, we have struggled to obtain income to support operational and programmatic expenses which has jeopardized future events. Additionally, our facility did not receive any COVID-19

relief funding or PPP because of our unique classification as an entity of the Casper Downtown Development Authority. As a mission centric facility, the possibility of not being able to bring our community together at our facility breaks our hearts in unimaginable ways.

If given the opportunity to receive this funding, your generous contribution would be instrumental in providing free events and activities to the community we treasure so dearly. We humbly request your support, at any level, if possible. Thank you for your consideration and time. Please do not hesitate to reach out to us with any clarifying questions or concerns regarding this request.

ORGANIZATION SUMMARY

CATHEDRAL VOICES CHAMBER CHOIR

WWW.CATHEDRALVOICES.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

2021-22 Season: Operations and Spring Festival

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

2021-22 Season: Operations and Spring Festival

Cathedral Voices' community begins at home, with the physical areas where our membership lives and where our choirs regularly perform in-person. Although the majority of our vocalists reside in Teton County, our choirs maintain a strong (and growing) participation from individuals in Lincoln and Sublette Counties, and also Teton County, Idaho.

Our programming is designed to ensure access. Yes, we offer concerts with exceptional repertoire in beautiful concert halls (free of charge). However, our choirs also sing curbside, on street corners, outside homes for the developmentally disabled, at local senior centers, and even online. We hold open auditions for anyone who would like to sing, and we offer educational experiences for youth through our children's choirs in both Teton and Lincoln counties. Our programming consistently serves youth, teens, young adults, older citizens, working families, and retired residents.

Music is a universal language and should be accessible everywhere. This is of paramount importance to Cathedral Voices. We have established relationships with local centers serving the elderly and the developmentally disabled. We bring music directly to them, even if it means singing across a parking lot during the Pandemic, or caroling on Zoom. Virtual outreach has been vital this past year, thus we established a YouTube channel. Sharing musical virtually has broadened our community impact to include anyone, anywhere.

Cathedral Voices employs several means of evaluation to inform future planning and improvements. Audience attendance numbers, event donations, and revenue were the three main statistical measurements. These numbers are compared to previous years to identify patterns of improvement, growth and new opportunity. In light of the Pandemic – which moved so much of our programming online to virtual platforms for the 2020-21 Season – our metrics now include online views and website traffic. The impact of virtual events on audiences, and revenue will be analyzed as the Choirs consider the appropriate balance between traditional and modern performance platforms for the future.

Cathedral Voices continues to use Survey Monkey as a tool, which has been extremely successful in collecting anonymous feedback from workshop and children's choir participants. Choir members are also surveyed annually – via an online survey (Survey Monkey or Google forms) and an in-person annual meeting. These have proven effective at collecting opinions, concerns, and ideas.

The Board is the final evaluator, in tandem with the Artistic Director. They go a step further and compare statistical data, long-form responses, and survey results alongside the organization's mission and goals. Does this organization serve its community? Are we being fiscally responsible while serving these goals? 2021-22 will be a crucial year for careful evaluation as the performing arts return to venues post-Pandemic.

Cathedral Voices is requesting funding for both operating and project support for the 2021-22 year.

The Choir's operating expenses account for almost half of its annual budget. Office rent, insurance, supplies and essential services account for 14%. Compensating one part-time Artistic Director is 30%. Funds received through the Wyoming Arts Council would offset personnel compensation and key services, allowing us to competitively sustain staff crucial to artistic growth. Cathedral Voices is a busy, active organization with local, regional, and national affiliations (American Choral Directors Association, Wyoming Arts Alliance, The Center Resident Council). Our part-time Artistic Director not only keeps the lights on, but also works to build a sustainable and forward-thinking future for the Choir.

Half of the Choir's annual budget is dedicated to project costs for concerts and programs. The cost to produce a single concert (rehearsals, venues, marketing, personnel), easily exceeds \$10,000. Annually, the Choir presents 3 performances in addition to educational outreach and after school choirs programs for youth grades k-12.

In May 2022, Cathedral Voices will present its biennial Spring Festival Concert. Choirs and musicians from Sublette and Lincoln counties will join Cathedral Voices to perform in the Center Theater or Walk Festival Hall in Teton Village. This unique concert will feature vocal soloists and a symphonic orchestra with the choirs from all three counties performing Sir Karl Jenkins' masterpiece, "The Armed Man: a Mass for Peace." This performance requires extensive rehearsals, promotion, and a significant increase in paid artistic personnel. Costs for rehearsing and presenting the Festival will exceed \$20,000. Wyoming Arts Council support will ensure we maintain our traditional

programs – December concerts, Children’s Choir program, annual Valentine’s Song & Dance event – in addition to the increased expenses of the Spring Festival.

Marketing, promotion, and creative personnel are crucial for the Festival. Wyoming Arts Council funding will support the cost of these additional artistic personnel and a robust marketing campaign for all 3 counties involved. Key personnel include Geoffrey Boers (Director of Choral Activities, University of Washington, Seattle), Lisa Landis (Certified music teacher and collaborative pianist), Heather Park Reed (Cathedral Voices accompanist), Zach Singer (Director of Jackson Hole Community Band), Alison Kyle (soprano, opera soloist), Janet Erickson (soprano soloist), Laura Huckin (Director of Cathedral Voices Choirs), and Mimi Scofield (Director of Jackson Hole Symphony Orchestra). Additional vocal soloists and dozens of talented instrumentalists will be recruited to participate in the Festival.

We are honored to continue to serve our communities and others near and far, especially during these challenging times.

Cathedral Voices’ budget includes 3 priorities: Personnel, Project expenses, and Promotion. Supporting the talent who serve the organization’s mission is priority number one. We are committed to offering competitive compensation. Additionally, the Choir cultivates musical excellence through guest artists and distinctive performance opportunities. Lastly, building awareness of who we are and what offer, is of utmost importance for future growth and sustainability.

State and local grants, and Individual giving contribute significantly to basic operations. Many donations are funneled through Old Bill’s Fun Run for Charities. Concert donations and membership dues are smaller, but consistent income sources.

Local Businesses love to support education, outreach and special projects. However, many businesses could not renew support for the 2020-21 Season due to Covid-19. It will take some time for sponsors to rebound. In the meantime we must be patient and economical.

ORGANIZATION SUMMARY

CENTENNIAL UPTOWN BREAKDOWN

[HTTP://WWW.JSHOGREN.COM/CENTENNIAL-UPTOWN-BREAKDOWN](http://www.jshogren.com/centennial-uptown-breakdown)

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Centennial Uptown Breakdown Tenth Anniversary

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Centennial Uptown Breakdown Tenth Anniversary

Centennial WY is a small village with a wide range of people that sits at the base of the Snowy Range (pop ~250 for the valley), about 26 miles west of Laramie, WY. The folks there love music and they love free music even more. For the last nine years we have run the CUB for the people of Centennial in late August--the music festival is free and for all ages and open to anyone interested in attending. We usually have about 300-400 people attend each year. We make sure everyone is welcome, we have volunteers who help all those locals who need help getting to and from the CUB, if a request is made. The musicians--local and national--are part of the crowd and not isolated in a private "green room". This way it is more of a collaborative event so everyone who wants to meet and greet the artists has a chance to talk with each other. We have run the Breakdown at the outside stage of Bear Tree Cafe (now Bear Bottom). Attendance has ranged from 300-400 people over the years, and visitors have come from all over the State and region, including the Front Range. They spend a significant amount of resources in Centennial on that day, which is a boost to the local businesses. In the past few years, the CUB has generated some of the biggest financial days for the Bear Tree.

Evaluation Criteria

We will judge our success by the size of the crowd, the reaction of the crowd, the reaction of the artists, and by discussions with the local businesses. We will run both a short survey for attendees to fill out onsite and online to give us their feedback and ideas on what we did well and what we can do better. We will also talk to each of the business owners in Centennial to get their assessment on how well they did on the weekend of the Breakdown. Since it is a small community, it is straightforward to talk with all businesses to get an idea on how they did given the CUB was in town.

Support needed for CUB Ten Anniversary

Musicians & crew

5 acts at \$800 per act = \$4000 [performance fees]

4 national acts at \$1600 per act = \$6400 [includes travel, lodging, and performance fees]

Sound & lights = \$1500

Recording audio = \$1000

Recording Video = \$2000

Total expenditures = \$14,900

We are asking support of \$7000 to help cover 47% of the total costs for the 10th Anniversary show.

We plan to document our milestone event with a 30 minute video documentary and live album from the artists.

We would like to try three new workshop events for the Tenth Anniversary

1. Finger picking guitar workshop by Dakota Dave Hull for \$1500. Dakota Dave has taught numerous guitar workshops over his career. He is a talented teacher too. www.dakotadavehull.com
2. Songwriting workshop by Susan Gibson for \$1500. Susan has also taught numerous songwriting workshops over her career. She is a wonderful teacher. www.susangibson.com
3. Jazz singing/guitar workshop by Max Hatt and Edda Glass for \$1500. Max is one of the top jazz guitars in the rocky mountain/west coast area; Edda has a unique vocal style, and knows a lot about her instrument--how to use her voice, how to protect one's voice, and how to improve her voice. They know their tools and they know how to teach. <https://maxhatteddaglass.com/>

Total expense is \$4500, and we are asking for WAC support of \$2000, which is 44%.

Arts learning goal--to help increase music appreciation in SE Wyoming. We try to bring in a wide range of artists so that people are exposed to new and old styles of music, ranging from bluegrass, singer-songwriter, jazz, rock, R&B, country, electronic, popular, and so on. For example, the 9th CUB had the Wyoming Opera, and a lot of folks were stunned and amazed at how good they were. Many people told us that "we never liked opera before...and now we

love it!!" So we strive to bring in a range of music and musicians, local, regional, and national to help expose the Centennial audience to a broad range of live music.

Dakota Dave Hull - MPLS MN - 40+ years of experience, premiere Ragtime guitar player in the USA; participated in 3 CUBs over the last decade

Susan Gibson, Austin, TX - 30+ years in the music industry, singer songwriter, Wrote Wide Open Spaces for the Dixie Chicks, long-time friend of the CUB

Rachel Harrington, Seattle, WA - 20+ years in the music industry, singer songwriter, 6 albums released, long-time friend of the CUB

Max Hatt & Edda Glass, Portland, OR - 30+ years in the music industry, Duo, played at the Kennedy Center (DC) and Lincoln Center (NYC), long-time friend of the CUB

Local acts to be determined. We have numerous great local WY musicians who have played the CUB in the past and have already contacted us about playing again this summer.

Local acts include Bob Lefevre and the Already Gone, the Country Skillet, Aaron Davis, Low Water String band, Chanman Roots band

Sound and lights: BendeRuble sound/Soules Lights. We have worked with BendeRuble Sound and Soules lights for the last 5 CUB events.

Video and recording: We would work with Mike Vanata & Brian Harrington on the documentary and recording the live album. Will Ross would be the audio engineer.

Centennial Uptown Breakdown

Funding sources - Bear Bottom (was called the Beartree) cafe provides financial support meals and a few drink tickets to the musicians and crew

In the past, our family has provided lodging and transportation and advertising and performance fees.

We have also had a few sponsors for past events (e.g., Well Dog, Odells)

Our overall financial situation focuses on this one annual event. We have gotten by year by year, with modest outside support.

We would be honored to have WAC support this year too given it is the 10th Anniversary show

ORGANIZATION SUMMARY

CENTER OF WONDER

WWW.CENTEROFWONDER.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

TEDxJacksonHole 2021 and Voices of Wonder Film Festival

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

TEDxJacksonHole 2021 and Voices of Wonder Film Festival

Center of Wonder has a long legacy of broad and diverse outreach to the greater Teton County community. COW has conducted community surveys to assess arts needs, regularly engages with arts organizations and has provided free programming and grants in the past to ensure diverse participation. COW particularly focuses on underserved communities, especially our local hispanic community both for participation as well as to support artistic growth.

The Voices of Wonder Film Fest will be free and will be marketed broadly to ensure robust and diverse participation. The location, the CFA is ADA accessible and centrally located. We will provide outreach of BBC and Nat Geo film makers and photographers to the schools on Friday and integrate into photography and other relevant curriculum. We will also integrate into adult photography curriculum including local clubs.

TEDxJacksonHole has historically been a 500 person sold-out event with a waiting list with on line viewership in the thousands. The cost of a ticket will average \$20 and on-line viewership post event will be free, thereby allowing broad and diverse accessibility. Presenters will include a Native American participant from the Jackson Wild conference. TEDx will also be hosted at the CFA.

COW conducts community surveys to assess arts needs and regularly engages with arts organizations.

For Voices of Wonder Film Festival:

In the past COW has held one on one discussions with attendees after the event, collected social media comments after the event, and received feedback from partner/vendors who garnered feedback from attendees.

For TEDxJacksonHole 2021:

In conjunction with the national TED organization, we conduct a post-event survey of attendees via email and a web-based form. TED classified our response trend as "Delighted." Some comments: "Our Jackson Hole TEDx experience was terrific, we enjoyed the various speakers and were happy to have the opportunity to attend while visiting Jackson Hole." "It is one of the best programs that Jackson Hole has to offer. I never miss it!" "This was the best TEDx thus far. A great community event connecting us to the rest of the world." The success of TEDx and TED events in other communities is evident by the scale and scope of the entire TED ecosystem.

Budgets for the two events are summarized below. Estimates are based upon past event experience with some impacts from the pandemic and requirements for social distancing. We have further details should you require them.

Voices of Wonder Film Fest:

Cash costs totaling \$9,200

Inclusive of facility rental, coordination costs, administrative costs, technical staff, speaker travel and lodging, marketing

In-Kind costs totaling \$3,800

Inclusive of speaker honoraria, volunteer time, administrative costs

TEDxJacksonHole 2021

Cash costs totaling \$41,000

Inclusive of facility rental, coordination costs, administrative costs, technical staff, speaker travel and lodging, marketing

In-Kind costs totaling \$36,000

Inclusive of speaker honoraria, volunteer time, administrative costs

The artists included in the Voices of Wonder Film Festival will be determined in collaboration with Jackson Wild via their access to partners such as Nat Geo, BBC, Discovery, PBS, Disney and others. This film festival allows the

integration of such world renowned artists and prize-winning film makers into our community through both outreach to schools and other educational venues as well as their inspirational presentations at the film fest itself.

A highlight of the last Voices of Wonder Film Festival was a screening of the Smithsonian Film "Epic Yellowstone: Fire and Ice" followed by a discussion with the executive producer. Below are links to the coverage of the event for perspective.

<<https://www.jacksonholechamber.com/events-calendar/voices-of-wonder-film-festival/>>

<https://www.jhnewsandguide.com/jackson_hole_daily/local/voices-of-wonder-film-festival-highlights-yellowstone-national-park/article_c2f6686a-0e63-5289-9f13-e013f7a9b8e1.html>

TEDxJacksonHole will feature 8-10 speakers and several performers who will be chosen by the Leadership Team. At least one speaker will be drawn from the indigenous Native American community. In the past, the capacity attendance has been indicative of the quality and engagement of the speakers and performers. Below is a link to videos of TEDxJacksonHole speakers going back to 2012.

<<http://www.tedxjacksonhole.org>>

Center of Wonder seeks funding to support outreach associated with the Voices of Wonder Film Festival.

Outreach will consist of bringing world class film makers and photographers (BBC, PBS, Smithsonian, Nat Geo) into the schools and local photography clubs and integrating into the relevant curriculum. Relevant curriculum will consist of photography and the sciences. Outreach will be conducted in collaboration with Jackson Wild.

The arts learning goals of the outreach will be:

Developing and strengthening arts education curricula

Making the arts a basic component of curriculum

Providing arts experiences for all ages

Providing an opportunity for nationally known professional artists to work in schools and community venues

Providing artistic opportunities to underserved communities

Providing an appreciation of underserved communities via deliberate and targeted TEDxJacksonHole speaker and performer choices

The artists included in the Voices of Wonder Film Festival will be determined in collaboration with Jackson Wild via their access to partners such as Nat Geo, BBC, Discovery, PBS, Disney and others. This film festival allows the integration of such world renowned artists and prize-winning film makers into our community through both outreach to schools and other educational venues as well as their inspirational presentations at the film fest itself. The Voices of Wonder Film Fest takes place at the culmination of the Jackson Wild Conference and encourages all of

these world renown artists to remain in town and share their talents with the broader Wyoming community. In the past this event was held as part of the Jackson Wild Conference and has now been adopted by Center of Wonder to retain its presence.

<<https://www.jacksonholechamber.com/events-calendar/voices-of-wonder-film-festival/>>

<https://www.jhnewsandguide.com/jackson_hole_daily/local/voices-of-wonder-film-festival-highlights-yellowstone-national-park/article_c2f6686a-0e63-5289-9f13-e013f7a9b8e1.html>

Key partners for outreach to the local community in collaboration with Jackson Wild, and will include Teton County School District, Jackson Hole Community School, Mountain Academy, Teton Photography Club, as outreach to non-profits serving underserved populations. School and community outreach has been an essential part of this annual event in the past.

TEDxJacksonHole will feature 8-10 speakers and several performers who will be chosen by the Leadership Team. At least one speaker will be deliberately drawn from the indigenous Native American community. In the past, the capacity attendance has been indicative of the quality and engagement of the speakers and performers. Below is a link to videos of TEDxJacksonHole speakers going back to 2012.

<<http://www.tedxjacksonhole.org>>

Center of Wonder believes the Film Festival and TEDx are key artistic and educational resources for our broader community.

The information provided pertains to the two events as well as the community arts educational outreach discussed in this application. The budget for these two events is based upon past event experience with some additional impacts from the pandemic and requirements for social distancing. We have further details should you require them.

Funding sources for these events will include ticket sales for TEDxJacksonHole, sponsor funding, as well as grants. In-kind support will come from Center of Wonder, Jackson Wild, speaker honoraria, and a significant reliance on volunteers. The leadership committee for TEDx will be composed of volunteers as in the past.

The COW currently has a staff of two with programming shown on the website <wonderinstitute.org>. Programming has been reduced due to the pandemic, but will be growing again as restrictions are eased.

ORGANIZATION SUMMARY

CHEYENNE ALL-CITY CHILDREN'S CHORUS

WWW.CHEYENNEACCC.COM

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Cheyenne All-City Children's Chorus 2021-22

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Cheyenne All-City Children's Chorus 2021-22

ACCC is a community based children's chorus program with members coming from 21 elementary and 2 junior high schools in Cheyenne, Burns JH, and home schooling. Tuition scholarships are available for singers who need assistance. No one is turned away for inability to pay. ACCC performs 4 major concerts during the year and at senior living centers. ACCC has also been very involved in our community by performing for local and state government ceremonies and events, city wide events and meetings, and a variety of art and religious events. ACCC collaborates with other art organizations which helps broaden the educational experience of our singers. Most recently ACCC has worked with Cheyenne Symphony Orchestra and Cheyenne Chamber Singers. Before COVID, ACCC hosted numerous choirs as they travelled through Cheyenne presenting joint concerts. ACCC worked with Amy and Annie Smith which led to singing "Wyoming Where I Belong" for the Wyoming legislature. This union also made a video of "Cheyenne Anthem" which was sent to Cheyenne's sister city in Asia. ACCC hopes to be able next year to return to a live concert for the third graders of LCSD#1 and to tour to elementary schools in the district - due to COVID restrictions this year these concerts will be done virtually. Concert Choir is looking forward to touring across WY and SD in June. ACCC accepts invitations to perform whenever possible. The quality of the choirs in talent and presentation is a high complement to our community.

Evaluation is a consistent and on-going part of the choir. Staff evaluates the progress after each rehearsal to prepare the lesson plan for the next rehearsal. Singers have input in this process and are asked to make comments on what they heard and saw. An archival recording is made of each concert. Singers and staff watch the video to critique themselves and discover what needs more work and where they reached their goals. There are plenty of opportunities for singer input and discussion of constructive artistic components of the music. Singers are also given the opportunities to submit written evaluations of the concerts. Discussions and evaluations are also addressed at the Board of Directors and Parent Board meetings. Planning for the next season is done using these

discussions as a guide. Conversations are also held with community members who attend the concerts for their input regarding the past concerts. Planning for the next season is done using these discussions as a guide. The demand for these choirs, the repeat program advertisers and the multiple next generation members indicates a high value of ACCC in the community.

ACCC is very fortunate to have an in-kind donation from LCSD#1 of use of the facilities, including utilities, and liability insurance. Our budget can be directed to costs of performance venues (when not using school facilities), publicity for our concerts and tryouts for the next season, performance shirts for the singers, live streaming concerts so that relatives and friends can watch from anywhere (the past season had over 500 views per concert!), staff other than the directors, general operating costs and office expenses. Local musicians are used at every concert to add tone color and variety to the concert

The following are the projected operating costs for ACCC for July1, 2021-June 30, 2022:

- Performance Venue - \$1600 per concert at the Civic Center x 2 = \$3200
- Instrumentalists for concerts - \$500 per concert x 4 = \$2000
- Live Stream costs - \$250 per concert x 4 = \$1000
- Publicity - \$5000 – concerts and tryout publicity
- Season Program Book - \$2500
- Office Supplies - \$1000
- Administrative Expenses - \$500
- Miscellaneous - \$250
- Uniforms - \$1000
- Website maintenance - \$200
- Equipment – disposable - \$400
- Staff Salaries – Executive director, two accompanists, book keeper, marketing - \$15,200
- Director Mileage - \$3000

The allotted grants funds would enable ACCC to perform at the Civic Center which has additional space for staging and allows ACCC to reach a larger audience of community members. It would also cover the costs of the additional musicians that enrich our concerts and the live streaming so that ACCC can reach members of our community that are unable to attend in person and others living away from Cheyenne.

Other funds are directed toward educational costs.

The following are the Arts Learning costs:

- Educational Staff Salaries - two directors - \$14,000

- Music - \$1500
- Professional Development - \$1000
- Busses for touring to schools and student lunches (will be missing school lunches on those days) - \$250

The Arts Learning funds will enable ACCC to purchase music, help reimburse staff for professional development, pay expenses for touring to local schools, and help cover the salaries of the directors.

ACCC will:

- present 4 major concerts open to the public
- collaborate with the Cheyenne Symphony Orchestra on a Holiday Concert
- present a concert for all of the 3rd grade students in LCSD#1, local private schools and home schooled students
- perform at 10 to 12 local elementary schools
- present small concerts at senior living homes
- perform as invited in the community and for governmental events

Concert Choir is directed by Vincent Mingils and Lyric Choir is directed by Debbie Mathews. All of the staff members of ACCC (Alaina Niemann-accompanist, Jennifer Lyttle- accompanist and Mary Ann Fritz-Executive Director) are highly trained musicians and music educators. More details about their education and experience can be found under the Arts Learning – Artists Involved part of this grant.

The All-City Children’s Chorus provides a comprehensive learning experience for singers involved in the Concert Choir and Lyric Choir through its rehearsals and performances and is open for audition to every 4th to 8th grade student in the Cheyenne area including those in public school, charter school, church school and home school.

Rehearsals start with warmups that cover sight singing, using solfege, reading notation, breathing and phrasing, vowel shapes and production, intonation and tuning, dynamics, range, style, timbre, blend and posture. These musical aspects are then carried through the rehearsal in the music that is rehearsed.

Four major concerts are scheduled on Oct. 9, 2021, Dec. 4, 2021, March 5, 2022 and May 1, 2022. The choirs have an average of fifteen rehearsals to prepare for each major concert. The Concert Choir will also perform with the Cheyenne Symphony on Dec. 11, 2021 in its annual Holiday Concert.

Several other performances will be scheduled throughout the year at assisted living and nursing homes to perform for seniors in our community. In late April both choirs are a part of the LCSD#1 3rd grade music curriculum when they present a concert for all 3rd graders in Cheyenne. The choirs will also travel to 10-12 LCSD#1 elementary schools to perform assemblies for the students. The staff of ACCC hopes that as COVID restrictions are lifted, the choirs will be invited to perform for community and government events again.

This year the ACCC added a 3rd Grade Choir to the program with an enrollment of 53 young singers. ACCC will continue to offer the 3rd Grade Choir next season.

The Concert Choir goes on tour each year with every other year being a major tour. It is hoped that COVID restrictions will be lifted to allow the choir to travel to Charleston, WV to participate in the Appalachian Music Festival in June 2022.

The music goals and standards chosen are in line with the music education program in LCSD#1. The following MUSIC standards are used in the ACCC curriculum:

FPA 4.1.M.1 & FPA 8.1.M.1

Students attend weekly rehearsals throughout the entire school year. Concert Choir rehearses twice weekly for 75 minutes each time and Lyric Choir rehearses twice weekly for 60 minutes each time. Rehearsal tracks are provided to each singer for individual practice at home. The singers listen to recordings of each concert and make suggestions how to improve. Singers also listen critically during rehearsals and share suggestions to improve their musicianship.

FPA 4.1.M.2 & FPA 8.1.M.2

The yearly repertoire of All-City Children's Chorus contains songs that are a variety of music – gospel, folk, classical, contemporary, musicals, foreign language, and ethnic music. At rehearsals singers work on intonation, posture, breath support, dynamics, tone quality, vowel matching, blending, and increasing singer's range.

FPA 4.1.M.5 & FPA 8.1.M.5

Sight singing and solfege are used at rehearsals to teach parts. Dynamic markings in the music are followed closely when reading music. Pitch is closely monitored and corrected as needed. Rhythms are clapped and counted when necessary.

FPA 4.2.M.3 & FPA 8.2.M.3

Following each concert, singers watch and listen to the performance and discussions are held about the quality of each song. When learning the music, singers watch and listen to youtube performances of other choirs and discuss what they liked and did not like.

FPA 4.2.M.4 & FPA 8.2.M.4

During rehearsals singers listen to a recorded performance of the music they are working on and discuss what they like, what they think will be a challenge and the style of the music. When available they listen to several different performances on youtube and express opinions of the performances.

FPA 4.3.M.1 & FPA 8.3.M.1

When learning the music, singers have discussions regarding the genre and style of the music they are learning. Historical information is presented when learning new music.

FPA 4.4.M.1 & FPA 8.4.M.1

The All-City Children's Chorus has very high standards for singer etiquette during rehearsals, performances and tours. These standards are presented to parents and students at meetings in the spring and fall and are found in the ACCC handbook.

The spring concert given for the LCSD#1 3rd graders is part of the district music curriculum. There are specific guidelines and standards for the students attending the concert and grades are given for concert etiquette.

FPA 4.4.M.4

The singers in the All-City Children's Chorus have many opportunities to be out in the community and to interact with the public. In December the Concert Choir performs with the Cheyenne Symphony and Cheyenne Chamber Singers. This is a fantastic opportunity for the singers to interact with the members and directors of these organizations and to see the support of the community for these organizations.

All Staff were interviewed and selected by a committee of ACCC staff, parents and LCSD#1 Music Coordinator that were involved with the choir at the time each was hired.

Vincent Mingils – Artistic Director

Directs Concert Choir

Helps with the selection of the repertoire

2 years as Artistic Director

3 years teaching K-6 general music in Loveland, CO

Taught secondary band and vocal in Florida

Master of Music in Percussion Performance - University of Wisconsin- Madison in 2015

Bachelor of Music Education - Stetson University in DeLand, Florida in 2013

Debbie Mathews – Associate Director

Directs Lyric Choir

Helps with the selection of the repertoire

25 years as Associate Director for ACCC

40 years teaching K-6 general music in Cheyenne – general music and band

45 hours post graduate credit

Bachelor of Music – University of Wyoming

Mary Ann Fritz – Executive Director

Assists with Concert Choir rehearsals and sectionals

Helps with the selection of the repertoire

32 years with ACCC 27 years - Executive Director and 5 years - assistant director

38 years teaching general music K-6 – Cheyenne - 32, Denver – 1, Rapid City – 5

Orff Levels 1 & 2

Kodaly Level 1

Master of Music – Ball State University – Muncie, IN

Orff Institute – Salzburg, Austria – 1 year on Fulbright Scholarship - 1974

Bachelor of Music – South Dakota State University – Brookings - 1973

Alaina Niemann – Accompanist

Accompanies Concert Choir

Helps with sectionals

Masters Degree in Film Production from the University of North Carolina - Greensboro

Bachelors of Music degree in Piano Performance - The University of Denver

private piano studio in Cheyenne, accompanies several choirs

plays for several churches

taught music and math as a Peace Corps Volunteer in Malawi, Africa

Jennifer Lyttle – Accompanist

Accompanies Lyric Choir

Helps with sectionals

8 years teaching K-6 general music – Cheyenne, WY

Bachelors of Music Education with emphasis in General/Choral - 2013

Bachelor of Science, Business Administration with emphasis in Management and

Marketing – University of Northern Colorado – Greeley – 2006

The Cheyenne ACCC sources of income

- Tuition paid by singers - 27%

- Public Donations - 18%
- Season/Concert Sponsors and advertisers in the ACCC season concert program book - 16%
- Tickets - Dec. concert - 2%
- Other fundraising - 1%
- WY Arts Council Grant - 13%
- PPE Relief Funds for COVID expenses to continue ACCC season - 22%

In kind donations are:

- LCSD#1 - rehearsal spaces, concert venues, liability insurance, small stipend for 3 directors and 2 accompanists

would add 48% to budget

Other in-kind donations are:

- accountant – tax preparation
- piano tuning
- radio advertisements
- Civic Center use at discounted rate
- formal choir photographs

would add 11% to budget

All money is spent on items to educate the singers, put on the planned concerts, and cover operating expenses. The budget is based on the income each year and monitored closely throughout the year by the Board of Directors. Each year ACCC is able to operate on a limited balanced budget.

ORGANIZATION SUMMARY

CHEYENNE CHAMBER SINGERS

WWW.CHEYENNECHAMBERSINGERS.COM

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

CSG: Cheyenne Chamber Singers presents: Let the Singing Begin!

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

CSG: Cheyenne Chamber Singers presents: Let the Singing Begin!

CCS provides programs for different communities within the area: church communities, governmental events, and student programs, as well as general audiences.

At all events, ushers are encouraged to watch for people with special needs and/or disabilities and to make every effort to see that those needs are met comfortably. Venues are chosen specifically to provide the easiest access for those with special needs. There is always a wheelchair seating area and ramp access to the venues of choice. Parking access to all venues has handicapped spaces available.

Any singer or audience member that requests help with visual, hearing or physical impairments is accommodated.

Discounted tickets are available at every performance for seniors and students. Senior and student ticket prices are publicized in the season brochure, newspaper ads advertising each concert, and all promotional materials associated with each concert.

CCS has implemented a program to eliminate some of the economic barriers to attending choral music performances by providing one free performance every year. To accomplish this, the organization is increasing its reliance on corporate sponsors to offset the impact of decreased ticket revenue.

Sean Ambrose, CCS' Artistic and Managing Director has the authorization to give free or specially discounted tickets when an occasion to do so is presented. We try not to turn away anyone who wants to see a concert but cannot afford it. Special accommodations are made for families.

Artistic evaluation is the ongoing responsibility of the Artistic Director and is supported by the CCS Board of Directors.

Audience-based evaluation is conducted through interviews with key constituents, analysis of ticket sales, and measurement of donor support. Documentation of ticket sales, audience size, and donor support is a continuing effort.

Evaluation of singer performance is also ongoing with opportunities for constructive artistic exchange between the Artistic Director and Singers.

Evaluations are measured against program and operational goals to evaluate success. Evaluation begins immediately following each performance with a Board discussion of what worked and what didn't, including acoustics, balance, programming items, individual instrument/vocal performances, accessibility and venue issues.

Artistic planning for the next season uses notes on what worked and what didn't from the prior season; program evaluation is done following each concert by the Artistic and Performance Committees.

CCS is comprised of 24 semi-professional and gifted amateur singers who invest thousands of practice and performance hours in their craft each season. Known for excellence and for their dedication to collaborations that showcase the talent of other vocal and instrumental groups in the community.

Operating Support:

Cheyenne Chamber Singers' day-to-day operations are managed by a part-time contract Managing/Artistic Director. Additional contract staff include an Assistant Director and Accompanist. The CCS Artistic Director is responsible for artistic decisions, manages rehearsals, and conducts the singers in performances with support from the staff and board. CCS also hires point-in-time contract musicians to accompany the choir, typically members of the Cheyenne Symphony Orchestra. Contract salary accounts for 50% of our annual expense budget. Additional operating costs include Marketing/Printing (20%), Sheet Music (10%), Membership in Chorus America (5%), Performance & Rehearsal Venue rental (10%) with Insurance/phone/POBox/Office Supplies taking the last 5%.

Project Support: As CCS attempts to recover from the lost 2020-21 season, We have 4 concerts planned, including two in conjunction with our partners the Cheyenne Symphony. We are also submitting an audition to perform for the 2022 Wyoming Music Educators Conference to sing and engage with 300 Music Educators as well as 500 High School musicians in January of 2022 in Rock Springs.

Four Performances are planned for the 2020-21 Season

"Language Connects Us: Coming together to Celebrate" will be our gift to the community of Cheyenne as we try to recover artistically and socially from the events of the past year. This will recapture some of the music that we prepared to perform at the end of the 2019-20 season that we were unable to perform due to Covid-19 as well as performing music that gives a sense of community and healing for Cheyenne.

"A CCS/CSO Christmas" We will partner with the Cheyenne Symphony and other local performing arts organizations to bring choral music back to the Cheyenne Civic Center for a holiday gala concert.

"Brahm's Requiem" will continue the tradition of our collaboration with the Cheyenne Symphony Orchestra and other regional choral ensembles in March of 2022. Chamber Singers serves as the core of the Symphony Choir and will lead the preparation for this magnificent work as we continue to heal from the 2020 pandemic.

"A World Reunited" will round out our season as we have done for the past several years bringing Music and Community together with Food and Wine as we 'taste the world'. Pairing music from our past 30 years of repertoire

with delightful nibbles and beverages has become an audience favorite that continues to please both the palate and the ears. This will be an interactive event in its programming as well, as we reach out to our audience asking them to 'create' the programming to end our 30th Season of Choral Music making in Cheyenne.

The Cheyenne Chamber Singers relies on a mix of earned and unearned income. Roughly half its income is derived from individual donations, corporate sponsorships, foundation support, and grants. The other half comes from ticket sales and performance fees. CCS has enjoyed strong individual patron support in the past, however the past year of limited artistic production has significantly reduced contribution levels, but with assistance from a business relief grant through the Wyoming Business Council the fiscal reserves and health of CCS remains intact.

Budget planning and monitoring is an important part of CCS' leadership philosophy, including managing its existing financial reserves.

CCS' strongest performance partnerships are with the Cheyenne Symphony Orchestra which provides CCS' with a portion of ticket sales when performing together and Laramie County School District #1 which provides CCS with rehearsal space and other in-kind performance services.

ORGANIZATION SUMMARY

CHEYENNE CONCERT ASSOCIATION

WWW.CHEYENNECONCERT.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Cheyenne Concert Association 2021/2022 Season

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Cheyenne Concert Association 2021/2022 Season

Our (Laramie) County ranks 1st in population, 15th in area when compared to the other 22 counties in Wyoming. The April 2017 census shows a county population of 91,881, with 23.4% under the age of 18 and 15.6% over 65. 9.4% of the population is identified as having disabilities, and 9.7% live under (U.S. Govt.) poverty levels. The largest population groups are 78.6% Caucasian and 14.8% Hispanic with the remaining 6.6% representing African-American, Asian and other.

CCA provides our public performances at affordable prices: \$5/Students, \$20/Adults or \$50/Entire Family for single events; and at discounted rates: \$15/Students, \$60/Adults or \$140/Entire Families for our complete season of events.

Students, senior citizens and people with disabilities are targeted underserved populations. CCA reaches out to low income students through teachers and home school programs, with comp tickets to be handed out at the teachers' discretion. We offer discounted group prices to senior facilities and organizations serving people with disabilities. The CCA Board considers comp ticket requests for underserved groups on a case by case basis. We would rather have a full house than to only sell/cater to a small number of people.

Our board includes seniors, teachers, members of minority and disabled populations, some of whom are on fixed incomes. Board members select the artists/groups who will comprise each CCA season, insuring that all interests are represented in this process.

In evaluating each event, and our entire season, the CCA will use information collected from audience surveys, teachers and administrators in the schools, word of mouth, reviews or Letters to the Editor from area newspapers, and our own observations of how each artist/group is received by our audiences. We will have a brainstorming session to discuss what we did well, and what we could have done better, following each event, and prior to planning our next season.

Successfully presenting the 6 public concerts by professional artists/groups will meet our first goal. Creating successful partnerships with public and private schools to host outreach programs will meet our 2nd goal. Working with the Central H.S. Band Director to schedule students to perform at the beginning of each concert will meet the goal of presenting student musicians to our community. Comparisons of audience numbers, including the numbers of students, families, adults, senior citizens and groups who attend each event, to previous years' event information will tell us if we are meeting our goals to attract more of each of these groups to attend CCA programs. We track complimentary tickets to see which individuals, underserved groups or school students are making use of this service. Using local media outlets to the best of our abilities as volunteers will be evidence of our commitment to the CCA and its programs, and will help us to meet our goal of broadening awareness of CCA programs and events.

Tajci: Waking Up in America: Public performance –Sun. 9/26/2021; School concert –Mon. 9/27 (Tentative). Tajci Cameron and her sister Sanja Matejas join acclaimed pianist, Brian Hanson and guitarist/country singer David Langley in presenting a musical cabaret style show of the American Songbook with international flair for both public and school audiences.

Janoska Ensemble: Public performance –Mon. 10/25/2021; Master Class earlier that day. The ensemble includes three brothers from Bratislava, Slovakia: Ondrej (violin), Roman (violin), and Frantisek (piano) Janoska, and their Hungarian double-bassist brother-in-law, Julius Darvas. This group occupies a uniquely Eastern European space in between classical and popular traditions, called “Janoska Style”. The CCA is working with the Cheyenne Youth Symphony and H.S. instrumental music teachers to plan the areas of focus for their students' Master Class.

Barron Ryan: Public performance –Sun. 11/14/2021; School performance –Mon. 11/15. Pianist Barron grew up in a house filled with the sounds of artists ranging from Mozart to Michael Jackson, so he's not content drawing on just one influence. After a short hip hop career, Barron found his artistic voice in jazz and ragtime inspired concert music. His public and school performances will inspire adults and students through various music genres.

Duo Baldo: Public performance -Thurs. 2/24/2022; Master Class earlier that day. This musical comedy team is renowned violinist Brad Repp and pianist/actor Aldo Gentileschi. Their critically acclaimed concerts combine virtuosic performances, theatrical humor and pop culture. Their Master Class for H.S. students will focus on the piano and violin, performance styles and showmanship, as well as maintaining a sense of humor while performing.

The Chipper Experience: Public performance –Tues. 3/22/2022; School performance earlier that day. Award-winning comedian and magician for over 20 years, Chipper Lowell has been described as an “artistic cyclone of talent and comedy”. His best known “skills” can be seen as he presents bizarre feats of original magic, ad-libs with audience members, pulls a seemingly endless barrage of unusual thing-a-mabobs and gadgets out of his prop trunks, and in

short, creates a wonderful performance of high energy laughs and amazement for all those in attendance. His school performance will involve elementary age students in an interactive magical experience.

Frank Vignola Duo: Public performance –Fri. 4/29/2022; School performance (Tentative) earlier that day. Famed guitarist Frank Vignola, along with a bass player, presents a mostly pops/jazz program, but also includes some classical repertoire. Mr. Vignola has played with well-known musicians including Ringo Starr, Madonna, Donald Fagen, Wynton Marsalis, Les Paul, and the Boston Pops Orchestra. The school performance/class will focus on the guitar, and how anyone can learn to play if they work hard and believe in themselves.

The CCA is funded through: Season ticket and individual ticket sales; donations; grants from local (Delta Kappa Gamma), state (WAC) and regional (WESTAF) organizations. We have a small amount of savings that is dwindling with each passing year, so have begun seeking more grants to support our programs.

The CCA receives in-kind donations from schools (teachers and use of facilities for school outreach events), Board members (design, public relations, hospitality, event selection and coordination, ticket sales, etc.) and volunteers (ushers, ticket takers, poster distribution). Local radio, TV, newspapers and Chamber of Commerce provide PSA's, Community Calendar entries, feature stories, interviews, etc.

We partner with the 2 Laramie Co. School Districts and local private schools to plan our School Outreach performances and Master Classes.

We have no paid staff. 85% of our cash expenses are Artist Fees. Of those fees, 91% is for Public Performances and 9% is for School Outreach.

ORGANIZATION SUMMARY

CHEYENNE DEPOT MUSEUM

WWW.CHEYENNEDEPOTMUSEUM.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Cheyenne Hispanic Festival 2021

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Cheyenne Hispanic Festival 2021

The Cheyenne Hispanic Festival, a celebration of the Hispanic and Latino culture, is held September 11th, 2021 at the Cheyenne Depot Plaza and Museum. It included music, dance, dress, food, and art. All music, dance and other entertainment was performed on the Plaza. The audience experienced the music of the culture performed by professionals. There was a car show located in the west parking of the Depot. Categories were available for both adults as well as kids. The kids were be able to enter their bicycles. On the outside of the depot as well as inside a portion of the lobby there were vendors. Also within the depot lobby was a Hispanic artist exhibition which housed the works of regional artists. The artists were able to display their artwork and talk to visitors about how their culture has influenced their work.

A written survey was conducted by the Cheyenne Hispanic Festival Committee. The survey consisted of the following:

1. How did they find out about the event.
2. What their favorite part of the event was.
3. What they would like to see more of such as music, vendors or food etc.
4. How many years have they attended the Cheyenne Hispanic Festival

The results are:

1. The top 2 responses were TV and Newspaper

lheart	1500		
Townsquare Media			
Poster It	400		
Printing, Advertising			
	Subtotal	\$2,250	
Space Rental	Depot lobby		
Performance/Exhibition space			
Administration, Other			
	Subtotal	\$0	
Other Operating Expenses sound	2500		
Phone, Postage, Supplies, Printing			
Insurance, Equipment, Other	Big Al's Towing	300	
	Subtotal	\$2,800	
Totals for Cash and In-Kind Columns		\$14,525	

The Hispanic Festival receives funding from the city of Cheyenne Recreation and Events Dept. based on a portion of an annual budget for Summer Events. The Festival also receives funding from local business that are interested in being a Sponsor for the Event. The following are the sponsors for the 2021 Festival- First Education, Pena Tax, Local Steel Workers and Visit Cheyenne. Our In-kind partners are iheart media and Red Lion Hotels. The festival provides food and entertainment to the community to celebrate the Hispanic culture, we have a dance group as well as a local Mariachi group for all to enjoy. Each year we are able to continue the tradition by using any profits to put on the following year's event.

ORGANIZATION SUMMARY

CHEYENNE FRONTIER DAYS OLD WEST MUSEUM

WWW.OLDWESTMUSEUM.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Cheyenne Frontier Days Old West Museum

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Cheyenne Frontier Days Old West Museum

We host 50,000 international visitors each year, driven to the mystique of the American western culture and discovery of the legend of Cheyenne Frontier Days™. We serve as a cultural cornerstone, uniquely supporting the arts in Cheyenne and the Rocky Mountain Region, expanding our reach to an international audience through annual Western art shows, and support over 200 diverse artists' cultural voices.

We offer a variety of enriching educational and cultural opportunities to various age groups, civic organizations, and tour groups without discrimination to any person. We host school tours to, enhance their history and social study curriculums with docent-led tours. Adults learn more about our area's rich multicultural heritage through owner-hosted historical ranch tours. Children are welcomed into camps that focus on pioneer life and western arts and culture. Scholarships are available for the under-represented to attend. Professional artists collaborate to bring art classes to the community. High school students celebrate Youth Art Month with lessons provided by these artists. We collaborate with other museums to share artifacts, interpretation, and professional support. We offer special free admittance days to assure access for all. We offer wheelchairs, are ADA compliant, and our docent program helps the visually impaired. Written descriptive interpretations are available for hearing-impaired guests, navigating special accommodation requests to the best of our ability.

The CFD Old West Museum is committed to providing mission-based experiences to our members, volunteers, artists, and guests. Following each event, the Museum collects feedback from the audience in verbal, written, and/or electronic forms. Surveys provide an opportunity to gather specific analytics about the satisfaction of current programming and user initiatives to develop richer and more meaningful content for the end-users.

Guidelines for evaluations shape both summative and formative evaluations within and across efforts at the museum. Key questions are carefully framed to connect with program goals, designed to be clear, robust, targeted, and logical. Our evaluations have clear goals and purposes; build upon prior work; fit with and reflect the context of the museum and its programming.

These evaluations guide program design, development, and implementation. Evaluations help assess program goals and educational expectations. We are interested in the degree to which our programs help extend and deepen learning and help identify the extent of equity and access across programs and educational experiences.

Feedback is discussed during Exhibits and Outreach meetings to evaluate how the Museum can serve our audience better in future events, exhibits, and programming. Over the years, the Museum has found that collecting survey data via SMS text or Google Forms allows for a more analytical approach to planning more effective events and a higher quality of guest experience.

Operational Costs during the timeframe of July 01-June 30 incurred by the Museum include: Salaries: \$438,799, Benefits: \$96,856, Rent: \$1,200, Collections: \$5,000, Education: \$8,200, Carriage Ball Expenses: \$17,080, Western Spirit Art Show: \$57,625, Hall of Fame Expenses: \$8,405, Western Art Show: \$265,975, Exhibits: \$10,700, Utilities: \$60,620, Facilities: \$11,510, Development: \$10,208, Public Relations: \$10,208, Insurance: \$13,700, Contracts: \$26,560, Telephone: \$4,896, Supplies/Computer: \$11,785, Other/Credit Card Fees: \$12,028, Grants & Sponsorship Expenses: \$10,839

Operational support funds will be strictly used for employees' salaries. Our team of professional personnel has taken years to develop and work as an integrated unit, all being a significant piece of a well-oiled machine. Keeping this team intact is imperative to retain. This has been identified as a priority for the Museum, so important as we rebuild through Covid19.

Our highly qualified and professional staff have expertise in art management, education, history, historic preservation, museum science, marketing, and fundraising. Our staff maintains explicit qualifications required to fulfill specific roles within the Museum.

Executive Director- Morgan Marks is responsible for fulfilling the Museum's mission. She is the primary liaison to Board Members, Staff, and Community. Implements strategic goals and objectives, administration of operational budget, and is responsible for the day-to-day operations of the Museum. She graduated cum laude from the University of Wyoming BS Economics.

Head Curator -Michael Kassel is responsible for all facets of procurement, stewardship, and management of the Museum's artifacts and collections. Serves as a community educator to present the American western legacy and solidify the Museum's historical significance. Presents community programs and dedicates time to historical research.

Exhibits Curator - Brian Biggs Designs, produces, and installs long-range exhibits and art shows. Maintains the integrity of exhibits relevant to the Museum's mission. MA in Museum Science from Texas Tech University.

Registrar - Daniek Long, administration and processing of both permanent collections and on-loan exhibits. Oversees all legal documentation and determines appropriate preservation protocol. BA in History degree with a minor in museum studies from the University of Wyoming, and Master's Degree in Library and Information Science.

Cameron Green- Art Show Coordinator Cameron has a BA and MA in History from the University of Wyoming and has a combined 5 years of experience in museums, libraries, and archives.

Jean Krause-Education Coordinator, MA in Education and 30 years of experience as a classroom educator.

Fundraising -Lonnie Reese, BA Tulane University, with emphasis on Marketing with over 25 years of fundraising experience, strategize and implements a sound fundraising program to support the financial requirements of the Museum.

The CFD Old West Museum offers inspirational art-focused programs, presented with the desire to increase knowledge, provide unique learning opportunities, and enhance the creativity and skills of life-long learners.

There are three programs with a distinct focus on different audiences planned within the timeframe of July 01-June 30. The Western Spirit Art Show Seminar's goal is curated to provide opportunities for upcoming artists to enhance and further their professional knowledge, skills, and connect with others to create like-minded cadres.

Art enthusiasts learn and socialize during our Art Uncork'd evenings. Curiosity meets professionalism in an environment that nurtures and encourages the artist in each individual. The goal is to bring out the hidden artist who resides in all of us.

Professional artists provide instruction in fundamental techniques in a variety of mediums. Attendees are encouraged to relax and enjoy adult art education with others no matter what skill level. The nature of these class sessions often works as a therapeutic outlet for adults and seniors. Art offers people a supportive space in which to share their inner emotions, accept challenging situations, and embrace ever-shifting identities.

Art excitement explodes during our Children's Western Art Camp each summer. Eager minds are encouraged in creativity, problem-solving, communication, and confidence through the power of art. STEAM activities help young minds bring art to other interrelated fields. There is no such thing as too much creative expression and art is a fundamental tool for learning. Our goal is for children to utilize their art skills to improve their growth mindset. Teaching children to appreciate art, enables them to embrace world cultures, be life-long learners with a strong, varied skill set, and gain the confidence to face challenges as they grow.

Professionals: The goal of our Western Spirit Seminar sessions is not based on learning new technical skills in art. Specifically, these sessions are focused on helping our artists build a professional network of people, services, and partners for our artists to position themselves in the marketplace to gain awareness of their crafts. These are done through current social media, marketing, and gallery practices to enhance the communication of these artists within the current marketplace. The goal for these sessions is to enhance the opportunities to enhance and further the marketing, deepen the quality, and sharpen the focus of their business positioning, and present themselves as truly “professional: artists.

Adult Learners:

Through surveys, we have determined the needs of our clients to be two-fold. One group relies on these evenings as a chance to relax and share creative times in a social environment. Others choose to participate in these events with the hope of enhancing their artistic skills and knowledge. We have developed a successful program to serve these emerging artists and their individual needs. Art Uncork’d serve our non-professional art enthusiasts by providing fundamental skills and appreciation for art through different mediums. We enable our adult learners to explore principles of different art techniques presented by professional, understanding artists. Our goal is to accomplish this through a comfortable, social, and engaging experience while learning or enhancing their skill level in a small group setting that presents to all different skill levels in the same classroom setting. As adults move through different stages of their lives, artistic expression allows them to tap into their creativity and embrace their innermost feelings. This can sometimes serve in a therapeutic capacity.

Children:

Our goals and values encourage children’s creativity and appreciation of art.

Engagement using the four “C’s” and STEAM lessons are the focus for 21st-century learners. These goals were identified by our Education Coordinator who has 37 years of classroom experience. We encourage skills that promote lifelong learning and incorporate them throughout children’s programming.

Creativity – Think ‘outside of the box

Confidence – Practice stepping out of their comfort zone, making mistakes, and learning from them.

Problem Solving - Artistic creations are born through the solving of problems, necessary to develop children’s skills in reasoning and understanding.

Perseverance - when that child practices, learns the skills and techniques, and doesn't give up.

Focus - The ability to focus is a key skill developed through ensemble work.

Receiving Constructive Feedback -. Children learn that feedback is part of learning not to be taken personally.

Collaboration - Through the arts, children practice working together and sharing responsibility

Western Spirit Art Show Seminar -Professionals

This show is currently spotlighted in our gallery. Specific seminar presenters have not been determined for the 2022 seminar. Potential presenters are identified and presented to the art show committee for selection. Candidates are selected through industry recognition of high caliber, contemporary sources, and relevance to the current industry standards and expectations. Presenters are responsible for content and presentation for their section.

As a representation of past presenters and their topics, we submit the following:

Bob and Charla Nelson – Manitou Galleries- Working with Art Galleries- Gallery Guidelines When Seeking New Artists

Mark Ritchie – University of Wyoming- Identifying your Path: Finding Resources & Making Community

EK Wimmer –Nicolaysen Art Museum- If you want to be a professional artist start acting like it

Karmen Rossi – Wyoming Arts Alliance-

Showcasing/Block Booking for Visual Artists

Laura Phelps Rogers: How Disappearing Open Space Drives Contemporary Western Art

Brandon Bailey-Artist- The Art of Observing

Paul Kethley- The Development of an Idea

Kimberly D. Moore- Southwest Art Magazine- How to Market your Artwork

Christine Kronz -Photographing & Watermarking Your Work

Charlie Bogusz -Building Your Brand - It's All About the Packaging

Lexie Garret-Artist- How to Brand Your Artwork Using Social Media

Michael Kassel- CFD Old West Museum Curator- How to Ship Your Art

Eric Trowbridge -Array of Cheyenne- Using Technology for Art

Art Uncork'd - Non-Professional Adults

Art Uncork'd utilizes professional artists as the instructors, sourced through our Western Art Shows and the resources provided by the Wyoming Arts Council Directories. Recent evenings have included instruction by:

Paula Wilson Crazier - Watercolors

Brandon Bailey - Acrylic/Oil

Renee Piskorski - Acrylic/Oil

Wanda J. Wilson-Sanders - Watercolors

Bria Hammock - Acrylic/Oil

Though our last year's events were limited by the restrictions of Covid19, we offered fewer events with smaller class sizes. These events were filled to maximum capacity.

Upcoming Art Uncork'd events will feature some exciting artists with Joy Keown and watercolor painting in May. Our special CFD Art in the Park Art Uncork'd brings Chris Navarro into our spotlight, especially relevant this year as the 125th CFD celebration returns.

Chris, Brandon Bailey, and Randy Wagner are co-authors of a new book, The Art of Rodeo, currently featured in the Phippen Western Art Museum in Prescott, AZ. Chris Navarro and Brandon Bailey both have pieces in our permanent collection and relevant to our mission.

Children: Kids Camps

For this program, we avail ourselves of local artists for directed art lessons. Last year, this option was not available but will reinstate this opportunity this summer. Guest artists are selected based on relative experience with children aged 6-12 and appropriate engaging personalities.

The Museum relies on a variety of funding sources to create a sustainable non-profit organization. Included are event and program fees, admission sales, memberships, art sales, grants, cash, in-kind sponsorships, legacy gifts, and private donations. We have an endowment fund, host national art shows, and facilitate smaller fundraising events. The current financial challenge due to CoVid-19 has been lessened through the CARES Act opportunities. We have been supported by the community, sponsors, and grants. Many long-term friends feel our existence is essential and support the significance of our mission. The Museum carries no debt outside of PPP loans. Our budget is targeted to support each educational programming event, art show, and other profit centers. Our key partnerships are with sponsors, other non-profits, grant organizations, private donors, and our sister organization, Cheyenne Frontier Days™ Inc. Although we ride under the same brand, we are a separate 501(c)3 entity.

ORGANIZATION SUMMARY

CHEYENNE HARMONY CHORUS

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Cheyenne Harmony Chorus 2021-2022 Season

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Cheyenne Harmony Chorus 2021-2022 Season

The Cheyenne Harmony Chorus is a small chorus of women who love to sing a cappella music in four-part harmony. Based out of Cheyenne, Wyoming, the largest city in Wyoming by population, where there are 65,035 residents. Nearly half of the people are female, with those females having a median age of 38. There are 49,393 adults (10,639 of whom are seniors) in Cheyenne. A little over 10% of the population are non-white, and about 15% of the total population are Hispanic. The entire ensemble and quartets perform a themed annual show and entertainment at local retirement communities, assisted living facilities, special events - conventions, memorial services, meetings, parties, fundraisers, weddings, and other social events. This year's show concentrates on the importance of volunteer and military service.

The Cheyenne Harmony Chorus rehearsal hall is ADA compliant and encourages membership of differently-abled individuals. The CHC is equipped to perform at both indoor and outdoor venues while implementing COVID-19 safety protocols as needed to ensure the safety of the audience and the chorus. If the need is there, we can have an American Sign Language Interpreter present at events. The joy and fellowship we experience from joining our voices in song is a beautiful escape from the stresses of everyday life. We believe that sharing our voices is a lifelong hobby with no age limit or physical restrictions, and when one is singing, there is no hate!

Cheyenne Harmony Chorus gathers quantitative and qualitative data throughout the year to reflect upon the key performance indicators. CHC collects attendance information to measure CHC's ability to meet or exceed the

performance goals and education needs of Laramie County communities. CHC solicits evaluations from internal and external partners to measure public perception.

Surveys provide an excellent assessment of how CHC goals meet the expectations of its communities. CHC uses survey tools as a measure of goal completion. CHC evaluates the effectiveness of its management and the group's overall effectiveness. It reviews the organizational strengths and areas for improvement for operational efficiency and education.

Students' education and performance are observed and evaluated pursuant to the GVC performance level descriptor standards. The GVC standards are listed in the Art Learning grant section.

The CHC uses peer reviews to help build on individual team members' strengths and to create strong vocalists, community mentors, educators, and performers. Peer reviews provide team members with insight and build strong interpersonal relationships and personal growth.

The 2021-2022 operational expenses include rehearsal, performance, and education costs. 33% are rehearsal costs that include music, copyright fees, duplication, rehearsal venue, coaching, supplies, and the conductor's salary. 33% are performance costs that include costumes, advertising, equipment, printing, insurance, and performance venues. 34% are education costs that include web and social media presence, event fees, travel, guest conductor salaries, and other materials.

In 1968, CHC was a competitive a cappella, barbershop style group. Time and performance rigor eroded membership, so the group restructured. The organization reevaluated and revamped in 2019 to serve the community better and focus on preserving barbershop harmony.

In addition to the love of music, each CHC member brings unique skills. Three members are ADA professionals who break language barriers and implement ADA solutions. Two members are IT professionals who write code, create and maintain a social media presence and maintain equipment. Several others are K-12 and other professionals, connecting with youth, families, and the community. Some members have no harmony experience, some have 50+, and some are multi-generational. Each member volunteers these skills for the love and positive influence of barbershop harmony. The CHC and Wyomingaires, a partner organization, are collaborating to integrate and welcome all gender identities.

The CHC embraces the philosophy, music heals the wounds that medicine cannot touch, incorporated it into its strategic plan, and then tested its effectiveness last year. The ages of CHC members vary from 13 to 88. In 2020, quarantine and devastating national news threatened the health and wellness of CHC members. The board exhausted its financial resources to purchase adaptive equipment and supplies and implement innovative rehearsal solutions exceeding the state and national health orders. These changes provided a healthy, safe, hate-free

environment for members to rehearse and interact with each other and commit to moving forward with the strategic plan. In addition to music, CHC engages its long-term care facility audiences with interactive activities to improve cognition, boost mood, ease stress, relieve pain and increase social interaction. The music in education plan enhances lung capacity, mental awareness, and academic performance for youth.

In November, CHC and Wyomingaires will host its annual collaborative performance. It's a two-part performance centered on the healing power of music. Part one is a poorly performed theater act, where a lonely veteran solicits community service. The chorus realized the request is a ruse but continued for the welfare benefit of the veteran. Part two is a formal concert profiling patriotic pieces through history and the emotions they emit. The MC and chorus discuss lyric meanings, describe sacrifices service members and families make, and promote the message of peace and respect for our neighbors.

Barbershop harmony is rewarding for any vocal ensemble. CHC seeks to preserve and encourage barbershop quartet singing by increasing its presence in Laramie County, providing community education related to the value of barbershop harmony, and introducing young women to the American musical art form through formal education. The arts learning project to increase the CHC presence in Laramie County consists of increasing its social presence. CHC recently developed a new web page, www.CheyenneHarmony.org, Facebook and Instagram accounts. All formal and informal ways will include information about events and information about barbershop harmony and CHC. Additional community education includes feature stories in conjunction with the media.

CHC collaborates with music educators to integrate a unit on barbershop harmony in schools. CHC provides music educators complimentary resources to incorporate barbershop harmony into the schools' curriculum. The resources cover barbershop harmony history, style, study, and performance. CHC provides an in-person performance and works directly with students for 1 - 2 class periods. CHC discusses barbershop harmony elements, leads sectionals, and works with the group to create and perform harmony specific to the barbershop style. Following CHC invites the young women to perform their selections during their formal concert for the public.

The following GVC standards are met through these encounters:

Standard 1

FPA11.1.M.2-Students perform independently and with others a varied repertoire of music, refining musicianship and technical accuracy.

FPA11.1.M.5-Students demonstrate musical literacy through reading, sight-reading, and notating music.

Standard 2

FPA11.2.M.2-Students respond to aural examples by evaluating musical elements and expressive devices of a varied repertoire of music.

FPA11.2.M.3-Students apply criteria in evaluating their own and others' performances ... by comparing and contrasting them to similar or exemplary models.

The goal of introducing young women to barbershop harmony and the operational objective of integrating barbershop harmony into Laramie County overlap each other. Youth tend to experience inner conflicts associated with negative body image, sense of belonging, bullying, and peer pressure. In addition to the GVC's listed in the project narrative, CHC and other barbershop harmony groups create safe, secure, positive social and emotional environments that mentor, improve vocal skills, and teach leadership.

Additionally, barbershop harmony is internationally recognized for its camaraderie, competition, and positive social interactions. Barbershop vocalists welcome impromptu opportunities to unite in song and develop safe friendships anywhere, anytime. Visiting barbershoppers have approached CHC members walking down the street to sing together in fun and fellowship. The CHC arts learning goals are to integrate barbershop harmony better into Laramie County, provide community education in the value of barbershop harmony, and introduce young women to barbershop harmony in schools during the 2021-22 academic year.

The CHC and its quartets provide services and entertainment for public and private events, celebrations, and bereavement services. The performance goal is to teach, preserve, and perform music in the barbershop style. To meet this goal, CHC provides entertainment for clubs and businesses, performs the national anthem at sporting or other events, serenades individuals for a birthday, Valentine's Day, or other special occasions. Outside of the restrictions of COVID-19, members stand close to each other to hear and sing unaccompanied, four-part harmony. During the restrictions, the group uses microphones and shields during performances.

The key partners follow.

The CHC chorus - The chorus director is formally trained in performance, music therapy and music education and working with individuals who have special needs. She has more than 30 years' experience in performance and education, working in private practice, schools, and communities to utilize music to sustain or improve physical and mental health and teach successful performance techniques. She has spent 15 years working in the barbershop harmony style. She was selected because of her unique skill set and experience working with individuals with special needs and her ability to use music to influence positive lifestyles and express the love of barbershop harmony.

The Chorus members are well versed and experienced in the barbershop harmony style. They participate in quartets and the full ensemble. Many have competitive barbershop experience and were initially exposed to barbershop harmony and began performing barbershop harmony as young women. In addition, more than 50% of the chorus member's employment is associated with education and they have extensive experience and knowledge in effective educational techniques. The chorus members offer a variety of music experiences, love to perform and have used barbershop harmony to provide balance and safe, positive social experiences. They were selected because of their desire and drive to introduce young women to harmony in the barbershop style and the barbershop family.

Teachers and educators are the classroom experts and provide the structured learning platform. Teachers and educators are vital to the positive barbershop harmony experience and outcomes. They maintain a safe, educational

environment for young women to feel empowered to explore barbershop harmony and incorporate it into their life. They were selected because they share a love of music and can offer a safe exposure environment for young women to explore barbershop harmony.

The Cheyenne Harmony Chorus receives funding in several ways; membership dues, in-kind donations, fundraisers, and a partnership with Wyomingaires (the Men's Barbershop Chorus in Cheyenne). Annual expenses include rent, director salary, performance costs, marketing, and various other minor disbursements that all add up. Membership dues are only paid twice a year and can be reduced if they are a student or show financial hardship. Cheyenne Harmony Chorus partners with Wyomingaires to perform together in a major community production. CHC identifies key performance indicators and modifies the budget to meet those goals' demands, as needed.

ORGANIZATION SUMMARY

CHEYENNE LITTLE THEATRE PLAYERS

WWW.CHEYENNELITTLETHEATRE.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

CSG: Operating Support for Cheyenne Little Theatre Players (CLTP) 2021-2022 Season

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

CSG: Operating Support for Cheyenne Little Theatre Players (CLTP) 2021-2022 Season

The CLTP is an all-volunteer, community-based, performing arts organization serving the tri-state area of Wyoming, western Nebraska, and northern Colorado. The CLTP draws audiences and volunteers from Cheyenne, Wheatland, Torrington, Laramie, Fort Collins, Greeley, Scottsbluff, and other surrounding communities together to create these programs and events. Annually, CLTP's actors range in age from as young as six years old to senior citizens. All orchestras are comprised of volunteer musicians. On the CLTP's stage, volunteers are judged by their talent, not their vocation or background. It's common to see a lawyer acting opposite from a farmer, or a community leader taking notes from an office manager.

Our upcoming season includes an adaptation of "The Phantom Tollbooth" that will provide opportunities for young thespians. Providing targeted youth programming allow young actors to participate in the arts community, while benefiting adult volunteers by making arts education a lifelong pursuit. The CLTP believes that this approach to including youth in arts programming is on the list of best practices for community performing arts. Annually, we rely on over 300 volunteers just to help run front-of-house for all productions and events. Front of house positions include ushering, will call, box office and raffle sales, house managers, and concessions. Volunteers also serve as our directors, musicians, designers, and stage crew.

The Cheyenne Little Theatre Players' Executive Board meets in January and August to assess strategic planning for the organization and address programming strengths and weaknesses. Each year the CLTP board surveys patrons at the final production. These surveys help us gauge customer satisfaction with our productions. This year we plan to

load the survey into a Google form and send it out to our volunteers and patrons through Facebook and our email list. Over the past few years the surveys have resulted in the creation of new committees, capital improvement projects, and adjustments in programming formats.

The CLTP Youth Summer Stock also surveys teachers and volunteers as part of each summer's program. In response to our 2018-2019 survey the decision was made to program a musical theatre production for each session. In the past we had rotated between a musical and non-musical program for each age group. The primary reason for this decision being the student engagement created by a musical theatre program, and the popularity of the Musical Theatre International "Jr." titles that provide our directors and teachers with a built in educational curriculum. Due to Covid-19 related concerns our 2021 YSS program will feature smaller non-musical productions. However, in the future we plan to resume the usual format of producing musical theatre for our YSS participants and patrons.

Operating Support

The financial obligations of owning and operating two theatres are extensive. Our monthly operating costs for the two buildings reaches nearly \$12,000. Costs include mortgage, insurance, utilities, janitorial services, maintenance, supplies, etc. CLTP also has the expense of paying one full time and three part time employees who are essential in operating the organization and it's facilities in a professional manner. Payroll expense in the last year Any operational support granted would be used to offset the monthly expenses incurred by our ownership of the two venues. The offset would then allow CLTP to continue paying its staff a compensation that is fair market value.

Project Support:

Our 92nd season includes seven mainstage productions: the 65th Old Fashioned Melodrama, two musicals (Mamma Mia! and Cabaret), a youth-focused production (The Phantom Tollbooth), a Christmas play (You Better Watch Out), a farce/comedy (Don't Dress for Dinner), and a classic Agatha Christie murder mystery (A Murder is Announced). The 65th Old Fashioned Melodrama was written by and is being directed by Cheyenne playwright and long time CLTP volunteer, Rory Mack. Theatre educator, and YSS producer Audrey Mayfield is at the helm of "Mamma Mia!". Long time volunteers Brad Goodman, Brenda Lytle, and Justin Batson will be directing "A Murder is Announced", "You Better Watch Out", and "Cabaret", respectively. The farce comedy "Don't Dress for Dinner" is being directed by CLTP Managing Director, Todd Martin. Outside of the subscription season, we will also continue to produce Youth Summer Stock, The Rocky Horror Picture Show, our Annual "The Atlas Follies presents" fundraising production, provide theatre-based education, and work with other community groups to provide live performance opportunities for both participants and patrons.

The theme for our 92nd season is "Around the World in Seven Plays" as the selected stories all take place in very distinct locations around the globe. All CLTP's productions are directed and produced by local volunteers. The CLTP's shows are cast through open auditions; this allows the CLTP to work with local thespians of all ages and experience levels from many different walks of life. CLTP productions also rely heavily on assistance from musicians, designers, carpenters, and other tradespeople who donate their time to assist the company with its production needs. This community-centered focus offers artistic opportunities for local thespians, musicians, designers, and other artists

while also supporting other organizations as a part of the regional arts community. This approach has earned the CLTP both regional and national recognition for productions such as the popular Old-Fashioned Melodrama, which draws visitors to the Historic Atlas Theatre each summer during Cheyenne Frontier Days.

The Cheyenne Little Theatre annually produces two sessions of Youth Summer Stock theatre. The first session takes place in June and the second one in July of the year. For this grant cycle, we seek support of the July 2021 and the June 2022 sessions. The intent of this programming is to expose students to elements of theatre that they may not be familiar with through school-based programs, and to provide additional hands-on experiences. The Youth Summer Stock program began at the CLTP in the 1990's as a summer theatre academy to provide introductory theatre programming and experiences to youth affiliated with the CLTP. The program is currently a full-fledged theatre education program where students learn all aspects of producing live theatre. From acting, to set design, costuming, and lighting, the students are exposed to age-appropriate material about the inner workings of producing a show while they produce a one-weekend production for their friends and family.

Classes for each session run from 8:00 a.m. until 4:00 p.m. daily. Mornings offer various workshops on performing arts and design as well as work time. During work time students assist teachers in designing and constructing sets and costumes, hanging lights, and working on their characters. Performances occur on the final weekend. As part of the CLTP's ongoing commitment to this program, the Board of Directors annually provides scholarships to interested students. The Youth Summer Stock Committee also spends much of the year conducting fundraisers and also actively seeks donors to fund scholarships for students in need. It is the CLTP's goal to provide the summer stock experience to as many students as possible, and we try our best to get every interested student into the program. In concert with this effort CLTP is also planning to partner with the Boys and Girls Club of Cheyenne to offer a theatre education curriculum as part of the Club's summer program.

The CLTP Youth Summer Stock program is aligned with the Wyoming Education standards for fine and performing arts. The goal of the program is to provide in-depth learning in theatrical arts, which returns students to their classroom as proficient and advanced level learners. Accordingly, the program has a strong tradition of promoting creative expression, aesthetic perception, cultural and historic exploration, and artistic connections.

The CLTP Summer Stock program is uniquely suited to promoting the creative expression standard. Because we own and operate the Mary Godfrey Playhouse, students in both programs learn, create, and perform in a working theatre. Because the summer stock program rotates between musicals and plays for each age group, the program also provides diverse opportunities for students to learn a variety of skills through repeated exposure to new materials.

The CLTP Summer Stock program also provides important opportunities for aesthetic perception. As a part of their character development classes, students are encouraged to get outside of their own experiences to understand and

interpret the chosen material. The students are also asked to connect with individual roles and evaluate how each character relates to one another. These exercises help students develop their own roles as well as providing camaraderie and assistance for others.

Standard 3, historical and cultural context, is also very important for the CLTP Summer Stock Program. The script selection committee each year focuses on this element in order to expose students to a variety of learning opportunities. A review of past shows, such as "Free to Be You and Me," "A Thousand Cranes," "How to Eat Like a Child," and "Lion King Jr." evidences the program's ongoing efforts to expose students to a variety of cultures and historical influences.

The final standard, artistic connections, is also a significant part of the summer stock program. Keeping in line with this standard, students in the CLTP program are exposed to a variety of theatrical based roles. Classes are taught by community volunteers and theatre students from the surrounding Universities in Laramie, Greeley, and Fort Collins. This allows students to develop a multi-disciplinary understanding of the theatre as a collaborative art form. This exposure dovetails well with the company's efforts on aesthetic perception, and gives students an in-depth understanding of theatre arts that allows them to interpret and analyze their own work and other performances that they may attend personally.

Audrey Mayfield will be returning for her third year as Producer of Youth Summer Stock. Audrey was hired in January 2019 to serve as the 2019 Summer Stock Producer. Audrey is a CLTP alumnus who is currently the theatre teacher at McCormick Junior High in Cheyenne. Audrey holds a Master of Arts Degree in Curriculum and Instruction from Concordia University-Portland and a Bachelor of Arts Degree in Theatre and Media from Brigham Young University. Audrey's study and her experience in the classroom make her a strong advocate and leader for the implementation of the Wyoming Fine and Performing Arts Standards described above.

Audrey is currently in the process of hiring teachers and directors for the 2020 summer stock program. As in traditional theatrical productions, the shows' directors present and are in charge of the vision of each group's summer stock program. Directors not only direct the individual show, but they also provide an educational vision for the 3 weeks of summer stock curriculum. Teachers are hired in individual disciplines (such as costume design and creation, set building, hair, and makeup) to teach students hands-on skills while helping them develop material for the individual session's show. Directors are chosen from past teachers and CLTP volunteers who have a tradition with our company of being strong educators. Teachers may include long-time volunteers as well as college students who are freshly studying and applying the techniques that they impart to the summer stock students. As mentioned earlier, CLTP will also be partnering with the Boys and Girls Club of Cheyenne to offer a theatre curriculum as part of the club's summer program. CLTP volunteers will assist in the creation of the curriculum, and will also act as instructors.

CLTP's most significant source of income is ticket sales and season memberships. We offer varying memberships. The VIP package includes the six core productions, the Old-Fashioned Melodrama, and Youth Summer Stock. The

traditional membership includes the core six productions. We also offer a "Pick 6" membership, which gives the member six tickets to use as they see fit. Other significant income sources include sponsorships and grant funding which allow CLTP to pay licensing royalties and begin work on production for the year. The CLTP's most significant cost is the ownership and operation of two performance spaces. Annually the cost of ownership includes utilities, maintenance/repairs, supplies, and janitorial services. The Covid-19 crisis had a dreadful impact on ticket revenue last season, but strong financial planning, and the generosity of our donors will allow CLTP to begin our 92nd season on solid financial ground.

ORGANIZATION SUMMARY

CHEYENNE SYMPHONY ORCHESTRA

WWW.CHEYENNESYMPHONY.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Cheyenne Symphony Orchestra (CSO) 2021/2022 Concerts and Educational Outreach Support

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Cheyenne Symphony Orchestra (CSO) 2021/2022 Concerts and Educational Outreach Support

CSO annually serves nearly 12,000 people and is committed to making concerts accessible to all. Audience surveys show 85% reside in Cheyenne, 14% in area communities, and 1% are visitors. 58% are over 55. CSO concerts are rebroadcast on public radio, reaching 10,000 individuals across Wyoming.

The Artistic Advisory Committee, led by our conductor, includes board and audience members, musicians and staff who make suggestions on programming. The input given through surveys and comments, at board and committee meetings, and through the volunteer group, Symphony Friends, helps CSO plan programs that are appealing both to our established older demographic and to younger patrons we hope to attract.

Older adults are engaged through noon-time lectures; the Friends provide discounted access to events and meaningful social interactions. We offer Military discounts and flexible, reduced-rate subscriptions, allowing patrons to choose which concerts to attend. CSO also offers Sunday matinee chamber music concerts and, new in 2020, livestreams evening concerts for a modest \$15 ticket. CSO's educational programs are free and we offer free and/or discounted student tickets to all performances. The holiday concert and family matinee are subsidized even further.

The Cheyenne Civic Center is ADA compliant. Handicap parking and a drop-off lane is available near the entrance. Patrons are greeted by volunteers who can provide them with free assistive listening devices and large print programs.

CSO's annual evaluations provide constructive feedback, improving our overall functionality. This is particularly important as we take on a wide variety of roles, including entertainers, educators, fundraisers, retailers, and advocates. The board's self-evaluation gives an opportunity to confidentially express concerns and ideas for growth. The Executive and Music Directors are evaluated by the board, and the staff is evaluated by the Executive Director, all in written format and delivered privately with opportunities for discussion. Musicians are evaluated on a per-service basis regarding their ability to meet the rigorous performance and professional standards of the Maestro and Master Agreement.

CSO's ticketing software provides not only the number of participants at ticketed events, but also patron demographic information. Patrons frequently comment or send suggestions to board and staff members. Results are compiled and presented monthly to the marketing and development committees, and then to the executive committee and full board.

CSO's recent audience survey asked patrons to share their perception of the job CSO is doing meeting the needs of the community and asked about the types of concerts and programming they were interested in attending, with the opportunity for comments. CSO was able to utilize the insights provided, such as a desire for more diversity in the guest artists and the importance of opportunities for family attendance, to plan for upcoming seasons.

CSO is a professional symphony, led by William Intriligator, one of the country's most engaging music directors, conducting nationally and internationally for over 30 years. He received training at Princeton and Aspen Music Festival and obtained a doctorate from the Univ. of Minn. His friendly, approachable style contributes to patrons' enjoyment of CSO's concerts and outreach and his professional knowledge and relationships with guest artists are valuable assets to CSO. He concurrently serves as Music Director of the Dubuque Symphony.

CSO's 65 core professional musicians are selected through a rigorous audition process and supplemental players are pre-screened by the section principal. 81% of CSO's core musicians have a music performance degree and 70% earned a graduate degree in music. 20% reside in WY or are affiliated with UW; the rest travel from around the region.

CSO will feature guest artists: Avlana Eisenberg, Music Director of the Boston Chamber Symphony and Fulbright Fellow; award-winning composer Gwyneth Walker; UW faculty and composer Anne Guzzo; internationally-renowned violin and piano duo, Terence Tam & Lorraine Min; CSO's principal flute Ysmael Reyes; sought-after baritone, Levi Hernandez; prestigious American soprano, Jennifer Bird-Arvidsson; and acclaimed Welsh-American Bass, Rhys Lloyd Talbot. CSO will collaborate with En Avant Dance Studio, Cheyenne Chamber Singers, All-City Children's Chorus, and UW & LCCC choirs.

Concerts include full orchestra and are at 7:30pm at the Cheyenne Civic Center unless otherwise noted.

A Time to Honor, 10/16/21

- Tower, Fanfare for the Uncommon Woman
- Shaw, Entr'act
- Walker, A Time to Vote
- Guzzo, Commission
- Beach, Symphony No. 2, conducted by Avlana Eisenberg

A Time to Discover, 11/13/21

- F. Mendelssohn, Overture
- Bruch, Violin Concerto No. 1, featuring Terence Tam
- Chen Yi, Shuo
- Beethoven, Piano Concerto No. 4, featuring Lorraine Min

Hausmusik, 11/14/21 at 2pm

- Featuring Lorraine Min & Terence Tam at the WY Hereford Ranch (WHR) residence

Holiday Magic, 12/11/21

- With En Avant dancers, All City-Children's Chorus & Cheyenne Chamber Singers

A Time to Inspire, 1/22/22

- Nabors, Iubilo
- Stravinsky, Rite of Spring
- Chaminade, Flute Concertino, featuring Ysmael Reyes
- Still, "Afro-American Symphony"

A Time to Reflect, 2/19/22

- Wiancko, La Follia Variations, featuring En Avant dancers

- Mahler, Songs of a Wayfarer & “I am lost to the world”, featuring Levi Hernandez
- Coleridge-Taylor, Novelette
- Beethoven, Symphony No. 5

Symphony Underground, 3/18/22 at 8pm

- With Patti Fiasco at the Lincoln Theatre

A Time to Imagine, 3/19/22 at 2:30pm

- Movie-music Family Matinee

Hausmusik, TBD

- Featuring UW Faculty Brass Quintet

A Time to Transcend, 4/23/22

- Bingen, “O quam mirabilis”
- Higdon, Blue Cathedral
- Brahms, Requiem, featuring Jennifer Bird-Arvidsson, Rhys Lloyd Talbot, Cheyenne Chamber Singers, and UW & LCCC choirs

Baroque in the Barn, 5/26/22 at 6pm

- CSO Chamber Players at the WHR Sale Barn

For over twenty years, CSO has provided free educational outreach throughout the school year.

"It's a GAS" (Guest Artists in the Schools) and "It's COOL" (Conductor of the Orchestra Leads): CSO's guest artists and conductor visit music classrooms of all ages, teaching them about the upcoming concert and sharing their experiences as professional musicians.

“YES!” (Youth Educational Symphony): Annual youth concerts for all 5-6th graders, 7-12th grade orchestra students, parochial, private and home-schooled children in LCSD #1 & #2.

"Take a SEAT" (Students Enjoy A Ticket): CSO distributes free tickets to area students and discounts student concert admission. Matinee and holiday tickets are subsidized even further to encourage entire families to attend a family-friendly concert with accessible repertoire.

"FUSE" (Fine Arts Unlocking Student Excellence) programs reach students outside the music classroom, helping them make cross-disciplinary connections, using CSO's chosen repertoire as inspiration. "Art in Music" challenges 7-12th graders to create works of art, both 2D and 3D. "Music in Words" asks 3-4th grade students to write a creative response. Submissions are displayed at the concert and judged by experts in the field. Winners are acknowledged on stage and in the program and given free concert tickets.

"Musical Story Times" at various local venues reach pre-K-3rd grade students. CSO musicians accompany master story-teller Aaron Sommer for kid-friendly stories.

The "Instrument Petting Zoo" allows children to see, touch, and try instruments of the orchestra, provided by local music stores and demonstrated by volunteer high school musicians. Zoos are included in story times and at the family matinee.

"Classic Conversations" includes 2 programs for adults and advanced students: a free noon-time lecture at the Laramie Co Library, the Friday before each concert by the Maestro and guest artists, and a similar lecture before the concert for ticket-holders.

CSO has two distinct types of educational outreach programs, each with its own goals and target audiences. The goals were identified through discussions with local music educators and administrators, a review of the state arts standards, feedback from both our volunteer board of directors and participant surveys, and from comments CSO received directly from patrons with an interest in learning more about the music, musicians and composers than is possible to print in the concert program.

Teachers are surveyed after all school outreach programs and, after the youth concerts, students are also surveyed. Parents of children at story times and petting zoos, as well as participants at adult outreach events also provide feedback to staff and musicians. The Education and Artist Advisory Committees debrief after each event, reviewing the results, and often implementing changes to the next season's programs to help CSO more effectively meet the above goals.

CSO's student educational outreach programs annually reach approximately 6,000 pre-K through college aged students in Laramie County School Districts #1 and #2, which includes the city of Cheyenne and the surrounding areas, and the towns of Burns, Albin, Carpenter, and Pine Bluffs. CSO's outreach programs impact city and rural,

public, private and an increasing number of home-schooled students. CSO's student educational outreach has three main goals: 1) To expose students to the performance of professional musicians in classroom and concert settings. 2) To provide engaging and unique musical programs generating interest in music, history and relevant social issues. 3) To support the musical education being offered in the local school systems by bringing musical advancement to interested music students of all ages.

CSO's adult educational outreach impacts hundreds of adults annually and has three unique goals: 1) To enhance the concert experience of our audiences by offering information that explains and highlights musical passages, as well as anecdotes about the composer and the historical context of the work. 2) To provide the public with an opportunity to interact with CSO's Music Director and guest artists with question and answer segments following each lecture, and shared personal stories. 3) To elevate the audience's general level of music education in a way which allows for the programming of new and unique works that are challenging for audiences and offer significant growth opportunities for our professional musicians.

In addition to Classic Conversations detailed above, CSO has two less formal programs, impacting adults around the state. Wyoming Public Radio rebroadcasts each of CSO's performances, reaching an additional 2,000 people per concert, many in rural areas who do not have access to a professional orchestra. CSO's conductor and guest artists also speak at service clubs such as Rotary and Kiwanis, helping educate business leaders in our community about the importance of the arts.

CSO's Artistic Advisory Committee, including the Music and Executive Directors, members of the board and audience, and staff and musician representatives choose the repertoire and guest artists each season. Much care and thought is given to the selection of the programs and artists, matching them to their educational aspects, as well as to general audience appeal. Guest Artists who are world-class performers, but also charismatic speakers tend to be very appealing to Cheyenne audiences, and especially to the students.

For the 21/22 season, it was a priority for the committee that the repertoire selected, while being high quality and engaging to our audiences, include works written by minority composers, both historical and contemporary. The committee also wanted to showcase more female guest artists, such as Avlana Eisenberg, Music Director of the Boston Chamber Symphony and Fulbright Fellow; award-winning composer Gwyneth Walker; UW faculty and composer Anne Guzzo; internationally-renowned pianist Lorraine Min; and prestigious American soprano, Jennifer Bird-Arvidsson. Also featured this season are: Canadian violinist Terence Tam; CSO's principal flute Ysmael Reyes; sought-after baritone, Levi Hernandez; and acclaimed Welsh-American Bass, Rhys Lloyd Talbot. An average of 65 highly educated and accomplished professional musicians, more than 40% of whom have been performing professionally for over 20 years, will make up the orchestra for each concert. These musicians are from Wyoming and around the region.

Additionally, collaboration with local artists and arts organizations has been a priority for CSO. In October, we will collaborate with the Wyoming Humanities Council for a "Women in Music" Roundtable Discussion, moderated by UW composer Anne Guzzo, and including CSO's guest artists, conductor and musicians. In December, CSO's Holiday

Magic will feature dancers from En Avant dance studio, All-City Children's Chorus and the Cheyenne Chamber Singers. The February concert will also feature dancers from En Avant Dance Studio. In March, CSO will collaborate with local rock band, Patti Fiasco—selected due to their popularity with local audiences—for our first Symphony Underground performance at the Lincoln Theatre. The spring Hausmusik recital will feature the UW Faculty Brass Quintet. Finally, the season finale performance of Brahms' Requiem will feature the Cheyenne Chamber Singers and choirs from UW and LCCC.

CSO works directly with LCSD #1 Music and Art Coordinators, Sean Ambrose and Michele Ragaglia. Dozens of general music, art, band and orchestra teachers of all grade levels in LCSD #1 and #2 engage their students with CSO programs, as do music faculty at LCCC. These teachers take time out of their regular curriculum and class schedules for CSO's programs believing their educational value and impact is extremely beneficial to their students. Volunteers help by displaying and judging artwork and stories and transporting guest artists.

Despite more than a year of a global pandemic, CSO remains in a strong financial position due to CARES Act funds and the generous support of donors. For the 21/22 season, CSO anticipates financial support in the following areas: tickets sales (28%); corporate support through concert sponsorships, business partnerships and program ad sales (18%); individual donations through our annual fund, adopt-a-musician program, and guest artist underwriting (18%); CSO Foundation (13%); Annual Gala and Symphony Friends fundraisers (11%); grant awards (8%). CSO has developed strategic partnerships in our community for in-kind services (4%), including trades for print and radio ads, concert rebroadcasts on WPR, guest artists' hotel rooms, and discounts on printing and facility rentals. CSO has also built healthy reserves due to several unexpected large donations. CSO's expenses are strongly aligned with our mission, with 76% of budgeted expenses for concerts (64%) and educational outreach (12%).

ORGANIZATION SUMMARY

CHILDREN'S DISCOVERY CENTER

WWW.PINEDALEDISCOVERYCENTER.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Early Childhood Arts Education

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Early Childhood Arts Education

Sublette County, the size of Connecticut, has a population of about 10,000 people. There is an incredible amount of recreation in the nearby Wind River Mountain Range; and a strong arts and culture presence with the Pinedale Fine Arts Council and Museum of the Mountain Man. Pinedale faces two community issues that affect the economy of the community: lack of childcare for children under the age of three years and year-round childcare. CDC is one of only three centers in Pinedale that offers care to children under three. There are five preschools in the town of Pinedale, and the CDC is the ONLY non-profit childcare center open year-round. At the CDC, nearly 86% of families need summer childcare to support year-round employment.

The CDC works hard to invite, engage and/or create alongside nondominant communities including seniors who are at risk of isolation – especially since the pandemic. In 1997, CDC started a collaboration with the local nursing home. In the twenty-three intervening years, CDC has developed many lasting relationships and experiences between the young and old by gathering weekly to create art projects together.

4% of our students are non-white, which is higher than the Pinedale average of 1.2%. Accommodations for students are built into our program with regular visits by specialists (speech, occupational and physical therapy). 16% of the children enrolled at the CDC receive services. Spanish language accommodations have been provided when needed.

The CDC provides a parental survey as part of its annual evaluation process. This survey provides indicators of success and highlights areas for improvement in the level and type of activities, as well as communication between families and staff. All surveys have a quantitative score, and those scores guide the team's discussion in development of the next year's goals. The current year's data is summarized and compared to prior years' thereby

ascertaining the specific areas for improvement and ensuring the goals and objectives of the prior year were met. Therefore, success at the CDC will be judged not only in the context of measurements achieved, but also in quality of services provided. Quality of services is confirmed through parental surveys, continuity of familial enrollment, and informal community feedback. A formal community survey is one of our goals for 2021, thereby extending the Center's feedback process to the community at large.

In the summer of 2020, the CDC engaged in 15 community collaborations. Informal feedback was obtained from each of those partners, and all was resoundingly positive.

The Children's Discovery Center (CDC) is requesting funds for project support for its art programs.

The CDC is requesting funds to support daily and collaborative art programs. Collaborations with local community artists to provide our students with art programs centered around dance and gymnastic, yoga, poetry, clay pottery, and stained-glass activities. The CDC also collaborates with the Pinedale Fine Arts Council (PFAC) by participating in their early childhood concerts and multiple family-based outdoor concerts and performances, which include performances from ballerinas, acrobats, string bands, and shadow dancing.

Daily Programs include:

- Music and Movement - Focusing on a certain song, or dance based on a theme (i.e., Animal Classifications - Ocean, Farm, Wild; All About Me - Head, Shoulders, Knees and Toes; Life Cycles - plants, insects, water)
- Play-Based Curriculum and Cultural Learning - a dramatic play corner and stations with various activities using natural and artistic materials. Dramatic play allows kids to act out scenarios they have seen or heard in real life, giving them an important emotional outlet. They learn important social skills, such as empathy.
- STEAM (science, technology, engineering, art, and mathematics)- Daily, the 3–5-year-olds participate in a 30-minute session of STEAM. STEAM activities include using peanut mail packaging with water to engineer a structure, and then paint it. Or adding watercolor to shaving cream, stirring to each students' desirability, placing a piece of paper on top and lifting paper off to create unique pieces of art. These activities foster cause and effect and creative thinking, (i.e., "If I push very hard with a crayon the color is darker.")
- Dramatic play corner - Daily students enter the dramatic play corner which changes its theme from month to month (dinosaurs, enchanted garden, grocery store, space, etc.). Dramatic play allows children to perform different roles and test their own creativity and the reactions and responses of those around them. Children learn many things through trial and error, and what better and safer way to try out various scenarios and situations than through pretending you are in them!

The CDC plans to use funds from the Wyoming Arts Council grant for two specific purposes for new projects. First, to expand on the props in the Music and Movement area. There is currently a stage with balancing props, such as logs with differing heights and a beam. We would like to add a xylophone wall, thunder mirror, drums, and three cymbals to provide creative options for the children to express themselves during the musical activity. Second, we would like

to add a yurt to outdoor space. The yurt can be utilized year-round and provide a space for art related activities, such as painting, building blocks, and a sensory bin.

In addition to preschool programming, community-based programs are an essential part of the CDC mission. CDC programming includes:

- * Intergenerational program - once a week, year-round, 3–4-year-olds visit the Sublette Center participating in a variety of arts activities, like painting bird houses, building with magna tiles, drawing on windows, dancing to music with scarves, bells, shakers, to name a few.
- * Meditative Yoga - every Thursday, our 3-4 and 4-5-year-old students each participate in a half hours meditative Yoga and movement. In the summer months, 4–5-year-old students do a half hour session outdoors.
- * Gymnastics lessons are provided to students once a week for an hour in the Summer Program. The CDC also provides transportation to students once a week for ballet and tap dance classes from September to May.
- * Once a month Michelle Humber, local Children's Library Specialist and a local musician visits the 2-3-year-old class, incorporating stories with music and movements.
- * Pottery Classes - Local artist and owner of Pinedale Arts and Crafts, Mae Orm visits our 4–5-year-old students in a 2-week Art Week session in the Summer Program creating unique pieces of art like clay pottery, and painting mosaic pieces. Mae also provided monthly art classes with our 4–5-year-old students since January 2020. With COVID, this program was cancelled but teachers would like to continue teaching an abstract art class at the CDC once a month, with our 4–5-year-old students, and eventually our 3–4-year-olds as well in September 2021.
- * Stained Glass Classes - The CDC students create stained glass Christmas ornaments each year with a local stained-glass artist, Hayley Ruland. This program first started in 2015 and has created beautiful pieces of art for families and the school each year. Teachers plan to start a new program in 2021-2022 reusing glass jars or bottles to paint and create upcycled art - the focus for the month of April is to reduce, reuse, and recycle.

One of the CDC's key Arts Learning goals is to introduce interactive programs within a curriculum that offers activities to help children develop their cognitive, social and motor abilities through the arts. Arts education is vital to developing America's next generation of creative and innovative thinkers. CDC not only provides early access to the arts but integrates art education into a child's everyday existence. Early art integration improves the readiness of children entering kindergarten to succeed in essential academic subjects, such as STEAM (science, technology, engineering, ART and mathematics). With this grant, not only would the CDC be providing year-round arts education programs in our daily/weekly/monthly routines to children as young as age 2, but it would also allow us to further promote the arts by allowing local artists opportunities to visit our preschool with additional hands-on activities.

Another goal would be to help staff members respond to a child's work and support their artistic journey with open ended questions ('Tell me about your picture'), providing choices (watercolors, chalk, paint, clay, scissors, stamps, etc.), and to focus on the process, not the product (encouraging effort and exploration along the way). In addition to helping children develop important skills, free expression is also good for overall health and well-being. Giving the student a creative outlet can help relieve stress and work through things happening in their lives. By encouraging artistic expression, teachers can help facilitate learning.

The goal at the CDC is to see success in the children served. All children deserve to have access to high-quality preschool programs that place them in the best position possible for future success. The CDC's goals for its 2021-2022 Summer Program and school year are:; provide 167 enriched community engagement opportunities (intergenerational program, guest speakers, visits to places in the community, literacy program (preschool poetry), recycling center, and Farmer's Market); provide 42 cultural activities (Art Program during Art Week, stained glass, Pinedale Fine Arts Council Early Childhood events, Mountain Man Museum, Trader's Row and Buffalo Bill Center of the West trunks for Rendezvous Week and cooking classes); and provide 75 opportunities for specialized physical activities (yoga, dance, and gymnastics).

Throughout the year, the CDC coordinates with several artists who are highly qualified in their fields to teach and create arts in a supportive environment, fostering the development of children's aesthetic sense and engaging them in creative experiences.

*Yoga instructor Tillie Dibben is a licensed 500 yoga teacher with over 1,000 hours of experience teaching children, adults, workshops, and retreats. Tillie is also a past preschool teacher and is currently employed at another facility as the after-school teacher for elementary aged students. Because of the Wyoming Arts Council, Mrs. Dibben has increased her time from a half hour to an hour, for the 4-5 year and 3-4-year-old students. The Community Support Grant would enable us to carry on this workshop and add another music and movement class to our weekly schedule for our toddler class.

*Michelle Humber, Children's Library Specialist at the Sublette County Library in Pinedale, has a bachelor's degree in English and has been involved in the library community for over a decade. She comes once a month for a half-hour to teach our 2-3-year-old ages, building their listening and future reading skills.

*Liz Palmer, Youth Services Librarian reads to our 4-5-year-old students at our local library every 1st and 3rd Tuesday of the month, as part of our Literacy program (preschool poetry).

*For the past 6 years, the CDC has collaborated with local artist, Hayley Ruland, who introduces students to stained glass, providing students with opportunities to create unique pieces of art. Hayley, now a parent at the CDC, can see exactly how the CDC incorporates all the many different arts into their daily routine. Teachers would like to add a class in upcycling glass bottles to Hayley's offering for the month of April, which focuses on Reduce, Reuse, Recycle.

*Since 1976, the Pinedale Fine Arts Council has been presenting high quality arts programs to people of all ages in Sublette County. Early Childcare facilities are grateful to the PFAC for promoting various forms of arts for the community; experiences that everyone, including preschoolers, can enjoy.

*Local business owner of Pinedale Arts and Crafts and artist, Mae Orm, provided monthly art classes with our 4-5-year-old students since January 2020. This program was cancelled due to COVID-19, but teachers would like to continue teaching an abstract art class for our 4-5-year-olds at the Center once a month, and eventually add one for our 3-4-year-olds as well. The school will also use Mae's skills during our Summer Program for our dedicated Art Week and a 2-week clay pottery class.

*CDC partners with WYLD dance studio for gymnastics in the summer and provides weekly transportation to ballet and tap classes from September to May. Owner, Anastasia Hamilton has been dancing for 20+ years. Mrs. Hamilton moved to Pinedale in 2017. Mrs. Hamilton opened her studio in Pinedale in November of 2018 and became a certified Acrobatic Arts instructor in 2019.

Revenues

The CDC is funded through 6 sources:

1. Grants: Wyoming Arts Council, Wyoming Community Foundation, Sublette BOCES, Rocky Mountain Power Foundation, and Sublette County Recreational Board. 2. & 3. Town/County Funding. 4. Tuition. 5. Donations. 6. Fundraising.

Expenses

1. Operating costs: outdoor classroom maintenance, monthly classroom supplies, and specific classroom materials focusing on the monthly theme 2. Project support costs: Artist Fees: Yoga, Gymnastics, and Art classes. Supplies for daily indoor/outdoor art materials (music and movement, STEAM, play-based curriculum, & dramatic play), and art supplies for an intergenerational program including bird houses and art supplies, 3. Two specific new projects. Construction of yurt and music and movement wall: costs include yurt canvas, tables, sensory bin, blocks and paint area inside yurt, and cymbals, xylophone and thunder mirror for the music and movement wall. This year the CDC had over 375 volunteer hours.

ORGANIZATION SUMMARY

CITIZENS FOR A CIVIC AUDITORIUM

WWW.CASPERLYRIC.COM

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

The Lyric, General Operating Support

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

The Lyric, General Operating Support

Performance spaces are often inadequate or unavailable for local groups. The Events Center holds large events but lacks proper acoustics for intimate performances. High school & college spaces rightly prioritize their own students. Children & families comprise a substantial amount of our arts community seeking a place to perform. We can address community wide scheduling constraints that plague existing performing art groups in the community & will allow expanded cultural event offerings.

The Lyric seeks to engage every Casper resident in one way or another every year through a variety of accessible programming, inclusive of low-income and underserved families. We are constantly working to find opportunities to attract everyone in our entire state to attend events at The Lyric. We have begun to foster relationships with educational institutions, elementary to college level. We are already building ideas for free or affordable after-school programs and summer workshops, internships, and more advanced learning opportunities for students of all ages.

We meet the ADA accessibility guidelines for the current facility. Our future facility will go above and beyond. All outreach programs, partnerships with service organizations will be finalized when the building nears completion however, we have already started building relationships and getting feedback from current organizations. These discussions have been very informative and guiding changes that we can make now to our plans.

Access to arts, music, & culture has many impactful benefits in relation to mental health, reducing depression, supporting treatment for people suffering from PTSD, such as veterans or other victims of trauma. Attending live music & dramatic productions, creates joy, sparks imagination, builds empathy, supports mental wellbeing, & creative expression. In children, scientifically it has been proven that the arts play an important part in language development by engaging many parts of the brain, improve verbal communication, enhance social bonding, and improving overall child development. Once open, we are looking to employ or utilize local Creative Arts Therapists & Music Therapists.

Healthy, economically diverse environments thrive when the arts and culture are present. Initial construction will create 332 jobs, add \$15.1 million to local wages, & generate a total economic impact of \$45.1 million. The Lyric will attract \$1 million in new revenue annually, plus ongoing tax revenues. Creating 16 permanent jobs, adding about \$500,000 annually to local wages. Events at The Lyric will economically ripple into the community. Dollars are spent hiring childcare, transportation to & from downtown, dinner & drinks before or after a performance. Local bars & restaurants are likely to bring on additional staff to serve these patrons, further stimulating the economy. 32% of attendees will come from outside Natrona County, spending dollars on fuel, hotels, food, & additional shopping.

During the capital campaign, we will continue to run as a rental facility to support operations. The building as a rental venue is sizable, flexible, and in the heart of downtown Casper. We work with for and non-profit groups and welcome people from all over the state and beyond our borders. We have seen increased interest since the completion of David Street Station as more people value our central location and the connection to the vibrant plaza, providing great indoor options all year round. While The Lyric has a small staff, we have a large group of supporters, advisors, and advocates. Melissa Keith, events coordinator, provides support for our rental venue. Executive Director, Lindsey Grant, focuses on the capital campaign, Jane and Mike Sullivan Atrium Legacy Honor, and works with the board and advisors. The board is dedicated to our capital campaign with a diverse set of skills, ages, and 100% are giving generously of their time and treasure. They are very aware of the needs of the organization and have been involved in all of the strategic and long-term planning. Our advocates include former Governors Matt Mead and Dave Freudenthal, Al and Ann Simpson, Michelle Sullivan, and many others that have strong roots in our state.

This request has outlined the vision of The Lyric. Hopefully imparting the long-term goals, planning, and potential of this large project. We humbly request general operating support for the immediate staffing needs of the organization. We are at a key stage of our capital campaign. After having setbacks in our timeline due to the Covid-19 pandemic, as so many others have as well, it is even more critical that we reach certain goals in 2021-2022. The request for these operating funds would be used to hire a full-time high-level, skilled staff person to work directly on the capital campaign with the Executive Director, advocates, and board of directors. They would strengthen donor relations, build new leads and be responsible for researching new grant opportunities, writing and reporting grants, and developing additional arts education programs to utilize the future facility. We are running several different campaigns simultaneously and it is a great deal to manage for 1.5 staff persons. Imagine what we can accomplish with another individual at the helm.

Arts and cultural programming accelerate economic recovery and will stimulate growth statewide which is vital today as we approach a post-Covid world. The Lyric will bring vitality and togetherness to our community, helping

foster and build creative industry, developing additional relationships to propel creative tourism around the state. The potential educational, cultural, and economic impact of The Lyric to the entire state of Wyoming supports the mission of the Wyoming Arts Council. Join us. Together we'll put shovels in the ground, cut ribbons, and walk into the Jane and Mike Sullivan Atrium before a performance by the Wyoming Symphony Orchestra.

The Lyric is actively pursuing a broad & realistic capital fundraising plan in WY & beyond our borders. The Lyric has already received pledges & donations from major donors and is pursuing more. We'll also apply for WBC funds, national grants, private foundations and donors, financial/in-kind contributions from the City of Casper, & a wide public plan when we're 70% raised. A federal program called New Markets Tax Credits provides capital to fund catalytic developments that create jobs and expand community services for low-income people & places. We can apply for 20% of our total project budget once 50% pledged.

A secondary fundraising effort to name the Atrium after Jane and Mike Sullivan and balcony area Jane's Gallery. The Sullivans have forever impacted our state, touching many lives through their commitment to community, state, & country. They recognize the importance of investing in arts & culture in a community, enhancing its vibrancy & value to the families who call it home.

ORGANIZATION SUMMARY

CITY OF CODY/PARKS, RECREATION & PUBLIC FACILITIES DEPARTMENT

WWW.CITYOFCODY-WY.GOV

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Concerts in the Park 2021

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Concerts in the Park 2021

The City of Cody Concerts in the Park is a free program, offering quality live music each week in an accessible outdoor venue for all. Organizers have made it a priority to reach out to local retirement and assisted living centers who regularly bring their residents to City Park to enjoy the lovely setting and live music. Along with contacting our local assisted living centers, we plan on reaching out to as many organizations and clubs in and around the Cody area to ensure everyone feels welcomed and wanted. Accessible parking and restroom facilities are available at the park. Seating is "bring your own;" however, staff works closely with anyone who needs assistance and is willing to designate special seating areas for elderly guests or anyone with special needs.

Last season, we set up an online evaluation to collect feedback and input from concert goers. In the past, we have asked individuals to fill out an evaluation to gauge people's interest in specific performers and gather suggestions for future concerts. In summer 2020, the online evaluation helped staff identify how we can target our marketing dollars to the best media for the money. This year we will continue to use the online evaluation and will set up a static station during each concert where concert goers can share their ideas and comments. We will place this station in a visible, central location in City Park near the front of the bandshell and encourage people to take a moment to fill out an evaluation before they leave for the evening. Staff introducing the evening's performers will mention the evaluation table and online questionnaire to encourage concert goers to provide their feedback each week. We anticipate these methods will encourage increased participation in the evaluations and allow people to provide more candid and anonymous suggestions. We also will follow up with each performance group to collect their feedback following their show. The concert coordinator will compile all collected feedback and share it with the concert steering committee at our debrief meeting at the culmination of the concert season. The committee will use the evaluation data to plan for our next concert series.

The 2021 Concerts in the Park series offers free outdoor concerts weekly through July and August in Cody's downtown City Park band shell. Artists slated to perform this year include, Beacon Hill (Blues/Rock- Cody, WY), Aaron Davis & the Mystery Machine (WYO-Americana- Hoback, WY), Cary Morin & Ghost Dog (Blues/Americana- Fort Collins, CO), GillyGirls Band (Bluegrass/Americana), Mississippi Heat (Blues-Chicago, IL) and The Powell Brothers (Country/ Rock- Houston, TX).

The 2021 Concerts in the Park series offers free outdoor concerts weekly through July and August in Cody's downtown City Park band shell. The series begins July 8th and culminates with our Annual Ice Cream Social on August 12th. All artists have several years of performing together and have excellent references. These performers will be selected from a pool of more than 37 submissions this year and chosen by a selection committee based on their style, genre and musical variety; interest to the community; family-friendly focus; requested dates and fees; performance strength; and regional appeal. The committee meets in February to compile a preliminary schedule with first performer choices and alternates for each date of the concert season. Prior to the selection committee convening, the concert coordinator solicits submissions from interested performers by email, social media and websites, mass mailings, phone calls, and community recommendations. We also work closely with a handful of management companies and booking agents who annually send us a number of performers to consider who will be routing in our area during the concert season. The City of Cody is a member of the Wyoming Arts Alliance and works closely with them to get the word out about our concert series and reviewed several submissions from that source. Some performers were not selected because the committee felt they may not be able to present a strong enough performance because they are a solo or acoustic act, or their genre may not appeal to our audience as well as others who were chosen. The committee is excited about the robust lineup for this summer's concert series.

Funding for Concerts in the Park comes from multiple sources. Grant funding is usually received from Wyoming Arts Council, Park County Travel Council and the Shoshone Recreation District. Funding is also received from community members/business' and the City of Cody. The City of Cody budget is intended as a catch all in the event grant funds or community sponsorships are low. In 2020 we were unable to secure as many in-kind donations from local businesses for performers due to COVID-19. In order to curb this hardship, we applied for grant funding through the WY Cultural Trust Fund again this year.

ORGANIZATION SUMMARY

CITY OF RAWLINS / DOWNTOWN DEVELOPMENT AUTHORITY / MAIN STREET

RAWLINSMAINSTREET.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

SummerFest 2021

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SummerFest 2021

Rawlins is located in the south-central portion of Wyoming in Carbon County. The City of Rawlins Master plan vision is: The City of Rawlins strives to develop and maintain a safe, economically viable, healthy and appealing community in which all citizens can take pride.

Rawlins DDA/Main Street structures events with diversity, equity, and inclusion always as a top priority. Spanish/English translation abilities create better accessibility to our non-dominant Spanish-speaking communities of Rawlins and enhances our ability to make SummerFest more inclusive.

ArtBeat will be held for the 5th year, this October. Our “Art Walk”, includes 18 murals, 4 sculptures and guides people to view art throughout our community. Live music and local art is incorporated into all events.

Rawlins DDA/Main Street provides opportunities for our community to congregate in the downtown district to experience cultural and artistic activities – such as SummerFest. Our mission incorporates a wider focus than the arts, but we love to promote and incorporate these great resources into our events whenever possible.

Each event is hosted in venues that are ADA accessible. Direct requests for accessibility accommodations in our events are a rare occurrence, Rawlins DDA/Main Street pays close attention to the changing demographics of our community, and, in accordance with our attention to accessibility, we structure and guide all our events to be suitable for all ages, gender, ability, and mental abilities.

Rawlins DDA/Main Street will document all our programs through photographs, video, audio and other media whenever possible. Additionally we track all costs, through budget practices, participation at events, and gathering data for return on investment for each program. Questionnaires, surveys, and checklists are also a means that we

use to evaluate our programs. These methods are best when we need to quickly and/or easily obtain large amounts of information from people in a non-aggressive way. This documentation, besides serving as a record of activities, will be a part of our evaluation data and be used for advocacy and publicity purposes. Before planning any event, the Rawlins DDA/Main Street volunteer committee members discuss the goals of each event, and how it serves our mission and vision.

At the completion of each event, the Rawlins DDA/Main Street volunteer committee members discuss and evaluate the outcome of each event. These methods provide increased depth and a greater extent of information allowing our evaluation process to be more thorough, detailed, and informative. The information and data gathered informs Rawlins DDA if we have met our objective for the event, and determines impacts over time. This assists us in shaping aspects of our events and programs we should add or subtract based on the feedback we receive.

Rawlins DDA/Main Street is requesting funds from the Wyoming Arts Council to expand our unique and creative programs to enhance the arts in downtown Rawlins and the community. In the City of Rawlins Master Plan, it states that there is a desire to stimulate the downtown with arts through downtown artists, music, concerts, poetry, festivals, and much more. This year the event will be on Friday and Saturday, July 9-10. Last years, SummerFest Weekend was cancelled due to COVID restrictions but 2019 SummerFest brought in 3,000 visitors to the downtown and Rawlins; our partner contributions to SummerFest is one of the reasons it is so successful. We collaborate and join forces with the Rawlins Chamber of Commerce, the City of Rawlins, Carbon County Museum and Carbon County Visitors Council, to name a few.

SummerFest Weekend will start Friday night with a "Block Party", incorporating three types of art: artesian vendors, live music, and the Splash Pad dedication and grand opening. Two blocks in the downtown will be closed to vehicle traffic, including our Kids Korner Park with interactive outdoor musical instruments. The "Block Party" would like to bring in musicians Victory UnderGround for a night of music.

Rawlins DDA/Main Street would also like to have a dynamic professional gymnastics group, Flippinout, come perform in the downtown throughout the day on Saturday. Flippinout is made up of the best competitive athletes in North America, including Olympic medalists, who can soar to heights of 25 feet or higher, complete amazing triple flips and twists, and perform synchronized stunts on skis and snowboards on a trampoline. Flippinout's shows are performed to music, include a Master of Ceremonies, and are also interactive; contests and giveaways are incorporated into each show.

SummerFest 2021 has a schedule full of various art forms. Along with our new additions which include a concert and gymnastic performances, this will be the third year we have hosted a quilt-show in coordination with our local quilters. Our annual rehearsed dances from two local dance studios will perform throughout the day. Artisans, including Wyoming vendors and our local "Kid-preneurs", will line the streets. The Rawlins Music Academy will host a unique cultural event during SummerFest, and we will also place our annual "Sidewalk-Chalk Buckets" throughout the downtown to encourage free artistic expression. Fun-for-all-ages is the Bike Show and Car Show competition. Finally, to put the icing on the cake, the grand opening of the Downtown Splash Pad will be held on Friday evening at Depot Park prior to the concert.

This year we hope to expand SummerFest, through the combination of music arts and less conventional physical arts, our goal is to show that the arts can apply across many mediums, making art accessible and more welcoming to a broader audience. This shows the creativity and the positive impact of the arts on our economy and on the people in our community.

Our funding is a combination of cash and in-kind from the following: partnerships, sponsorships, donations, and grants such as the WAC, as well as allocations from the City of Rawlins. Diverse funding sources for SummerFest include event line-items, income from vendors, partner's in-kind donations, and the Carbon County Visitors Council for advertising.

As a nationally recognized Main Street community, Rawlins DDA/Main Street has successfully revitalized many aspects of our downtown and continues growing these beneficial programs thanks to local, statewide, and national partnerships.

Our yearly budget is created around the programs and events as outlined by our larger goals and overall mission.

Rawlins DDA/Main Street is financially sound due to attentive management, transparent accountability, support from the City of Rawlins, annual fundraising, and grants.

ORGANIZATION SUMMARY

CODY COUNTRY ART LEAGUE

WWW.CODYCOUNTRYARTLEAGUE.COM

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Events and Outreach 2021-22

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Events and Outreach 2021-22

Cody sits 50 miles east of Yellowstone. The population of Park County in 2019 was 29,194. CCAL shares a building with the Cody Visitors Center and welcomed more than 60,000 visitors through our doors in 2020. We are open to the public year round. Our members are either Wyoming or Montana residents -of all ages and artists of all abilities. We are a space that welcomes people from all walks of life, from all over the world. Our doors are open to everyone. There is no fee to see and experience the art produced by our members and on display in the gallery.

Our classroom space is on one level and we have a ramp into the gallery for wheelchair access. We encourage everyone who wants to to take our classes. We strive to keep class fees affordable - many times providing the materials and supplies ourselves.

CCAL is engaged in a partnership program with the Cody Senior Center providing classroom space and instructors to help get seniors out into the community and involved in the arts. Based on the current climate in cutbacks in art education in Park County we are ramping up our youth art programs to fill the void -offering a variety of art exploration for K-12.

The Art League is also the place people call when they need to be connected with an artist for a project. We connect our artists with a large number of community non-profits for their fundraisers too.

A key metric for us is membership growth, which has been on an upward trend since the inception of the new Board of Directors in 2018. Membership was 68 members in May 2018 and has grown to 205 as of Dec. 2020. Our goal for 2021 is 230. We feel increased membership indicates confidence in the organization, resulting in strong support and a positive impact on the community. CCAL is the epitome of shopping local and we give artists and individuals alike the space to experience that.

Increased class offerings and attendance from a diverse student base is another excellent gauge. We strive to offer at least one class every week. At the culmination of each class we offer class evaluations allowing for feedback and suggestions for added classes or improvement.

Heightened community confidence as evident by annual Friend Letter Drive is another key indicator, as well as increased sponsorship for our Annual Show (Goal \$10,000) and increased gallery sales.

With more than 200 artist members, we have a strong pool to draw from to teach our classes, provide artist demonstrations and artwork for the gallery and to participate in CCAL events.

Our operational expenses were \$66,872 Jan - Dec 2020, including rent, utilities, credit card and bank fees, office/gallery supplies, payroll expenses, advertising and professional fees. It does not include artist commissions paid out. Supplemental funds from WAC would help us cover some of these expenses from July 1, 2021 to June 30, 2022.

Events/Projects 2021-2022 for which we would appreciate funding to market and promote.

*Art Camp! for Kids - two four-day sessions in July 2021 (6th - 8th grade and 9th- 12th) and two sessions in June 2022 (K-2nd and 3rd-5th) - Tiffani Jackson, CCAL member, artist and youth education coordinator.

*Art Education Classes - Sept. through June- ie: drawing classes, color theory, oil, acrylic and watercolor painting, beading, stained glass, mosaic, silk painting and wire wrapping. Artist instructors include Ron Rogers (former college art instructor), Paul Kethley, John Giarrizzo (retired art professor and professional artist), Linda Burwick, E. Denney Neville, Melody Christensen, Jody Horvath, Dolly Frerichs-Stuber, and Suzie Warner.

*Monthly Life Drawing Sessions. Facilitated by John Giarrizzo.

*Monthly Art with Heart for Seniors with the Cody Senior Center. Instructors include professional ceramicist Shirley Stephens, Melody Christensen, Lee Niziolek, Connie Holland and Suzie Warner.

*4th of July Parade event

*Art Materials and Supply Sale - Aug. 2021

*Beartooth Plein Air Society (BPAS) Cody Blitz - Paint Out- July, Aug., Sept. 2021- CCAL artist members/coordinators Stephanie Rose and Dave Kewitt

*Sheep Wagon Event with Park County Public Library - Aug. 2021 -

*Rendezvous Royale Round Town Event - Sept. 2021

*Buffalo Bill Art Show (BBAS) Art Walk - artist demonstrations, Sept. 2021.

- *Sheep Wagon Raffle Showdown - Sept. 18, 2021
- *CCAL and BBAS Master Class - Fall 2021 with M.C. Poulsen, BBAS artist
- *Mini Show and Reception - Fall 2021
- *BPAS Cody Blitz Show and Reception - Nov. 2021
- *Holiday Open House - Nov. 2021
- *Artist Demonstrations - Saturdays in Dec.
- *Open Studio - Thursdays 10am to 2pm.
- *Bright Future's Mentoring Collaboration - 5th grade art project outreach Jan. 2022
- *CCAL and BBAS Master Class - Spring 2022 with Julie Oriet, BBAS artist
- *Park County High Schools Art Show - May 2022
- *CCAL 57th Annual Community Art Show, awards ceremony/reception - June 2022. A non-juried event open to the community, all ages and levels. Entry fees are \$15 for Pro/Amateur Adults and \$5 for youth which help support cash awards to artists in all categories.
- *Yard Art Sale - June 2022

The Cody Country Art League's Board of Directors annually writes a budget, plans all events and functions based on the budget. CCAL funding sources come from annual membership dues, artwork sales, and grants from Paul Stock Foundation, Shoshone Recreation District, Wyoming Arts Council. This past year also included CARES grants and PPP funding. We do an annual major fundraiser, which this year centers around a Sheep Wagon Raffle (an in-kind donation to CCAL) in addition to our Art Materials and Supply Garage Sale and an annual famous community artist painting raffle. We also rely heavily upon donations - monetary and in-kind. An annual Friend Drive letter goes out to generate donations. Key partnerships are with the Buffalo Bill Art Show and Sale and the Cody Council on Aging, Andrew and Bonnie Franklin, SBW Associates and Big Horn Radio Network.

ORGANIZATION SUMMARY

COMMUNITY CENTER FOR THE ARTS

CENTERFORTHEARTS.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Center for the Arts

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Center for the Arts

Although Teton County is recognized as being one of the wealthiest counties in the country, the county continues to drift toward a growing economic divide. The high cost of living, the lack of affordable housing, and the swelling of the town's population during the summer and winter months all contribute to a socio-economic divide between wealthy residents, tourists who drive the economy, and the mix of individuals working in the service industry. A small but dedicated philanthropic segment of our community enables us to make it financially possible to offer a high level of excellent and innovative art experiences and learning opportunities to all socio-economic and demographic groups in our community. To further engage with nondominant communities, the Center is launching a new program in 2021 called the Diverse Arts Initiative. We will host one visiting artist annually that can share underrepresented viewpoints. The Center strives to create a campus where everyone feels welcome and invited to participate by offering a wide range of programs, all under one roof. Each Resident organization employs scholarships to increase accessibility and remove barriers to participation. Targeted outreach to different demographics includes students, seniors, and those with learning differences. We meet all ADA requirements throughout the building. Accommodations for visiting artists can be challenging due to cost, sometimes we receive donated or discount rooms from business sponsors.

The multi-layered Center campus requires several approaches to evaluation each reflecting an area of The Center's operations. The evaluation of The Center Theater is based primarily on usage days. Center Presents and Creative Initiatives programming evaluates success based on total audience numbers as well as average attendance, number of sell-outs, and rate of ticket purchase. We track these numbers annually and continually assess the level of participation. In 2019, The Center combined its ticketing, marketing, and development databases into one system called Spektrix. This combined platform allows us to move away from individual separate systems in each of those areas, thereby creating greater efficiency across departments. Two very helpful evaluation tools are the Center's

Annual Impact Report for donors, supporters and the community-at-large and the Report to Town and County. We produce these reports annually which are a compilation of testimonials, graphs and charts, our financial picture and programming overview. The Center marketing team continually collects data and is in the process of upgrading the data analytics process. This effort will allow Center staff to develop dashboard reports that indicate the effectiveness of marketing campaigns, conversions from marketing efforts to ticketing purchases, and attendance tracking. We strive to be responsive to feedback and remain adaptable in order to continue to meet the needs of our community.

For the Center's Operational Costs, Facilities Maintenance makes up the largest portion of spending, at 49% of total spending, for things like HVAC and boiler maintenance, utilities, painting and roofing, custodial services and depreciation. Programs & Events makes up 30% of total spending at the Center. The Center's programs and event expenses include theater supplies, concession supplies, staffing, box office and credit card service fees, and artist fees related to Center Presents and Creative Initiatives artists. Administration and Development spending count for 21% of total spending at The Center. These include payroll, lease payments, mortgage payments, and professional fees.

The Center's facility is large and complex and the sources of revenue and budget breakdown reflect this. The campus is home to 22 arts and education organizations each of which has distinctive needs with regard to support for programming, square footage, and staff. The diversity of revenue streams is part of a concerted effort to ensure that The Center's facility remains a viable and high-quality home for the community's arts and education organizations and, at the same time, that innovative programming continues to capture the community's imagination. While the Center's Residents provide the bulk of programming, Center Presents is a distinct Center for the Arts offering and the Center's Creative Initiatives Program--and the Campus Vibrancy effort proposed herein--exist to collaborate with, support, supplement, and engage residents as well as the public.

The Arts and Education Pavilion portion of the facility approaches sustainability thanks to Resident rents and subsidies however the Theater runs at a loss. The maintenance of the Theater and technical staff remains solely in the purview of The Center. The Center covers overhead, upkeep, equipment upgrades, and event staff to ensure a high-quality experience, and, consequently absorbs a significant deficit. Fundraising through the Center Fund is essential to alleviate this burden. The Theater portion of The Center, which includes programming as well as the facility, receives financial support through The Center Presents ticket sales, rental income from use of the theater, lobby, and lawn by Center residents as well as third parties, Center Presents sponsorships, annual giving, and box office and concession sales.

Requested funds will be allocated to facilities maintenance as this is the largest percentage of total spending. Priority maintenance projects include; childproofing the outdoor railings on campus, completing the installation of refillable drinking fountains and painting the stairwell leading to Dancers Workshop and the Art Association which is a high traffic passageway for hundreds of art and dance students daily.

The Center is in the process of rebuilding our organization due to the impacts of Covid-19, operating support is especially critical at this time as we focus on reopening our venues.

The Center has a number of revenue streams that support the facility, programming, and operations. 47% of The Center's revenue comes from individual contributions in support of the annual fund and Old Bill's Fun Run, the Set the Stage campaign. 23% of The Center's 2020 funding comes from grants and COVID 19 pandemic relief to mitigate effects of the COVID 19 pandemic on the operations of The Center. Resident organizations pay what amounts to 11% of total funding. The Center is a 78,000 sq ft facility and rents space on a long-term basis to diverse Residents. Monthly lease rates generate revenue, but spaces are rented to Residents at approximately 60% of fair market value (FMV). Programs and event revenue, including ticket sales for Center Presents, box office fees, and concessions sales, count for 10% of total Center for the Arts funding. Investment account distributions count for 9% of total funding and are used for programming and facilities maintenance needs.

ORGANIZATION SUMMARY

COMMUNITY ENTRY SERVICES

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Theater Education for Adults with Disabilities

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Theater Education for Adults with Disabilities

The CES clients live in Fremont County and all are low income. Over 85% of our budget comes from Medicaid and developmental disability waivers. We reach out to the community for corporate, foundational, and individual support. Approximately 40 CES clients will attend the theater classes on a regular basis. The expected participants each have a diagnosis of intellectual disabilities and some experience additional conditions including blindness, paralysis, cerebral palsy, seizure disorders, behavioral challenges, language and hearing difficulties, and compromised tactile abilities.

The facilitators of the programming, Communal Pancake, works with Central Wyoming College and the Riverton Branch Library to ensure all spaces used for rehearsal and performances are ADA compliant and accessible for students and audience members. Both facilities have wheelchair-accessible parking, restrooms, seating, and ramps.

Live CES acting class performances are free and accessible to all individuals, including people with physical and/or developmental disabilities, older adults, veterans, people of color, and those in lower socioeconomic levels.

Through theater games, improvisation, and narrator/embedded actor skits, the Communal Pancake Theatre Arts Experience Course enhances verbal skills, creates opportunities to explore with different body movements, builds self-confidence, and advances socialization.

These impacts will be demonstrable through culmination performances including an End Project showcase performance and performances at CES Fundraiser Events including the Festival of the Trees and Dancing with the Stars.

In addition, the program's overall success will be measured throughout the project by CES staff who attend classes with participants to determine the effectiveness of this activity in regards to individual growth and satisfaction. To have a more concrete evaluation of the program's results, staff will log 1) satisfaction levels of program participants, 2) attendance of program participants, 3) safety of program participants, and 4) skill development of program participants. Satisfaction is noted by visual observation and participant anecdotes. Attendance will be measured using an attendance sheet. Safety will be documented through CES' accident reporting protocols. Skill development will be tracked using Communal Pancake's list of programming goals.

One criterium that is difficult to measure is the impact on audience members experiencing theater created by adults with disabilities and the informative as well as spiritual education this opportunity provides the community at large.

Through theater games, improvisation, and narrator/embedded actor skits, the Communal Pancake Theatre Arts Experience Course enhances verbal skills, creates opportunities to explore with different body movements, builds self-confidence, and advances socialization.

Communal Pancake is made up of an entire team of people, though Amara and Kris Fehring will be primarily facilitating these programs.

Kris Fehring, Project Artistic Director, has served as the Director of Education Outreach for Communal Pancake Performing Arts since 2017. . The Wyoming certified teacher holds Bachelors of Science Degrees in Special Education and Elementary Education.

Amara Fehring is the Artistic Director and acting coach for Communal Pancake Performing Arts based in Fremont County. Since 2017, she has worked diligently to provide unique and rewarding performance opportunities for artists from various backgrounds. Amara holds a Bachelor of Arts degree in Theatre and a Bachelor of Arts degree in Communication Studies from the University of Montana.

Communal Pancake, works with Central Wyoming College and the Riverton Branch Library to ensure all spaces used for rehearsal and performances are ADA compliant and accessible for students and audience members. Both facilities have wheelchair-accessible parking, restrooms, seating, and ramps.

Live CES acting class performances are free and accessible to all individuals, including people with physical and/or developmental disabilities, older adults, veterans, people of color, and those in lower socioeconomic levels.

Our largest funding source is the Medicaid Home and Community Based Services waiver administered by the WY Dept. of Health. This funding constitutes 81% of our revenue. We maintain a key partnership with the Dept. of Health through annual certifications and participating in their partnership committee/advisory council.

We partner with local school districts in Fremont and Teton County where CES provides vocational and social skills training for students with disabilities.

Another key partner is the WY Division of Vocational Rehabilitation. CES provides supported employment services including job development, job coaching, job placement and employer education.

As a human services agency, we meet our mission mainly through direct care services. The majority of our budget is dedicated to staff salaries and benefits since we rely on staff to provide services.

The remainder of our budget is covered by sales from our two client-run thrift stores and an ever-growing donor base.

ORGANIZATION SUMMARY

COUNTRY WESTERN BLUEGRASS MUSIC ASSOCIATION INC

CWBMUSIC.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

COUNTRY WESTERN BLUEGRASS MUSIC ASSOCIATION INC producing the CHUGWATER MUSIC FESTIVAL

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

COUNTRY WESTERN BLUEGRASS MUSIC ASSOCIATION INC producing the CHUGWATER MUSIC FESTIVAL

Chugwater is very unique as it is the only town in the world named Chugwater as research would indicate. It has rich historical heritage, being founded as a shipping point for the legendary Swan Cattle Company, a Deadwood stage stop, visitation by Butch Cassidy and the Sundance Kid, Tom Horn and other famous personages. Steamboat, the horse on Wyoming license plates was foaled just outside of Chugwater. A town is like a product. Name recognition and benefits offered must be broadcast and recognized by the public. One of the most effective ways to do this is to create events to entice the public to visit the town. Music has an almost universal appeal and is a great medium to attract people. An estimated 2,000 people will attend the festival. This will greatly benefit the motel, RV parking, and restaurants, as well as local businesses with their products in the vendor spots. Many of these contacts will result in repeat visitation and sales. Over 1,200 individuals, businesses, organizations, fairs, chambers of commerce, visitor centers and every business in the "Made in Wyoming" catalog have been sent information by email about the festival and followup emails will be sent. Radio, newspaper and magazine ads will be utilized. Country Western Bluegrass Music Association Inc being headquartered in Chugwater will create perpetual recognition as information is disseminated to musicians, songwriters, and other interested parties. Chugwater could become the music capital of Wyoming.

Attendance at the festival will be the first indication of success. The public will respond to the programming and entertainment by their attitudes, applause and comments. Ultimately, the true measure of success will be audience returning to future Chugwater Music Festivals and entertainers achieving progress in their music goals. Repeat customers at the local businesses will be a great success indicator. Probably the greatest achievement will be if

people and businesses are attracted to locate in Chugwater due to their experience with local residents at the festival.

An estimated expenditure of at least \$25,000. will be required to produce and operate the Chugwater Music Festival in association with Country Western Bluegrass Music Association Inc. Estimates include renting a 40' x 40' tent with 12' x 20' stage and 200 plus chairs, a professional sound and light system with a professional operator, event insurance, entertainers pay, portable restrooms and washing stations, songwriting prize and recording session, security, trash cleanup, licenses, banners, posters, advertising, including radio, postage, tables and awnings. Experience indicates that many more unexpected expenses will occur. Performing entertainers and entertainment groups include Rusty Chaps, Barney & Nancy Meisse, Montey Crummer Band, Steve Gilmore and High Plains Tradition, Kevin Ramler & Bonamo, Brad Mathews, John Voight & Les Noan Band, Brian Collins, Ain't From Here and Jim Waite. About 20 entries in the songwriter contest are anticipated but no entry names are currently available. There will also be musicians performing in vendor locations.

Although teaching and learning programs are very beneficial, most of the country, western and bluegrass musicians are mainly self taught with assistance of other musicians. The opportunity to get together in musical settings are of the most benefit. At festivals, jam sessions, and other get-togethers, the musicians show each other fingering, "licks", tuning and a myriad of tricks of the trade. They also share information on performing, creating a stage image and contacts and venues in the industry. Most of the great country entertainers were not professionally taught, but learned from other musicians. Actually less than 50% of them can read music. The most beneficial factor in furthering the learning process for most musicians is to create environments where the musicians can assemble, play, sing and perform to the best of their current ability and learn from each other. The "old pros" love going to assemblies and displaying what they know. Most get great satisfaction from teaching the newcomers. Some of the truly great musicians never reached for fame and fortune but found greater satisfaction playing for friends and at local venues and events. Many of these great musicians are right here in Wyoming, ready to pass on their knowledge. Country Western Bluegrass Music Association Inc (CWB) is dedicated to introducing those who have the knowledge to those who wish to learn. Country Western Bluegrass Music Association Inc also researches and makes available to the entertainers information and contacts for expanding their knowledge by notifying them of publications such as "The Indie Bible" and "Making Money With Music". Music is increasingly being influenced by on-line sites such as Amazon and U-tube. CWB is dedicated to offering progress reports on successfully utilizing these. There is one other area that is foreign to most entertainers, copyrights, trademarks, and incorporation. CWB can help steer them through this maze.

The learning goals vary with each individual entertainer. Some are dedicated to becoming a star. Others wish to become semi-professional and perform at local and regional venues part-time. And still others desire the friendship and involvement with other artists. Many state that they are more interested in playing for fun with other musicians and that their personal enjoyment is more important than money. The general goal is to create a medium and environment for interaction among the artists to allow each goal to be pursued and ultimately achieved. Country Western Bluegrass Music Association Inc is dedicated to assisting each in furthering their goals, regardless of what they may be. Opportunities to assemble at events, such as the Chugwater Music Festival, is obviously an important tool in assisting them to reach their goals.

The Stampede Saloon & Eatery in Chugwater has Thursday night jam sessions and Friday and Saturday night live on-stage entertainment. Over 100 entertainers have attended and performed. The Country Western Bluegrass Music Association Inc developed from ideas and recommendations of these musicians. Most of the entertainers at the Chugwater Music Festival have been selected from this talent pool. They have been playing and teaching each other at the jam sessions and are looking forward to a larger venue. As the word has spread, many other regional artists have contacted CWB about being involved. Some of the entertainers selected for the program are professionals, others are talented amateurs who desire the chance to show their talents. Professional consultants, teachers and educators are involved only as participants and not in official roles. The teachers and educators are their fellow musicians. Country Western Bluegrass Music Association Inc officers include Merwyn Nilson, Jarvis Windom and David Clough, who are dedicated to the success of the entertainers, the Chugwater Music Festival and the Town of Chugwater.

The Chugwater Music Festival is the first major event produced by Country Western Bluegrass Music Association Inc and no previous similar experience can be considered. Area enthusiasm has been very impressive and many businesses have promised sponsorship with some donations already received. If attendance estimates are close to accurate, a considerable income will be realized from this source. In addition, souvenir t-shirts will be sold and vendor spaces will generate revenue. The Association has some funds from previous grants to assist in expenses. It is hoped that adequate funds will be generated to not only support the Chugwater Music Festival but to initiate and expand additional festivals, events such as mini-concerts and to support the entertainers in their endeavors.

ORGANIZATION SUMMARY

CREEK SIDE PERFORMING ARTS

[HTTPS://CSPA WYOMING.COM/](https://cspawyoming.com/)

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

2021 - 2022 Creek Side Performing Arts Performance Season

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

2021 - 2022 Creek Side Performing Arts Performance Season

We are the only community theater organization in Buffalo, Wyoming that serves all ages, demographics, and experiences. 25% of our population in Johnson County is over the age of 65 and the mean household income is around \$58,000. In order to reach the majority of our community, we invite for free the senior citizen residents at Amie Holt Care Center, Willow Creek Elder Care Communities, and Agape Manor, and the veteran community at the Veterans Home of Wyoming. We keep costs low by offering presale tickets on our website where adult tickets cost \$8, seniors and students \$3, and children 6 and under are free. We continue to not charge an audition fee so that all ages and incomes have an opportunity to participate in our productions.

We never present a production or workshop that is not compliant with the American Disabilities Act so that all ages, disabilities, etc. may attend and participate. We do not discriminate against age, race, religion, sexual orientation, or gender. We have begun offering surveys in our programs for the past 2 years that attendees can fill out and offer positive and negative feedback. We utilize these results to ensure a transparent and positive reputation in our community and region. We interact with our community through social media, our website, face-to-face, and phone calls to identify needs and wishes for future productions. For any accommodation requests, we work with the individuals or organizations and in a timely manner to fulfill them.

We evaluate our productions in the community through a variety of methods. Our Profit and Loss statements via our Treasurer, and the analytics from our website and social media pages provide the quantitative assessment of each production. Our qualitative methods include verbal feedback from participants and attendees, our program survey collected at the end of each show, and through our sponsors via advertising, in-kind donations, grants, and volunteer hours. After each production we have an evaluation meeting with board members to assess the data. The

economic instability of Wyoming these past few years due to COVID and oil and gas has caused funds to be less available from our main sponsor the Johnson County Recreation District. This lack of stability led us to seek funding from the Wyoming Arts Council. We also increased our efforts to share resources among other entities in the community such as Wyo Theater, Johnson County School District, and community churches. We actively pursued additional private and commercial sponsors for the season. We also increased our season from three shows to four shows these past three years and always seek further opportunities to present the theatrical arts.

All of the numbers we have compiled for our 2021 - 2022 season have been compiled using recent pricing and an average estimate of past productions. First is our justification for operating support, followed by project support.

CSPA has adopted the policy of sharing resources with any entity and organization that needs them. Due to this usage, we have had the necessity of replacing 1/3 of our face sets over the last three years. After this year all of our face sets will have been replaced. We have identified the need to replace one of our mic packs after it broke during a recent production. Rental fees of our headquarters and PO Box is based on our contract with the building owner and the USPS.

The allocation for postage is based on the average cost for envelope and stamps our Treasurer uses for bills and mailings over the past two years.

Our productions are only as good as the amount of advertising we do for each production. In addition to the regional newspapers and radio stations we have worked with in the past, we would like to implement a Johnson County postcard mailing campaign for 3 of our shows to determine if this will increase our attendance.

We designed a new program layout where we have a colored, seasonal program with B&W inserts for each play. This was met with great success by our casts, attendees, and board members due to the cost effectiveness of it. These numbers would reflect our 4-show season for 2021 - 2022.

The dues and fees category reflects the necessary aspects an organization needs to be a successful, active, non-profit business. This includes our website hosting, Chamber of Commerce membership, and 501c3 status. We tried an Amazon Prime account for two years and have discovered the benefits of it being cost-effective for props, costumes, theater equipment, etc. We want to expand to a business account for more discounts.

(Project Support) CSPA is presenting the following shows: Shrek, Jr. (predominately youth musical) Summer 2021, The Adventures of Sherlock Holmes (adult-mystery) Fall 2021, Missoula Children's Theatre (all-youth) Winter 2022, and Two Musketeers! (adult-Comedy) Spring 2022. We switch our genres to guarantee our participants are exposed to all theatrical forms. Past genres have included Melodrama, Comedy, Horror, Farce, Mystery, Musical, etc. All the shows except MCT will be presented by board members and community volunteers. Among our board members and volunteers, several have degrees in vocal performance and theater, while all have a cumulative performing arts knowledge and experience of several decades. MCT has been active in children's theater for over 40 years and bring their productions all over the world. MCT is not factored into the budget as we have a sponsor for the show. All of the expenses for each show is based on the average of past production P&Ls. While funds are designated specifically for each show, props, costumes, and set pieces will be reused for future shows.

We receive funding predominantly from the Johnson County Recreation District and through sponsorship ads in our season's programs. Last year we counted the Wyoming Arts Council as one of our main funding sources. We were

excited to include the WAC as for the past few years, funding for the JCRD has decreased. We resolved that deficiency by seeking outside funding (WAC), increasing our sponsorships, and investing in the technology to create show DVDs for sale. In-kind donations have come through the sharing of mics, props, costumes, set pieces, etc. with church organizations, residents of Johnson County, Sheridan theater organizations, and the Johnson County School District. All of our board members and volunteers work for free for the love of the theatrical arts. All of the funding received therefore is invested directly into our productions and organization to promote and sustain the theatrical arts in our community.

ORGANIZATION SUMMARY

C-V RANCH, REGION V BOCES

BOCESV.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Arts/Culture/Community & WY special-needs youth: Engagement & Extraordinary Growth. The heART of it!

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Arts/Culture/Community & WY special-needs youth: Engagement & Extraordinary Growth. The heART of it!

C-V Ranch is a public residential treatment facility and school that provides diversified learning and highly focused programming designed to preserve and enhance the potential of disabled youth ages 5 to 21, with efforts aimed at helping students realize their maximum mental, social, emotional, physical and cognitive development. We assist students whose social, behavioral, emotional, and/or educational needs cannot be met in the traditional school setting. An IEP, developed by a local school district, family, and B.O.C.E.S. staff, determines the eligibility for admission. Students from member districts, other WY districts, and out-of-state districts are selected for placement in priority order. C-V Ranch is accredited by the North Central Accreditation and certified as a residential treatment facility by the WY Dept. of Family Services. The full operating capacity is forty-five students. Students transition into less restrictive residential and community settings, when appropriate.

A detailed admissions plan and adherence to accessibility protocols emphasizes 1) equal access to services regardless of race, religion, ethnicity, sexual orientation, disability, socio-economic status or gender, 2) access to educational services per WY law, 3) ensures upholding family/individual dignity, 4) providing services within LRE, 5) an individual's involvement in the development of his/her programs, activities, and treatment plan, 5) access to the legal system/counsel upon need.

C-V monitors/adjusts school-wide program goals through several avenues:

-School Improvement Committee: ensures support to staff for classroom interventions protocol.

-Early Release Days: faculty collaborate/reflect/evaluate/plan/supplemental trainings.

-Para-educator training: 1-2 times/month (IEP process, rights/responsibilities, strategic tutoring, active supervision, collaborative problem solving, crisis cycle).

-Weekly admin. classroom observation: incorporates best practices like Marzano's 9 Instruction Strategies.

-Staff community workshops & PD opportunities.

-WDE 567 evaluation: reviews data to identify specific concerns.

-Academic data and school improvement plan: team reviewed several times/year.

-Evaluative plans embedded in C-V's monitoring system. Improvement in education progress is assessed by meeting students' IEP goals. Academic achievement is regularly assessed through MAP, PAWS, and PAWS-Alt. testing. This evaluative process helps better facilitate transitioning to districts with similar evaluations. These results are combined with disaggregated sub-groups from the school's demographic profile as well as classroom-based assessments in all core curriculum areas. Graduation credits (Carnegie Unit System) accrue through the core course requirements and common core on-line standards assessments tests. Students can earn a General secondary school diploma (5 of 9 core subjects at proficiency level), or an approved IEP completion certificate.

Program Costs:

The Arts Learning program and services section describes details of an innovative community oriented school arts program at C-V. The program requires a strong community component with local artists/organizations that establishes, cultivates, and utilizes important arts networks and collaborations between artists, organizations and C-V to extend student access to the Arts. Special-needs and at-risk youth engage in diverse arts programming supportive of the students' abilities and interests, and curriculum design emphasizes arts-augmented interdisciplinary learning, student engagement, and growth and increasing competencies in the Arts. Including the Arts programming across school environments (example: dance sessions scheduled after school or weekends) correlates with organizational objectives extending opportunities for enrichment and educational progress. Working harmoniously with and enhancing existing structure, this project is a consistent and reliable addition aiding C-V efforts in meeting the needs of its community throughout its program areas. This Arts avenue supports greater student participation, benefits teachers and staff, and can offer an option for meeting educational requirements in school.

Program Costs include studio space, artist fees, instructional costs and supplies. Total program cost is \$6,077 and C-V Ranch is requesting 50% or \$3,000 to support these activities. See project budget for details and matching income support. Find 'artists involved' in that section.

Operating Costs:

The Arts Learning program/services section describes details of an innovative community oriented school arts program at C-V. It entails an art instructor/program coordinator 2 days per week. This individual implements art programs directly to students, plans and coordinates external community arts programming, and secures in-kind support for student art activities. Operating costs include the wages and benefits for this part-time staff member. Operating costs also include the use of C-V Ranch vehicles for students to attend art classes and activities in the

community, support service costs for business administration and information technology, and utility costs such as internet, water and trash removal. Total operating costs are \$24,196 and C-V Ranch is requesting \$7,000 in support. Project budget for detailed cost listing and matching income support is available.

Tonia Ralston- 25+ years with special-needs/at-risk and marginalized populations, and in teaching, arts curriculum development, project and grant management, and collaborative program development. The art instructor/program coordinator: organize art class scheduling (school, residential, off-campus) and position hours; prepare curriculum (differentiated learning)/teach art classes; develop/manage the project; plan/facilitate/assess with C-V staff, administrator, artists, and organizations; administrate grants; facilitate with workshops/community arts classes.

C-V art classes: Fundamentals, techniques/processes, mediums, arts insight, cross-discipline integrations. Focus areas: *Textiles: Machine/hand/applique sewing. Create personalized quilts; convey identity and place as influenced by relationships and experiences; invite optimism/curiosity in self-discovery (Art/LA). *Art window to history: Art styles/history, cultures, contemporary art/themes, artist profiles. *Highlighted processes: prints, charcoal, batik. *Community outreach: 9th holiday philanthropy project (Art/SS)& Sculpture walk installation-Work with local non-profit to accelerate reach of environmentally based mission.

Community Component: Artists: *Depiction of water: Water a universal symbol for change- aesthetic focus, composition, aquatic symbolism, mood-watercolor painting. (LA)- Metaphorical language/short stories. *Mindfulness art making: Explore patterns of change-Mandalas. (LA)-Expressions of change poetry writing. *Deep roots Tall trees Journey: Illustration techniques-design custom maps representing physical characteristics and personal attachment to land-foundation on which strong futures are built (Art/LA/Sci). *Celebrate My Space: Dance/movement. *Theatre Delivered: Historical, cultural, contemporary investigation, mechanisms of stage presence. *Graphic design entrepreneur: Digital/tech tools, illustration. Design logos, poster. (LA)-My dream business plan. *Beading Aesthetics/Therapeutics: Bead loom, Native Am. patterns/stories. *Language of Pictures: Develop/understand vocabulary through art making.

Collaborations-organizations: NMWA: *3-D concepts- Wildlife sculpture program. *Art styles and artists. Insight into the creative process through artists' quotes. Written/illustrated response to artwork(Art/LA). Art Assoc: Machine&hand sewing, glass slump, leather craft, ceramics. JHHS&M: WY heritage and art. Leather tooling/saddlery, blacksmith, flint napper. PAWS: Poster project. JH Land Trust: Lantern art installation. Hole Food Rescue: Mural project.

Three main goals embody and define the Art program and attend to arts learning- identified through alignment with the C-V mission and values-the foundations of an intentional team effort. All C-V programs/services are designed to set students on a course of self-direction that will make them contributing and productive members of society.

Specific IEP's and WY State curriculum standards and benchmarks guide the arts learning objectives and curriculum planning, and inform instruction/measurement components. Utilizing these as a guide in curriculum design enables a most comprehensive delivery of concepts and material for the available contact hours. Thus, student experience and learning is influenced and maximized. The arts learning activities/services described shows a diverse curriculum for a small, yet impactful program. Program design intention is to attract students' interest, aiming for positive

engagement with this target population to aid in students' personal growth and the growth of their knowledge/skill in the arts. Learning art goes beyond creating more successful students, it creates human beings that are more successful.

1) Arts learning benefits C-V students, addressing the need for social, emotional, and academic growth by promoting self-confidence and behavioral initiative related to motivation, enjoyment, and interest. 2) Community arts opportunities are viable and beneficial through collaboration with arts organizations/artists. 3) Arts program curriculum with a strong community component at C-V is positive and meaningful and expands arts learning.

Principles/foundations informing the goals:

-Foster intrinsic motivation: students engage through ownership in ideas, and providing choices within constructs of assignments is a win-win.

-Honor individual uniqueness, encourage creative risk-taking in a supportive environment.

-Program design/implementation such that students identify art as a strength, effort is validated. Art is an avenue to reach disengaged youth- provides a trajectory for success in improved self-concept.

-Foster growth through skill building, education, relationships.

-Consistency in art classes provides for standard aligned arts learning, creative exploration, and activity completion. A pathway to meet graduation requirements.

-Enhance school/residential environment through methods/opportunities that highlight individuals like exhibits, open house, performances, Art Assoc. outreach show, NMWA annual student show.

-Arts integration supports the school community connecting/broadening core areas. Art is an additional entry point for learning. A pedagogy where students benefit with more meaningful/deeper educational experience. Art integration throughout the curriculum and the student's day makes learning fun, multi-disciplinary, connected, creative.

-Community engaged arts as a driver to effect change promotes healthy integration, connects youth to creativity and to place. Residential isolation diminishes.

Key artists and community organizations (involvement- workshop day(s), field trip programs, presenters):

Nate Bennett and Emily Boespflug- pARTners artists, arts educators/working artists with strong special education experience.

Jenna MaHaffie- graphic designer, illustrator, technology expert- teaching methods of digital media/technology and art.

Jen McNaughten- arts educator, therapist. Managed the outreach division at the Art Association and teaches art disciplines locally.

Matt Daly- poet, artist, teacher holding various faculty positions, serving community artist outreach programs, holds affiliations with JH Writers Conference, teaches literary and visual arts regionally.

Billi Harrington- Arts outreach coordinator, instructor, art therapist- Art Association. Teaches different local special-needs groups. Planning and collaborative efforts with C-V art instructor/program coordinator and residential supervisors organizes outlined classes. Billi leads Art Assoc. workshops. Collaboration between C-V and the Art Assoc. over years has cemented a successful working relationship benefitting C-V youth.

Michelle Visser- arts teacher and certified mindfulness instructor, blends art education with development of emotional intelligence within children. Has 20+ years teaching experience in public, project-based schools, and Montessori classrooms (founder of a charter Montessori elementary school in Laramie, WY). Augmenting an art/mindfulness curriculum integration at C-V.

NMWA- tailors arts education programs specific to C-V youth. Sari Ann Platt and Tonia Ralston organize and plan the outlined programming. Sari and museum educators facilitate and teach the group visits in person and hybrid.

JHHS&M- cultural arts programs spark meaningful connections between these WY youth and their culture, history, and lands. Morgan Albertson-Jaouen collaborates to develop appropriate programming and sources staff and local talent for presentations.

Tammy Bartlett- dance instructor various disciplines, endorsed through DWJH. Extraordinary motivational presence, past experience and highly successful at/with C-V students.

Dr. Karin Waidley- (Off Square Theatre Company) has an extensive theatre and arts background: independent scholar, artist, educator, Fulbright awarded professor. Professor of Communication Arts and Director of the Theatre Program 10+ years, Western State CO U. Focus on theatre as intervention in/prevention of youth violence. Founded/ran a non-profit theatre program for adjudicated youth in CO. A strong background with underserved youth populations. She synthesizes the content of health and social issues with mechanisms of the performing arts as a method of exploring topics creatively. She creates and tailors curriculum and teaches hybrid-learning options for C-V.

Region V BOCES is in place to support Wyoming and outlying school districts for those students that require a more therapeutic environment to be successful, does not recruit students, and length of stay varies per individual case. 86% of revenue is generated based on billable services (Tuition, Room and Board and all Related Services- Occupational and Speech Language Therapy and Counseling) generated from students placed. The number of students is out of the organization's control. These two factors make for a challenging financial situation. Funding: 86% of all comes from fees for services. 11% from local tax support or Mill Levy. 2% from federal sources including a neglected and delinquent grant and Nation School Lunch Program. Remaining 1% comes from sources including small grants and donations. This 1% support is imperative however as it allows for student programs (art, music, skiing) all of which would be reduced or cut without the generous support of grants and donors.

ORGANIZATION SUMMARY

DANCERS' WORKSHOP OF JACKSON HOLE

WWW.DWJH.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Dancers' Workshop 2021-22

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Dancers' Workshop 2021-22

The School at DW teaches the youth of Jackson and provides substantial scholarships for local families in need. Through partnerships with other local nonprofits, such as One22, DW is able to reach marginalized populations within Jackson. Although predominantly caucasian, Jackson's population is roughly 20% LatinX. One22 works with the LatinX population within Jackson to help facilitate registration, provide translation services and additional financial assistance for Dancers' Workshop programming.

DW's Adult classes, such as Pilates, and Gyrotonics, are designed for all adults, regardless of age or ability, in order to serve the general adult population. All classes, performances and events are held in ADA accessible venues with handicapped parking, wheelchair ramps, handicapped accessible restrooms, and elevators. Accessibility symbols are present on signage for these facilities.

DW's Outreach Program strives to meet the needs of underserved populations in Jackson and the surrounding areas by providing free programming for all. Through DW's outreach and residencies, DW is able to provide exposure to dance for Wyoming youth by visiting and teaching in schools and communities state-wide. Many towns in Wyoming are remote and have limited access to arts programming due to the fact they are geographically isolated from larger cities. DW Outreach strives to provide points of access for dance experiences, and encourages all abilities and economic demographics to participate.

Dancers' Workshop staff, artists, and board members constantly evaluate community needs and respond to it utilizing different methods. For each program and event, DW's staff evaluates its successes and challenges to apply to future events by tracking enrollment, ticket sales, and audience response/feedback. DW analyzes attendance, participation and marketing data to determine who we are reaching and how. DW hosts weekly staff meetings and an annual staff and board retreat to facilitate the ongoing evaluation process.

Youth students participate in a more involved evaluation process. Annual progress reports measure student advancement according to Wyoming state standards of Dance Education. In return, students evaluate teachers and classrooms to provide feedback to DW and our School Director. Members of DW's pre-professional program have in-person evaluations with teachers and the School Director each semester. These discussions invite open conversation about students' progress, behavior, needs and general feedback for both students and teachers.

We know we are reaching our goals when we are providing excellent and enriching dance experiences for the community and beyond to enjoy, growing the organization financially through fundraising, collaborating with and supporting the community, supporting staff and artists with a creative and caring work environment, salaries, and benefits that reflect our values and efforts.

OPERATING SUPPORT: Dancers' Workshop is located on the 2nd floor of the Center for the Arts in Jackson. DW's studios and office space are rented from the Center and make up a large sum of its total yearly costs, totalling \$185,315.02 a year. South of Jackson, Dancers' Workshop has storage space and a warehouse, totalling \$38,967.66 a year. Total for space rentals: \$224,282.68. In addition to paying rent at the Center for studio and office space, DW pays a fee of \$1,500 a day to rent the Center's Theater for all performances. DW typically spends between \$45,000-65,000 a year in theater rentals in order to present its performances and productions. DW's largest annual cost is payroll at over \$700,000, supporting 10 full-time and 4 part-time staff members. Dancers' Workshop's staff is made up of artists, educators, program and admin personnel, all of which are essential to the many programs and pillars that make up Dancers' Workshop. Other operating costs include marketing, production costs, financial aid, guest-artist fees, and other general artistic expenses.

Jackson Hole's economy is based on tourism. Though recognized as one of the wealthiest counties in the US, there is a serious socio economic divide between the residents and visitors who drive our local economy and those who work in the industries that support it. An inflated market for expensive vacation homes presents significant challenges in providing affordable workforce housing for Jackson residents, and puts increased pressure on businesses and organizations to provide wages substantial enough to offset Jackson's cost-of-living. Dancers' Workshop strives to maintain a work force within Jackson knowing the existence of the organization depends on maintaining staff, however DW is in competition with more than 250 other local nonprofits for this same financial support.

Dancers' Workshop will utilize funds from this grant to support General Operating Expenses and Program Support. Funds will be allocated to staff support and DW's office space and studio rent. Funds from this grant will help Dancers' Workshop support the staff that lead the growth, success and operation of DW's programs, and help fund the studio and office space the organization requires.

PROJECT SUPPORT: Dancers' Workshop will present New York City Ballet MOVES as a part of DW's Guest Artist Presenting Program and yearly gala July 25-28, 2021. The company of professional dancers from the world-renowned ballet company includes principals, soloists, members of the corps de ballet, and musicians from the New York City Ballet Orchestra. Dancers' Workshop's gala is DW's largest fundraising event, and will require additional staff support for the company's week-long residency and gala event. Funds from this grant will help support this residency program and any additional costs related to increased staff support.

Dancers' Workshop provides a diverse range of arts learning opportunities as the core of the organization and its programs.

THE SCHOOL: DW's Kinder/Youth program has a typical enrollment of 250-300 students ages 18 months to 18 years. The school mirrors the public school schedule with weekly classes September-May and a summer session of dance classes and interdisciplinary arts camps. The school follows a progressive curriculum that explores every aspect of dance, including creative movement and improvisation, performance, technique, and choreography. Advanced students may audition for the Junior Repertory Company, a pre-professional program that offers intensive training in Modern, Ballet, Pointe, Jazz, Hip Hop, Choreography, and Improvisation. Students have two performance opportunities - the year-end progress performance (May) and the Winter Production (December).

OUTREACH: DW partners with Teton County School District and pARTners to bring interdisciplinary dance curriculum to every kindergartener in the district through weeklong residencies of "Dancing ABCs". Students learn the alphabet through creative movement, visual art, reading, writing and performance. "Dancing ABCs" along with other curricula targeted toward 1st-5th graders, are brought to schools throughout Wyoming through DW's rural outreach efforts.

OPEN PROGRAM: Ongoing classes and workshops for adults take place year-round. Offerings range from fitness classes like Pilates and Zumba to specific dance forms such as Latin Dance, Hula, Country Western Swing, Modern Dance, Salsa, Dance for Parkinson's, Adaptive Dance, and more.

GUEST ARTISTS: DW presents guest artists to engage the community with performances of world class dance and enhance our class offerings with diverse styles of dance and teaching, connecting students of all ages with artists of the highest caliber and expertise.

Dancers' Workshop's Arts Learning programs strive to provide many access points to the arts for as many students as possible, regardless of income, race, age or ability. Dancers' Workshop acknowledges the arts are often inaccessible for many due to financial constraints or lack of diversity. The goal of all DW programs is to create an inclusive environment that provides art and movement education to Jackson's local community and the state of Wyoming as a whole by offering excellent and diverse experiences in dance and movement.

Dancers' Workshop believes dance, art and movement to be vital means of self-expression and meditation, contributing to the overall physical, mental and wellbeing of those who participate. DW hopes to provide the tools for individuals to discover the benefits of art, dance and movement as a means to grow and learn about oneself and the world around us. Dancers' Workshop's programming strives to aid in the overall health and wellbeing of Teton County and the state of Wyoming.

Dancers' Workshop's Youth Program offers a range of classes, spanning from Creative Movement to Ballet technique, to inter-disciplinary dance and arts summer camps in order to attract a wide array of students. The versatile curriculum of DW's youth program invites a diverse student population and is developed with the goal to provide something for each attendee. In order to help eliminate financial barriers, DW offers substantial scholarships for families who qualify. For students wishing to continue dancing at a more serious level, Dancers' Workshop has developed a pre-professional dance program to help facilitate the necessary training to dance at a professional level.

The goal of DW's Outreach Program is to reach as many youth students in the state as possible. Public school Outreach classes encourage students to find their own voice and use art to explore deeper more complex themes by asking questions, investigating, thinking critically, and using dance to express themselves.

Dancers' Workshop partners with local nonprofit organizations to better reach certain populations within the community. One22's partnership with DW serves as a bridge to Jackson's LatinX population, providing translation services, aiding with class registration, and providing additional scholarships. This partnership further diversifies DW's student demographic with the goal to create a more inclusive environment for students in Teton County.

DW's Adult Program follows a similar model as DW's Youth Program by offering a wide range of classes with varying class fees (drop-in adult open class \$12) with hopes to attract a diverse clientele. From Pilates to Country Western Swing and Salsa, Dancers' Workshop's goal is to create a welcoming environment by offering classes for all ages and demographics within our local and surrounding communities.

DW LEAD ARTISTIC & TEACHING STAFF (Please find a full listing of our teaching staff at www.dwjh.org)

BABS CASE, Artistic Director, has performed, choreographed, and taught modern dance throughout the U.S., Europe, Asia, Canada, and South America. Two-time recipient of the Wyoming Governor's Arts Award in 2013.

MICHAELA ELLINGSON, Junior Repertory Company Director / Contemporary Dance Wyoming Member, received her BFA from the Conservatory of Dance at SUNY Purchase and her MA from London Contemporary Dance School. She is certified to teach Pilates by the Art of Science and Contrology Full Apparatus Program in New York.

KATE W KOSHAREK, Open Program Coordinator and Instructor / Contemporary Dance Wyoming Member, has been teaching, performing and choreographing at DW since 2006. She holds a BFA in Dance from the University of WisconsinMilwaukee and has over 10 years experience teaching movement to all ages. She oversees the Adult Program Teaching Artists and Staff.

ERIC MIDGLEY, School Director, began his dance career in 1979, performing throughout western Canada and the Pacific Northwest with the Veselka Ukrainian Folk Ensemble. In 1989, Eric graduated from the Royal Winnipeg Ballet School Professional Division, and then danced with Ballet Austin until 2008. He teaches ballet and oversees the Youth Program Teaching Artists and Staff at DW.

FRANCESCA ROMO, Contemporary Dance Wyoming, Rehearsal Director and Member, Wellness Coordinator, trained at the Royal Ballet School as well as the London Contemporary Dance School. She joined Richard Alston Dance

Company in 2003-2006. In 2007, Fran co founded Gallim Dance, a New York City-based company whose work toured, created and set nationally and internationally. Fran is a certified Gyrotonic® and Gyrokinesis® Instructor and teaches in our youth and adult programs.

All staff members have been selected for their creative expertise and passion for dance and the arts. DW's structure is primarily designed to sustain dance artists, employing them as part-time admin, members of Contemporary Dance Wyoming and as teachers of our youth and adult programs. Employees are expected to be self-motivated, driven, and creative problem solvers, resulting in a well-rounded work environment where staff members contribute - and are respected for - their individual skills and interests. This model of business results in an ever-evolving operation that promotes the use of individual expertise as well as a collaborative work environment, allowing DW to remain responsive to the needs of its community and students.

Dancers' Workshop's budget is supported primarily through fundraising efforts consisting of individual donors, grants, grass-root campaigns, and DW's yearly gala. Key Partnerships aiding in the success of DW programming: Center of Wonder, Community Foundation of Jackson Hole, One22, pARTners, Teton County School District.

Due to the high cost of DW's overhead and the financial impacts of Jackson's high-cost of living, the majority of DW's programs currently rely on fundraising to break even. The two highest grossing programs are the School at DW and DW's Adult and Wellness Program. In normal years the School at DW is the only program able to break even or bring in a small amount of positive income for the organization. However, due to the current pandemic the school has experienced reduced enrollment and necessary structural changes to accommodate the safety of students and teachers has increased expenses. DW's youth program has seen a 50% reduction in revenue in 2020-2021.

ORGANIZATION SUMMARY

EVANSTON CIVIC ORCHESTRA AND CHORUS

EVANSTONCIVICORCHESTRA.BLOGSPOT.COM

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

ECOC Support

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

ECOC Support

Our community includes the City of Evanston and Uinta County (pop. est. 20,000), as well as approximately 150 miles into Southwest Wyoming and portions of nearby Utah. This is mostly a rural, agricultural area, widely considered underserved and isolated from arts and cultural programming. Many residents are in low income households, further limiting their access to artistic programs or events. This is a driving factor behind our goal to provide free admission access to our community concerts for the public, and participation for all, regardless of ability to pay the membership fee. We have a diverse membership, 78 registered in 2019, consisting of youth, adults, seniors, people with disabilities, families, seasoned musicians, and musical beginners. All participants are treated equally and valued for their unique contributions regardless of age, sex, disability, skill level, etc. We use strategic seating assignments to help those with disabilities, different skill levels or other types of needs feel comfortable in our group and achieve both personal and musical success. We are fortunate to be able to rehearse and perform in public school facilities which are ADA accessible. Our website, registration form, and member handbook explain that we want everyone to be able to participate, even if they can't pay the membership dues. Instructions provide who to contact for assistance. We try to be aware of individual circumstances and tactfully offer help as we feel inspired.

ECOC uses digital surveys. We have polled membership and audience about satisfaction with concert programming, suggestions for future programming, success of marketing efforts, and participation intent for upcoming sessions. The surveys are distributed via email lists, online newsletter, and Facebook. Data has been shared with our board and music directors. Changes in performances have been connected to survey results. A strong positive response to our performance of movie theme music two years ago was impetus for our spring concert in May 2022 to include movie theme music. A paper version inserted in the concert program gives those in our audience who are not

connected with us digitally a chance to respond. We have several survey evaluations planned to help us with our main goals. First, we will poll our members anonymously about their comfort level with group music making and their intent to participate. Also, we plan to follow up our initial concert marketing campaign with a survey to our audience about group gathering concerns and intent to attend the concert. Second, we plan to survey both the members and the audience at the end of the season to find out details regarding their overall experience and satisfaction with the programming. The data will be used in future decision making and for end-of-season reporting to our sponsors and major supporters. We plan to compare registration data from past years with the new registration data and keep a graph for reference. i

Marketing, including newspaper ads and Facebook ads; professional services, sound technician and marketing designer; music scores for orchestra and chorus; and extra players add up to approximately \$2370, or a quarter of the cost to accomplish our project. The majority of the project expenditures, or approximately \$6840 is fulfillment of contracts with professional music personnel. Dr. Matthew Mainella, orchestra director, has extensive experience directing professional, college, community, and youth orchestras in addition to his involvement with wind bands, choirs, and stage productions. He earned his Doctor of Musical Arts at the University of Utah, Master of Music Performance degree from Valdosta State University, & Bachelor of Music degree from University of Connecticut. This broad background of education and experience, in addition to his professionalism and very friendly personality, have made him a great fit for our amateur community organization of both adults and students. Our chorus director changed jobs & was unable to continue with ECOC last fall. With the uncertainty caused by COVID, we decided to hold off on hiring a new chorus director. Because rehearsals were shortened as part of our COVID protocol, Dr. Mainella directed the chorus during the first hour and the orchestra during the second hour. While this arrangement has been successful, we are looking optimistically at the 2021-2022 season to search for a new chorus director. This fall Miriam Hone will continue with the orchestra as concertmaster. In addition to her job of deciding bowings and coordinating the string sections, she shares musical insights that inspire the players in technique and interpretation. For the past sixteen years she has enjoyed teaching and inspiring young musicians in private and group lesson settings. Miriam graduated from Brigham Young University with a bachelor of arts degree in piano performance. Sara Maisey has accompanied the chorus since 2007. With a bachelor of arts degree in music from BYU, she provides many hours helping singers by organizing, running sectionals, & making practice tracks. The orchestra and chorus will combine for a December 16th concert at Davis Middle School titled, "A Merry Messiah Christmas." Featuring music from Handel's Messiah & traditional Christmas carols, this is an artistic blending of everything we love to perform at Christmas. Our audience will have an opportunity to sing along with some of the carols. Rehearsals for this concert will begin on September 23rd and continue weekly on Thursdays until the concert. "Hollywood Hoedown," our spring concert is planned for May 12th at Davis Middle School. Rehearsals for this concert will begin on February 17th and again continue weekly on Thursdays. Programming for the coming 2021-2022 season centers around re-engaging with segments of our membership and audience who couldn't participate during the past year because of COVID concerns and health mandates.

For the past 16 years UINTA BOCES #1 FOUNDATION, INC has enhanced our budget. BOCES provides access to equipment for printing posters, fliers, and concert programs in addition to personnel who help us with it. The relationship BOCES has with UCSD#1, allows us to hold rehearsals and concerts in school district buildings at no charge including required liability insurance. We are able to apply for grants and other programs, that are only accessible by federal non-profit organizations. Each season, 15-20 businesses and individuals sponsor ECOC. In return, we recognize them on our website, at our concerts, & in our concert programs. Our local music store gives us a 10% discount & free shipping on music. Our volunteer board of seven members does most of the day to day

work involved in running the organization. We have developed an efficient and streamlined method of registering members & collecting a membership fee, covering about a quarter of our expenses.

ORGANIZATION SUMMARY

FRIENDS OF PAC

WWW.WELOVEPAC.COM

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Summer Art Enhancement Program

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Summer Art Enhancement Program

Pinedale, Wyoming has a population of 1,962 (2019) however the community serves the greater county population of 9,880.

The 2020 LWDC participants included 25% with a household income of under \$50,000, 25% of participants were from single parent households, and 100% of responses were Caucasian and spoke primarily English in the home (county is 90% Caucasian). These statistics accurately represent a large portion of our local demographic, however we are missing an at need demographic. The goal is to ensure all those who need the program are aware of it and have access to apply, without finances being a limiting factor. An aggressive campaign has been initiated to reach this demographic.

In a 2020 Community Assessment, affordable childcare was identified as a significant need in the county. As the only full-summer elementary-exclusive childcare option in Pinedale, access to the program for all is critical to helping address the need. Friends of PAC is a partnering organization in the county Temporary Assistance for Needy Families (TANF) grant for 2021. This grant, coupled with scholarships offered by the PAC, will allow qualifying participants to access camp at a 50-100% reduced rate.

The LWDC program is held at the PAC, an ADA compliant facility including handicap accessible pools, changing rooms, elevator, and adaptive climbing access. In its 10 year history, LWDC has welcomed multiple adaptive students including autistic and wheelchair bound youth.

Friends of PAC works closely with supported programs to continually evaluate programs for engagement and impact. The current multi-pronged approach for reviewing the impact of the Arts Enhancement Program is:

- Two surveys of parents, mid-summer and end of program | Surveys will ask how the camp has met the needs of both the child and the parents including about the growth of the child in confidence, skill development, and new interests
- Student Surveys | pre and post activity to determine knowledge and interest increases
- Student Journaling | Each student will be provided with a personal journal for the duration of the summer (theirs to keep). Students will be encouraged to journal (by words or drawing) whenever they feel inclined as well as during scheduled times with specific prompts, such as following an artist's visit. These raw entries will provide a reflection of students' feelings, interests, and growth.
- Instructor evaluations/notes | These evaluations will be done by all visiting instructors after their visit to indicate what they shared with the group, how they felt the information was received, and what impact they feel their visit had on camp participants.

The Art Enhancement Program will be incorporated into the Little Wrangler Day Camp. This full-day, elementary aged day camp is divided by grade level providing age-appropriate activities for each group. Each age group is limited to 20 students with two camp counselors. Depending on demand, an additional third camp will be run (this occurred in 2020 and based on preliminary need surveys, we anticipate three camps in 2021). The camp utilizes classroom spaces at the Pinedale Aquatic Center. The budget for the Arts Enhancement Program includes wages for camp counselors, visiting artist fees, project supplies, participant snacks, facility rental (electricity, water, internet, and custodial services), and administrative expenses.

As part of the 2021 Arts Enhancement Program, camp participants will complete a very hands-on art project that culminates in a series of images suitable for printing onto custom sound baffles. The visiting artist, Cristy Anspach, will spend three visits with each group of students creating paintings inspired by sport and fitness activities. Artwork will be painted in tempera paint on 12"x18" paper. Ms. Anspach will lead discussion/demonstration relating to proportion, mass, motion and perspective with relation to sports themed art. Printed images will be made available to students for inspiration and reference. Paintings will be approached with thought to an interesting but blended background to suggest motion and speed, figures applied after drying time using as accurate proportion as age appropriate, and details applied after another session of drying.

Once the original art work is completed, local professional photographer Dave Pawlowski will capture the images via high resolution photography which will be sent to baffle manufacturer ATS Acoustics. These custom printed sound baffles will be installed along the walls of the PAC gymnasium and indoor track showcasing the artwork of 60 local youth! The gymnasium/track is used for many local sporting events and programs in a facility that welcomes over 100,000 visitors annually.

The operation support grant will go to the purchasing of the final public art display printed on sound baffle paneling.

The original student artwork will be displayed at the Sublette Center Retirement Community and Rendezvous Pointe Senior Center. The final showing will occur during a gallery event at the Sublette County Library in February 2022 where it will be sold at silent auction as a fundraiser for Friends of PAC.

In addition to this art project, the Arts Enhancement Program schedule features a variety of other artistic activities including Yoga and Social Emotional Expression, Music and Movement, Dance, Visual Arts and STEAM. An exciting new collaboration with BOCES and PFAC will add the Burton Riglet program to the schedule. Throughout the summer, campers will attend Pinedale Fine Arts Council performances and utilize Sublette County BOCES' new Makerspace and STEAM supplies.

The Arts Enhancement Program at the 2021 LWDC will bring a variety of guest artists to lead art focused activities. At least one visiting artist will be scheduled weekly for each of the two (possibly three) groups. The following instructors will be scheduled:

- Painting (Cristy Anspach): this multi day art project will include student created paintings inspired by a sports based theme. These paintings will be photographed and printed on large sound baffle panels to be publicly displayed. Instruction will include demonstration of a variety of styles and approaches to figurative and sports/centered painting. Discussion will also be held relating to proportion, mass, motion and perspective with relation to sports themed art.
- Photography (CamRanger): includes teaching of basic photography skills utilizing multiple DSLR cameras and a camera software kit. Instruction will also include light painting (utilizing light to "paint" an image) or macro photography.
- Yoga & Social/Emotional Expression (Tillie Dibbens): these are weekly visits to progressively develop skills.
- Burton Riglet Project (movement and artistic creativity): through a collaborative effort with Sublette BOCES, Pinedale Fine Arts Council, and Friends of PAC, this special project will bring together the best of art and physical activity through the sport of snowboarding (in the summer!). A snowboard instructor will teach campers the basics of snowboarding movement, balance, and control on specialty dryland boards. The PFAC will then join camp to complete a custom skateboard art design with each student.
- Music & Movement (Michelle Humber): music and movement including introduction to different music genres and instruments.
- Dance (Stasia Hamilton): dance and body control including introduction to various dance styles and cultures.
- Additional STEAM related projects will be completed throughout the summer, led by camp counselors, as well as MakerSpace activities with Sublette BOCES.

It is the mission of Little Wrangler Day Camp to provide a rewarding experience that encourages creativity, develops healthy habits and new skills/interests, and introduces educational opportunities, while challenging youth to

develop a sense of adventure as they build relationships and self-confidence. The goals of the Art Enhancement Program include:

Goal #1: Develop art awareness, imagination, and appreciation

Being in a small, rural community, access to the arts is not as widely available as in larger populated areas. While our local Fine Arts Council does offer a variety of free summer programs, attendance to these may be restricted for some of our LWDC participants as they occur during working hours or evenings, making it challenging for working families to attend. The diversity of visiting artists ensures that all participants get not only exposure to art activities but also introduction to multiple types and styles of art. A student registered for the full summer will receive at least 20 days of art interaction during summer 2021!

Goal #2: Foster creativity, self-expression and self-confidence

All forms of art provide an outlet for personal expression. We believe it is important to help each individual child explore and share the special traits that make them unique. By practicing and trying a variety of different styles of art from body movement, to music, to creating tangible items, students may find a new avenue that allows them to fully express themselves and share their inner energy with others around them. A secure and trusting environment encourages support among students and an openness to try new things.

Goal #3: Develop and expand knowledge, skills, and problem solving abilities

Through activities provided by the Art Enrichment Program, students are offered opportunities for personal growth. By the end of the summer program, at least 80% of regular attendees will report personal growth in at least one of the following areas: increased self-confidence, improvement of social skills, development of a new skill, or development of a new interest after being exposed to something novel. These newly developed life skills will carry over with the students into the classroom and their homes.

Friends of PAC believes strongly in community collaboration and support of local artists.

Cristy Anspach (Painting): Originally from Colorado, Cristy has lived and worked in Wyoming since the early nineties where she has been teaching art. She studied painting and art education at Colorado State and later pursued a postgraduate degree in art education at the University of Northern Colorado. She is influenced by the open spaces of the west and it's contrasts, both visually and conceptually, and she creates both two and three dimensional art from a variety of media. Cristy is the art teacher at Pinedale Elementary School.

Dave Pawlowski (Photography): Dave is a photographer and software developer with a Masters in Engineering in Computer Science. Dave's business, CamRanger, creates and sells patented software/hardware for professional photographers worldwide. He also teaches photography on their YouTube channel and is very involved in the local community. Dave has provided documented proof of live mermaids in our local pool.

Tillie Dibbens (Yoga & Social/Emotional Expression): Tillie was born and raised in Pinedale. Her relationships with children started at the age of fifteen when she took her first nanny job and has continued since. She has worked with children in many different capacities between yoga, music programs, summer camps, full time in preschools to afterschool programs. Tillie enjoys guiding children in learning life skills, independence, social emotional development and decision making that will be useful in every aspect of their lives.

Michelle Humber (Music & Movement): Born and bred in Georgia, Michelle Humber grew up singing and playing all kinds of music with her musically-talented family. In college, she joined a bluegrass/folk band, and after college, she started a folk-rock band. After landing a children's librarian position for her day job, she began adding children's music to her solo performance repertoire. Michelle does solo shows for adults and kids with a mixture of folk, pop, rock, and country music. She and her husband also started an alternative country duo called The Boom and the Bust and perform original songs around western Wyoming.

Stasia Hamilton (Dance): Stasia is the founder, owner, and instructor of WYLD Dance Company. She began dancing at the age of 7 and continued her passion competing collegiately. Stasia graduated from the University of Wyoming in Elementary Education, with an endorsement in Early Childhood. In 2011 she began teaching dance at a competitive studio and has continued with her own studio in Pinedale. Stasia has shared her love of dance as a guest artist at camp for the past three summers.

Sublette BOCES (STEAM & Makerspace): Sublette BOCES recently installed a Makerspace which is a satellite of the UW Makerspace in Laramie. Students can participate in STEAM activities, 3-D printing projects, Glowforge laser engraving and more.

Friends of PAC receives funding from grants, private individual/foundation donors, and through fundraising events. In only its second full year of operations, Friends of PAC has built a small but mighty list of 132 donors and held three fundraising events. With a primary mission of securing supplemental funding in support of ongoing programs and services at the Pinedale Aquatic Center, nearly 75% of all revenue is passed directly on to the Pinedale Aquatic Center (25% retained for operations and reserves). Past grant funders have included Rocky Mountain Power Foundation, Sublette BOCES, Wyoming Community Foundation, Wyoming Arts Council, and Sublette County Recreation Board. For the 2021 summer Little Wrangler Day Camp, grant funding has been secured from the Wyoming Community Foundation and Temporary Assistance for Needy Families (TANF). Additional grants have been requested specific to the Arts Enhancement Program through Sublette BOCES.

ORGANIZATION SUMMARY

GOSHEN COUNTY LIBRARY FOUNDATION, INC.

[HTTPS://GOSHENCOUNTYLIBRARY.ORG/](https://goshencountylibrary.org/)

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

StoryWalk Materials Funding for Goshen County

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

StoryWalk Materials Funding for Goshen County

The Goshen County Library serves all of Goshen County, including the towns of Torrington (population 6,675), Lingle (population 497), Fort Laramie (population 232), Yoder (population 169) and La Grange (population 303). We have computers and check out laptops and hot spots for patrons to use at home. We also have a large number of patrons who check out digital books. We attempt to put signage in both English and Spanish and also have a wide range of books in Spanish. Our facilities are ADA accessible. Our staff and board does training in serving all patrons. In fact, one of our stated values is "We are a learning organization that is not afraid to change and take appropriate risks in pursuit of meeting community needs. We constantly reassess our services and methods and try to see ourselves through the public's eyes."

We keep track of data, so we understand what services are being used and can move towards providing more when necessary.

We recently implemented a program for "business stations" for business owners to connect with resources and experts throughout the state. This was in response to the realization that the Library is a place where a lot of economic transactions take place- buying and selling of items and property, job seeking and training and seeking of services.

We also were awarded a "creative aging" grant to bring this program to Goshen County's seniors.

We have numerous data collection points and consistently monitor and respond to those. We know how many patrons utilize our building and our services; for example, we now that 41,864 items were checked out in 2020. Within that number, we also track genre, authors, themes and respond to those in our ordering. We re very

conscious of ensuring that we have authors from underrepresented demographics, such as women of color, books in translation and LGBTQ+ authors and topics.

We send out a newsletter two times a year and track the feedback on that.

At this point, we know we are serving many families with young readers (especially with our Lego Club, Summer Reading Program and Storytime) and older patrons. And, we know we are visible to the Torrington community. However, while we have patrons from around the county, one of our missions is to reach into the other towns with the project we are seeking funding for - the StoryWalk.

Project support:

In the summer of 2020, we placed StoryWalk along the walking path in Torrington, Wyoming. The Goshen County Library Foundation wants to expand the StoryWalk® into more of the Library's Goshen County service area - the towns of Lingle, Fort Laramie, Yoder and La Grange.

StoryWalk® is a series of signs featuring sequential spreads from a children's picture book. Readers follow along with a story by walking from one sign ("page") to the next. We want to bring a literacy activity outside for all to enjoy.

The towns of Lingle (population 497), Fort Laramie (population 232), Yoder (population 169) and La Grange (population 303) all have outdoor spaces where we can place the StoryWalk for these communities and people passing through them to enjoy.

This project involves the purchase of the materials to build the structures (each town needs a set of 16), the construction of these structures, the placement of the structures and the purchase and lamination of the books and backing. The project is a collaboration between the towns (which provide the space, the hole-digging and the cement to plant the structures), the Goshen County Library (which orders the books, puts them on the backing, and laminates them) and the Goshen County Library Foundation (which pays for the books and structures).

The books are rotated every 3-4 weeks and approximately 1/2 of them are bilingual. The books range from picture books with very few words on the page, to those with paragraphs and pictures.

The "artists" involved would be the authors of the books and the builders of the structures. We use local welders to build the structures and local volunteers to change the stores.

We plan ribbon-cutting ceremonies at each location and a media push as each one is completed.

The StoryWalk® Project was created by Anne Ferguson of Montpelier, VT and developed in collaboration with the Kellogg-Hubbard Library. Storywalk® is a registered service mark owned by Ms. Ferguson.

The Goshen County Library is supported by the County Commissioners who fund the administration of the Library (Director, two full time and five part time employees – including janitor and bookkeeper). The Library and Foundation boards are all volunteer. The Foundation raises money to help pay for Library programming. We have many community partners including: the towns within Goshen County, Goshen County, the Goshen County Economic Development Corporation, GCSD and the After School Program and Valley Christian School..

We have many volunteers, including a group that runs used book sales.

Our budget directly aligns with our services in that the administration of the Library funds our knowledgeable and friendly staff, our facilities are open and inclusive, and we serve all Goshen County residents. We provide programs and services aligned with the educational, informational, economic development, social, health and equity needs of our community.

ORGANIZATION SUMMARY

GRAND TETON MUSIC FESTIVAL, INC.

WWW.GTMF.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

GTMF Season 2021/2022 operating and programming support

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

GTMF Season 2021/2022 operating and programming support

GTMF's in-person audience includes residents of Teton County, neighboring communities, and visitors. 2019 survey data indicated that our audience is 49% full-time Teton County residents, 15% part-time residents and 36% visitors. In 2020, GTMF found that 38% of virtual viewers were in Teton County, 60% were elsewhere in the U.S., and 2% were international. The Festival serves all ages across the socioeconomic spectrum.

The Festival conducts an annual Patron Survey to gather feedback on community needs. The Festival has broadened its programming, adjusted concert times, and added venues in response.

GTMF provided free virtual programs in 2020. They are accessed through GTMF's website and YouTube. This programming expands access to GTMF in all demographics, including low-income, rural, and nondominant communities.

GTMF serves non-dominant communities by bringing outreach to assisted living centers, child-care centers and schools, as well as partnering with non-profits such as the Teton Literacy Center, which provides educational services to Teton County's underserved communities. GTMF will continue to reach audiences through virtual programming in 2021 while adding back in-person opportunities.

In 2020, GTMF created 6 additional ADA accessible and companion seats in Walk Festival Hall for a total of 12 ADA and companion seats. Information on GTMF's website outlines the process for requesting accommodations including listening devices for the hearing impaired and ADA seating.

GTMF evaluates programming throughout the year. Our post-season Patron Analysis identifies patron characteristics, demographics and satisfaction with our Summer Festival. Our pre-season Orchestra Survey identifies

the effectiveness of our communications with musicians and their satisfaction with our off-season procedures. Our post-season Orchestra Survey measures musicians' satisfaction with the previous season. Summer Seasonal Staff, and Scholarship Competition participants all complete evaluations that are tailored to their program. Virtual programs are evaluated based on social media interactions and patron surveys.

Survey and evaluation responses are analyzed, reports are created, and information is summarized for the staff and Board of Directors. Results are discussed at Board and Committee meetings, and evaluation outcomes are used to guide program improvements. Results from our Orchestra Survey in 2018 prompted us to add several new communication mechanisms during the summer season and throughout the year. Patron Analysis confirmed that new programming initiatives were well received. Patron Analysis results also prompted us to change the start-time of certain concerts. Seasonal Staff evaluations prompted us to provide these employees with information about timing and logistics earlier in the spring.

Ticket buyer data includes geographic data, total revenue, attendance, and population served during the year to determine if target demographics are being reached.

Operating Costs:

Total - \$362,826

\$52,365 - Grounds maintenance/Cleaning fees

\$23,370 - Supplies and equipment; equipment maintenance

\$133,480 - Utilities/Rent

\$45,000 – Insurance

\$2,000 - Property tax

\$43,500 - Consulting, legal, accounting services

\$8,411 - Subscriptions/Dues

\$24,000 - Credit card/Bank fees

\$7,500 - Ticketing Fees

\$23,200 – Board Expenses /Staff Reimbursement

GTMF owns its concert hall and property and is subject to property taxes and association fees. Maintenance and repair costs are budgeted yearly. GTMF rents administrative offices but is responsible for maintenance and cleaning costs. GTMF uses standard office supplies and equipment in addition to fundraising and ticketing software and equipment with yearly fees. GTMF engages consultants for legal, accounting, marketing and advertising work.

Projects, Programs, and Services Costs:

Total - \$1,454,808

\$41,025 – Community Concerts/MET Broadcasts

\$68,780 – Education and Outreach Expenses

\$700,973 – Orchestra Personnel/ Honorariums

\$445,530 – Orchestra and Artist Housing

\$168,300 – Artist and Musician Travel

\$30,200 – Live from the Grand Teton Music Festival

GTMF will present over 100 musical performances and outreach programs both virtual and in-person between July 1, 2021 and June 30, 2022.

Summer Festival July 1 – August 21:

Events include 22 Orchestra performances, including the Fourth of July concert, 6 Open Rehearsals, 6 Chamber Music concerts, 1 Family Concert for all ages, 20 On the Road concerts, 4 Concerts at private residences, and a Scholarship Competition. The primary venue is Walk Festival Hall in Teton Village. GTMF will also present outdoor concerts at the Center for the Arts in the Town of Jackson. On the Road concerts will be presented off-site, outdoors, for free at various partner organizations throughout Teton County.

Fall and Winter programming October – April:

This fall, GTMF's Community Concerts will return in-person and feature 6 classical music concerts from October through April. The concerts are free, once a month at an intimate venue in the Town of Jackson. The Festival will also continue On Location, a virtual monthly concert series featuring GTMF Orchestra Musicians performing in their various hometowns. Other broadcast programming will include Live from the Grand Teton Music Festival, nationally syndicated radio broadcasts featuring Music Director Donald Runnicles, radio broadcasts of GTMF summer concerts on local station KHOL, and theater broadcasts of MET Opera performances. Virtual education and outreach programming will continue to be available on GTMF's website, including pre-recorded episodes of Backstage Pass, Music Forum, and Tips from the Pros.

Musicians from around the world perform with GTMF's Festival Orchestra. Music Director, Sir Donald Runnicles, enjoys a successful career at several acclaimed classical music organizations. The Festival's guest artists are some of the most sought-after and highly regarded in the industry.

GTMF has a robust plan for arts learning programs July 1, 2021 through June 30, 2022.

GTMF ON THE ROAD, JUL 1- AUG 21, 2021

This program consists of 20 events at local and regional organizations such as day care centers, The Museum of Wildlife Art, local and regional libraries, Jackson Hole Children’s Museum, St. John’s Living Center, and Teton Literacy Center. These events will bring Community Concerts to the community at their places of residence or work. Musicians will travel around the region to provide “pull-up” concerts at accessible outdoor venues throughout the region.

FAMILY CONCERT, JUL 3, 2021

GTMF will present an all-ages outdoor family concert at the Center for the Arts in Jackson, WY. This concert will be conducted by Associate Conductor Jerry Hou and will feature fun interactive programming geared toward pre-school and elementary school audience members in an age-appropriate setting.

DONALD RUNNICLES MUSICAL SCHOLARSHIP COMPETITION, JUL 19, 2021

This competition is open to graduating high school seniors from Wyoming, Idaho, and Montana who will pursue their primary studies in music at an accredited four-year college or recognized conservatory. The competition awards \$40,000 to music students annually

MUSICAL ROAD TRIPS, VIRTUAL/ ONGOING

GTMF’s Musical Road Trips is an animated educational series for elementary school students that explores the world of classical music. Teacher and host Meaghan Heinrich explores music from each of On Location concert and teaches students about the music through different activities like dancing, singing, and drawing.

FREE COMMUNITY CONCERTS, OCT 2021 – APR 2022

The return of GTMF’s free, in-person monthly concerts feature visiting artists from the Mountain West region. The concerts will be located at an intimate venue in Jackson, WY.

SYSTEMS OF EDUCATION, OCT 2021 – MAY 2022

GTMF works with the Systems of Education non-profits to provide music education curriculum for elementary school students in Teton County.

GTMF ON THE ROAD

GTMF On the Road aims to provide music education outreach to a broader geographical region and to creatively provide in-person outreach in a safe venue via a custom GTMF van. The van will transport musicians, instruments and serve as a mobile performance venue. The arts learning goals for GTMF On the Road are similar to the Arts Learning goals of our traditional Community Concert Outreach events. World-class musicians perform for students and other community groups while highlighting notable facts about the pieces, composers or themes. Opportunities for talking to and interacting with visiting artists is encouraged.

FAMILY CONCERT

Family Concerts have an interactive component and are fun for pre-school and elementary school aged children and their families. Children are exposed to a variety of music genres in a live music setting. They learn about different instruments in a relaxed setting that encourages their active participation.

DONALD RUNNICLES MUSICAL SCHOLARSHIP COMPETITION

The Donald Runnicles Musical Scholarship Competition provides students an opportunity to perform in a musically renowned space. This year students will not perform in front of a live audience but in typical years a goal is to allow performance experience in front of an audience. Students gain music performance experience in front of a panel of judges and an opportunity for scholarship money to further their music education at the college level.

MUSICAL ROAD TRIPS

Musical Road Trips aims to engage elementary school aged children with entertaining informative animations that teach children about music concepts like rhythm, melody incorporate performances from GTMF's On Location series which were filmed in Salt Lake City, Berlin, Houston, Atlanta, NYC and Chicago.

FREE COMMUNITY CONCERTS

Free Community Concerts aim to increase listeners' knowledge about the music being performed and introduce audiences to a variety of composers and musical genres. Community concert artists provide insight into the music, performance technique, and provide professional quality concerts.

SYSTEMS OF EDUCATION

GTMF provides supplemental music education to kids in grades K-5 who participate in the Friday systems of education program at their respective schools. The instructors introduce students to new musical genres, rhythms, terminology, and instruments. This instruction is provided during a time when opportunities for instruction from outside of the school community is limited due to limitations on school visitors during the pandemic. Many students do not receive formal music education through school at this time due to compressed four day a week in-person schedules at the elementary school level. GTMF aims to continue providing a foundation for music education for the youngest students during this time of limited school and teacher resources.

The musicians, instructors, and educators involved in GTMF's arts education programs are professionals in their respective fields.

GTMF ON THE ROAD

Artists involved with GTMF ON THE ROAD will include GTMF Festival Orchestra Musicians and guest artists performing at the summer Music Festival events.

FAMILY CONCERT

GTMF Associate Conductor, Jerry Hou, conducts the annual Family Concert. He is on the faculty of Rice University's Shepherd School of Music and most recently was appointed Associate Conductor of the Atlanta Symphony Orchestra.

DONALD RUNNICLES MUSICAL SCHOLARSHIP COMPETITION

Artists participating in the competition are graduating high school seniors from Wyoming, Idaho, and Montana who will pursue their primary studies in music. Judges are professional musicians/instructors selected from regional music colleges, universities or other music institutions, and may include GTMF Festival Orchestra Musicians.

MUSICAL ROAD TRIPS

Meaghan Heinrich, producer and host of Musical Road Trips for GTMF, is a music educator on the faculty of the Wisconsin Conservatory of Music where she teaches oboe, early childhood music and chamber music. She holds degrees in oboe performance from the Cincinnati College Conservatory of Music and Rice University.

FREE COMMUNITY CONCERTS

Visiting artists participating in GTMF's Community Concerts are professional musicians. Visiting artists are selected based on their proven ability to engage with audiences, especially youth, and present music workshops and performances that are informative, educational, enriching, and entertaining. GTMF will begin to plan the 2021/2022 Community Concert and outreach series in the summer of 2021. 2019 -2020 visiting artists included: the Viano String Quartet, Blake McGee and Brooks Hafey, Tim Jones and Kimi Kawashima, Cahill and Heather Smith, and the Monarch Piano Trio.

SYSTEMS OF EDUCATION

GTMF maintains a close partnership with the Teton County School district and local private music schools. Although visitation by outside groups has been limited this year due to the pandemic, GTMF Artistic staff have worked with the Systems of Education organizations which provide education and supervision to elementary age children during Teton County School District's virtual Friday instruction. Through this partnership and in collaboration with Teton Music School, GTMF has been able to bring music education outreach to elementary school students participating in the Friday Systems of Education program.

GTMF'S EDUCATION AND OUTREACH ASSOCIATE

Mike Richards plans GTMF community outreach and engagement. He conducts over 30 visits per year at Legacy Lodge Assisted Living Center and Teton Literacy Center. He has a bachelors degree in Music Performance from the University of Wyoming and a masters degree in Jazz Studies from the Conservatory of Music at SUNY Purchase in

New York. In addition, Mike taught music at Laramie County Community College and at several private music schools.

GTMF's budget is Program driven. Primary revenue sources include donations (56%) and ticket sales (16%). Other sources include a yearly investment draw, grants, merchandise, advertising income, Hall rental fees and corporate sponsorships. The Festival receives in-kind donations for some housing, lodging discounts, and event expense discounts.

Expense categories are consistent with our mission. Artistic and Education expenses are our largest expenditures (48%). They include musician and educators' honoraria, speakers, guest artists, travel and housing, equipment purchase and rental, and concert hall maintenance. Marketing expenses include program books, education materials, and advertising (11%). Operating expenses include salaries, benefits, rent, utilities, office equipment, and office maintenance (41%).

ORGANIZATION SUMMARY

GREYBULL RECREATION DISTRICT

WWW.GREYBULLREC.COM

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

A Year of Arts and Crafts at the Asp Community Center

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

A Year of Arts and Crafts at the Asp Community Center

Greybull is a small town (population 1,806) nestled at the base of the Bighorn mountains with one stoplight and limited options when compared to larger cities around the state. The elementary school has approximately 200 students, middle school 96 and high school 141. Currently 54% of students in the area qualify as free or reduced. The minority population consists of mostly Hispanic families. The percentage of adults over the age of 65 is approximately 17%.

The Greybull Recreation District operates out of the Asp Community Center, located just blocks from the schools, seniors center, main street and most residences. We offer a variety of low cost activities to our community including preschool classes, adult fitness, intramural sports, dance, gymnastics, art classes, after school programs, cooking classes, adult sports, etc. The District also hosts free events and workshops throughout the year (Harvest Party, Main Street Trick or Treat, Outdoor Survival, Bike Rodeo, Candy Cane Hunt, Self Defense, Dr. Seuss Celebration, Kiddie Parade, Summer Story Program, etc.). The community hall is also the location for the annual Christmas Bazaar, Spring Home & Gift Show and Gun Show. The gym area becomes a roller skating rink on Friday and Saturday nights with skate and roller blade rentals, music, games and concessions. Residents are able to book a private birthday party with a bounce house or roller skating or just use the facility for a group gathering on the weekends.

Participation is probably one of the best indicators for our organization. Many activities are offered on an annual basis, therefore we are able to track participation numbers from year to year. Monthly attendance for classes that are offered year round are also tracked.

Generally there is a minimum/maximum number of participants set; due to staffing considerations. If the maximum number is met we consider this program a success. If the minimum is not met, we evaluate and decide what could be done to get a different outcome.

The District does circulate an online survey through the school district, group email and social media annually to gauge community needs. Activities are added based on the responses we receive.

An attendance chart for programs is included in the monthly directors report and the board reviews a program outline for the year at the July meeting.

Staff expenses for classes at the Asp Community Center are generally subsidized by the Greybull Recreation District. Pricing for activities that are offered to youth in the area range from \$2 a day to \$30 a month. In an effort to keep these programs low cost, staff expenses aren't calculated when setting fees. Generally, we try to cover material costs, which is not always possible if maximum attendance numbers aren't met. The District is a special district funded through a mill levy. Mill levy funds are approximately 68% of our annual income. With the estimated reduction in property taxes the District is looking at a \$22,320 reduction in funding for the upcoming fiscal year.

If we are not able to find outside funding sources, the alternative is to increase participation fees in an effort to try and cover a portion of staff expenses.

A request for staff expenses in the amount of \$5,035.67 will be submitted. The District budgets a total of \$74,255 annually, which staffs all activities. The sum requested would pay staff members to prep and/or lead art and craft projects for the following: small wonders preschool program (1 project a week for 33 weeks), gingerbread making, Valentine's workshop, clay camp, duct tape projects, Mother's Day gift making, 307 Rocks, mosaics, stepping stones, origami, jewelry making, art camp with projects based on famous artists, painting, foiling and tie dying. It may also be possible to add activities with the leftover materials.

Funds to purchase materials are requested for a full year of programs at the Asp Community Center. The following is a list and brief outline:

Small Wonders preschool classes- held two days a week, monthly, May-Sept. for 3-5 year old children. We make a new craft each week using a variety of materials, usually themed around the letter of the week and incorporating learning of some kind (i.e. seed life cycles, spiders, turkeys, seasons, weather). The children also get to make Christmas gifts, Valentine's, holiday decorations and mother's day gifts.

Clay Camp- four day camp held weekly during the school year for K-5th students. Participants get to make an oven bake clay item (i.e. bowl) as well as air dry projects embellished with shells, beads, etc. and paint.

Duct Tape Days- four day camp for 3rd grade & up. Participants construct items with colorful duct tape such as flowers, wallets, bracelets, purses, etc.

Gingerbread Making- a one day after school activity for K-5th grade. Participants construct a graham cracker gingerbread house and decorate to take home.

Valentine's Workshop- one day after school activity for K-5th grade. Participants decorate a gift bag to take to school for Valentine's.

307 Rocks- all ages are invited to decorate a rock; when dry, the group takes a walk and hides their creations for others to find and enjoy or rehide.

Mosaics- 5th grade and up, a 4 part class. Participants cut and arrange colorful tiles to make a mosaic art piece.

Stepping Stones- all ages make stepping stone for outdoor decor

Origami- 3rd grade & up. Participants learn to fold different origami projects.

Mother's Day gift making- K-5th grade students paint a canvas bag and make a card to give.

Art Camp- K-5th grade. A four part class with projects designed around famous artists' work.

Tie Dye Day- all ages. Bring a clothing item to tie dye.

Jewelry Making- 3rd grade and up. Make a beaded jewelry item to wear or gift.

Painting- K-5th Acrylic & Watercolor

Preschool Age Art Program Goals: (1) Introduce a variety of materials (paper, glue, paint, chalk, feathers, etc.) that may be new or seldomly used (2) Improve fine motor skills (3) Incorporate facts or lesson material when possible

K-5th Art Program Goals: (1) Promote enjoyment and creativity (2) When possible, integrate facts or learning aspects to programs (3) Offer a variety of choices addressing different interests

Adult Art Program Goals: (1) Introduce new opportunities (2) When possible, include area artists as teachers or class support (3) Offer a variety of choices addressing different interests

The Director set program goals based on the District goals, staff and community input. When a survey is circulated we make every effort to provide classes that are suggested by the public.

We are lucky to have several people in the community who are willing to share their talents. Through association or word of mouth we are usually able to find a citizen or two to join us and demonstrate their talents or share a life experience. In the past we have had leather crafters, soap makers, a wood turner, a potter, painters and retired teachers attend activities.

Generally these individuals volunteer their time to demonstrate, share pictures, tell stories, etc. to the class. Occasionally locals will offer a class to the public on a contract basis, where they set a fee and make a little additional income.

Greybull Recreation District staff members will be leading the programs listed. We will reach out to a local painters for the rock program and painting class. I would also like to find someone who has visited an Art Museum to come talk to the group and possibly share pictures. There are several locals who make jewelry and pottery, who we would like to involve as well.

The Greybull Recreation District is primarily funded through a mill levy. Other income sources are community classes, intramural fees, participation fees, roller rink admission, rentals, concessions, motor vehicle fees and events. Over the past year we have had the opportunity to partner with the local BHCS D #3 BOCES program, which provides funding for community education based on certain criteria.

The Greybull Recreation District partners with the Greybull Library, Greybull Elementary School, Police Department, Chamber of Commerce, SBHC Search & Rescue, Economic Development, Girl Scouts, BLM, National Honor Society and Wyoming Game & Fish throughout the year to provide additional activities and events for the community. In most cases the expenses are shared or donated by the partnering entity.

The Town of Greybull owns the facility and rents it to the District at a very reasonable rate.

Income is used to pay staff members, purchase supplies and provided community programs.

ORGANIZATION SUMMARY

HARRY JACKSON MUSEUM

WWW.HARRYJACKSONINSTITUTE.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Harry Jackson Institute MAP Community & Audience Engagement Assessment

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Harry Jackson Institute MAP Community & Audience Engagement Assessment

The purpose of the MAP Assessment is to assist the HJI in identifying audiences, collaborators and developing programming that addresses community needs.

The Assessment will involve our greater community, address issues of engagement and future facility use. We are very much relying on the program's findings and recommendations (with prioritized next steps and resources) for support and guidance. Once complete, we will be prepared to contribute programmatically and serve specific constituents.

Based on past collection use and Feasibility Studies, we anticipate numerous collaborators and audiences of all ages and abilities will be identified. We know that a long list of published authors, graduate students and scholars have accessed the collection for research and publication. Jackson has contributed to the attraction of Wyoming as a cultural draw and the collection has been exhibited in several museums including the Meeteetse Museums, University of Wyoming, the Wyoming State Museum, the Buffalo Bill Center of the West, Nicolaysen Museum, and the Ucross Foundation Art Gallery. Tourists on their way to and from Yellowstone National Park may find the collection of interest.

We believe the collection is relevant to a wide audience and our hope is that the Institute will emerge from the MAP process with the tools to present the collection as a resource to a broad constituency, and serve the economic, tourism and social development of Cody, Park County, and the State.

Since its inception in 1981, the Museum Assessment Program has helped more than 5,000 small and mid-sized museums of all types strengthen operations and plan. MAP is a one-year process of self-assessment, institutional activities, and consultative peer review with a site visit. It has built in benchmarks, an on-line proprietary portal with Calendar & Process Tracker, mid-way and final evaluation tools, and each participant is assigned a MAP Program Officer who provides guidance and oversight. In addition to the MAP process, regular reports to the HJI board, as well as a Final Report to the WYAC will be provided.

Representative MAP Timeline excerpts:

April 2021

Begin Modules 1, 2 and 3 in MAP Portal

Begin Part One of MAP Workbook Laying the Groundwork for Success

May – July 2021

Work with Program Officer to determine Peer Reviewer

Contact Peer Reviewer to set date of site visit and agenda

Work on site visit agenda and goals with Peer Reviewer

Mid-June

Begin Module 4 in MAP Portal

Site Visits occur June through Nov. 1, 2021

Complete MAP Workbook Part One Laying the Groundwork for Success, send to Peer Reviewer

Complete Workbook Part Two Engaging on Site during the Site Visit

After Site Visit

View Module 5 in MAP Portal and Complete Workbook Part Three Keeping the Momentum

Final Reports emailed from MAP Office 10-12 weeks after site visit

After Report received

View Module 6 in MAP Portal

Begin working on Workbook Part Four Moving Forward

As stated above, the MAP Assessment will help HJI determine who it serves and how.

The CAP Assessment provided the Institute access to an ongoing partnership with the AAM. The AAM has provided resources and the CAP Report and evaluators themselves have been a constant guide. The Report was an attachment to requests resulting in over \$200,000 in state and federal funding that made conservation possible. Conservation recommendations have been followed meticulously. In 2021, the HJI will have met professional standards of collections stewardship, PastPerfect software will provide orderly intellectual access to the collection, and archival storage, rolling racks, files, and cabinets will increase our capacity to offer exhibitions, resources, and programs.

Because the CAP process identified relocation of the collection as an immediate priority, as conservation progressed, HJI trustees were working with a local realtor. However, they quickly realized that without a clear understanding of audience, relocation was premature. It was the CAP evaluators who suggested the MAP program as an essential step to facilitate relocation.

MAP will take place:

April 2021 – February 2022 (WAC funding will be used 7/1/21—2/28/22)

Online and by Zoom and phone. The workbook is accessed by participants via a proprietary portal

Site visit mid-June — October 1, 2021 (Covid-19 dependent) in Cody

A MAP Program Officer will provide program guidance and assign Peer Reviewers. HJI Board President, Mark O. Harris and trustees will provide organizational oversight and the program will be directly implemented by Karen Briggs (HJI Consulting Director since 2016).

As recommended by MAP, the HJI has selected a working committee:

Chair: HJI board member Shannon Smith, ED Emeritus WY Humanities Council

Members: Michael Lange, ED, Wyoming Arts Council; Diane Shober, Director Wyoming Office of Tourism; Dr. Valerie Innella Maiers, Professor of Art History, Director of Casper College Museum Studies program, and board member Mountain Plains Museum Association; Steve Schrepferman, ED of the Parks County Arts Council.

We expect the MAP process to yield:

- A greater understanding of our strengths, weaknesses, and opportunities. We are small and have a big job to do. In 2021, goals and objectives of our current 3-year Plan will be complete; MAP will guide the next Plan.

- An expanded network of experts. We have made it as thus far by relying on recommendations and resources from a wide network of experts.
- A greater alignment of our activities, mission, and resources, helping us to create collaborations, define visitor services and develop relevant and resource-cognizant programming.
- Enhanced credibility with funders and donors. Our community has been patient throughout the multi-year process of securing the collection. But, even the most long-suffering of supporters have their limits. The CAP process provided supportive credibility for funders; we expect MAP will do the same.

As described above, the MAP program will have many benefits to the HJI and broad reaching implications for long-term planning. It will have direct and specific benefit as the Institute plans for artistic programming and collaborations and we will benefit from obtaining expertise from experts in the field who will provide help and guidance in designing new arts programming, strengthening current programs, and growing our ability to collaborate or develop exhibitions.

Our participation in the program has begun and the online workbook is providing step-by-step insight into the process ahead (and during the grant period July 1 – June 30). Although the entire process is still unfolding, representative questions asked in preparation for the site visit thus far include:

~ Which of the following services does the museum provide outside the museum? Education kits for schools, Exhibits installed in other spaces in the community, Museum educators in the classroom, Museum peers/colleagues' group, Programming at other organization's events or sites, Speakers bureau, Traveling exhibit bus/van, Walking tours of surrounding areas, Other.

~ How does the museum participate in the geographic community and/or communities of interest?

~ What role does our institution want to play in the community?

Our education goal for the MAP assessment and consultation is to identify and define how we serve our constituents. This goal was identified by the HJI trustees and Acting Director and is in line with MAP program objectives for the Community & Audience Engagement Assessment.

A MAP Program Officer will provide program guidance and assign Peer Reviewers. Our two (2) Peer Reviewers have not yet been assigned. A MAP Peer Reviewer's role is to be a supportive colleague while making constructive and achievable recommendations for change. This is a confidential, consultative process. Generally, peer reviewers demonstrate knowledge of basic, overall museum operations by having worked in the museum field in a professional capacity a sufficient length of time to develop an understanding of museum operations, generally at least five years. They have gained an understanding of various effective operational techniques used across the museum field and demonstrate familiarity with core standards for museums. They are current, former, or retired museum professionals or museum consultants. They understand the professional nature of museum work and participate in the field-wide dialogue about museum operations, standards and best practices, and emerging issues. They must demonstrate this understanding and participation through being active in the field at large.

Since 2018, 90% of the HJI's budget has supported collection stewardship. It benefits from in-kind donation of use of the artist's 14,952 sq. ft. studio.

While Covid-19 quarantine and lack of access to materials temporarily delayed conservation work, significant 2020-21 CARES Act funding ultimately allowed work to continue: NEH CARES: Cultural Organizations Program; WY Humanities Council CARES Emergency Grant; WAC CARES/NEA (and additional staff training grant); WY Business Council Endurance Fund; and WY Cultural Trust Fund. A 2021 WY Cultural Trust Fund grant funds final stage storage.

The Institute of Museum and Library Services pays AAM to deliver MAP programming directly. No money is given to HJI, this is not a grant. No match is required; however, participants must pay costs not covered.

WY Community Foundation (paid): Participation fee & 2nd Peer Reviewer honorarium

WAC (requested): Travel, meals, lodging for 2nd Peer Reviewer; on-site session costs; dedicated staff time

ORGANIZATION SUMMARY

HORSE WARRIORS

[HTTPS://WWW.HORSEWARRIORS.COM/](https://www.horsewarriors.com/)

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Reinstatement of 2021-2022 Horse Warriors™ Programming

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Reinstatement of 2021-2022 Horse Warriors™ Programming

Horse Warriors™ holds a unique position in our community as a long-term, meaningful, mentored program for youths and adults. Each year we engage a diverse group of people - over 150 aged 6 to 80-year-olds. "Horse Warriors™ is for anyone who needs it" is our anti-discrimination policy. Since 1998, it has been the only program offered in this part of Wyoming that includes horsemanship, empowerment, leadership, family inclusion, arts instruction, outdoor education and peer mentoring. Programs are attended by black, white and Latino students. Amputees, blind, deaf, learning challenged, suicide/sexual assault survivors, the bullied, substance abusers, ESL students, to honor roll students have all been included. We meet the financial needs for participants through the support of the Soroptimist Club supplying yearly funding for scholarships. Local businesses and organizations donate discounted supplies and labor that help keep our costs down. Our goal of "making the world a better place one relationship at a time" is realized in the diversity of our attendees who possess a common purpose of learning to succeed - each in their own way. Thayne is a low-income community, but is growing with many residents being a part of the Jackson workforce. Besides local Thayne residents, we attract students from Teton County to our programming, who make the trip to our Diamondfly Ranch – the center of Horse Warriors™ organization.

Success for Horse Warriors™ means reaping these goals for our participants which are tracked through evaluation forms filled out by students, parents and volunteers:

- Empowered youth and community members;
- Development of leadership skills: Decision-making; goal setting; problem-solving; relationship-building; improved communications;

- Happy horses and improved horsemanship;
- The practice of kindness and respect for both humans and animals;
- Discovering creativity in the arts.

These valued, completed evaluations are processed and discussed by staff and our therapists in order to plan for and improve upcoming curriculum activities. All of the above goals serve to impact our community with stronger, more developed and valuable citizens – whatever their age.

For project success metrics, our Horse Warriors™ administration and staff rely on adherence to programming planned timelines formed collaboratively with staff and administration. We operate to keep expenses within our budget, and we pay special attention to maintaining customer expectations and satisfaction. All our stakeholders work together for programming that successfully delivers value. Our ROI (return on investment) is recognized, primarily, by being part of each participant's journey towards self-esteem, empowerment and manifested leadership skills.

Horse Warriors™ uses its programming as a means to teach youth and their families experiences of peace, personal empowerment, kindness, understanding, and acceptance of our fellow man. We are requesting grant funds to continue this mission through the programs outlined below that operate at our ranch site and some local arenas, with the inclusion of our 23 horses who play a major role in every aspect of our programming. When it comes to one's leadership, there's nothing quite like sessions with horses. By their nature, horses seek out confident, trustworthy leaders - holding up a mirror to our participants' leadership skills and teamwork.

Our year-round Horse Warriors™ enrichment programs that focus on relationship building, social skill development, creative art, creative writing, public speaking, empowerment, leadership, and horsemanship are:

- Power Ponies™: A parenting program providing structured, educational and encouraging equine facilitated empowerment for children ages 6-11 and an accompanying caregiver, co-facilitated by licensed counselors and equine professionals;
- Mighty Mustangs™: Open to families with children ages 7-11 who participated in a full season of Power Ponies™. Parent sessions are co-facilitated by a licensed therapist;
- Horse Warriors™: For youth ages 12-18 who apply and are recommended by a teacher, therapist, or counselor. All students do 30 hours of community service per year. Upper level students become mentors for other programs;
- Women & Horses™: A 3-day course open to women with an interest in horses;
- Horses of the Goddess™: 6-day intensive professional training for instructors and therapists;
- Cancer Kickers™: FREE program for those on a cancer journey where they move towards a place of joy and discovery;

- EVENTS include Gymkhana and our annual fundraiser.

Horse Warriors™ consists of a variety of administration and management personnel. Our staff are highly educated, well-traveled, creative and excellent horsemen/women who contribute their skills and background to our programming success. We also work with Lincoln and Teton County education and mental health professionals who donate their time/or at greatly reduced fees to help with individual students and families. Our veterinarians and farriers give instruction to our students, and care for our 23 horses who play an integral role in our programs. Guest artists throughout Wyoming are engaged in our arts infusion curriculum, and come back every year due to their motivation to keep our programming alive. Our many volunteers honor us with hundreds of hours of support, and it is due to their reliability and loyalty that we are able to take pride in offering our unique programs over the past 22 years. Our stellar Board of Directors provide the oversight and motivation needed that sustains our successful organization, assisting in regular program evaluations to develop ongoing strategic planning for all our operations and programming.

For over 22 years Horse Warriors™ has provided its participants with creative avenues of visual and written expression inspired by nature, horse/human interactions, and classical art training. By providing high-quality art instruction and supplies, participants increase their competence and confidence in developing their artistic and creative writing skills. Art is woven into all Horse Warriors™ programming where participants make ART a part of their everyday lives. Drawing and writing activities encourage them to look for and apply awareness of a bigger picture of their experiences. Because art programs in the school systems' curriculum have fallen by the wayside, our students find art to be one of their favorite parts of being in Horse Warriors™. Through art processes we witness students discovering a more authentic, kind version of themselves through having a creative outlet of self-expression.

Art education develops creative problem-solving skills, helps with the development of motor skills, language skills, social skills, decision-making, risk-taking, and inventiveness. The following Horse Warriors™ art workshops with professional instructors will take place in the next 18 months:

- Watercolor Workshop

- Sketching Workshop

- Poetry Retreat

- Pastel Workshop

- Scratchboard Workshop

- Sumi-e Ink Workshop

- Self Portraiture Workshop

Participants are exposed to a wide variety of media in classroom settings and out in the natural world. Each student receives a journal kit and quality art supplies at the beginning of the year. The journals go out on the trail in saddlebags and are used at the arena and in discussion groups - creating year-round records of feelings, observations, inspiration and accomplishment. Creative expression is encouraged without the pressures of grading or judgement. Creativity is promoted by group sharing, open, empowering critiques and media variety. Grant funds will support programming with a robust arts inclusion.

Why is ART instruction included in a program that includes learning to be good horse stewards? Experiences and learning in the ARTS develops creative problem-solving skills, helps with the development of motor skills, language skills, social skills, decision-making, risk-taking, and inventiveness. It provides imaginative activities for youth, as well as adults, which lead to better social and emotional skills – i.e. problem solving, seeing and experiencing the world in new ways, and the development of creativity. Partnered with a horse in their art experiences, students' creativity is encouraged along with the acceptance of responsibility and respect for their horses – thus generating a unique and healthy relationship. The Horse Warriors™ organization was founded and built to include ARTS INCLUSION as an avenue to accomplish all of the above.

Our specific Arts Learning goals include:

- Provide exposure to the ARTS - we primarily serve low-income families where some students receive little or no exposure to the arts; through our programming, students and families are introduced to a variety of art forms and media;
- Provide year-round enrichment, art appreciation and inspire creativity through infusing the ARTS into our programming;
- Find one's "voice" through exploration and group sharing while developing confidence;
- Provide experiences in relationship building - learning how to better work with and listen to others while respecting each other's creativity - in an environment that offers an essential emotional, social, and physical safety net for its participants;
- Provide experiences in empowerment and leadership while increasing creative art, creative writing, and public speaking skills at comfort levels for each individual;

These goals are identified and recognized in each Horse Warriors™ participant's journey through our program as well as after they leave our program - resulting in a well-rounded, empowered and confident person/citizen who knows how to exist in our world, no matter what the circumstances. Our participants are the best examples and testimonials to the effectiveness of our goals. As Grace states, "I've been part of this program for nine years and it has helped make me who I am today. It's been a safe place to be part of where you're allowed to make mistakes while given room to grow."

We are requesting grant funding for Horse Warriors™ to invest in the reinstatement of our popular arts inclusion programming. This involves the hiring of professional art instructors. Some of our professional art instructors cancelled this past year because of their fears of contracting COVID. With pandemic restrictions allowing for social interaction, our guest artist program will take place with the following guest artists who are selected for their proficiency in their fields and for their abilities to teach all ages:

- Matt Daly, MA, Poet, former English Teacher @ Journeys School in Jackson, WY, former WAC roster artist – Matt will be teaching an all-day workshop about poetry to the middle and high school students in the Horse Warriors™ program, where they will explore numerous avenues for creating a poem, and will write pieces based in different forms of expression. Matt is a favorite in the program because he makes writing into a fun and explorational process that engages the students. He creates a safe environment for students to share intimacies and ideas they may not feel comfortable doing in school.

- Susan Durfee (Thulin), MBA, Painter, CWC Jackson Director, art instructor, WAC Fellow – Every year we are proud to have Susan and her various talents and education to teach her pastels and painting workshops. She is a big believer in collaboration and possesses a unique way to motivate and engage her students.

- Kay Stratman, BA (Art), Flow Paint/Sumi-e ink painting, watercolorist, art instructor – Kay applies a wide range of techniques honed by years of practice and experimentation to her “flow paint/Sumi-e ink” painting. Our students look forward to learning and expressing various ways of capturing the spirit and nature of painting landscapes with Kay’s help.

- Taylor-Ann Smith, BFA, graphic designer, pencil-pen-paper, scratchboard artist – Taylor-Ann is a gifted artist that uses abstraction, figuration and elements of pop art that relates to all ages. She provides our students with a new experience in the arts – where she says, “ultimately my intention is to blend painting with elements of social awareness, technology, chemistry and mechanics to create an unexpected and transformative experience.”

- Priscilla Marden, BA, illustrator, graphic designer, art instructor – Priscilla enjoys sharing her graphic skills with the students introducing this media as a form of artistic expression. Through her love of teaching, along with a personal drive to open doors for her participants, her contribution as an instructor is invaluable to this program.

- Alex Schechter, BA, MFA, university professor of sculpture @ Temple & Towson Universities, art instructor – Alex focuses on teaching how to create and draw exactly what one sees within the natural and built world. Horse Warriors™ is fortunate to have his participation as an art instructor because of his vast experience in teaching and working with all ages and abilities.

The COVID-19 pandemic has been a challenge to the Horse Warriors™ yearly budget. We have always operated in the “black”; however, in 2020, we found ourselves threatened to maintain enough income to cover our expenses.

Income:

- Program Fees - major income source;

- Grant Funds - represent a significant portion of our income and have become an integral source of support for our operations;

- Donations - donors were increased by 15% during 2020, offering their support for the widespread, positive changes Horse Warriors™ brings to people's lives.

- Annual Fundraiser - our annual fundraiser consisted of an online art auction showcasing national and local artistic talent.

Expenses:

- Horses - our biggest expense and investment. They change lives for the better every day and show up 100% every time we ask.

- Operating Costs - We take pride in meeting all our expenses yearly, even though there is relatively little net income on our bottom line left over.

ORGANIZATION SUMMARY

JACKSON HOLE COMMUNITY RADIO, INCORPORATED

891KHOL.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

KHOL Arts & Culture Coverage

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

KHOL Arts & Culture Coverage

In a town where arts and culture programming is often prohibitively expensive for working Jackson residents, KHOL seeks to equalize access to information, arts and culture -- transmitting free to listeners via multiple platforms, from phones to cars to home clock radios and web streaming, all without a paywall. Unlike print media, radio also reaches a broader audience, those, for example, who face literacy barriers or other difficulties reading or comprehending the written word.

KHOL's newsroom is dedicated to covering untold stories and alternative perspectives. Our team includes the region's only a Spanish-language reporter (Alicia Unger) who covers our Latinx community. Given that more than 30% of Teton County residents are of Latinx descent, diverse representation in our newsroom and in our news coverage is especially important.

We also have a Community Advisory Board with 15 members from a diverse cross section of our community. The advisory board provides recommendations to our staff and governing board on the direction of our programming.

We measure engagement via a variety of methods -- including social media, website engagement, memberships/donations and Nielson audio ratings. We are in the midst of scaling up our search engine optimization and have seen impressive growth in the past year as we've revamped our programming and more people are tuning into radio during this unprecedented time.

Website Page Views

2018 - Monthly Average: 4,239 Viewers (H: 5,023, L: 3,555) Total: 50,872

2019 - Monthly Average: 4,804 Viewers (H: 6,051, L: 4,071) Total: 57,650

2020 - Monthly Average: 8,588 Viewers (H: 16,340, L: 5,182) Total: 103,058

2021 - This year has broken all past records, with January and February our highest trafficked months ever, having seen over 57,131 visitors already this year, more than half of the visitors in all of 2020.

Below are just a few of our annual operational expenses:

Rent: \$26,000

Tower lease (terrestrial signal) - \$2,000

Online services (streaming platform, website, transcription services, etc.) - \$10,000

KHOL's funding comes from the combination of underwriting (public radio's version of advertising), individual memberships, private donations and grants, and merchandise sales. This year we will be applying for funding from and affiliation with the Corporation for Public Broadcasting (CPB). CPB funding would enable us to receive \$72k in funding annually, greatly stabilizing our finances and increasing our impact. In 2020 for the first time in the station's 12 year history, we met the funding requirements for CPB -- achieving \$300,000 in total station revenue. As we build our donor network and work towards greater community investment funding and programmatic support from organizations like the Wyoming Arts Council is a significant part of our strategy to improve our programming as a means to expand our listenership and donor base.

ORGANIZATION SUMMARY

JACKSON HOLE PUBLIC ART

[HTTPS://JHPUBLICART.ORG/](https://jhpUBLICART.ORG/)

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Jackson Hole Public Art: Temporary and Permanent Public Art Projects & Events

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Jackson Hole Public Art: Temporary and Permanent Public Art Projects & Events

We work in Teton County where a local population of 30,000 permanent residents integrates millions of annual visitors who come for national parks and skiing. Jackson's economy, based on tourism, service industries, and construction, has widening economic disparity and lacks affordable housing. Our Latinx community (30%) and artists often live at or below poverty level. Artists also struggle for venues and affordable workspaces. We offer paid opportunities for local, regional, and national artists, professional and emerging.

Many of our programs aim specifically at nondominant community groups. WildWalls murals and GLOW Nights are free and accessible. The ArtMobile provides facilitated art creation for Latinx families and under-resourced community members via a paid trained community mobilizer, and it lands in low-income neighborhoods and public parks. Pathway murals encourage slower travel, honoring seniors. Permanent artworks meet ADA standards. We use geo-tagging, larger print, with works and information online, including project videos, to reach a broad audience.

We advocate for art in new construction/renovations and pay artists. Capital improvement projects include streetscapes, pathways, parks, libraries, recreation centers, and schools. Public art projects generate jobs for other professionals including landscape architects, fabricators, engineers, excavators, contractors, graphic designers, and videographers.

We conduct artist interviews, track unique online visitors and social media interactions, and use video to document participant responses and artist process. We track attendance numbers at events and, as possible, the number of people who visit the works. We employ attendance surveys during artist events and youth education days. This year, we have mobile phone interactions through augmented reality projects to help us evaluate interactions.

Interviews with businesses inform changes to projects like GLOW Nights and WildWalls where business investment provides project funding.

Our permanent public art projects are based on a process that includes community engagement in the project parameters, selection of panel volunteers, and open workshops. We follow national best practices. Post artist selection, there is a review by Public Art Task Force (within Town limits), technical reviews (electrical, structural), and presentations to elected officials.

Staff and board review the annual plan to ensure we meet community needs, specifically for artists, youth, and businesses. Ongoing community outreach ensures we understand core issues faced by our community, including but not limited to housing, transportation, public health and environment. We choose themes based on input – this year the Greater Yellowstone Ecosystem is highlighted.

Public art is successful if it is relevant, improves conditions onsite, enhances functionality, and encourages interaction.

Operating: JHPA expects 2021 revenues to support 1 full-time director, and 1 part-time project manager. We subcontract communications, grant writing, and installation for flexibility within a modest operating budget of \$238,094 (including marketing). Expected 2021 artists/art expenses total \$258,430, including direct artist stipends and payments as well as installation expenses of \$207,500. We just finished a successful campaign to raise funds for a new giant Troll (Thomas Dambo) for Rendezvous Park, to be installed this spring (we have \$65,000 held in Troll restricted funding).

Projects: WildWalls (summer/fall), an annual mural program that features 9 fresh images wheat-pasted across downtown Jackson created by regional artists, and 1 new permanent mural that will land in a neglected alleyway. Theme is the Greater Yellowstone Ecosystem and murals are accessible to residents and visitors. We use technology for augmented reality (AR) to overlay murals and users engage with a mobile phone. Science partners collaborate with artists and provide materials for graphics/animations (to create AR) that highlight science topics. Multiple local artists will be paid for their images. Partners: Teton Conservation District, Chamber of Commerce, Teton Raptor Center, Nature Conservancy, Trout Unlimited, Grand Teton National Park.

In 2021, JHPA brings a giant Troll to R Park, created by renowned artist Thomas Dambo, made from recycled materials. Youth programs will accompany. Subaru partners, under their Zero Landfill initiative.

The ArtSpot is a year-round site dedicated to rotating artworks, seen by 30,000+ daily commuters and visitors. Local artists receive a stipend and technical support. Artists include David Watson and Bronwyn Minton.

GLOW Nights (Nov/Dec) is an art exhibit in downtown Jackson and at JH Mountain Resort, featuring temporary, glowing sculptures accompanied by events. Theme features the Greater Yellowstone Ecosystem. GLOW sees high pedestrian traffic (550,000+ annual skier days at the Resort) and downtown. Artists are selected through a regional call with top concepts approved by public art committee.

Moonshot 5x5 (Jan) solicits public art ideas for our community presented by local artists and creatives, with a cash award to the top idea voted by audience.

JHPA with JH Writers solicits poems year-round for the downtown Poetry Box.

Rejuvenated capital projects projects for public art, post pandemic include: Teton County Recreation Center expansion, pathway underpass youth murals. Pending projects: Gregory Lane Safe Routes, utility box wraps, and North Cache improvements. Artists to be selected through a Call for Artists and approved by committee.

Public/private business consulting generates paid opportunities for local and regional artists. With St. John's Hospital Foundation, JHPA has purchased 30 healing, site-specific artworks from regional artists for the new Sage Living residential senior center.

The ArtMobile, brings summer art-making kits and prompts and, per health regulations, art-making, free snacks and books, to under-resourced youth in their neighborhoods and parks. ArtMobile activities attract youth kindergarten through middle school, engaging children where they live which increases access and promotes social interaction. Partners include the Library, Teton Literacy, Art Association and Hole Food Rescue.

Students create original art to express ideas, experiences, and tell stories. Youth design, build, and construct places, tools, and artworks. All ArtMobile programs have an art-based leader on site that explains and demonstrates the use of art materials, in two languages, and assists youth as needed. This year, youth will work with recycled and found materials.

The ArtMobile attracts a changing group of participating children who form bonds to collaborate on art-making projects and negotiate sharing materials. ArtMobile projects create a community of makers.

Youth Murals create the opportunity for youth to respond to an issue, explore design concepts, collaborate on final design and execute an artwork. Youth participants become a cohesive working group and often, the process becomes a vehicle for releasing tensions, sharing personal issues, and building relationships (peer and mentor). We engage high school students and Girls Actively Participating (middle school girls) in youth mural creation, as facilitated by local artist Natalie Connell.

The ArtSpot is a permanent installation, highly visible from the highway, that supports rotating temporary artworks. A professional development opportunity for local artists looking to expand their studio practice, the ArtSpot commissions include technical direction by artist Bland Hoke, fabrication stipends, and marketing support. The ArtSpot provides a large canvas and teaches artists how to design, engineer, fabricate, install and market public art at scale, as well as apply for public art commissions.

1) Youth will create original art using materials and imagination and tell personal narratives through art.

ArtMobile youth create original pieces, using various materials to ideate and design artworks that express their storylines, revising and collaborating with each other to complete art. The outreach coordinator assures tools are used safely and responsibly. Older youth create art that identifies and tells the story of their cultural and familial backgrounds. The ArtMobile stimulates creativity and cognitive skills through art-making during summer months, when school is out of session. This summer we use the Troll as theme with repurposed, reused materials to show a connection between recycling and conservation/sustainability. In addition to making trolls, children will write poems, and create other forms of art generated by the fairytale-like Troll in R Park.

2) Youth will use tools and techniques, and work within a theme construct, to design art that is scaled to the public realm. Resulting artworks will represent cultural and world environmental concepts.

Through Youth Murals, middle school students collaborate from innovating on a subject and design of the murals, then they explore art as through expression, technique and theme. Tools and technology come into play as designs are scaled for pathway underpasses. A teacher assures responsible and safe use and deployment and the final exhibition is displayed publicly. Some high school students also participate in the mural program. Older mural participants can conceptualize outcomes before they experience the process. They also explore environmental themes and cultural contexts through design, painting, and exhibition of the murals.

3) Emerging artists will design, fabricate, install, and market a large-scale, original public artwork.

The ArtSpot's target is emerging artists who are high school level and above. The goal for education in this program is to teach participating artists how to take an idea and manifest it through design, budgeting, fabrication, installation, and marketing. This goal creates the possibility of future earnings for an artist, through public art

projects. As an ongoing program, JHPA has been able to track artist learning over time, ultimately witnessing the movement of an emerging artist into a professional one.

4) Youth will co-create artworks using found and recycled materials that are inspired by a renowned artist.

Students from TCSD #1 School District will study artist Thomas Dambo's body of work (Giant Trolls made from recycled materials), and learn about reuse and recycling from Teton County Recycling program. Students grades 3 – 5 will participate. Armed with background information in environment, culture, and visual art creation, youth will investigate their role in reuse and recycling as they construct small, unique Trolls.

We use state standards as a basis for our Arts Learning goals and our programs are collaborative with schools in Teton County.

ArtMobile. JH Public Art partners with Art Association outreach personnel to staff the ArtMobile in summer, while the JH Public Art Project Manager coordinates locations. Blanca Moye is a One22 trained community mobilizer and trusted member of the Latino community. Blanca is key to success of our ArtMobile outreach and she translates materials and attracting Latinx children and families. Teton Literacy Center provides free books for JHPA to distribute through the ArtMobile, and Teton County Library BookBike enhances book offerings and stories by visiting the ArtMobile when it is deployed. JHPA also collaborates with Hole Food Rescue to provide snacks with free summer programming. Additional community artists and non-profit educators have been invited to participate, including music and movement instructors.

ArtSpot. Bland Hoke owns Bland Design LLC and was the originator of the ArtSpot. He assists ArtSpot artists with design, fabrication and installation. His process is a direct response to places and people, marked by a true understanding of contemporary design and resourcefulness. Bland has received an Innovation by Design award from Fast Company, presented at Design INDABA in Cape Town, South Africa.

Giant Troll by Thomas Dambo. Working with PARTners program as a STEAM project, we meet district standards for local second and third graders, in public and private schools. Dambo will create a video challenge to youth to design their own trolls that can adapt to the ecosystem of Rendezvous Park and that are built from recycled materials found in their own homes. JH Public Art and PARTners will provide supplies and guidance to support educators. The video can be branded with the Zero Landfill logo, sponsor logos, and include a link to the Zero Landfill website. This is a wonderful, long-term, wide-reaching opportunity to spread Subaru's message of reuse.

Youth Murals. Natalie Connell – Girls Actively Participating (GAP) is our Youth Murals partner. She has a BS in Counseling and is also a painter. In 2017 she was awarded the Emerging Artist for Jackson Hole Art Fair by Art Association. She has worked as a graphic designer for Stio.

Over 86% of JHPA's budget comes from private, national, state, local grants and private donations and fundraising events produce 2%. Consulting fees from working with government and private capital projects for permanent and temporary public artworks accounts for 7% of our income. Business sponsorships represent 3% of our budget. The budget reflects a commitment to pay local and professional artists, engage students, and market to broad audiences. We receive ample in-kind services from local engineers, building contractors, architects, lodging, and food and beverage businesses.

Net income for our 2021 budget shows a \$65K loss which is offset by restricted funding we have in savings for Thomas Dambo's Giant Troll this year.

Like many organizations, we are facing new challenges and opportunities as our communities re-open. Public art projects are flexible and we will strive to offer fresh programming within the boundaries of community safety and our budget.

ORGANIZATION SUMMARY

JACKSON WILD

WWW.JACKSONWILD.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Jackson Wild 2021-2 Operating Support

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Jackson Wild 2021-2 Operating Support

Of Teton County's 25000 residents, 17+% are Latino/Hispanic while 35% of K-12 students identify as Latino/Hispanic.

While the median income exceeds \$73,000/year & 51% of adults (25+) hold college degrees, some 10% of the population lives in poverty. One22 services 1,500 cases (4,500+ individuals) each year. Within TCSD, 30% of students live below the poverty line and more than 40% K-5 participate in its subsidized food program. Hole Food Rescue provides groceries directly to 1,000+ "food insecure" individuals each week. (Sources: U.S. Census, Onboard Infomatics, One22, and TCSD).

Fully 80% of Jackson Wild's community programming is offered free of charge. Ticketed events are modestly priced & a significant number of tickets are provided to social service organizations to distribute to clients. Public programs have free in-school components, designed with TCSD to make certain all grades are offered meaningful, curriculum-relevant experiences.

Jackson Wild fosters a cultural heritage that is intrinsically & inextricably connected to nature by creating professional/economic development opportunities for individuals, NGOs & cultural institutions and presenting multi-spectrum cultural engagement with internationally renowned filmmakers, writers, photographers & visionary thinkers to regional audiences. Each Jackson Wild program reinforces the essential philosophy of digital media as creative, hands-on vehicle for life-long learning, enriched experience & personal expression.

We incorporate four primary strategies to evaluate our general community programming: formal observation during events, personal interviews with core participants (artists, presenters) regarding their experiences, a formal debriefing sessions with staff and volunteers, complemented by online post-event surveys (Survey Monkey) administered to audience members and conference delegates whose email addresses are captured during the ticketing process. Responses derived from these surveys are incorporated as we design and refine future programming. In addition to our post-event surveys for ticketed (including free ticketed) events, we will have on-site evaluators surveying participants as they attend.

We are currently experimenting with how to use social media as an evaluation tool, incorporating various platforms to get formative input in process of program design. We also "engagement" metrics, tracking shares, tweets/re-tweets, hashtags, likes, etc.

INDUSTRY CONFERENCES

For almost 30 years, Jackson Wild (formerly Jackson Hole Wildlife Film Festival) has hosted an unparalleled week-long industry summit that in 2019 drew 650+ international filmmakers, photographers & writers alongside 200+ science and conservation stakeholders to attend the Jackson Wild Summit (we expect 3-400 this year due to COVID-19 international travel restrictions. Its signature film competition, considered the "Oscars of nature filmmaking," will present 23 awards selected from an expected 600+ entries, this year

These industry conferences celebrate excellence in nature, conservation and science media, provide professional development opportunities and create a forum for networking and inspiration, showcasing the important work being done in conservation and science media. We aim to amplify public engagement in the process of understanding our world in order to create a sustainable and equitable life for future generations.

A continuing resource for innovation across media sectors, Jackson Wild Summits showcase emerging storytelling technologies and tools, amplifies diverse new voices and serves as a 'beta testing' ground for innovators and filmmakers. Over the last five years programming has presented Virtual Reality, exploring the storytelling and business models of this new form of immersive storytelling. This has been extended to include Augmented Reality as the world moves more directly toward Extended Reality platforms that variously combine real life with digital layers of engagement.

Eager to broaden participation to include more diverse voices, Jackson WILD launched its Fellows program in 2017, now bringing a cohort of 30+ early career professionals in nature, science and conservation media to Jackson Hole for an enriched week that included special workshops and mentor opportunities. Sponsored in part by the National Science Foundation, this complements a proactive work/exchange program that makes it possible for independent and emerging filmmakers to participate in conferences with complimentary or discounted registration fees.

This year, as part of our efforts to encourage and mentor up-and-coming filmmakers, in 2017 we launched Jackson Wild Media Lab fellowships -- a week-long intensive in which the production teams will create short films that will be subsequently showcased during the Summit.

The majority of our year-round Community programming (including providing talent and resources for in-school programming presented by other local partners and the public weekend events slated during/following the week-long conference) is underwritten by revenue generated during our annual Jackson Wild Summit. This is augmented by grants, donations and local underwriting in order to provide free (or modestly priced) access for attendees. We receive a significant level of in-kind contributions from equipment providers/manufacturers as well as massive engagement from volunteers eager to experience the films, workshops, sessions and access to speakers presented in association the Summit. This year, responding to an expected decline in attendee (read: revenues) we have scaled back to a five-day conference (vs 7 days) which will reduce both event staging and speaker/guest lodging expenses. I've included 30% of our annual staff and admin/rental expenses in the number below.

ORGANIZATION SUMMARY

JOHNSON COUNTY ARTS AND HUMANITIES COUNCIL

JCAHC.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

JCAHC Operations Funding & Chalk Art/ Music Festival Support Request

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

JCAHC Operations Funding & Chalk Art/ Music Festival Support Request

Demographics:: Population 8445, Under 19 - 21.6%; 65 years and older 24.5%; Whites 95% Other 6% 751 Veterans,96% Graduate from HS; 31% with a Bachelors Degree. Large ranching community, 2 Federal offices BLM and USFS, State Veterans Hospital and Fish and Game office, JCAHC sends invitations to events & classes including local and statewide prints ads, radio, website, gmail, face book & word of mouth, email blasts from both Chamber, artist registry, membership pamphlet. We also co-sponsor many local small organizations in the arts and humanities.

All events and meeting venues are ADA complaint.

We strive to provide posters and event calendars to both the Senior Center and the Veterans Home, inviting them to participate, sponsor and We also advertising in "The Mini" a well distributed weekly newspaper, and in the monthly Senior newsletter.

. JCAHC (sponsors) organization in Johnson County donating to the following: Buffalo High School Create Club with approximately 36 high school students and 2 facilitators; Blue Grass Camp for Kids Music education 50 campers in summer, 8 kid campers in Winter, 16 instructors, and about 500 audience/participants; Writers Ink approximately 100 attendees; Children's Christmas Coloring Contest 50 children, and other programs that may present themselves in the arts and humanities. For example< poetry reading, reception and book signing by Joanie Puma Bennet on Aug 15th at the Johnson County Public Library, 50 attendees.

Website hits, membership numbers, tracking number of attendees, face book comments, track volunteer hours, evaluation forms for paid classes.Feedback from members and local artists.

Overview of JCAHC annual review evaluation process

1. Review classes and events from the previous year
2. Set and prioritize arts and humanities objectives for the next year
3. Set and prioritize arts and humanities objectives and tasks associated with each objective for the next year
4. Take a step back and identify a theme for the year encompassing our mission and exposure to our community

Operating & Project Expenses	Cost	Operating & Projects 30% Art Learning		
Insurance	\$488.00			
Office Expenses	\$288.00			
Lease	\$10,800.00	\$3,240.00		
Utilities	\$2,200.00	\$660.00		
Chamber Memberships				
Kaycee & Buffalo	\$160.00			
Internet	\$900.00	\$270.00		
Legal Fees	\$725.00			
Art Supplies	\$2,225.00	\$667.50	\$557.00	25%
Chalk Art Teacher	\$2,600.00	\$780.00	\$1,820.00	70%
Teachers Corks/Colors	\$1,600.00	\$480.00		
Advertising	\$3,150.00	\$900.00	\$623	20%
Website Fees	\$500.00			
TOTAL	\$25,636.00	\$6,997.50	\$3,000.00	

GRANT REQUEST AMOUNT \$9,997.50

JCAHC provides key monthly and yearly programs, events, and co-sponsorship for all ages of community members and visitors of Johnson County. In the past we have been able to support art and humanities programs thru annual art shows, Gallery art walks, events, and monthly classes, however due to COVID-19 our budget declined, thus our need for support in Fiscal 2021-22.

Our monthly Corks and Colors classes provide a variety of mixed art and humanities to all adults for \$30-50 a class. Contracted mixed media artist, teachers, and humanities experts are paid \$100 per 4 to 12 attendees plus increments per 4 students of \$25 for more attendees. The Annual Art show April 23-24 2022. will include 30 to 40 local artists - fee of \$50 to \$75; and free to; 75-100 attendees & silent auction participants; Music is provided by high school jazz, & choir, paid by JCAHC \$150-300 depending on # of artists. Entrance is free to the public. 2021 arts walks will be May-September, 2nd Friday from 5 to 7 (new in 2021) and the Christmas art walk is Dec 4-5th; fee to artist \$20-\$30; free to the public. Chalk art & music festival July 16th (workshop- all ages; fees \$30 adults; \$15 seniors, \$10 K-12 scholarship available, Chalk art contest & music festival July 17-18. Hired chalk art teacher's costs \$2500. plus supplies & room & board, Volunteers include ART teachers from school district, local artists, and board members for workshop and each assigned sidewalk space. Music for event provided by many local musicians, and students from Children's Bluegrass Camp, that we co-sponsor that same week. January 2022 through May of 2022 we offer a competitive \$1500 scholarship to graduating High School student who intend to study art or humanities. We annually co-sponsor the Writers Ink, Summer Art Walk, Clear Creek Theater, Annual art program for middle school (spring of 2022 -waiting on school board approval however Spring 2021 Mosaic Art Beautification Project involves 300 students outdoors.

JCAHC board strives to complete the following annual goals and objective review process

- ☐ Reviews the arts and humanities offered to the community and compare the number of attendees for each offering. Reviews any evaluations and feedback received.
- ☐ Recognize areas for improvement.
- ☐ Appreciate how classes and events have changed and improved.
- ☐ Review Accountability for JCAHC long-term goals and objective

Goal I: Offer class concepts and experiences across various media

Classes, work shop, and event objectives:

- Exercise and demonstrate use of the elements of various types of art
- Use materials, tools and processes from a variety of media (printmaking, painting, sculpture, ceramic, photography, writing, history, poetry, etc.)
- Handle materials and information effectively
- Create original objects of art in a specific medium (see above)
- Select appropriate media relative to concepts and forms of art

Goal II: Provide exposure to the arts by offering hands on art experiences through different teaching styles and media

Objectives:

- Provide teachers who demonstrate understanding of art theory by applying practical methodology to the task
- Demonstrate problem-solving skills by providing a step-by-step approach to specific issues in class projects
- Provide students a critique sheet for feedback of the teacher and art project

Goal III Offer Art Resources

Objectives:

- Offering class to visit museums, galleries, and artist studios
- Students will write guided short critiques about art after visiting museums, galleries, and artist studio

Board of Directors - Key Artist Board Member- Treasurer Bonnie Klasinski Experience: 24 years teaching, grades 4th - High School Art. Currently has her own studio-Pottery;s Depot and teaches adult classes, pottery, painting; and graphic design.

JCAHC Artists Members who are key members that participate regularly in JCAHC yearly events: Hugh Jennings, Michael Plourde, Pat Schweikert, Louise Anderson, Patty Peterson, Trudy Schooner, Vangie Hansen, Margo Brown, Paul Prosinski, Adam Helzer, Lin Sandford and Karen Barton.

Chalk Art Specialist Teacher for Chalk Art & Music Festival- Jennifer

Artist's Statement: Art Was My Destiny. I have been (and will be) an artist all my life. It is in my blood and genes. With a grandfather that was a noted sculpture and art professor in Iowa and New York City, I knew from a very early age that it was inevitable that I would be an artist in some kind. I have worked with many different materials, including pen and ink, water color, acrylic, ceramics, fabric, and computers. I received a Bachelor of Arts degree in Design from UCLA, and then went on to spend 25 years in graphic design for advertising and marketing, specializing in logo design and corporate identity for some large companies, including Domino's Pizza, Life Fitness and the Legend Group. Jennifer attended UCLA, graduating with a degree in Design, focusing on costume & clothing design. She continued to pursue painting while working in advertising and raising her two daughters in Dayton, Ohio. Jennifer's work was exhibited at various galleries and events in Ohio between 1992 - 1999. She also was very involved with the Dayton Visual Arts Center, serving as their president and as a board member and contributing artist.

In 1999, she moved to Palm Beach, Florida. In 2004, Jennifer and her daughters began participating in the Street Painting Festival in Lake Worth, Florida, which is the largest street painting event in the United States, attracting 100,000 visitors each year. Jennifer and her daughters have worked together on several large works over the years since. She received her Semplice Professional Certification in 2009 and her Qualification Certification in 2010, and her Maestro Certification in 2011 from the FCAA. In 2012, Jennifer founded the International Street Painting

Society, as a way to help other street artists connect and be more successful, and help street painting be seen as a legitimate art form.

JCAHC Budget Forecast based on 2018-2019 fiscal year. Corks and Colors Class Average \$3600; Annual Art Show & Fund Raiser \$10,000, Annual Member ship Fees 1800, Art Walks Fees to Artists 2500; Artist Donation Picture for Scholarship Raffle \$1200 Christmas walk artist fees \$1000, Summer Art Program for Students \$1200 (now offered to the school and we gather local donations of \$500. We typically receive grant money from Johnson County Recreation District for approximately \$5000 per year.

ORGANIZATION SUMMARY

JUBILANTE ENSEMBLES OF CARBON COUNTY

[HTTP://JUBILANTE.ORG/](http://jubilante.org/)

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

RMA

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

RMA

Our facility meets all state requirements for individuals with disabilities. We try to use the most financially viable options to advertise our events. This includes social media, local newspapers, radio, and direct mailings and posters. We have a very active board ranging in ages from mid 20 to 70 plus. With this vast diversity, we have a great tie into the different ages and needs of our current patrons, and are ever expanding reach into the community and people. With this group and board we have a very eclectic group of individuals with very different life experiences to help us mitigate any special requests or accommodations our patrons need and or request.

Our community is roughly 8000 people, with fluctuations ranging from 1000-5000 extra people every year because of our refinery, oil fields, natural gas, and wind projects. We try to listen to our patrons and provide a very broad choice of musical offering. Not only from our local and participating musicians/members, but also from our traveling artists. We have had people from all corners of the globe playing anything from world renowned opera singers to a jazz playing harpist, a Swedish folk singer and everything else in between. We are ever changing and always striving to improve not only our organization, but also our offerings to our community and county.

We try to evaluate every event we host within 72 hours. All of our participating members and board are asked to fill out a report after all events. These reports ask for feedback related to community comments, the number of attendees, cost of advertising, related costs, how much time went into planning, the time of the event, date, other potentially competing events, and overall flow. We ask that everyone try to complete their reports within the listed timeframe to ensure that we have had time to process the information and work through some of the fluff. Then we meet as a board, and possibly with other organizations that may have been involved, to self assess and try to learn and grow from every event. We keep a trove of said data to look back on help us continue evolving. We also tap into

our patrons for feedback so that we are not only working off of our own perceptions of the events, but also gaining knowledge from the viewpoint of our patrons. This way we can continue to provide small Wyoming towns in our county with music and experiences that they would not have access to otherwise.

Our rent is \$900/month/\$10800 a year. This does include utilities like heat and electric, but does not include phone and internet which cost \$100 a month. We also have a part time employee that has been very kind to us during the shut downs. he was willing to take 2 months off last March when everything went awry. She is paid \$6000 a year. If we were awarded the money it would be used for operating expenses. Covid has completely shut down our normal means of fundraising.

We also spend \$15000(during a typical pre-covid year) on guest artists and advertising. This amount has been hugely affected by covid since most of our operations came to a halt for 2019. At this point we are just looking for operating support for our own facility and operations. Our concert series will go on, but we are getting more of a Corporate Sponsorship at this point. Sinclair Oil Refinery is assisting with our guest concerts currently. This funding has helped take some of the work load off f our board members a

We do offer lessons and have a small musical supply store. These two sources bring in roughly \$10000. a year in sales, of which we make around 20% or \$2000. Our fundraising efforts for 2018, which is the last year we had the opportunity to truly fundraise, brought in \$9000. And our public support which does include donations from our patrons and local business donations. We also receive some grant funding from our local Rec Board's and other misc. grants equating to roughly \$6000. In the last few years our budget has grown by 10% yearly. This has primarily been from our fundraising efforts and direct public support. Our community is very supportive of our endeavours, and continues to assist us even in a covid world.

ORGANIZATION SUMMARY

LANDER ART CENTER

LANDERARTCENTER.COM

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Art for All

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Art for All

Lander Art Center (LAC) serves Fremont County residents. LAC works with community and organizational leaders to serve the arts, building relationships and utilizing resources to accommodate participant needs. LAC works with the Wind River Reservation, Community Entry Services, Wyoming State Training School, Fremont County School Districts, retirement communities, the science and conservation community and the general public to provide integrated and all-inclusive services. LAC collaborates with community leadership and professionals to accommodate participant needs: serving those with disabilities, the elderly, veterans, minorities, and low income participants. CES comes to LAC for private classes, we exhibit the Art of Home show annually, engaging native curators and mentoring up-and-coming curators from the Wind River Reservation. We give art supplies to low-income families in the community, we create free resources for all community members and we utilize community connectedness to provide an integrated art experience built upon serving people. With 23% of Fremont County at or below poverty level, LAC keeps class costs at a minimum while offering full and partial scholarships for classes. LAC has also instituted virtual learning to its programming, allowing access to a wider range of participants and demographics. LAC and Fremont County leaders make art as inclusive as possible for the entire community through collaboration and service, working together to build community.

Lander Art Center (LAC) Board and staff utilize strategic goals and take measured steps to achieve these goals. Goals include: increased class enrollment, offering diverse classes for all ages and skill levels, qualified instructors, culturally diverse community exhibitions and events. The LAC Board, Director, Education Coordinator, and support staff work together to continually evaluate all classes, exhibitions, and events to develop programming that appeals to a broad spectrum of Fremont County residents and participant skill levels.

Quantitative and qualitative data is a clear measure for classes, exhibitions, and events. This data is gathered through observations, participant numbers, surveys, and verbal feedback. For classes: students, parents, and participants complete a written or verbal evaluation. Evaluations are disseminated at the end of each completed class. The Education Coordinator collects all evaluations and uses this information to provide feedback to teachers, report to the Director, and inform future class offerings; ensuring that educational opportunities are serving and growing the LAC community. For exhibitions and events: verbal feedback is recorded and additional feedback is taken through community outreach surveys and our guest log comment section. Community partners contribute through follow up meetings and surveys. The Director gathers and reviews all feedback, working with LAC staff and the Board to strategically plan LAC programming for growth.

Lander Art Center works diligently to live within its means and serve Fremont County with the highest quality and most diversified art experience possible. To do so we have examined our operational costs and made necessary changes within the budget to support our thriving art community. LAC's operational costs include: rent at 258 Main Street (\$1,854 monthly), utilities billed quarterly (water, gas, electric, sewage, & trash), monthly utilities (phone/internet \$136 monthly), office supplies (\$250 monthly), printing/graphic design (\$200 monthly), marketing (\$125 monthly), IT services (\$250 monthly), employee payroll (\$7,500 monthly), contract teacher labor (\$1,083 monthly), liability insurance (1,200 annually), facility maintenance (\$85 monthly), exhibition expenses (\$3,500 annually), tax preparation (\$900 annually), license fees (\$100 annually). These expenses are the typical yearly operating expense categories and define 95% of the operational expenses incurred by LAC. For 2021 there are a few unknowns and a few inflations to the operational budget as we have moved locations, consolidating to house the entire Art Center in one central location, and additional operational costs incurred from the COVID pandemic.

Over the past 5 months, LAC has been moving its operations from 2 separate buildings into one space (258 Main St.). The additional costs associated with this move have equated to \$1,500 thus far and are projected to be no more than \$2,800. Under our new rental agreement, quarterly utilities will be reimbursed to the landlord and do not have a specific dollar amount as accurate numbers were unavailable. LAC has historically spent \$575 monthly on utilities. Also, yearly costs associated with the implementation of a virtual education and gallery have not been fully accounted for as LAC is still changing and adapting to virtual operations. For 2020, the operational costs to implement virtual platforms (\$18,000) well exceed future projections. However, payroll is projected to increase in 2021 as LAC has worked the past 2 years at half staffing capacity; we expect an increase in payroll of \$28,000 to operate at organizational standards with room to grow into staffing capacity. The move to 258 Main St. will help offset additional payroll expenses as well as allow LAC to serve more community members with a larger gallery and educational space. These variables and unknowns accounted for more than the typical 5% of operational expense variables over the past year but will normalize at the end of LAC's 2021 fiscal year in August.

Lander Art Center (LAC) offers a full and diverse calendar of in person and virtual classes, workshops, events, and opportunities for the community. We provide class instruction by professional and working artists of the highest quality. Infusing Fremont County with opportunities for artistic development, creative excellence, and community engagement, which would otherwise be unavailable in rural Wyoming.

The art education program is run by the Education Coordinator. This individual coordinates over 100 classes per year, serving more than 950 students, ages 2 through seniors, in introductory through advanced visual art techniques: including ceramics, drawing, painting, photography, printmaking, design, and more. Our After School Art Club includes two groups, ages 6-8 and 9-12. Students gain experience with multiple mediums and are encouraged to explore their artistic abilities. Each summer LAC hosts 12 youth summer camps and is partnering with a local dance academy to offer a week-long summer camp focused on dance with a final performance at RiverFest (LAC art festival in Lander City Park). Adult classes and workshops focus on beginner through advanced art techniques and

range in length from one session to 8 weeks of instruction. Guest artists are brought in each year for hands on workshops and throughout the year we pull from the wealth of artists in our community and region to teach adult classes in photography, painting, drawing, jewelry glass fusing, stained glass, printmaking, and ceramics.

Professional development opportunities are available for aspiring and professional artists to advance skills and build business know how through two art festivals: RiverFest (July, 2021) and Art in the Afternoon Holiday Art Fair (December 2021). This year we are hoping to be a part of the More Arts Project professional development program for community art, offering more opportunities for professional development community wide, and increasing our educational outreach.

The LAC Board of Directors, based on recommendations by the LAC Director, LAC Education Coordinator, contracted teachers, student participants, community leaders and artists, adopted the Wyoming Department of Education's State Standards to outline LAC educational goals. Fremont County's 5th largest jobs sector is education (8%), over 25% of the Fremont County community's population is 18 years of age or younger, and 72% of participants in LAC educational programs are 18 years of age or younger. These demographics made it necessary to adopt educational goals that would be most beneficial to the Fremont County community and for LAC teachers and students. The goal of LAC's educational programming is to meet/exceed the Wyoming State Standards for Fine and Performing Arts in a manner that supplements, supports, and enhances the overall community learning experience in the arts.

Visual Art Goals:

1. Educational participants design, create, revise, and collaborate on original artwork, utilizing multiple mediums and learning how to effectively use the tools of art in a responsible manner.
2. Educational participants will explore physical properties of multiple mediums, themes, subjects, and symbols to create an individual expression of creativity.
3. Educational participants will be taken on a journey of historical and cultural artistic expression and apply that knowledge to better understanding contemporary society.
4. Educational participants will engage in multiple disciplines, careers, and cultural expressions to further their understanding of artistic connections to the world around them.

Dance:

1. Educational participants will learn to analyze, evaluate, mimic, and create interpretive dance that communicates images, ideas, intent, situations, and feelings.
2. Educational participants will interpret and analyze themes that demonstrate strong symbolic movements and evaluate how they demonstrate a reflection upon culture.
3. Educational participants will engage in a journey of historical, cultural, and contemporary dance methods and interpretations that can be readily seen throughout their community and surrounding world.
4. Educational participants will identify multiple disciplines and careers in which dance opportunities are supported and integrated.

Theatre:

1. Educational participants will learn the process of creating and performing varied dramatic styles through rehearsal, practice, memorization, and revision of performance theatre.
2. Educational participants will view, critique, observe, evaluate, analyze, and interpret a wide range of dramatic pieces to better understand their personal preferences and dramatic expressions.
3. Educational participants will engage in and understand the dramatic works belonging to various cultures, times, and places.
4. Educational participants will apply their knowledge to create an original or interpretation performance piece that takes the community audience on the theatrical journey of a lifetime.

When selecting artists, teachers, consultants, and partners, the Lander Art Center (LAC) Board, Director, and staff consider the following: qualifications, fit of artistic medium and resources available, community interest/need/benefit, passion, communication, and the ability to work with LAC staff, students, and community members.

Teachers are vetted through the application process and class observations. The application process consists of a formal resume and letter of interest. Viable candidates receive an interview and if contracted receive a probationary class to be observed; a strong art background and teaching experience are sought (team teaching or mentor teachers can be assigned to those with high qualifications but lack teaching experience).

LAC teachers are involved in the development of the class schedule and curriculum. Teachers must submit a unit plan containing a detailed timeline, student goals/objectives, supply list, skills being assessed, and assessments for the class. Teachers consult with the Education Coordinator as they develop their unit and lesson plans. Upon approval, supplies are ordered for the class and registration is opened by the Education Coordinator (LAC Director maintains final review and approval oversight).

Key educators:

Devan Fross- Multimedia artist, Wyoming PTSB certified educator, M.A. in Special Education, Google Apps certified for virtual class platform

Maggie Bell- Wyoming PTSB certified teacher, M.A. Science Education, Professional fiber artist

Larissa Pruettt- Los Angeles based professional film maker, Professional Director

Noelle Weimann van Dijk- Professional artist, M.A. in Studio Art

Pamela Sipe- Wyoming PTSB certified Art Educator

Chrissy Pruettt- Wyoming PTSB certified Art Educator, curriculum design and instruction

Shawna Pickinpaugh- Wyoming PTSB certified Art Educator, Professional artist

Doug Spriggs- Wyoming PTSB certified English Educator, Professional Photographer, digital media specialist, performing arts, creative writing, curriculum and instruction

Key partnerships include:

-Promoting Art in Lander Schools (PALS) on shared programming and resources

- Community Entry Services (CES) partners throughout the year to offer weekly art classes to CES clients
- Lander Art District on community outreach, community development, and professional development
- Lander Community Foundation on outreach, event coordination, and community projects
- Lander Parks and Recreation on summer programming and youth engagement
- Fremont County School District #1 on student art shows, gallery field trips, and Art Club fundraisers
- Lander Learning Express Preschool, Absaroka Headstart, and Department of Family Services on youth engagement
- Wind River Reservation (Northern Shoshone and Arapaho tribal leaders) and schools to offer a diverse body of work for the Art of Home show, cultural events, and outreach opportunities

The Lander Art Center has a diverse revenue stream and key partners that keep it financially solid year in and out. Annually, LAC reviews budget and funding needs. Based upon qualitative and quantitative data, the Director and Board allocate funds to benefit the Fremont County community and the development of a strong arts community.

Key funding sources: paid memberships, grants, fundraisers, class fees, artwork sales, cash donations, and in-kind donations.

A solid membership base is essential to our success. Members are typically our highest bidders at auctions: leading purchasers at exhibits: most often register for classes: largest donors: most likely to register for, attend, and volunteer at events: and integral in referring LAC services throughout the community.

Lander Community Foundation, Lander Chamber of Commerce, City of Lander, Lander Recreation Board, LOR Foundation, and Lander Art District are key partners in grant opportunities.

ORGANIZATION SUMMARY

LANDER MURAL ART ALLIANCE

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Lander Mural Art Alliance FY 2022 Plan

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Lander Mural Art Alliance FY 2022 Plan

By creating exterior mural art work on downtown buildings, the Lander Mural Art Alliance wants to highlight about what the community stands for: openness, welcoming, outdoors and roots to the history with Native American lands. The murals are dedicated to both, residents and visitors to better understand how downtown communities have to adapt and change to compete in a world where people can travel anywhere and anytime. By looking at art on murals, people with disabilities, veterans as well as low-income communities can be reminded that the Lander community provides a lot of support to the people in need. In addition, visitors driving through Main Street on their way to Yellowstone would naturally stop their rushed vacation to experience the mural art and to better understand the community's history and current situation of being a vibrant place for economy and diversity. The Fiscal Sponsor Lander Community Foundation is in full support of this initiative for fundraising and we have already received a local Tourism Asset Development (TAD) grant provided by the organization Destination Lander. The Lander Art Center's director is Doug Spriggs is also part of the Lander Mural Art Alliance's committee.

Methods:

Project Manager Stacy Stebner to manage the funding process as well as managing the committee of the Lander Mural Art Alliance vetting local and regional artists that are most suitable for creating the murals along with guidelines.

One Mural art project per year. With a 10-year frame and on-going funding we anticipate to at least one mural every year.

Community outreach to educate local residents and business owners about the importance and progress about the mural arts. Partnership with County10.com for local PR initiatives.

Community inauguration event with the Lander City Council and Chamber Of Commerce to announce and celebrate the first mural in Lander, Wyoming following the Alliance's mission and strategic goals.

Social media updates via the Lander Chamber Of Commerce and Destination Lander to highlight the progress of the Mural art project.

The estimated vehicles driving through the downtown area next to the first mural art is approx. 900,000.

Local mural artists are preferred, but the selection process is open to statewide residents.

Project Scope

Commission an artist to complete a 30x70 foot mural on the highly visible, historic building housing the Lander Bake Shop and Hermann Global at 259 Main Street. The mural will celebrate the area and be a boon to tourism and pride for Lander.

The artist will be a resident of Wyoming

The mural design, created by the selected artist with feedback from the community, will be accepted by the Lander municipal authorities before installation

Draft Budget

Total: \$20,000.00

Mural production and artist fees

\$14,700.00

Artist fee: \$3,000.00

Supplies (paint, materials, lift or scaffold rentals): \$9,000.00

Artist assistants: \$1,000.00

Photography/documentation of project: \$500.00

Artist insurance (general liability): \$200.00

Artist travel: \$500.00

Contingency: \$500.00

Project management \$4,000.00

Call for artist listing fee (CaFE): \$475.00

Call for artist advertisements (paid social media): \$25.00

Payments for selection panel participants: \$500.00

Lander Mural Art Alliance for service: \$3,000.00 (see below for breakdown of responsibilities)

Education and community engagement

\$1,300.00

Mural signage: \$300.00

Community meeting with artist (snacks and marketing): \$250.00

Mural celebration: \$750.00

Project Timeline

May 2021

May 17: Release Call for Artists (Request for Qualifications)

June 2021

June 21: Deadline for artists to apply

Week of June 28: Artist selection panel/artist notified

July 2021

Week of July 12: Artist + community meeting

August 2021

August 9: Artist design draft to internal design review team

August 30: Final design from artist due

September 2021

Week of September 6: Design approved by Lander municipal authorities

Remainder of September/into early October: Artist finishes the mural

October 2021

October 9: Mural celebration for the community

The building at 259 Main Street in Lander is a historic landmark, now occupied by businesses. It continues to reflect the community's history and downtown business experience. The owners of this building, Mick and Jen Pryor, are long-term Fremont County residents and small business supporters. They have offered affordable rent to the building's tenants, Lander Bake Shop and Herrmann Global. Both businesses have an interest in making the downtown experience in Lander even more beautiful for residents, businesses, and visitors to Lander and through

Lander on their way to Yellowstone. Therefore, they have formed a fundraising initiative in partnership with the Lander Community Foundation and the Lander Art Center and are pursuing funding from the LOR Foundation and Destination Lander to find and manage artists for mural art at 259 Main Street.

ORGANIZATION SUMMARY

LARAMIE CHILDREN'S MUSICAL THEATER WORKSHOP, LLC

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Music and Theater Education/Performance 2021

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Music and Theater Education/Performance 2021

DEMOGRAPHICS:

LCMTW serves the youth of the city of Laramie and Albany County, ages 8-18. Our programs supplement and augment the arts education choices being offered in public and private schools, providing group and individual opportunities for children to improve and expand their musical and theatrical skills and interests.

ECONOMICS:

Albany County is the poorest county in Wyoming, with 16% economically-disadvantaged students in 2019 -- which was *before* Covid hit.

In December 2020, we initiated a Scholarship Fund to help with tuition expenses, and continue to offer our family discounts.

COMMUNITY:

Our programs are always evolving to meet student needs. We perform in-studio and in outreach programs, and hire local artists and students for workshops and productions. We have held fundraisers, donated services, and Deborah is regularly asked to write recommendations and references.

ACCOMMODATIONS: Our building and studio are wheelchair-accessible. In 2020, we adapted to the “new norm” with Zoom lessons and classes, and adapted our live spring musical into a full-length video production. Over the years, we have worked with students with Downs' Syndrome, Diabetes, Asperger's Syndrome, dyslexia, anxiety disorders, developmental disabilities, anger management issues, and Traumatic Brain Injury Syndrome. In each case, we worked with the parents and students to modify materials, lighting, sound, communication techniques, and spatial environments as needed.

We focus our evaluation processes on several key areas:

- 1) Program satisfaction – Class offerings, enrollments, returning students/families
- 2) Quality of instruction – Instructors, content, meeting studio and student goals
- 2) Performances – Content, process, and technical elements
- 3) Inclusion - Ability to accommodate specific needs of our students and their families

And we gather our information in a variety of ways:

1. Tracking: New and Returning Students. Audience numbers. Website visits. Activity after FB or email promotions.
2. Surveys: Audiences. Students/Parents at the end of a session. Part-time Staff. Guest Artists. "How did you hear about us?" on registration forms.
3. Volunteers: Do they show up? Do they come back?
4. Word of Mouth: What are students and parents saying about their experiences? Who are they saying it to?
5. Collaborations: Being asked to collaborate is always a nice way to know you're doing well.
6. Tech and Temp Staff: Do they want to come back?
7. Student Achievement: Competitions. Scholarships. Casting. Honors Groups. Private student self-assessment.
8. Interpersonal Relationships: Ongoing communication with students and parents, even after they've moved on to other stages and other places.

OPERATING SUPPORT

We have been housed in the Laramie Plains Civic Center for the past 7 years at Studio 253. The studio space is roughly the same dimensions as the Gryphon Theatre stage, allowing us to hold all of our classes and rehearsals in the studio. We rent a second space in the same building for our costumes, props, and lesser-used technical equipment, and rent performance spaces as needed. In 2020 we installed new internet systems and purchased additional electronics/support equipment to accommodate the transition to online instruction, and will be continuing use of the internet and second camera setup going forward. Additional annual operating costs consist of standard office supplies, printer ink and paper; purchase of sheet music; website maintenance, security and licensing; ASCAP licensing; liability insurance; PR expenses; and business association dues.

PROJECT SUPPORT

LCMTW will be celebrating its 9th year in July, 2021. We are very much looking forward to holding a normal schedule of in-person instruction and performances beginning in the summer of 2021:

- 1) Year-Round - Private weekly lessons in voice, acting, writing, and piano. We hold recitals in Fall and Spring.
2. Summer Programs – For Covid-related reasons, we have chosen to forego these programs for 2021, but will resume in June, 2022.
3. Creative Aging Programs - Deborah recently completed the WAC/Lifetime Arts Creative Aging training, and is meeting with ACPL staff in April to discuss collaboration options.
4. CD Recording Project - We have one show waiting in the wings to record, and will have a second show ready by spring of 2022, with plans to record both albums early next summer.
5. Fall Programs – 2 levels of Comedy/Improv, and Play Production, with performances in the Gryphon Theatre in November.
6. Winter/Spring Programs – 2 Comedy/Improv classes and our Musical Theater Production in May.

CONTRIBUTING ARTISTS

Deborah Kassner, Director of LCMTW, is the primary instructor at the studio and the administrator of all programs. She is an accomplished educator, musician, director, producer, playwright, composer, and performer. (Detailed bio posted on website.)

While we have not secured most of our support staff for the upcoming year yet, we routinely work/consult with the following professionals:

Adam Bender, sound designer, manager of the Gryphon Theatre.

Will Flagg, audio engineer, current UW faculty

Marjorie Daley, graphic artist, production photographer

Kevin Hart, director of Laramie Community Guitar

David Soules, lighting designer, current manager of the Lincoln Theater in Cheyenne.

Cory Hill, owner of Laramie Lights

Mike Hancey, director of Musical Theater at Laramie High School.

Kyriessa Lane, UW graduate, award-winning filmmaker, writer, videographer/editor .

UW Dept. of Theater, Cici Aragon for internships, paid positions, and guest artist spots for UW students.

Tyler Brown, Older Adults specialist at ACPL, for Creative Aging projects.

We are very much looking forward to getting back to in-person instruction and performances beginning in the summer of 2021:

- 1) Year-Round - Private weekly lessons in voice, acting, writing, and piano. We maintain a roster of about 32 private students. Students perform Fall and Spring recitals, and also at retirement homes or other community venues.
2. Summer Programs – Our weekly, themed workshops, encompassing a variety of arts, music and theater experiences, will resume in June, 2022. We usually hold three different-themed camps each summer.
3. Creative Aging Programs - Deborah completed the WAC/Lifetime Arts Creative Aging training, and is meeting with ACPL staff at the end of this month to discuss collaboration options, including possible programs in Comedy/Improv, Acting, Storytelling/Memoir Writing.
4. CD Recording Project - For the past 6 years, we have recorded a soundtrack album of the previous year's spring musical. Studio 253 is transformed into a professional recording studio and singers learn the techniques and skills specific to recording and put the album together over several weeks. The group recordings are augmented with percussion, soloists, sound effects, etc. and are professionally mixed, mastered and reproduced. The workshop is offered free of charge to the singers who are cast.

We always hold a CD Release party and participants receive free CDs and tee shirts. This project has been temporarily postponed until we can safely rehearse singing groups in close proximity in the studio. We have one show waiting in the wings, and will have a second show ready by spring of 2022, with plans to record both albums early next summer. P.S. Our soundtrack recordings are now all available at Albany County Public Library!

5. Fall Programs – 2 levels of Comedy/Improv, and Play Production, with performances in the Gryphon Theatre in November.
6. Winter/Spring Programs – 2 Comedy/Improv classes and our Musical Theater Production in May.

Based on community/participant input, current best practices in the field, and my own experiences as an artist and an educator, our overall goals are:

- 1) Give students the chance to experience music and theater arts in an interactive way, and to express themselves through participation and creation.
- 2) Provide quality instruction and guidance to help them develop skills, knowledge and appreciation of the arts.
- 3) Encourage them to find ways to continue and develop a lifelong engagement with the arts.

We incorporate State Arts Education Standards as the underpinning of what we do, in particular:

STANDARD ONE: Creative Expression through Production

STANDARD TWO: Aesthetic Perception

STANDARD THREE: Historical and Cultural Context

STANDARD FOUR: Artistic Connections

We recognize the importance of giving students the freedom to explore and imagine, while also giving them real tools to integrate and assimilate their experiences -- artistic skills, social skills, personal confidence and self-reliance. We also recognize the need to meet the students where they are, to give them a chance to grow and to shine, and to give them a place to belong and develop strong, positive social relationships. To that end, while we do put on shows at Studio 253, LCMTW is not intended to be a theater group that produces name-show productions. Rather, we are an educational studio that uses arts and performance as a means to an end, with the focus on growth and opportunity for every participant.

Schools do their part in providing basic music programs and literacy programs that invite student creativity, storytelling and imagination. At LCMTW/Studio 253, our goal is to take those students who show interest, initiative, talent and the desire to do more than what school can provide, and work with them to build their skills and further their arts education in ways that are more individualized. Developing technical expertise is important, but instilling a lifelong love for music and the arts is our greater goal.

Every year we modify our programming somewhat to accommodate our changing student community. We are always looking for ways to fill in the gaps we see. In the 8 years since we opened our doors, we have seen tremendous growth in our students – a willingness to try new things, skill levels that have grown in leaps and bounds, and a general embracing of music/theater activities as being worthy of time and attention. In a town that has always understood teamwork in terms of sports, we are developing that understanding in terms of commitment and accomplishment in the world of performing arts. That is huge. As we move forward, we hope to continue building that appreciation not only amongst our students and their families but among their friends, teachers, and other community members who we count on as our supporters and our audience.

CONTRIBUTING ARTISTS

Deborah Kassner, Director of LCMTW, is the primary instructor at the studio and the administrator of all programs. She is an accomplished educator, musician, director, producer, playwright, composer, and performer, and her dedication to her students is the foundation of the studio. She began her professional arts career as an Associate Producer for Sonny Fox Productions. Her roster of credits as a musical performer includes honors as an L.A. Songwriter Semifinalist and a 1982 Grammy nomination for the album, "Listen," with the L.A. Jazz Choir. Deborah has performed and taught at Will Geer's Theatricum Botanicum (Shakespeare performer, youth acting instructor/Renaissance musical director) and has a long resume of theatrical and screen credits. She is a member of the Screen Actors' Guild and has a Bachelor of Arts Degree in Theater, as well as a California Teaching Credential. Deborah taught in L.A. public schools for 7 years, where she directed several musicals with her 3rd-5th grade students, including "Macbeth, the Musical Comedy" and "Into the Woods" (Jr.) before moving to Wyoming. Deborah wrote a sizeable portfolio of songs for the Children's Programming department at the Albany County Public Library from 2008-2012, where she also co-created (with colleague Brenda Barton) the "Ready, Set, Read!" professional development seminar. Since opening her own studio in 2012, Deborah has written 10 original musicals and several plays, and has produced soundtrack recordings for 7 of the shows. She is currently developing her 2018 show, "The Faux News Blues," to complement cybersafety and media literacy curricula in public schools, and the 2020 stage-to-video show, "Kids, Crushes, Corona," is being featured as part of the Wyoming State Archives' Covid 19 Historical Collection.

Every season, LCMTW hires local talent to both work on productions and offer expertise as guest artists. While we have not yet secured most of our support staff for the upcoming year, we routinely work/consult with the following professionals:

Adam Bender, sound designer, manager of the Gryphon Theatre, our go-to guy for sound design, crews, equipment.

Will Flagg, audio engineer, current UW faculty. Will engineered all of our CD Project recordings.

Marjorie Daley, graphic artist, production photographer. Marjorie is a former colleague from ACPL.

Kevin Hart, director of Laramie Community Guitar. Collaborator.

David Soules, lighting designer, current manager of the Lincoln Theater in Cheyenne and great guy.

Cory Hill, owner of Laramie Lights, has worked many of our shows.

Mike Hancey, director of Musical Theater at Laramie High School. A great general info resource.

Kyriessa Lane, UW graduate, award-winning filmmaker, writer, videographer/editor .

UW Dept. of Theater, Cici Aragon for internships, paid positions, and guest artist spots for UW students.

Tyler Brown, Older Adults specialist at ACPL, for Creative Aging projects.

LCMTW is funded in many ways:

1. Tuition
2. In-Kind Donations
3. Ticket Sales
4. Grants
5. Donations

Alignment of Budget with Programs and Services:

As a general rule, the tuition from classes goes toward the monthly rent for the studio space, storage space and utilities. Tuition from lessons/additional sources of income covers administrative/tech staff, instructors, outside rentals, costumes, props, and all materials. This gives us a flexible cash flow throughout the year.

Financial Challenges/Successes/Overall Picture of Budget Health::

Fiscal year 2020/2021 was difficult. Covid issues reduced our overall income by about 40%. Fortunately, our business model incorporates a great deal of flexibility, and WAC allowed us to make necessary changes in our scheduling to continue going forward. Prior to Covid, our classes were full and we had a waiting list for lessons, so we are in good shape moving into the new fiscal year.

ORGANIZATION SUMMARY

LARAMIE PLAINS CIVIC CENTER FOUNDATION, INC.

WWW.GRYPHONTHEATRE.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Laradise Music Showcase

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Laradise Music Showcase

The Laramie Plains Civic Center/ Gryphon Theatre is in the heart of Laramie, WY on the crossroads of I80 & HWY287 located just under 70 miles from the Front Range Urban Corridor. This project will target multiple demographics through live music of many genres offered. Often locally promoted films, theatre, dance, and other events are provided at a low or no cost to the public. In addition, by working with regional and national promoters such as AEG & 11:11 presents we have been successful in bringing national touring artist and musicians directly to our market allowing residents within our community increased opportunities to enjoy acts that normally skip over Wyoming. Within Laramie, there is void when it comes to safe and consistent places to hear quality sounding music, that isn't your typical bar scene. With our showcases prior to the pandemic we had started a buzz within the community for live music or to attend performances in a variety of arts. The anticipation of what may happen next is great for community involvement and attention towards this historic theatre. We book all genres of music in order to offer a something for any music lovers desires. Our goal is to offer a safe, affordable and fun environment and opportunity for all people including those with disabilities, older adults, veterans and low-income residents. We offer ADA accessibility for all events and often offer discounts to nondominant communities as well as a neutral environment to enjoy the arts.

For this project the LPCC will ask users and if applicable, audiences of the Gryphon Theatre, what impact the live music and film has had on the events and within the community. Our mission is to be able to observe an increased interest from touring bands and film festivals, then this will accomplish one of our goals, to attract new experiences for the Laramie community. We have many seasons of typical turnouts for related events, so we hope to see an increase in attendees and number of experiences. We plan to evaluate the success of this process though growth analysis and patron feedback. We will base this on current and past show revenue improved through patron feedback and striving to continually offering multiple genres of music throughout the Showcase. We will conduct

online surveys and provide questionnaire cards at each performance for patrons to share their experiences and thoughts. We will also engage numerous community businesses and city officials to help us gauge the impact of the project while always striving to improve. Increased community awareness of a local gem we have in the Historic Gryphon Theatre built in 1926. Information and knowledge gained from the first phase of the showcase will allow us to improve the overall experience and continue to grow in a sustainable manner.

The Laramie Plains Civic Center is requesting assistance in our local live music series the Laradise Music Showcase. We strive to create new opportunities for Wyoming artists though new relationships and connections gaining when sharing a Showcase. As part of our goal we would like to see the project increase awareness of live music and film that originates within our state, with a goal of opening up possibilities outside of Wyoming for these artists, all while increasing community involvement, awareness and opportunities at the Historic Gryphon Theatre. The overhead costs for each Laradise Music showcase on varies from around \$2000-4000. We plan to have 20 showcases in the fall of 2021 and spring of 2022 featuring support from Wyoming artists for a total budget for the series is set at \$60,000. The expenses for each show include production at \$1000-\$1500, artist compensation \$1000-\$4000, venue support staff \$1500, advertising \$300-1000, security \$300-600 and janitorial \$100-200 depending on size of the event. WAC funding will be used to support the overall budget of the showcase. WAC support will help to increase cultural and musical diversity so there is a little bit of something for everyone as some genres do not sell as well as others. Through the growth of the Showcase we will generate increased local revenue and awareness for the Laramie and Wyoming music scene as a whole offering more experiences for all within the region. We hire all Wyoming vendors and keep as much of the payouts for event support services within Wyoming as possible. Ticket Revenue, generous local sponsors as well as volunteers fill out the remaining budget requirements along with the overall growth of the music showcases.

This project will be overseen by Theatre Manager Adam Bender, who has an 20 year extensive background in live event technical and production management, booking, festival management and community involvement. Adam, will coordinate all the music and venue aspects necessary for each production. In addition, Adam will be consulting with his industry contacts and relevant users of the theatre prior to confirming each showcase focusing on pairing local artist/Wyoming artists with touring national/regional acts along with offering locals the convenience and comfort to experience entertainment that wouldn't normally stop in Laramie. The ultimate goal is to put Laramie on the map when it comes to recognizable places to stop while touring for those acts already performing along the Colorado front range.

This project is the next phase after a successful initial round of the Laradise Music Showcase where we paired Laramie artists with artist from elsewhere within the state. Many connections were made allowing for more shows for musicians outside of their home market.

The LPCC has provided funding from its operational budget in order to address and fix a number of infrastructure deficiencies throughout the historic Gryphon Theatre since 2010. We have multiple partnerships with local Laramie businesses supporting us such as Sweet Melissa's, Coal Creek Tap, Appaloosa Broadcasting, BendeRuble Sound LLC, Wyoming Public Radio, Laramie Lights as well as multiple others that provide discounted or in-kind services. We have received support historically for the theatre through grants from WAC, WCTF, LPAC, City of Laramie, Black Hills Energy and Rocky Mountain Power. The LPCC and Gryphon theatre is financially supported through all our room rentals(currently at full capacity with a waiting list) within the building and private events within the Gryphon or our other rental facilities. The budget aligns with our mission or providing affordable options that are community based.

ORGANIZATION SUMMARY

LARAMIE PUBLIC ART COALITION

[HTTPS://LARAMIEPUBLICART.ORG](https://laramiepublicart.org)

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Laramie Public Art Coalition

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Laramie Public Art Coalition

LPAC considers every citizen and visitor of Laramie to be a constituent, as our work is in the public realm and free for all. Our services are defined for two audiences: the public and self-identified artists. We engage each group in relevant ways to enhance their experience and positive outlook on our shared spaces. For the public, we provide education about public art and opportunities to participate on selection committees. For artists, we provide paid opportunities for creating in public space and host free workshops. Persons seeking accommodations can reach out with requests. We honor each request to the best of our ability and work with the individual to achieve a desirable outcome.

Public art tells a story, and at LPAC we want to make sure we aren't just telling one story. Our mission states that we have participation from all of our citizens and visitors. Championing equitable access to inclusive art and cultural experiences is the core of how we operate. In January 2021, LPAC and Relative Theatrics started a collaborative cultural cohort to address issues of diversity and inclusion in Laramie. Over two dozen individuals, from arts organizations and the community, meet each month to have honest conversation. We are working with a facilitator from Cheyenne to help establish a values statement and ensure the group commits to real change. The process has just begun, but we hope this group can help build authenticity in our community outreach.

LPAC uses multiple avenues for engagement and feedback including digital surveys; paper surveys; and open invitations for public feedback. Listening is an essential component of our organizational output cycle. When we conduct surveys, questions are tailored to the project type and include demographic information, overall experience, and suggestions on how we can improve the experience. We are also looking to institute new, creative ways of collecting feedback for programming through qualitative response stations, once we are able to safely

gather in person. These stations, which can be set up at a celebratory event or artwork tour, will ask participants to provide feedback through drawing, writing, and social media tagging. LPAC will prepare reports based on the captured feedback.

To ensure we are meeting our mission, we also conduct annual internal evaluations including a 5 Year Work Plan update, executive director review, and quarterly meetings with our larger advisory committee.

The executive director and executive board host a 5 Year Work Plan workshop to evaluate and build on the previous year's goals. We use community feedback and executive committee members' expertise to gauge the effectiveness of our programming. We look at successes and failures and discuss adjustments necessary to attain our goals.

Art in public places emboldens collective creativity and pride of place. Public art not only enhances our shared spaces, it provides an opportunity for community growth through introspection and creative self-determination. Operational support from the Wyoming Arts Council contributes to the Laramie Public Art Coalition's ability to retain an employee and allows for this essential work of building vibrancy in Laramie to continue.

While many arts organizations have been adversely impacted by COVID-19, LPAC has seen our workload increase. Since art in public places can contribute to creating shared joy, while being safe to visit, it is an important part of bringing our community back to life. As we work in a new reality during and post-pandemic, public art is essential to recovery. LPAC's operational budget for fiscal year 2022 reflects an increase in administrative output and includes additional funds to kick-start an apprenticeship program for an early career or student artist to help administer projects. Other funds are allocated to rent at a Downtown Laramie co-working space, printing and mailing LPAC's bi-annual community newsletter, liability insurance, and accounting costs. As stated above, the operational support received from the Wyoming Arts Council will be utilized for paying LPAC's part-time employee.

With operational support from the Wyoming Arts Council, LPAC can continue to create community-centered art experiences for Laramie and Albany County, encouraging exploration and imagination:

- We host calls for artists, with artwork and artists chosen collaboratively through community-informed selection.

In FY 2021, LPAC administered five calls for artists and artwork. Selection committees were intentionally chosen to reflect the community and the diversity of Laramie.

- We encourage local artists' professional development through free workshops, artist opportunity lists, and paid opportunities in our community.

To date, LPAC has provided paid opportunities to 34 artists in FY 2021, hosted two free, virtual professional development workshops, and encouraged artists to apply for local and national calls through individual mentorship and a monthly e-blast.

- We engage our community through free art experiences and events.

During this pandemic year, LPAC interacted with the community through a front yard mural project. LPAC gave 150 free art kits to community members to create a mural for their front yards as a way to talk to their neighbors. LPAC also hosted a socially-distant mural celebration in October.

LPAC is funded through government grants, foundation grants, individual giving, and in-kind donations of time and resources. LPAC was established after a reflective, community-based process in 2014 to create the

Laramie Public Art Plan. The need for an organization to shepherd forward the ideas and ideals identified in the Plan was apparent. LPAC began work in 2015; a nimble and innovative organization with a part-time employee and a dedicated community board. After several years of fiscal sponsorship through the Wyoming Community Foundation, LPAC became an independent 501c3 non-profit in June 2019. The budget reflects the commitment of LPAC to continue working through the strategic goals of the Plan by providing administrative framework and staffing for projects and programs. LPAC is able to partner with the City of Laramie, Albany County, and independent organizations to lead artist-forward projects that can only be accomplished through this collaborative effort.

ORGANIZATION SUMMARY

LOBBAN STREET MUSIC

WWW.LOBBANSTREETMUSIC.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Saturdays in the Square Matching Grant

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Saturdays in the Square Matching Grant

Johnson County, Wyoming, is located in the north central part of the state. At the 2010 United States Census, the population was 8,569. The county seat is Buffalo, and Kaycee is the only other incorporated town. Between 2015 and 2019, the median household income in Johnson County was \$58,132, the per capita income in the past 12 months was \$36,084, and 9.0% of persons were in poverty. There were 751 veterans living in the county, and 24.6% of persons were aged 65 years or older.

Saturdays in the Square provides free arts and cultural experiences to residents in their hometown. In order to attend similar events, Johnson County residents would need to travel to Sheridan, Billings, Denver, Casper, etc. and would need reliable transportation and the funds to pay for gas, lodging, and tickets. Our events are centrally located in downtown, Buffalo, within walking distance of most residents in Buffalo and within 30 miles for most Johnson County residents, and on the public transit route. Because they are free, cost is not a barrier to attend for those on limited incomes, such as retirees and veterans.

We distribute flyers throughout the community, including at the Veterans Home of Wyoming, the Johnson County Library, grocery stores, etc. In addition, we also utilize other advertising to reach as many residents as possible. Our events are free and open to the public and families are welcome to attend. Crazy Woman Square is wheel-chair accessible with accessible bathrooms.

To measure how many people are served by Saturdays in the Square events, we count the number of people in attendance at each event. Each year, we track these numbers, taking into account outside factors like weather or competing local events to try to get an accurate sense of how our events are growing. In terms of the economic impact of our events, we talk to attendees to determine if they are local residents or from other counties, which we track every year, and businesses we partner with to serve food and beverages at our events also provide a report of their numbers following the events. In addition, we use social media metrics and surveys, and website traffic numbers to measure the effectiveness of our advertising. In addition, another measure of success is the number of multi-year return sponsors we secure for events. Our sponsors believe we are providing a great service to the community and continue to support our organization year after year. We have also spoken to several business owners downtown who have stated that they have seen an increase in business during and after the events.

This season, Saturdays in the Square events will be held Saturday, July 24 and Saturday, August 21, 2021 from 1 p.m. to 9 p.m. on the Crazy Woman Square stage in downtown Buffalo, Wyoming, featuring a combination of local and regional talent. On July 24th, we will host headliner Wood Belly with Prairie Wildfire, Jordan Smith, and one more artist to-be-determined. On August 21, Jalan Crossland will be the headliner with Abby Webster, Chad Lore, and Ellie Renkert also performing. Lobban Street Music will select two high school artists who will also perform 60-70 minute sets during each event. Two to three food trucks and two to three beverage (breweries/wineries) will be on location during each event.

July's headliner, Wood Belly, of Colorado, costs \$2,500. The band has been garnering attention since the release of their 2018 debut album Solid Ground, which was followed by a win at the prestigious Telluride Bluegrass Band Competition as well as a 2018 IBMA Momentum Band of the Year nomination. Wood Belly released it's second album, Man on the Radio in January of 2020. The new 13-track collection was recorded in Fort Collins, CO with Grammy winning producer Sally Van Meter and engineer Aaron Youngberg, and features special guest fiddler Jeremy Garrett of The Infamous Stringdusters on several tracks.

August's headliner is local favorite Jalan Crossland, of Ten Sleep, Wyoming, which costs \$1,500. Crossland is a banjoist, guitarist, and vocalist. With the help of family he created and recorded his own label, Boom Chicken Rekkerds. He released his first album, Poor Boy Shanty in 2000. In 2004 he released his second record, Moonshiner. Crossland was awarded Wyoming Public Radio's people's choice award for best Wyoming release of 2017. In 2013 Crossland was bestowed with the Governor's Arts Award by Matt Mead for his contributions to the arts in Wyoming. He is the second musician to ever receive the award. He was also named a "Wyoming Treasure" by the Wyoming Arts Council.

In addition, this season features Chad Lore, of Casper, also known as "Wyoming's One Man Band" and Abby Webster, of Jackson, who was one of two artists in the state to be awarded a Performing Arts Music Fellowship from the National Endowment of the Arts and the Wyoming Arts Council, Jordan Smith, winner of the 2020 Wyoming Singer-Songwriter Audience Vote, as well as local favorites, Prairie Wildfire, and Ellie Renkert.

Lobban Street Music's 2021 project costs are \$8,200, which includes all artist fees, sound engineering, and equipment for both events. The Buffalo Chamber of Commerce provides the venue free of charge. We have secured cash sponsorships for \$4,100 and are requesting a 50% match from the Wyoming Arts Council for the remainder of this year's project costs. Our goal is to raise \$8,000-10,000 from local sponsors this year. Any additional funds raised above the \$4,100 matching amount we need for the grant would go toward project/operating costs for subsequent seasons.

Lobban Street Music is a 501(c)3 nonprofit organization entirely run by volunteers. Saturdays in the Square events are funded through both in-kind and cash sponsorships from local businesses and individuals as well as a grant from the Johnson County Tourism Association (JCTA). We have already received 11 2021 sponsorship commitments and are actively soliciting sponsorships until June 1. Since we started Saturdays in the Square, we have received support from 28 businesses and several individuals. JCTA provided grants for the past two season's events (2020, 2021) for marketing our events locally and regionally. They recognize the potential of Saturdays in the Square events to bring in overnight visitors to Buffalo, WY, and in turn boost the local economy. We have successfully partnered with local hotels to provide in-kind lodging for artists, and Big Horn Mountain Radio Network also provided in-kind advertising every year (2018-2021).

ORGANIZATION SUMMARY

MAIN STREET PINEDALE

WWW.MAINSTREETPINEDALE.COM

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Farmers Market and Street Dance Music

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Farmers Market and Street Dance Music

Since the street dance and farmers market will take place in the street it will each be accessible from multiple directions by foot or wheel chair. There is also plentiful parking with several ADA spaces in the vicinity. Sidewalks have ADA ramps. The Visitors Center will provide restrooms, which are ADA accessible.

Pinedale is a small, isolated, rural community located where the high desert meets the Wind River Mountains. In fact Sublette County is one the least densely populated counties in the nation, at about 5 people per square mile. Pinedale is an oil & gas, ranching, and tourism community. An important piece to the tourism economy is events and activities. A large percentage of visitors are looking for an authentic experience, our local musicians can provide that, by giving them their creative perspective through music. While the musicians and market fills a role of creating vibrancy during the early evening, Pinedale lacks a consistent nightlife which both residents and visitors desire. Most visitors when on vacation would prefer to go out a least a couple nights during their vacation and see what's going on, rather than going back to the hotel room. By offering the local musician program at the market, as well as the Rendezvous Street Dance, Main Street hopes to showcase musicians while drawing more people to the market and downtown area. All music offered will be free and open to the public as a way to accomplish this.

To carefully evaluate each event Main Street Pinedale will have staff and volunteers conducting surveys and counting attendees. The market surveys will consist of 10 questions or less to assess the impact on the community of each farmers market.

The street dance will also have a survey with questions pertaining to the 3 hour event during the Green River Rendezvous Festival and it's attendees. There will be a variety of questions ranging from distance traveled to get to

the event, to what they enjoy most about it, and whether participants would be willing to take a more detailed survey later. Due to the nature of the Rendezvous event, there will be more staff and volunteers necessary to get to as many participants as possible as well as count attendees.

Once the data is collected the results will be presented to our 9 member board for evaluation. This is the current board's first time hosting the Rendezvous street dance so the board will review the information and make recommendations for future improvements to the event as well as the advertising. The farmers market information will be assessed likewise.

The High Altitude Farmers market is a weekly event that lasts approximately 2 hours an evening, each Thursday night throughout the summer. Beginning in July, Main Street Pinedale would like to provide music from local and regional musicians to help draw a larger crowd and give market goers more of a reason to stay longer, boosting participation in the market and eventually drawing more vendors. The local performers being asked to participate are musicians, Jason Burton, Jared Rogerson, Talli Manning, duo The Boom and The Bust, The Reckless Rooster, and Chandra Stough; cowboy poet, Andy Nelson; and dancers from The Wyld Dance Studio. Should we not be able to fill all of our markets we would like to ask musicians and performers from neighboring communities such as Lander, the Star Valley area, Kemmerer, and Rock Springs.

The Green River Rendezvous Street Dance would take place July 10, 2021 from 8-11 PM with an hour long dance lesson prior to the music performance, at 7 PM. The street dance will feature The Walker Williams band (<https://wwleader.wixsite.com/walkerwilliams>). According to the website: "Walker and his band cater to the dance crowds, performing selections from Walker's own CD, two of which he wrote, covers of popular country songs by other artists, country-rockers and the occasional surprise tune from a variety of music styles. If you know how to two-step, three-step, cha-cha, waltz or swing, you're gonna love 'em." Main Street Pinedale will be providing 3-5 free dance lesson evenings locally in preparation for the street dance as well.

Main Street Pinedale's funding has generally come from hosting events where we sell sponsorships and charge admission to the events. Traditionally the Winter Carnival has been our main fundraiser, however, in December, 2019 we added the Rendezvous vendor fair to our events. The challenge has been the decline of the area oil and gas industry and the lack of additional funding for sponsorships. We've made up for the decline in oil and gas by increasing the number of sponsors for our Winter Carnival event and adding Rendezvous as an additional fundraising event. We have a healthy diversity of funding streams including corporate donors, individual donors, grants, event fundraisers, and project income such as our High Altitude Farmers Market and our Go Spokes bike rental program. Our budget is used for local business façade grants, community art and music projects, and local events.

ORGANIZATION SUMMARY

MAKER SPACE 307

MAKERSPACE307.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Uncommon Art and Uncommon Places

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Uncommon Art and Uncommon Places

Maker Space 307 serves the communities of Fremont County whose median age is a young 38, 14% live in poverty, with income and employment in a similar 2% decline. MS307 is located in Riverton, with active members from the primary communities of Lander, Riverton, and the Wind River Reservation; and a board that is 51% American Indian.

We have worked with the Northern Arapaho Summer Youth Program for 10 years bringing emerging technologies through STEAM projects to 60 youth each year. Every youth in the program comes to MS307 once a week to make traditional Arapaho art integrated with STEM technologies to include the two worlds Indigenous people walk in.

On and off the reservation we partner with 4H, Big Brothers Big Sisters, Riverton Recreation, White Buffalo Recovery, Pertech, CATZ Children's Museum, Fremont County Museums, and TANF serving ages 8 - 18, including at-risk youth. 50% of our youth programs are reservation outreach.

MS307 provides informal access to art and STEAM opportunities for ages 8 and over. Adult programming for ages 12 and over.

MS307 has an arts program with Riverton Community Entry Services clients and staff. Our Staff took WAC's Creative Aging Training to reach seniors and hospice residents in the year ahead.

There are free classes every month, free or reduced fees when needed. We include accessibility symbols in all media, and when asked, find accommodations for the impaired through CWC's Student Support Office.

We tried digital evaluations, and there was too much anxiety over keeping the iPads charged, secure and finding internet access. We are returning to our index card with three multiple-choice questions and two comment sections. We hand out evaluation cards with complementary Maker Space 307 golf pencils. If participants fill in contact information they are included in quarterly drawings for free memberships and classes.

Our four questions are: Did you learn something new? yes, no. Would you like more experiences like the one you had today? yes, no. How often do you get the opportunity to make art or engage in STEAM activities? often, not often, not often enough, never

Would you share comments about what you participated in today and/or other opportunities you might wish to see?

If you met Maker Space 307 at a pop-up site - would you like to see more at this location. Are there other locations we could visit?

Evaluations are batched by project, location, date, and time as well as being compared with each other. Data from eval-cards is shared with instructors, staff, and board members as a tool to meet community expectations and improve future experiences.

Maker Space 307 operates on \$121,000 a year comprised of: \$91,000 for 2 FTE including fringe, rent and utilities is \$12,000, \$8,000 in consumables, \$7,000 equipment, \$3,000 insurances and maintenance. Staff and one FTE volunteer cover the 56 hours of operation each week. We are open six days a week: 10 - 6, Mon. & Sat.; 10 - 8, Tues. through Fri.

Summer 2021 and 2022 will include five, week-long summer STEAM camps for kids ages 8 - 16, including a MakeHer week of STEAM, through a collaboration with the University of Wyoming and 4H.

Maker Space 307 offers workshops and classes for ages 12 and over. Many of our classes use emerging technologies like computer-aided design to drive lasers, CNC routers, 3D printers, vinyl cutters, and plotters. Coding and electronics are incorporated into project-based arts classes. Traditional technologies include woodworking, silversmithing, metalsmithing, printmaking, and fiber arts, including sewn fabrication, weaving, knitting, and e-textiles.

Makerspaces are part of a movement to support hands-on making with open-ended experiential learning; memberships allow individuals to make as often as they want. Once members have taken project-based classes or orientation on specific equipment, they can use that equipment to create their own ideas during any of our open hours. Kids' summer camps present emerging technologies linked to art-making. Capacity building technologies, old and new, support artisans and inventors.

Most of the Wyoming Arts Council Operating funds will support maker staff who employ a wide range of technologies, techniques, design, and materials to assist our creative communities' growth. Our classes are open-ended explorations that encourage subsequent visits to experiment, make, and learn through making.

Our staff experiment constantly, our members innovate too; the synergy brings uncommon thought and process to art-making. Our staff includes David Maulik, who is extremely knowledgeable in all emerging technologies and a range of traditional technologies; he is an informal consultant for product development with several local manufacturing companies. Susan Grinels has a degree in Graphic Design from the Corcoran School of Art and Design. Susan teaches classes in design applied to art or product making and assists members with traditional technologies merged with emerging technologies; she owns and operates a sign design and fabrication business. Lorre Hoffman has an MFA in Sculpture from Cranbrook and has been teaching and facilitating the arts for three decades; trained in a wide range of traditional technologies, she changes them up with emerging technologies. Together they form the core of support and classes at MS307, with visiting and local artists providing special workshops. Our staff and board volunteer a lot of hours along with partner organizations.

Uncommon art in uncommon places goal is to meet people where they are. You go for a weekend hike, and there is art in the parking lot; kids on the reservation get their summer food packs, and there is art; you go to the library, and there is art; you're confined to a hospice, and there is art. We acquired a job site trailer and will be loading it with tools, materials, and equipment, and we are coming to a parking lot near you.

People find random opportunities to make art exhilarating. It helps people gain knowledge about the arts and art processes through hands-on experiences. We are using the food truck model of posting a schedule on social media.

Sites include County Libraries, County Museums, the Community Halls on the Reservation, Sinks Canyon - Lander; Diversion Dam - Wind River Reservation; the community gardens in all three primary locations. The arts being

delivered in the field are: Pinhole Photography with a portable darkroom, a smartphone app for exposure times, and a film scanner app to convert the paper negative to a digital photo. Printmaking will use leaves and plants as stencils to print on yummy colored papers. Sand casting pewter uses a small propane torch and iron skillet to melt the pewter for easily made sand molds and demonstrate high temp silicone molds. The focus is on art that can be replicated at home with easily found materials to encourage further exploration. Lists of locally sourced materials are available for each project. The same sheet will have short histories, design and color theories, and suggested links to further information.

The Mobile Maker Space is on the road July - September 2021 and May - June 2022. Winter Mobile Maker Space projects will include indoor visits to libraries, hospice, and senior programs with Shibori dyeing, enameling, and e-textiles.

The learning goal is uncommon arts and uncommon art access via uncommon locations to enliven arts learning to increase knowledge and understanding of art through hands-on experience with art-making skills. Pop-up art-making opportunities are not so much about becoming an artist. These well-planned art experiences do not rely on a lot of art practice to be successful; although artists will love these engagements, it is the art skeptic or the person who has never made art or has barriers keeping them from making art we are targeting. We have three objectives to meet our goal:

Objective 1 - Meeting people where they are by removing the social barriers that keep many individuals from really engaging in the arts in a way that promotes access to and understanding of art-making. The social isolation imposed over the last year revealed to us that making art is isolated from everyday life and some community sectors. We chose common art processes combined with muscular learning scaffolding to ensure success for un-initiated makers and artists. Through pop-up experiences in uncommon places, individuals who may never have done pinhole photography, printmaking, metal casting, Shibori dyeing, e-textiles, or enameling will better understand these arts the next time they see them. The hands-on making experience will help people learn and retain meaningful information about how art is made.

Objective 2 - Keep the materials and processes accessible and common. If participants were inspired by making, they could make more at home with locally sourced materials, and they could follow us the next week to a new community location. Relevant handouts include materials information with basic instructions.

Objective 3 - Through discussion and the handout, relevant information on photography, botanical printmaking, metallurgy in art, tessellated designs with Shibori dyeing, the ancient art of enameling, and what a circuit is with e-textiles is provided. The handouts will include ideas for further experimentation with the materials or processes presented. We will link these pop-up classes in the field to intermediate classes at Maker Space 307 and invite people to visit our home base.

David Maulik brings his technical skills in wet photographic processes and combines them with smartphone apps to make the process accessible to anyone. Similarly, electronic circuitry is learned without the frustration of soldering through conductive thread and e-textiles. The technical skills necessary for these two projects land within David's wheelhouse with traditional wet darkroom combined with digital techniques and electronics in e-textiles. We might also add that David has a great way of describing technical things in a clear and memorable manner. He is that rare person who loves a problem to solve, and with all the equipment and technology we have at the Maker Space, he is in his element.

Susan Grinels demonstrates design basics using color theory, shape, and composition. She developed a process to learn basic printmaking techniques using leaves and plants so there will be no drawing required and participants can focus on design and color. More color theory is learned with Shibori dyeing; great tessellated patterns are formed by folding. Great colors are generated when dyes mix and blend - if you can fold a napkin - you can have good results with this process. In these two projects, Susan adds to the conversation ideas of color theory with a big color wheel and discusses the importance of shape, relations between shapes, and white space. Her background in graphic design is the magic sauce to these presentations.

Lorre Hoffman will teach sand casting with delft clay (fine oil sand). Sand casting came to prominence with decorative ironworks during the industrial age. The process is completed with simple low relief methods and pewter, which melts at 600 in an iron skillet with a propane torch; you could do this in your kitchen. Lorre brings 20 years of foundry experience from bronze to iron casting. Two things often repeated about enameling are that it is easy to learn and takes a lifetime to perfect. If you can put cinnamon sugar on toast, you can enamel. Torch-fired enameling can be done anywhere without special equipment. Lorre has been a student of enameling for 30 years - and there is always more to learn; yet from the first piece, a person makes it is a beautiful process of magical transformation perfect for discussions about annealing metal and glass; a process that alters the microstructure of a material to change its mechanical properties.

Foundations fund the largest share of operations. Federal and State Grants are 20%, and earned income from memberships, classes, and technical support projects is 20%.

Big Brother's Big Sisters, 4H programs, University of Wyoming, and Arapaho Summer Youth program are key partners in youth after school and out of school programs. We provide space and staff, the partner organizations pay for materials, recruit youth, and provide transportation.

Arts Learning funds the Mobile Maker Space. Materials and equipment for the Mobile Maker Space include a heat transfer unit, mobile darkroom, 3D printer, a printing press, folding tables, shade awnings, torches, iron skillets, and materials to offer pop-up art experiences for free.

The ongoing scheduled classes and workshops at MS307 and their fees relate directly to materials and overhead costs. All Board Members are knowledgeable makers and volunteer to teach CAD, electronics, traditional beadwork, toy inventions, and rawhide jewelry.

ORGANIZATION SUMMARY

MUSIC LAND

WWW.JHYOMUSICLAND.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Fall 2021-Winter/Spring 2022 JHYO

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Fall 2021-Winter/Spring 2022 JHYO

JHYO/Music Land is located in downtown, Jackson, Wyoming in the Center for the Arts building as a resident nonprofit. We service and work with youth in the Teton County school district as well as private schools. Jackson is a small town that is seasonal. The cost of living here is high. As of 2020, our population was 10,659. We are the 9th largest city in the State of Wyoming. Most people rent their homes rather than own at 61% of the population. The median house value is \$921,422. 91.1% of the race here is white with 6.7% Hispanic.

We perform onstage at the Center's own theater inside as well as an outdoor amphitheater. We live stream our concerts and events so friends, families can watch from home. Our events are open to everyone and the Center theater can accommodate people with disabilities with specialized seating and access to restrooms. We are ADA compliant in our building as well as during our concerts. Our concerts have been free to the public with a suggested donation.

JHYO/Music Land will be evaluated by using a combination of ongoing teacher observation, student and parent feedback. Evaluative surveys will be distributed to parents and students to indicate that parents and students are highly satisfied with their experience. We hope to have students report that their participation is an asset on college applications, alumni to attend well-accredited colleges and universities, music conservatory, form lasting friendships outside of their school or neighborhood.

Operating Costs: Office Rent: \$2352, Marketing \$2500 Rehearsal space: \$1000, Conductor's fees: \$4000, Independent Musicians: \$1000, Executive Director/Staff hourly wages: 15 hours a week at \$35/hour, 40 weeks a

year =. \$21,000.00, Accounting and bookkeeping \$3000.00. Accounting and Marketing software: \$1200, Concert Venue: \$3000. Total annual operating expenses. \$39,052.00

I am requesting \$7000 in funding for operating expenses. This will be used to pay a portion of the above costs.

JHYO is a creative music education environment where student musicians in grades 8-12 in Teton County, WY, and surrounding areas gather to rehearse and perform classical symphonic masterworks and contemporary music. JHYO attracts both students headed to college music programs as well as students who love music but aspire to other careers.

Summer Orchestra: July/August 2021. 8 weeks rehearsing in the Large Ensemble Room at the JH Center for the Arts.

Fall Guest Artist Fundraiser/Dinner featuring Andrew Finn Magill and Alan Murray Irish Duo on October 2021 at the JH Center for the Arts Theater stage.

Winter Concert for JHYO January 2022 at the JH Center for the Arts Theater stage

Spring Concert for JHYO at the JH Center for the Arts Theater Stage May 2022.

Goals are: To Increase music literacy, technical skill, and proficiency as an individual player and within a larger ensemble; perform a diverse range of classical and contemporary repertoire with artistic expression appropriate to historical and cultural context; respond in real-time to an orchestral ensemble's uniform sense of rhythm, tempo and artistic expression, and respond to and follow conducting gestures; evaluate and analyze one's own individual performance for proficiency, musicianship, and artistic expression as well as that of the section; build and maintain friendships with peers and develop social skills such as increased self-efficacy, resilience, and interpersonal communication.

Goals were identified from my own personal experience as an active participant in a youth orchestra for 7 years as well as an educator, violinist, and teacher.

Vince Gutwein: 20 years as Orchestral Director of the Teton County School District's middle and high school orchestra programs, Bachelor and Master's Degrees in Music Education from the University of WY.

Past positions include: President of the Wyoming American String Teachers Association(ASTA), Vice-President of the National Association for Music Education Orchestra (NAFME), JH Symphony

Orchestra Director, Member of Snake River Strings Ensemble playing the cello. Conducted the Casper All-City Youth Orchestra, Wyoming State String Clinic Orchestra, and hosted the Wyoming State

String Clinic in Jackson, WY in 2009.

Vince is currently the music director and conductor of the Jackson Hole Youth Orchestra. He was selected from his past experiences with the JH Symphony Orchestra and in the

Teton County School District.

Michelle Quinn: 47 years as a classically trained violinist, Owner, and Director of the JH Music Academy Suzuki violin school for 12 years. BS from James Madison University, Tune Up Teacher with the Grand Teton Music Festival and operating in the middle and high school orchestra programs, Founder and member of the JH Symphony Orchestra since 2003. Founder and Executive Director of the Jackson Hole Youth Orchestra/ Music Land. Member of the Suzuki Association of the Americas. Member of the International Music Teacher's Exchange (IMTEX). Past member of the Education Committee for the Grand Teton Music Festival. Past board member and organizer of Stomping the Divots for Jackson Hole Therapeutic Riding Association non-profit for 12 years. Michelle is currently the Executive Director for JHYO/MusicLand. She started the program and runs the non-profit to date. Her duties include grant writing, administrative, fundraising, operations, orchestra participation.

As a relatively new Non-Profit in Teton County, we do not have a large donor base yet. So the primary fundraising funds come from Old Bill's Fun Run through the Community Foundation of Jackson Hole every year in August/September. This fundraiser began in 1997 with an anonymous couple that donated \$500,000 to create a new collaborative fundraiser that supports all Teton County local non-profits and inspires everyone to give. Each non-profit asks for donations and the Community Foundation "Matches" the donation by 50% in matching donated funds from Mr. & Mrs. Old Bill who remain anonymous and donate the match.

There are session dues for each musician to pay for each upcoming concert. The dues can be paid on a monthly basis or in total at the beginning of each session. The sessions are from September-January and February through May. This fall we are planning on doing a guest artist fundraiser and monies will be raised from ticket sales and donations. We apply for grant funding.

ORGANIZATION SUMMARY

NATIONAL MUSEUM OF WILDLIFE ART

WWW.WILDLIFEART.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Wildlife Photography and Student-centered Winter Exhibits at the National Museum of Wildlife Art

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Wildlife Photography and Student-centered Winter Exhibits at the National Museum of Wildlife Art

Teton County, Wyoming, is at the gateway to 2 national parks, has 3 ski areas, and 97% of its land is public. As of 2019, 23,464 people live in the county, although over 2 million visit each summer. It is a thriving cultural arts center and has abundant recreational opportunities. Tourism is the largest sector of the economy. It also has the U.S.'s widest income disparity between the top 1% and the bottom 99%. The cost of living is 61% higher than in other Wyoming communities, and 38% of houses belong to second-home owners or retirees. Meanwhile, some 43% of local workers live across county lines. Over 25% of the population is Latinx.

NMWA closely monitors our community demographics and has boosted its efforts to ensure that art is accessible and inclusive to all. It strives to accommodate all needs and requests. We continue to tackle complex cultural and social barriers to arts access by partnering with Teton Literacy Center, Central Wyoming College, Senior Center, Teton Adaptive Sports, Cultivate Ability, and Teton County schools to offer programming like art classes and tours for seniors, physically and intellectually disabled individuals, Latinx families, preschoolers, and K-12 students, including homeschoolers. A wide array of offerings are free. Much of the interpretive signage and labels and 1/2 the app tours are bilingual. Hearing assisted devices, color-blind glasses, ADA-compliant entry doors and water fountains were recently installed due to anticipated needs.

Qualitative and quantitative data are used to inform decisions at every level—from new program creation to art label placement. We use a combination of assessment methods for programs, events, and exhibits: observational, conversational, and self-selected (paper and pencil forms or digital surveys.) Visitor testimonials are an effective means of evaluation. Program success is assessed via input from spontaneous conversations with students, teachers, and caretakers. Online and in-person teacher surveys/meetings generate valuable data on youth/ adult art

education programs. Visitor surveys to evaluate an exhibit's efficacy guide staff on future programming decisions. For example, we expanded our Latinx programs, Senior Art Classes, and intellectually/physically disabled community member offerings due to informative comments. NMWA staff/volunteers record how visitors engage with in-gallery labels, which learning platforms our audiences prefer (labels, audio tours, hands-on activities, or docent tours), the length of a gallery visit, and collect visitor feedback, questions, and takeaways. For some exhibits, an in-gallery, iPad-based assessment is available for visitors to provide immediate feedback about their exhibit. Attendance at the Welcome Desk for all programs, exhibits, and events is tracked- this provides an excellent metric to gauge an exhibit or program's popularity. We also track social media (Facebook, Instagram, and Twitter) metrics.

We are requesting both Operating and Project Support for an upcoming National Geographic photography exhibit.

The Museum owns its land and building. Utilities include: Electricity averaging \$7988/month; Phone averaging \$945/month; Trash \$304/month; Internet/WiFi averaging \$1,015/month; and water testing averaging \$404/month. The National Geographic exhibit's hard costs will mostly be spent on the exhibit's rental and shipping from Washington D.C. to Jackson and back for \$20,600. Professional services including a sound engineer and exhibit installation for \$3,000; guest speaker travel & entertainment for \$4,600; an activity table in the exhibit for \$300. The overhead cost by a square footage cost calculation on this exhibit is over \$40,000. Operating costs for the National Geographic project (exhibit and accompanying programs) are \$72,444.

Each winter, NMWA hosts a traveling exhibition to engage visitors and bring vibrant color into a typically monochromatic landscape during some of the year's shorter and darker days. This year, opening on February 16, 2022, and closing on April 23, 2022, National Geographic's "50 Greatest Wildlife Photographs" will illuminate several galleries with stunning images and captivating accompanying text. The very best wildlife pictures from the pages of National Geographic magazine have been chosen to be displayed in this exhibit.

Curated by renowned nature picture editor Kathy Moran, "50 Greatest Wildlife Photographs" is a celebratory look at wildlife with images taken by National Geographic's most iconic photographers, including Michael "Nick" Nichols, Steve Winter, Paul Nicklen, Beverly Joubert, and more. Visitors will witness some of the most surprising animal behavior in the wild. The images showcase the evolution of photography, as innovations such as camera traps, remote imaging, and underwater technology have granted photographers access to wildlife in their natural habitat.

For 130 years, National Geographic has utilized its storytelling expertise to connect its readers to nature. The organization has pioneered the art of wildlife photography ever since the first image appeared—a reindeer in 1903—in National Geographic magazine. The entrance to the show displays these humble beginnings of wildlife photography and details how these photographers paved the way for future generations of visual storytellers.

Dr. Tammi Hanawalt, Curator of Art, will curate this exhibit. NMWA's registrar, Emily Winters, and the preparator, Elizabeth Frates, are key staff since they will receive the photographs from D.C., install, de-install, and return the exhibit. Teton Art Services, a local art services company, will assist. The Education Department will develop an educational interactive, relevant educational programs and volunteer training. A National Geographic photographer guest speaker will present a free program to the public.

By recognizing the value of displaying student art in a professional setting, NMWA has committed itself to provide this opportunity for youth of all ages. No exception to this is a unique program exclusively for high school art students. Called the "Jackson Hole High School (JHHS) Student-Curated Exhibit," this collaborative program includes JHHS's AP art classes, National Art Honor Society Club, their art teacher, and NMWA's education and curatorial departments. A team of 12th-grade student artists will curate a professional quality, engaging exhibition of artworks created by their classmates for museum visitors to enjoy. Curating a fine art exhibit, especially in a rural Wyoming community, is an extraordinary resume-enhancing opportunity.

This program satisfies many of the Fine & Performing Arts Standards for Wyoming HS students (see Art Learning Goals for elaboration). It also aligns with NMWA's mission. In November 2021, four to five 12th-grade student artists (the curators), under the guidance of their art teacher and NMWA's education staff, will meet to discuss the exhibit's development, choose a central theme that speaks to NMWA's mission, and communicate the direction and desired outcome of the exhibit with their peers. From December through January, all three advanced art classes, representing 45-50 students, will research topics applicable to the theme, develop and create their artwork and interpretive labels. Themes from previous years were Bioluminescence, Man-made Beasts, and Endangered Worlds.

The curators will visit NMWA to view the gallery space and speak with staff to learn about the curatorial process, exhibition development, and installation. Installation of the finished artwork and labels will take place over several days with NMWA's assistance.

The exhibit will open to the public, with a reception for family and friends, in late January and will remain on display through February. It will receive multi-media coverage.

Both NMWA and Teton County School District art department have learning goals for the advanced art students involved with the JHHS Student-Curated Exhibit that are complementary to one another. These were identified in conversations with high school art teachers and the education and curatorial staff at the Museum. The goals align with many of the Fine and Performing Arts Standards for Wyoming High School students. Although abbreviated in the Arts Learning Project Narrative, they are listed below in their entirety. Each of these standards and goals will be achieved through the course of this collaborative student-centric program, culminating in the student artwork being exhibited professionally in a museum gallery.

FPA 11.1.A.1: Students conceptualize, create and revise original art to express ideas, experiences, and stories.

FPA 11.1.A.2: Students envision, create, communicate experiences and ideas, and work toward artistic goals through use of media, techniques, technologies, and processes.

FPA 11.1.A.4: Students collaborate with others in creative artistic processes.

FPA 11.1.A.6: Students select, prepare and exhibit their artwork and explain their choice(s).

FPA 11.2.A.3: Students state preferences for individual works of art and provide rationale for those preferences based on an analysis of artistic elements and principles.

FPA 11.3.A.3: Students analyze relationships of works of art to one another in terms of history, aesthetics, environment, and culture and place their work within the continuum of the visual arts.

FPA 11.1.A.6: Students select, prepare and exhibit their artwork and explain their choice(s).

FPA 11.4.A.2: Students identify artistic skills and determine how they apply to a variety of careers and recreational opportunities.

FPA 11.4.A.3: Students analyze the contributions that art and visual artists make to their local community and contemporary society.

The Museum's primary goal for the JHHS Student-Curated Exhibit is to give students the unique and valuable experience of curating, creating, and coordinating their own exhibit, including writing their own labels and interpretive text. They also help install the artwork and plan the opening celebration. This opening event presents additional opportunities for student learning. As the student curators interact with their guests, they have to communicate their knowledge and understanding of the exhibit to an authentic audience.

Collaborating and problem-solving with their peers—inherent in this program—are extremely valuable skills for young people. Many of these students are interested in art-oriented careers, and this program serves as a fantastic resume builder for them. The local community gains an important window into its high school students' incredible potential when inspired and challenged to learn. Lastly, this exhibit also helps showcase the value of art education in Teton County/Jackson and shares our students' talent with visitors from all over the world.

Students from three JHHS Advanced Placement (AP) art classes and the National Art Honor Society (NAHS) Club will create the artwork for the JHHS Student-Curated Exhibit. Of the 45-50 student artists involved, four to five seniors interested in museum curation will be the student curators. Their art teacher, Shannon Borrego, is head of the Jackson Hole High School Visual Arts Department, teaches AP and Advanced Art classes, and has a 15-year tenure with the Teton County School District. She has worked collaboratively with NMWA on the JHHS Student-Curated Exhibit since its inaugural year in 2017. She has also facilitated projects with Jackson Hole Public Art, has taught for the Art Association of Jackson Hole, and is an artist herself. Ms. Borrego will act as a facilitator and coordinator with her student curators and Museum staff, especially in determining a central theme for the exhibit.

Staff from NMWA's education and curatorial departments involved with the project include Jane Lavino, Sugden Curator of Education; SariAnn Platt, Associate Curator of Education & Outreach; Carrie Schwartz, Museum Education, Interpretation & Design Consultant; and Lisa Simmons, Associate Curator of Art.

Jane Lavino has managed all of NMWA's education and volunteer programs since 1991 and is the creative leader of award-winning museum education and volunteer programs; she serves as Sari's supervisor, is the main point of contact for Carrie and mentors both. She was the state coordinator of the Federal Junior Duck Stamp design contest for 15 years, created the "Wild About Bears" and "Traveling Trout" statewide art contests/traveling exhibits for high

school students, is an artist (creating wildlife-inspired block prints), Wyoming K-12 certified teacher, and winner of numerous awards, including Jackson Hole Cultural Council's Award for Creativity. She is a published author and has served on the Wyoming Arts Council in multiple capacities. Prior to her work at NMWA, Jane was a school art educator.

Ms. Platt is directly responsible for creating, implementing, and evaluating formal and informal education programs for youth from preschool-12th grade. She is NMWA's lead on the project and will be the direct contact with Ms. Borrego and the student curators. Importantly, she will oversee the installation of the exhibit, ensuring that it adheres to Museum protocols and standards. Ms. Schwartz, a former staff member in NMWA's Education Department, has increased the quantity and quality of the Museum's in-gallery educational interpretive offerings and, among other duties, designs accessible labels, interactives, and assessments for upcoming exhibits. She will assist the student curators with interpretive signage. Lisa Simmons initiated and developed the JHHS Student-Curated Exhibit model with Shannon Borrego and was NMWA's lead on the project in its first three years; her previous experience and expertise will be called on if necessary.

Support comes from various funding sources, including admissions, Museum Shop, memberships, individuals & family foundations, facility rental, and endowment earnings. CARES Act funding kept all staff employed this last year. Key partners include NMWA trustees, National Christian Foundation, Brinson Foundation, Mays Family Foundation, and Robert S. & Grayce B. Kerr Foundation. We receive grant support from Community Foundation of Jackson Hole, Wyoming Cultural Trust Fund, and Wyoming Arts Council. First Interstate and First Republic Banks are loyal supporters. Thousands of annual volunteer hours comprise the bulk of our in-kind donations. We also receive multiple catering, design services, publication, and hotel room or event space discounts.

Museum senior staff thoroughly investigate the hard costs associated with exhibits or programs. To set fundraising budget goals, they also look at the overhead costs for how much time and physical space will be directed to those exhibits/programs.

ORGANIZATION SUMMARY

NICOLAYSEN ART MUSEUM

[HTTPS://THENIC.ORG](https://thenic.org)

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

CSG: Connecting Communities through the Arts

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

CSG: Connecting Communities through the Arts

We primarily serve Natrona County, but have visitors from all Wyoming counties and the Rocky Mountain region. We are the only museum in Wyoming dedicated to contemporary art. Because of the size of our facility, and our willingness to partner with various community groups, we have become the cultural anchor for the community providing exhibitions, education programs, live art performances, and space for community groups to gather. According to the 2000 census, Natrona is 94% white, 5% Hispanic or Latino, and less than 1% from other ethnicities. 26% of the population is under the age of 18 and 13% are over 65. The county is heavily dependent on the extraction industry for employment. We are only successful in our programming because of active collaboration with community organizations and their leadership and member participation. For our public programs, we act as the fiscal sponsor for Wyoming Dance Arts and have provided logistical support for them to incubate their programs. After finding the local library too small as a host site, we agreed five years ago to be the host site for the Natrona County School District's Fifth Grade Art Show which involves coordination with all 23 elementary art teachers. For Wyoming Reads, we are a host site for reading to first graders. We allow free access to our exhibitions and our permanent collection vault to the art classes from Casper College, as well as Natrona County HS and Kelly Walsh HS.

We use both objective and subjective feedback to evaluate and measure the impact of our programs and services on our intended audiences. For our art education and access programs we start each class discussing the learning goals and ask at the end whether we met our target. We also send two surveys annually through Survey Monkey to ask about our success in engaging our visitors and asking for their feedback about their interests for future classes. For both our dementia and veteran's programs, we integrate social time at the end of each class. For the veterans, it is a meal since the class is held at night. During this time, we can ask what worked, what didn't and what they'd like to do in future weeks. It is also a time for open discussion where our instructors and the counselors from both

programs, can discover whether clients are open with discussion and being active participants. Our community programs have attendance, engagement and financial goals set prior to beginning to execute them. After the program we have a debrief where we review whether we met, exceeded or failed to meet our targets. We also seek input on how to improve the program in the future which we review prior to beginning the next year's event.

We plan to utilize the CSG funding to develop a virtual platform for online exhibitions, engagement, and relevant museum experiences from July 2021 to June 2022. As the pandemic has dramatically impacted our attendance, we have adapted to offering museum experiences through videography. We have begun to build a virtual platform to connect with more communities. We were hesitant to deliver our annual Spring Break Camp in person due to the pandemic. Instead, we planned a virtual camp with studio visits of some of our local artists (Georgia Rowswell, Zak Pullen, Jim Kopp, and Betsy Bower) paired with activities inspired by their works, and supplies were available by curbside pickup at the museum. This virtual camp allowed us to connect with local artists and produce unique studio tours in our area for our students. To build an online platform, we will be implementing new criteria to our exhibition contract to require our featured artists to provide video interviews for educational and marketing purposes. This new criterion will also permit the museum to develop our exhibitions virtually. If we can enhance what we are offering online, we will have the ability to reach new audiences and connect with more communities. One of the worst things about the COVID-19 impact on the museum was losing the majority of our school tours; we want to be able to connect with them in the classroom virtually and to develop art experiences for them from our galleries. The museum has invested in camera equipment, virtual exhibition software and has prioritized video content to reach and connect with multiple audiences. We plan to develop experiences and programs for each significant exhibition in our 2021-2022 calendar. Our exhibitions are designed and curated by our Executive Director, Andy Couch, and our Curator of Art, Amanda Yonker, in cooperation and with input from our curatorial committee. Andy holds a BA in Art History from the University of Oklahoma and an MA in Museum Administration from the University of Tulsa. Amanda has an AA in Art and Museum Studies from Casper College and a BA in Art History from Montana State University. Alexis Grieve, Director of Public Engagement, connects new communities to the museum for relevant experiences and audience engagement. She holds a BA in Fine Arts from the University of Nevada at Las Vegas and an MA in Sociology from the University of Glasgow (Scotland). Educational tours and workshops are held within the galleries throughout the annual exhibition calendar. These are led by our Curator of Education, Zhanna Gallegos. Zhanna holds an AA in Museum Studies from Casper College, two Bachelor's degrees in Secondary Education and Art History, and a Master's in Russian Literature from the University of Khabarovsk (Russia). Due to the pandemic's financial impact and the cost of events such as NIC Fest, we will be planning smaller, more intimate museum experiences that are in the best interest of the museum's sustainability.

The Nic offers two tracks for arts learning: art education and access art programs. Art education is primarily targeted at youth ages 2 years to 15 years old, with workshops for adults. Our youngest audiences are served through Preschool Picassos and our Saturday program, Art Play. School-aged children (K-8) are reached through our Homeschool Art program during the week and our Art Club program on Saturdays. Art Studio is a program that serves our teen audiences. SmART Investigations is built around a STEAM philosophy for homeschool students in partnership with The Science Zone. Art4Expression aids students in processing their grief and offers healing experiences through artmaking and art exploration. This program is made possible through a collaboration with Central Wyoming Hospice. Here & Now is a program designed with Wyoming Dementia Care for patients with dementia and their caregivers; Outside the Lines is for veterans with PTSD and was developed by and managed with the Veterans Center. Creative Minds serves adults with developmental disabilities and is a partnership with NOWCAP and the ARC; Creative Aging is a partnership with regional senior living facilities.

For art education programs, we set goals at the beginning of each session and review at the end whether we achieved our goals. We do surveys of parents in the Preschool Picassos and Homeschool Art every three months to

gauge satisfaction with the program and whether we are meeting their learning goals. Our therapeutic programs are reviewed either by the participants or their caregivers every three months through Survey Monkey to see if they are satisfied with the learning goals and engagement level. We have social hours built into our dementia and veterans programs so we can get subjective feedback about what clients like or disliked about each session. We survey our veterans every six months and seek their input on topics for future classes. Because of this feedback, we changed our curriculum to include topics like glass blowing, leather work, skull design, and neon art.

Zhanna Gallegos is the architect of our education programs. She is the curator of Education and has been with The NIC for eight years. Zhanna holds an AA in Museum Studies from Casper College, two Bachelor's degrees in Secondary Education and Art History, and a Master's in Russian Literature from the University of Khabarovsk (Russia). Our senior art educator is Michelle Stevens focuses on our middle and high school programs and summer camps. She holds a BA from Black Hills State in Art Education and has five years of teaching experience. Kelsey Lempka focuses on preschool and early elementary learning. She holds a BA from UW and has extensive experience in classroom and daycare learning settings. Amy Christie focuses on seniors and adults with developmental disabilities. She has a BSW and a BA in Art Education from UW. Michael Olson, chair of the Art department at Casper College, teaches our veterans' programs clay and pottery classes. A veteran himself, Mike is a master potter and sculptor and is passionate about the veterans' program. Chris Ruggesger teaches our street art and graffiti programs for teens, and veterans. A commissioned street artist himself, Rugie is uniquely talented in the history and techniques of the topic area. Counselors from the Veterans Center attend every session of Outside the Lines as both a participant and a professional who can intervene if a student is in distress. We have artists with solo exhibitions lead seminars in the galleries where they are showing. When we designed the veterans program with the Vets Center, our overarching goal was to introduce art forms that allow for mistakes to be made and for do-overs to be encouraged. That is why we teach pottery and photography. If a student makes a mistake, they throw the clay again or delete the photo and start over. This is very difficult at first for new students, but over time they embrace their mistakes and move on without creating anxiety.

Due to the pandemic, attendance at the Nicolaysen Art Museum is down almost 70% from 2019. Add that to a reduction in programming and canceled events and exhibition openings over the last year; the museum has had a loss of more than \$200,000 in potential revenue. For three years, we worked to build financial stability and, until COVID-19, we were on track to have our first year "in the black" in over eight years. We have no idea what post-quarantine budgeting will be. To furlough our staff and continue our operations with no income, we are left without the safety net we built. Before COVID-19, we generated 60% of our revenue from contributed income, including sponsorships, foundations, and individual donations. 40% of our income is generated from events, tuition/class/workshop fees, facility use/rentals, investment revenue, and membership dues. We saw year-over-year increases in all revenue categories while cutting expenses in all areas.

ORGANIZATION SUMMARY

NORTHWEST COLLEGE

WWW.NWC.EDU

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Northwest College Jazz Festival

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Northwest College Jazz Festival

Northwest's state-mandated service area comprises three rural counties in Wyoming's beautiful Big Horn Basin where about 49,000 people live in 16 communities. The college delivers credit, adult education, workforce training, and continuing education classes at the main campus in Powell, two centers in Cody and Worland, and extended campus communities. Delivery methods are on site and online. Primary towns include Powell, Cody, Meeteetse, Worland, Lovell, Greybull and Basin.

In addition to our service area, these events draw participants from all over the state of Wyoming and southern Montana.

The arts, in general, sometimes has an under-appreciated existence in the Northern Big Horn Basin with just a few local arts organizations working hard to regularly produce events.

We feel there is a need to grow our audiences by providing singular artistic and educational experiences to school age musicians in particular. A dual focus upon deepening music education and providing rich cultural experiences to the entire region continues to motivate our efforts.

With regard to under served populations, the Jazz Festival offers discounted tickets to Hardin Montana schools that include a significant population of Native American students. We communicate with the music teachers to ensure

they are aware of this added support and have had years of solid participation from Hardin Public Schools. We also offer reduced ticket prices for students and senior citizens at the evening concert.

All events include a post event survey distributed to participants and staff. This information is gathered and reviewed in a post event meeting. Over the years, numerous tweaks to scheduling and programming have come about as a direct result of these surveys. Any comments related to the caliber of performers and adjudicators trigger a thorough examination.

In the past, we have also reviewed adjudicator scores and recorded comments for verification of any difficulties brought to our attention. We will always follow up with direct communication to any participant who may have concerns. While this is extremely rare as years of producing these events have them running quite smoothly, I can assure you that we endeavor to uphold Northwest College's mission and goals. The success of complex events like these are built upon relationships. The various schools that participate have come to value the attention that they receive and the quality of the instruction that their students experience. We simply could not have produced these events for as long as we have without maintaining a high level of educational and artistic integrity.

While many aspects of these events have been in place for decades in some cases, we are still responsive to change. An example of this responsiveness includes our move, in 2018, to a noncompetitive festival that emphasizes jazz education through longer one-on-one adjudication workshops and replacing a scored rating sheet with adjudicator comments.

OPERATING COSTS

The largest expense of our festival pertains to the hiring of elite performers and adjudicators. This includes: artist fees, plane tickets/travel, lodging for two nights, and meals. The total artist expense is typically \$12,900. Additional expenses include advertising through printed posters, newspaper ads, radio spots, social media advertising, and printed shirts (\$4,450), venue rental for the evening concert (\$330), administrative support (\$2,400), and awards for outstanding student performers (\$400). The expenses total \$20,480.

PROJECT DETAILS

The 39th annual Northwest Jazz Festival, scheduled for Tuesday, February 22nd, is our largest and most enduring public offering. The jazz festival is a non-competitive, adjudicated festival that draws Middle School, High School, and College-level vocal and instrumental ensembles from Wyoming and surrounding states. Groups participating in the festival are adjudicated on their performances and immediately receive a one-on-one clinic by one of our guest adjudicators. The clinicians are often also headliners and/or nationally recognized performers and jazz educators.

In an effort to provide more educational opportunities we offer "Guest Artist" and "Meet the Artist" clinics for students, educators and the public to learn more about the jazz idiom and the musicians. We close out our one-day festival by providing an inspiring professional concert that is open to the surrounding communities as well as the students/educator participants.

We are currently evaluating potential vocal and instrumental artists that best suit our festival needs and have a couple of exciting musicians in mind. The first is Jason Palmer, jazz trumpet player, composer, and educator based out of Boston, MA. He has performed with artists such as Roy Haynes, Herbie Hancock, Wynton Marsalis, and Roy Hargrove to name a few. In addition to performing as a sideman on over 40 albums and has personally recorded thirteen albums as leader. He currently serves as the full-time Assistant Professor of Ensembles and Brass at Berklee College of Music.

Our second prospective artist is Annie Booth. Ms. Booth is a Denver-based jazz pianist, composer, arranger, and educator. She has established herself as a prominent band leader with the Annie Booth Trio and as a side musician. She currently performs with the legendary jazz trumpet player Greg Gilbert and the Greg Gilbert Quartet. She has also toured Mexico with the New York Jazz All-Stars, is a recipient of the ASCAP Young Jazz Composers Award in 2011 and 2017 and has been named "Best in Denver" from Westword Magazine in 2015 and 2016. Aside from performing she is also the Program Assistant and faculty member of the Colorado Conservatory for the Jazz Arts.

Either of these artists would be asked not only to perform, but to participate as an adjudicator and/or clinician.

The Northwest Jazz Festival is a non-competitive learning opportunity for vocal and instrumental jazz students at all levels of proficiency. High-quality assessment and instruction is provided by respected jazz educators in a positive and constructive learning environment. By participating, students and teachers are able to be a part of a learning experience that promotes the true American art form that is jazz. Students are adjudicated by professional clinicians and highly skillful educators to help better perform and understand the musical concepts, they are taught specific jazz concepts in master-class settings, and they are inspired by jazz industry professionals through Q&A sessions and live performances. The importance of inspiration cannot be overstated in the overall learning process of our festival.

There are three forms of feedback utilized in the adjudication process for our festival: written comments on adjudication forms, recorded comments in real time, and direct spoken comments in a clinic setting. They also have the opportunity to observe others and develop their critical thinking skills as they develop a further appreciation for the art form. The students are then able to return to their schools and work in the areas of improvement outlined for their particular ensemble and individual goals.

The Northwest Jazz Festival Arts Learning Goals are as follows:

1. Provide a student-centered education environment that fosters positivity, inspiration, diversity, and the thirst for knowledge
2. Offer a multitude of settings for student learning including: masterclasses, adjudication clinics, and live performances
3. Hire quality jazz educators that are capable of delivering a top-level education to the students

These goals have been at the core of the Northwest Jazz Festival for many years. Our planning team is consistently reminded of these foundational missions as we continue to provide a quality educational experience in the jazz idiom.

We have hosted some of the greatest names in the history of jazz here at the Northwest Jazz Festival including: Maynard Ferguson, Arturo Sandoval, Randy Brecker, the New York Voices, and many more. The quality of adjudication is extremely high with many of the educators holding teaching positions at colleges and universities around the country. We are currently evaluating potential vocal and instrumental artists that best suit our festival needs and have a couple of exciting musicians in mind. The first is Jason Palmer, jazz trumpet player, composer, and educator based out of Boston, MA. He has performed with artists such as Roy Haynes, Herbie Hancock, Wynton Marsalis, and Roy Hargrove to name a few. In addition to performing as a sideman on over 40 albums and has personally recorded thirteen albums as leader. He currently serves as the full-time Assistant Professor of Ensembles and Brass at Berklee College of Music.

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The Northwest Jazz Festival relies on a number of key partnerships: Northwest College, the Northwest College Foundation, the Wyoming High School Activities Association, Hill Music of Casper, the Park County Travel Council, and the Wyoming Jazz Educators. These organizations provide equipment, facilities, volunteer workers, transportation vehicles, advertising, administrative assistance, and financial support for our festival. The festival has traditionally done well with school group registrations and ticket sales to the evening concert, but it takes much more than these income streams to hire and support our world-class performers and adjudicators in delivering high quality jazz education in Wyoming.

ORGANIZATION SUMMARY

NOWOODSTOCK

[HTTP://WWW.NOWOODSTOCK.COM](http://www.nowoodstock.com)

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Nowoodsock

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Nowoodsock

The population of Washakie, Hot Springs and Big Horn Counties have a combined population under 25,000 per the 2010 census. This is a very remote part of a remote stat and suffers from a limited availability of cultural opportunities. Average income of the Big Horn Basin is under \$25,000 per year.

The Town of Ten Sleep provides Vista Park for as the venue for Nowoodstock. The park is relatively flat providing easy access by walker, cane or wheelchair. Invitations are extended to Big Horn Enterprises in Worland, Powell, and Thermopolis. Invitations are also extended to Worland Healthcare and Canyon Hills Manor in Thermopolis (nursing homes). These invitations include access and use of handicap parking, handicap restroom facilities, free admission and bottled water for their staff and clients.

Several low income individuals take advantage of free admission for the weekend by volunteering their time to help with set up and tear down, the merchandise table, or managing trash. Nowoodstock offers free passes to current and former military personnel. Approximately 26 passes were provided to military and veteran personnel in 2019. Citizens 65 and older are admitted at half price for the Sunday performances. Dozens of seniors take advantage of these discounts each year. Children under 12 are admitted free.

Nowoodstock presents an eclectic mix of music that is not typically available in the remote portion of Wyoming that is the Big Horn Basin. Attendees are urged to provide personal data (name, address, phone, and e-mail) on a half

sheet (4 1/4" x 5 1/2") of paper. As an incentive to fill out the evaluation, we draw two randomly drawn responders a bundle of cds from the artists at the festival, a Nowoodstock t-shirt, and two tickets to next years festival. Two questions were asked: What is your impression of Nowoodstock? and What would you do to make this festival better? This year we also asked for their age by decade. This has helped define the communities served by Nowoodstock. Response numbers have been as low as 83 in 2011 and as high as 147 in 2015. For the past ten years the make up of the responders is eerily similar. Every year during this period approximately 40% of responses came from people in the Big Horn Basin, 35% - 40% came from Wyoming outside the Basin, and 20% - 25% From out of state.

After each festival the staff, volunteers, and Town Council discuss any issues, concerns or suggestions for consideration. Among the suggestions that have lead to changes the festivalnadopted include creating a WiFi hot spot in the park, live streaming and musical instruction on home made instruments for the children. The most common response on the evaluation forms each year is, "Dont Change a thing.

Nowoodstock is requesting project support from the Wyoming Arts Council. The festival is scheduled for August 13, 14 and 15,2021. Nowoodstock is lucky to have limited operating costs consisting primarily of phone service and internet access. The festival owns little other than a few pop-up tents, tool kit, computer, tablets and extension cords. This allowed the festival to weather the pandemic with minimal affect. Artist fees, artist accommodations, and festival sanitation account for approximately 75% of project cash expenses.

To achieve our mission's goal each year Nowoodstock brings some of the best Wyoming talent to the festival. This year is no different. Low Water String Band is a bluegrass band from Lander. Prairie Wildfire (Buffalo) also play bluegrass and were part of the WAC Showcase in Lander in November 2017. Jalan Crossland received the Governor's Arts Award in 2013, is a national champion guitar player. He is from Ten Sleep and has appeared on our stage every year. Taylor Scott who as a member of Another Kind of Majik, won the Wyoming Blues Challenge in 2011 and 2012 and represented Wyoming at the International Blues Challenge in Memphis in 2012 and 2013. Lacy Nelson is from the Big Trails area on the Nowood River south of Ten Sleep and was a finalist in the 2018 Wyoming Singer/songwriter Competition. Rob Weimann (Thermopolis) won the 2019 Wyoming Singer/songwriter Competition. John Roberts Y Pan Blanco, based in Billings, has several members from Wyoming and features Afro/Cuban jazz and funk to the program.

In addition to the Wyoming talent, we will present two internationally touring bands. They included Los Angeles based folk duo Jim & Sam and the pop/jazz of the Rad Trads from Brooklyn, NY.

With two performances scheduled for each of these acts on consecutive days allows multiple opportunities for attendees to appreciate the home state talent and out of state entertainment.

Nowoodstock is funded from various sources including sponsorships, ticket sales, in kind donations, vendor fees and Wyoming Arts Council grants. This formula has allowed us to operate for two decades. Sponsors generate approximately 20% of the festival revenue and cover the majority of up front costs. In kind donations account for about 10% of the budget. Vendor fees generate about 3% and grants about 11%. The remaining 56% is generated by ticket sales.

The Town of Ten Sleep provides Vista Park and acts as the fiscal sponsor for grants. Range Communications provides a WiFi hot spot and live streaming of the festival as well as radio and social media advertising. Big Horn Rural Electric provides the electrical service. The Worland/Ten Sleep Visitors Council provides state wide advertising through Visions West Marketing. SerlKay Printing provides 600 festival posters and the Northern Wyoming News matches all print ads for the festival.

ORGANIZATION SUMMARY

OFF SQUARE THEATRE COMPANY

WWW.OFFSQUARE.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Off Square Theatre Company's Professional Season and Arts Education

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Off Square Theatre Company's Professional Season and Arts Education

OSTC programs offer cultural opportunities for rural Wyoming that can often only be found in larger cities. OSTC works with a creative committee made of community members, artists, and partners to develop programming.

OSTC serves local professional artists by:

- providing employment
- encouraging skill development through training, apprenticeships
- fostering creative exchange with guest artists

OSTC serves audience members of all ages and backgrounds by:

- providing a variety of live theatre programming year-round
- ensuring theatre of the highest excellence and seeking collaborative community partners
- producing material that is culturally relevant, challenging societal norms, and inclusive

OSTC serves local youth by:

- offering an annual large-scale professionally produced performance opportunity
- running after-school and summer programs

- working with schools to provide theatre arts residencies

OSTC's theater and classroom spaces are accessible to mobility-impaired patrons. Volunteer ushers and staff are at all events to assist with access. ASL interpretation is provided for Thin Air Shakespeare productions. OSTC advertises scholarships and discounted tickets and works with community organizations including schools, One22, and the Senior Center to ensure access. OSTC actively pursues artists from nondominant communities and nontraditional casting whenever possible through direct audition solicitations and partnerships with BIPOC directors and artists.

OSTC will measure success through participation by students, performers, professionals, audience members, and volunteers. OSTC uses a variety of methods to gather data, including record-keeping, digital and printed surveys, interviews and open community discussions.

OSTC anticipates intangible benefits of participation that will grow exponentially over time. These include:

- connection to peers and community
- literacy
- intergenerational connections
- confidence and communication skills.

For the youth musical, OSTC especially values the feedback of participating youth and their families as we continuously work to improve this program. Perhaps the best metric of the impact of OSTC's programs are the words of participants and parents:

"I simply can't believe it. My shy, quiet daughter who never talks is on stage singing, dancing, and most importantly having fun! She has made new friends and her confidence is blooming. Thank you for this experience. She has grown so much."

"Having attended parent-teacher conferences last week, I heard from several of her teachers about how she has really come out of her shell, she is speaking up more in class and is willingly volunteering answers and questions in the past several weeks. I can't help but think that her time on stage has had this influence on her and am so excited for future opportunities to help her achieve a greater level of confidence in front of her peers."

OSTC seeks support to produce its professional season of live theatre reaching approximately 4,200 audience members and 300 students and utilizing over 50 local and guest artists across all disciplines. All programming utilizes local artists and educators, nationally recognized guest artists, and local youth. The audiences for each production

will be given opportunities to engage with the material and artists beyond the production. These include community talkbacks, small group readings of the titles, and workshops with guest artists.

PROFESSIONAL SEASON

Thanksgiving Play – November 2021

OSTC will either be offering a staged reading or a full production of The Thanksgiving Play in November 2021, to be determined in the summer when more information is available regarding COVID-19 vaccine availability and Actors' Equity union requirements.

Native American playwright Larissa FastHorse's hit satirical comedy Thanksgiving Play displays how humor can fuel change by sparking productive dialogue around race and equity. The play challenges the myths surrounding Thanksgiving and how celebrating the holiday erases and flattens indigenous experiences.

Annual Youth Musical Matilda JR. – February 2022

Youth take the big stage! This production will include 2-3 school performances for local youth (if possible based on health guidance) as well as 3-4 public performances. A not-to-miss event each year, the youth musical is an opportunity for young performers to share their singing, dancing, and acting talent with the broader community. The youth musical utilizes a professional production staff in collaboration with local youth. While we hope to include as many youth as possible, we are anticipating operating under somewhat reduced numbers.

Spring Production

OSTC will produce a staged reading or full production of an award-winning contemporary play. The show will be performed over multiple evenings in the Black Box Theater. Off Square will also seek community partners connected to the material to collaborate on a talkback. (Title to be selected in the fall as part of 2022 season programming)

A Midsummer Night's Dream Thin Air Shakespeare – May-June 2022 (July 2022 performances)

This free, family-friendly outdoor production will invite audiences to enjoy Shakespeare on the lawn at the Center for the Arts.

Laff Staff – Monthly improv shows (dependent on health restrictions)

ARTISTS

OSTC will engage 2-3 Guest Artist directors selected specifically for the productions based on the needs of the production, their educational and professional background, and willingness to engage with OSTC in both production and arts education capacities. All of our guest artists are utilized in productions as well as to provide support and outreach within our education program to expand the benefit to the community. OSTC will continue its SPT contract status with Actors' Equity Association, ensuring we are able to hire the most qualified, experienced performers.

Theatre education programming at OSTC includes:

- Annual Youth Musical: The youth musical provides an opportunity for youth to put what they learn into practice on stage with a professional production team. This program is especially valuable because it allows children of all ages to work together. Students go through an audition process, rehearse for eight weeks and finally perform in six productions, including an audience of their peers. As part of OSTC's professional season, the youth musical maintains professional standards of conduct during rehearsals and performances, builds elaborate sets, costumes and props, and runs rehearsals with a professional stage manager. Young performers develop a respect for the art form and a greater confidence in their own creative esteem.
- Missoula Children's Theater (MCT): OSTC partners to bring MCT's fantastic week-long program to the community where students ages K-8 audition, rehearse and perform a short show based on a children's story, all in the span of one week! By offering this program, OSTC engages homeschooled students who have not traditionally been within our audiences. MCT is offered to the local community completely free of charge for participants and the audience.
- Summer Camps: OSTC hosts 6-8 weeks of summer camps. Through these camps, youth learn about all disciplines of theatre in a fun, engaging atmosphere and get the chance to participate in a showcase performance at the end each week. Summer camps are a critical part of improving literacy, preventing summer learning loss, and helping youth develop social-emotional skills.
- Wyoming Shakespeare Conservatory: Utilizing guest artists, OSTC offers in-school residencies, summer camps, and adult classes based on Shakespeare's texts.
- 2nd Act – Theatre for Lifelong Learners: Throughout the year, OSTC artists – who are also older adults - spend time with a group of seniors reading plays aloud, and engaging seniors in other theatre-based activities.

Education offerings for youth, adults, and for older adults are focused around community building, creative skill building, memory enhancement, socializing, physical activity, and play. Each class or workshop has an identified subject matter – such as movement, speech or auditioning – and the goals of the class are built around each participant's experience level, personal goals, and interest. All classes aim to instill confidence, encourage the imagination, improve literacy, and foster working with others.

Goals include: coordinating curriculum to be progressive, allowing adult students variety as they move from class to class; and integration of education programs into production season, giving adults the opportunity to implement

what they are learning through a hands-on performance experience. Specifically for our programs for older adults, OSTC maintains its goal of engaging older adults as the educators and facilitators, creating twice the impact.

Nanci Steveson, OSTC Education Director. Nanci is an award-winning author of novels for young teens. She grew up in an opera family which transitioned to an early love of musical theatre. Nanci has spent most of her life as a teacher in many different capacities, including developing camps and conferences for young authors, and as General Manager of equestrian centers on the east coast.. She discovered an interest and acuity for stage managing and continued in that role until 2020 when she combined her passion for both teaching and theatre in Off Square's education department. Nanci continues to teach writing to adults and children across the country and is on the board of Jackson Hole Writers where she developed the Almost Authors Summer Camp series.

Kathryn Chapin, OSTC Youth Musical Director, is a producer, director, and actor originally from Atlanta, Georgia. She can be seen in over forty films, television shows, and commercials. She has also been a middle school teacher for close to a decade and is currently teaching theater and social studies at Jackson Hole Middle School. Kathryn is passionate about providing theatric opportunities for all students, including underserved populations in her community.

Nicole Madison Garrett, also OSTC Youth Musical Director, in addition to an educator, actor, musician and director. She is a certified educator and has worked both in the K-12 classroom, in afterschool arts enrichment programs, and in one-on-one lessons with students.

Laura Huckin, Music Director, has over twenty years of choral music experience as both a vocalist with and accompanist for large concert choirs and small chamber ensembles. She is a classically trained pianist who spent three years under the tutelage of Julliard graduate Connie Grabow at the Lawrence Music Academy in Wisconsin. Since moving to Jackson in 2002, Laura has supported music education in many capacities including conductor, accompanist, performer, and teacher. She served on the Board of Directors for the Center for the Arts (2014-2015), and was honored for her contributions to the arts by receiving the Cultural Council of Jackson Hole's Award for Creativity in 2014. As Artistic Director of Cathedral Voices Chamber Choir, she has expanded its visibility as a leading arts organization, taking the choir to perform at Carnegie Hall (2016) and participating in the Salzburg Choral Festival (2019).

OSTC will also engage a variety of guest artist actors over the grant period who will serve as teachers in education programs. Additional teachers are selected from local artists and guest artists using criteria developed by our staff based on the age group, theatrical skills, and specific milestones for each class, workshop, and camp. All teaching artists have professional credentials in the field which they are teaching in plus experience in the classroom and professionally practicing the craft.

OSTC's budget is determined by the annual plan for programs and services we provide and the operating expenses necessary to implement them.

We derive 65% of our revenue from individual and corporate donations. 21% comes from ticket sales and participation fees. 14% comes from grants. We receive hundreds of hours of volunteer labor, from ushers to set builders, over the course of the year.

69% of our expenses are directly programmatic, including the rental of space for productions and classes, programmatic staff, and fees related to ticket sales. The remainder of the budget enables us to manage accounting, fund raising, and administration of our programs.

Currently, we are in a strong fiscal position with a half-year of revenue goals in the bank and a reserve valued at \$129,000. We continue to seek new avenues of funding and partnerships, both for general support and related to specific programs, such as Shakespeare and the Youth Musical.

ORGANIZATION SUMMARY

OPERA WYOMING

WWW.OPERAWYOMING.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Opera Wyoming Season 4

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Opera Wyoming Season 4

Our performances focus on Natrona County with outreach to other communities as allowed by covid restrictions. We do not yet have specific dates or towns yet because many venues are still in the reopening process. Our plan is to reach every county in Wyoming in the next five years.

We identify the diverse needs of our community by engaging the community in all aspects of our organization. One of our strategic goals is to expand our board to represent the diversity of Wyoming. This includes an analysis of potential audiences, artists, students, and other collaborators and choosing new board members from groups that are currently underrepresented on our board. We have just begun this process and have already found the insights from these new members invaluable.

Our school and community outreach focuses on older adults who cannot attend our live performances, and on schools from areas that do not generally have access to the arts, and specifically to live opera.

As many of our audience members are older or have disabilities, we understand the need for accommodations. We have a creative group of volunteers who will find a way to make our art accessible for anyone who wishes to attend live or online.

To evaluate the reach of our programs, we analyze ticket sales data, social media interactions, and the number of students and residents that we reach through our educational and community outreach. We look at sales numbers, repeat sales, new sales, and demographics as well as the percentage of our income that comes from ticket sales and

the number of patrons who attend each show. We compare these statistics against our previous seasons, and national norms via Opera America's Annual Field Report which allows us to compare our numbers with companies of similar size and budgets.

To make sure our programs are advancing our mission, we conduct meetings with key players after each production. We meet with conductors, directors, musicians, performers, volunteers, and venue representatives to ensure that their needs are met and to make changes to future performances as needed.

As our mission includes nurturing performers, we invite our artists to give feedback via survey after every production so we can continue to meet their needs. We also keep track of how many artists continue to work with us in creative or volunteer capacities. We will expand this to surveys on social media and via email to get feedback from our patrons.

These evaluations are invaluable to our organization and we make adjustments based on them as we go. Specifically, we have adjusted our ticket prices, pay structure, and programming based on these results.

Operating Costs: Opera Wyoming's operating costs include rent of our theater in Casper, internet, insurance, website, institutional marketing costs, and upkeep on our instruments and technology. Operating funds will help pay these expenses in months when we do not have revenue-producing shows.

Programming Details:

We open our season in July with an English production of Cendrillon (Cinderella) on the weekend of the 200th anniversary of the birth of composer Pauline Viardot. This performance will be the second installment of our "Opera on a Farm" series and will be held outdoors. Cendrillon is a small cast that can be cast with some of our many talented high school and college students. Cendrillon will be directed by Bailey Patterson who is graduating this spring with a Masters degree in Communication from UW and will be pursuing her MFA in the fall. Our tour this year will be "Hollywood goes to the Opera", a concert of arias and ensembles found in movies, tv, and other pop culture outlets. This theme will satisfy opera fans and newcomers alike by offering both familiar arias and some lesser known works that have been featured in pop culture. In November, we will present highlights from Bizet's "Carmen" in Casper in French with piano accompaniment. We will cast this opera almost entirely with Wyoming artists, bringing in a New York City-based guest tenor. Our Christmas show will be Miracle on 34th street, and we will present Nunset Boulevard in March. In May, we will perform Cendrillon for school outreach, and in June, pending acquisition of performance rights we will present Nine, a musical based on the Federico Fellini film 8 1/2. Nine is a showcase for female singers, actors, and dancers. While a musical, Nine is operatic in scope and requires operatic vocal prowess from several performers.

Artists involved include:

Soprano Veronica Turner is a Vocal Instructor at Casper College. She received her MM from the University of Nebraska-Lincoln. Soprano Emily Quintana has performed in operas in Las Vegas, New York, and Utah. Baritone

Daniel Quintana has over 30 years of performing experience, from Las Vegas, to Hungary. Mezzo-Soprano Johanna Swisher has a BM from the University of Wyoming. Soprano Danielle Forbush is a Vocal Instructor at Western Wyoming Community College. Pianist Susan Stubson received her MM in Performance and Literature at the Eastman School of Music. She was a vocal coach and rehearsal pianist at the Juilliard School of Music and an assistant to tenor Nico Castel at the Metropolitan Opera. Other Opera Wyoming artists include Lyric Coloratura Andrea Sipe, Bass and pianist West Wesaw, Mezzo-Soprano Christine Butler-Kiefer, Soprano Joan Davies, Mezzo-Soprano Candice Cochran, Costumer, Choreographer Fathom Swanson, and actor/director Steven Spicher. Tech will be provided by Casper College theater graduates Nicholas Johnson and Wallace Ayers.

Additional artists will be chosen by audition and invitation as the season progresses.

Our k-12 outreach was born of necessity in 2021. With restrictions not allowing us to enter schools, and so many professional artists out of work, we decided to help with both problems by bringing professional opera singers and Broadway performers to our Wyoming students virtually via Zoom when we would normally visit schools in May and June of 2021. While we have not seen the results of our work on this project yet, we are excited by the project and plan to repeat this outreach next year.

Our biggest education project this year is our production of Pauline Viardot's Cendrillon. This salon opera performed in English provides opportunities for new artists to learn how to prepare an operatic role, learn vocal techniques and styling appropriate to the art, and coach a complete role, culminating in performance. In addition to educating our artists, this piece will be our school show in spring of 2022. We anticipate a return to performing for schools and this work that tells the familiar story of Cinderella through opera is a perfect way for us to return.

Education for patrons and community members will include talk backs with artists and directors after our performances.

The public performance of Cendrillon gives an opportunity for a rich discussion of the retelling of classic folktales and their place in society. The rest of our season similarly lends itself to discussion on the presence of opera in pop culture and how classic pieces endure the centuries.

There has been much discussion in the opera community regarding fostering a sense of belonging in opera among groups not traditionally represented by the art. We believe this includes residents of our rural state. One of our goals within our overarching audience development goal is to allow our community members from school age to our senior citizens to feel a sense of belonging in opera.

For our K-12 outreach, we referenced the Wyoming Department of Education Fine and Performing Arts Content and Performance Standards in both theatre and music. For our outreach performance of Cendrillon, we have the following goals:

All grade levels: Students demonstrate appropriate etiquette in a variety of theatrical settings;

Grades K-4: Students view and discuss a live performance; Students observe and describe how theatrical elements contribute to a live performance; Students listen to a varied repertoire of music and explore the historical and cultural significance

Grades 5-8: Students view and analyze a live performance including articulating emotional responses to the performance; Students observe and analyze how technical, organizational and theatrical elements contribute to the ideas, aesthetic quality, and impact of the theatrical form; Students listen to a varied repertoire of music and explain the characteristics that cause a work to be considered historically or culturally significant

Grades 9-11: Students view and critique a live performance, including responses to the intellectual and emotional effects of the performance; Students observe and evaluate how technical, organizational and theatrical elements contribute to the ideas, aesthetic quality, and impact of the theatrical form;

Zoom Guest Artist Outreach Goals:

All Students:

K-4: Students identify careers and recreational opportunities in music and theatre; Students recognize theatre artists in their family and community and explore how these artists create their work; Students recognize how music and theatre opportunities are supported in the community;

5-8: Students explore careers and recreational opportunities utilizing theatrical skills; Students recognize the role of theatre artists in their culture and investigate how these artists create their work; Students understand the economics of music and theatre, including the role of advocacy and philanthropy; Students develop an awareness of careers, cultural and recreational opportunities in music

9-11: Students identify theatrical skills and determine how they apply to a variety of careers and recreational opportunities; Students analyze the contributions that theatre and its artists make to their local community and contemporary society; Students analyze the economics of music and theatre including the role of management, patronage, philanthropy and advocacy; Students identify how musical skills and dispositions are applied to careers, cultural and recreational opportunities

The Cendrillon production will be music directed by Emily Quintana, and directed by Bailey Patterson and will be cast in May of 2020. Emily has 15 years of operatic experience and has music directed and accompanied performances in the state and across the country. A UW graduate with both her BA and MA, Bailey has received numerous awards for her work in the theatrical arts.

Natrona County School District music teacher and Opera Wyoming board member Daniel Quintana has first-hand knowledge of the music standards and has consulted on the K-12 portion of our outreach.

We are still booking artists for next year. Confirmed Zoom artists include:

Satomi Hofmann is a Broadway, television, film, & commercial actress, a voice over artist, singer, musician, composer, arranger, music director, and host on the I♥Geek Podcast. She produces music videos for herself as well as various charities, including Broadway Hearts and the recent Broadway, non-partisan Make a Plan to Vote campaign. Satomi is a proud cast member of Broadway's The Phantom of the Opera with credits that include: Television: Bull, New Amsterdam, Law & Order SVU, The Blacklist; Theater: Midsummer...(Titania), EFX (Morgana)

opposite Michael Crawford and David Cassidy; Film: Stuck (Dr. Claire Morning), Four Bottles (Lisa); Commercial: IBM, United Healthcare, Smart Water. She is a founding member of the all-female Celtic rock band Killian's Angels and plays the spoons, piano, guitar, ukulele, bass, and a few other instruments.

Puerto Rican mezzo-soprano Laura Virella is currently best known on the operatic stage for her collection of complex, strong, independent and outspoken Latin women: Carmen, Frida, Luisa Fernanda, Rosina, Desideria (The Saint of Blecker Street), Maddalena. Professional principal-artist affiliations include Long Beach Opera, the Phoenicia International Festival of the Voice, Mercury Opera, Festival de Santa Florentina (Barcelona), Theater Rudolstadt, Ópera de Puerto Rico, Wolf Trap Opera, Puerto Rico Symphony Orchestra, Dicapo Opera and the Queens New Music Festival. She's a graduate of the Manhattan School of Music, the Peabody Conservatory and an alumna of the Coro de Niños de San Juan.

Stephanie Scarcella originates from Wyoming, but has made New England her home since 2006. Stephanie has sung with Boston Lyric Opera, Odyssey Opera, Opera Company of Middlebury (VT), St. Petersburg Opera (FL), Arcadia Players, Longwood Opera, Opera on Tap, in addition to presenting solo vocal recitals and performing as a soloist in concert settings. Stephanie received her BM in Vocal Performance, and MM in Opera from The Boston Conservatory. She was a New Orleans District Winner for the Metropolitan Opera National Council Auditions in 2011, and a Semi-Finalist (Young Artist (2013) and Graduate (2011) Levels) for the Classical Singer Magazine Competition in 2010.

Our funding has traditionally come from ticket sales, corporate and private donations, government grants, and partnerships with community organizations who support our tours. Due to scheduling delays this year we do not have specific partnerships confirmed, but have worked with Sweetwater BOCES and the Broadway in Rock Springs, and Arts in Action in Riverton in the past and hope to work with those and other organizations in upcoming seasons.

Because opera is typically more expensive to produce and musical theatre usually attracts more patrons, our ticket sales from our musicals often creates revenue that helps us produce our operas and tours.

Many of our artists who would normally be paid for their work provide in-kind services in order to help us meet our budget goals. Costumes, set pieces and props have also often been provided through in-kind donations in the past.

ORGANIZATION SUMMARY

ORIGINAL OYSTERGRASS INCORPORATED

WWW.OYSTERRIDGEMUSICFESTIVAL.COM

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Oyster Ridge Music Festival

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Oyster Ridge Music Festival

The Kemmerer/Diamondville area is a rural community in SW Wyoming serving a young to elderly population of around 2600 people. The arts are completely under served in this area. Kemmerer is approximately 80 miles from any larger city where the arts may be more in abundance. Many people cannot travel that distance nor do they have the means to do so. Not only is distance an issue, but so is the cost to actually attend concerts, art shows, or museums, for example. The Oyster Ridge Music Festival was founded on the belief that it should be a free festival open to all members of the public. Because of this, ORMF is meeting the needs of the community by providing a quality event for free.

The festival committee is ultimately responsible for the entire planning and execution of the festival. However, the role our community has in helping the committee is huge. We rely on local businesses and people of the community to volunteer during the festival. Their devotion to the festival is unprecedented. If we receive requests for accommodations, we try our best to help in whatever way we can, i.e., assist to handicap restrooms, ramps, etc. We also do not discriminate on the basis of race, color, nation origin, marital status, sexual preference, sex, age religion, political belief, disability, or veteran status, in volunteerism, band selection and/or access to programs or activities.

There are many ways we can measure and evaluate the outcome of the festival. We can measure vendor applications, motel reservations, camping registration, along with merchandise sold, beer sales, safe ride participation, Band Scramble, sponsorship dollars, and the local economic market. The Fossil Basin Promotion Board collects the lodging tax and this is where we get our statistics to help us gauge the success of all the motels in the

community during the festival weekend. All campers must register at the festival booth. We also provide a survey at the back of our brochures that are handed out during the festival.

The festival committee is responsible to evaluate the festival. The committee must follow up with local businesses, other organizations' whom we collaborate with, the city of Kemmerer, gather all surveys and to get with the business council. From our results, we have adopted and changed for the better. We have become more ADA accessible, our website is user friendly, our facilities are cleaner, and our music continues to get better and better every year.

We have had numerous videos made in an effort to extract what ORMF means to the community and to the artists, vendors, and attendees that come and enjoy it. Provided are a few links to the videos and they are very telling.

The Musician's Take: <https://youtu.be/h1gYU5KXZSo>

The Oyster Ridge Music Festival (ORMF) will be held July 23-24 2021 in the Historic Triangle Park in Kemmerer, Wyoming. The festival will take place over the two days. The lineup is as follows:

FRIDAY, July 23:

1:00 PM Opening Ceremonies

2:00-3:00: Robin Kessinger

3:00-5:00: Michigan Rattlers

5:00-7:00: Reckless Rooster

7:00-9:00: Jared and The Mill

9:00-11:00: The Freddy Jones Band

Saturday, July 24:

10:00-N:oon: The Infamous Band Scramble

12:00-1:00: Robin Kessinger

1:00-3:00: The Rightly So

3:00-5:00: Goodnight Texas

5:00-7:00: The Freddy Jones Band

7:00-9:00: TBA

9:00-11:00: Reckless Kelly

ORMF is also the home of the State Fingerpick and Flatpick contests. The Wyoming State contests are held during the last day of the festival but due to COVID the committee has decided to not run these this year. Another activity at the festival is the Infamous Band Scramble. The Band Scramble is open to all ages. There are no prerequisites to register. What makes this event unique is that the bands who are hired to perform over the weekend can participate. So, the average person can have the opportunity to play with Grammy Award Winners or other extremely talented individuals. In this event, participants are randomly grouped into a band. They have one hour to learn three songs as a group. Once the hour is up, the bands have to perform center stage in front of the live ORMF audience. Winners are chosen by the crowd on the basis of stage presence and overall impression. This event has always been very popular because it is open to all levels of musicians. The Band Scramble usually consists of about 75 contestants.

Also attending the festival are thirty plus food and artesian vendors. The vendors wrap all sides of the Triangle Park. People can shop, eat and listen to quality music all at the same time. It makes for a wonderfully relaxing experience.

Currently, there are no artists who are involved with the Oyster Ridge Music Festival. We hire many bands, but none are actually associated with the festival committee and the organization.

ORMF has many different funding sources. The committee sends out sponsorship letters, writes grants throughout the year, donations come in from individuals and many local and small businesses donate every year. Funding is collected through the sale of our merchandise, vendor booth rentals, raffle tickets, wristbands and beer sales. The in-kind donations come from all of the volunteer hours from our committee members and all the raffle and auction items donated each year.

Our budget aligns with our project because we never spend more on bands than what we can afford. We use our carryover money to help us know what our budget will look like for the next year.

Each year, money is getting harder to come by. We constantly fear that each year might be our last. However, the committee continues to work hard to keep this festival alive because the festival is irreplaceable and vital to the community.

ORGANIZATION SUMMARY

PALS (PROMOTING ARTS IN LANDER SCHOOLS)

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

PALS (Promoting Arts in Lander Schools)

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

PALS (Promoting Arts in Lander Schools)

PALS serves Fremont County School District 1, located in Lander, Wyoming. According to the 2020 Census, Lander has a population of 7,487. Six schools make up the district; Gannett Peak Elementary, Baldwin Creek Elementary, Jeffrey City Elementary, Lander Middle School, Pathfinder High School, and Lander Valley High School. The district's population is 1,842 students; 34% of students qualify for free and reduced lunch, graduation rate is 80.5%, and 14% are students with disabilities. Gannett Peak and Baldwin Creek Elementary are meeting the expectations outlined in the Wyoming Accountability in Education Act, however, Lander Middle School and Lander Valley High School are only partially meeting expectations.

There are ten arts teachers in the district. The band and choir directors teach at the middle school and high school resulting in both teachers overseeing eight ensembles. The art and music teachers at two elementary schools teach five classes in each grade. Pathfinder High School and Jeffrey City Elementary do not have art teachers.

The middle school did not renew contracts for the principal and vice principal and Gannett Peak Elementary's vice principal resigned this year. The principal from Baldwin Creek Elementary is moving to the middle school resulting in half the schools seeing a turnover in administration.

PALS provides accessible programming to all students regardless of gender, race, sexual orientation, socioeconomic status, or physical/cognitive ability.

The director of PALS collaborates with teachers to create assessments determining if a student demonstrates proficiency on the standards presented in each program. Fremont County School District 1 has set a goal that 80% of students need to demonstrate proficiency, PALS has set the same minimum goal to determine a program successful. The district recently switched to standards-based grading where students are graded on a 1-4 scale. A 4 means students are advanced in the subject, a 3 is meeting expectations, 2 is partial mastery, and 1 is showing little or no mastery. A student shows proficiency by earning a 4 or 3.

One assessment based on a program was for third grade students learning collage from Melissa Strickler. During Melissa's residency, students were required to create a self-portrait using scraps of paper. Students were eventually tested on two artists presented during the residency, Romare Bearden and Guiseppe Arcimboldo. Students learned the difference between the artists' two styles of collage, as well as biographical information. The assessment showed that 89% of students were proficient; 42% achieved a 4 and 47% achieved a 3.

The PALS director continues to meet with administration, teachers, parents, and office staff to determine the specific needs of each school and which programs keep students engaged. The director will also work with each teacher to determine when district budgets cannot sufficiently meet the demands of the teacher and curriculum.

PALS employs one Executive Director that is supported by the Board of Directors. Rebecca Eggli has been the Executive Director of PALS for three years. She received a Bachelor's of Music from the University of Wyoming and a Master's of Music from Oklahoma State University. Her role as director for the past three years has been to plan and execute programs, fundraise, write grants, and develop working relationships within the community.

PALS will partner with the Fremont County Public Library for a teen writing contest. The contest will run from July 13th to August 20th and is open to all students sixth through twelfth grade in Fremont County. Three judges will decide the winners in two categories (grades 6-8 and grades 9-12). Winners will receive cash prizes and present their essays at a banquet during the library's Bookmarked 2021 conference.

During Youth Art Month PALS will purchase mats and frames for student artwork to be displayed at the Lander Art Center. The Student Select Show will feature close to 100 pieces of art from students in sixth through twelfth grade. To foster an understanding of the professional world, students are encouraged to sell their works.

Due to budget cuts within the district PALS will purchase supplies for several teachers at the middle school. Funds will go towards instrument repairs, purchasing instruments, new music, and supplemental method books for students in the band program. Watercolors, paper, charcoal pencils, and tempera will be purchased for the art classroom.

At Lander Middle School and Lander Valley High School there has been a spark of interest in videography. Both schools are using the creation of documentaries to inspire creativity in students using a modern art form. Studying

videography increases media literacy, it develops imagination, increases confidence, and improves communication and writing skills. It helps students understand the difference of presenting fact, fiction, and opinion. Funds will purchase equipment such as cameras, microphones, computers, and editing software.

Every year, district fourth graders visit a local screen printing shop for a four-week residency. However, due to unforeseen circumstances, the local screen printing shop has downsized and will no longer be able to partner on a residency. To ensure the future of a screen printing class, PALS will purchase supplies (screens, ink, printing press) to create a small, movable workshop that can be taken into schools. Students will make banners to hang in the hallways of their school. In the future, those supplies can be used at other schools and other districts around the county.

Missoula Children's Theater fosters creativity and enhances innate capabilities in individuals by providing access to the theater. Auditions are held on the first day for Kindergarten through eighth grade students followed by a weeklong musical theater workshop culminating in a performance of Johnny Appleseed. Throughout the week, the two Missoula Children's Theater Directors will conduct three masterclasses for smaller groups during the school day.

Melissa Strickler uses varied mediums to create her works. Her work connects with all types of learners, especially nontraditional learners, and she emphasizes that art is for yourself. During a one-week residency, students in second and third grade will use torn paper from magazines to create self-portraits that represent more than just their outward appearance.

Grammy nominated Zak Morgan has been compared to Shel Silverstein and Dr. Seuss because of his easy wit and child-friendly sophistication through songs and limericks. During a four-day residency Zak will work with 126 second graders composing, recording, and performing personalized songs.

Shawna Pickinpaugh will visit the Lander Middle School where she will teach students about taking inspiration from the Wind River Mountains by incorporating them into the design and color choices of pottery. As a member of the Lander community, a previous teacher, business owner, and working artist, she provides a unique perspective to young students about the possibilities for artists.

Goals for Arts Learning are divided into two categories: quantitative and qualitative. Both categories are equally important in determining the effectiveness and future of a program.

Quantitatively, PALS focuses on addressing Wyoming Fine and Performing Arts Standards while meeting proficiency standards established by Fremont County School District 1. Teachers select specific standards to be addressed during an artist residency or while using purchased supplies. Each program should result in 80% of the students in a class showing proficiency in each standard addressed. Fremont County School District 1 switched to standards-based grading recently resulting in students being graded on a scale of 1-4. A 4 means students are advanced in the

subject, a 3 is meeting expectations, 2 is partial mastery, and 1 is showing little or no mastery. Students are considered proficient by earning a 4 or 3.

Wyoming Fine and Performing Arts Standards addressed by PALS programs include but are not limited to: FPA4.1.A.5, FPA 8.1.A.5, FPA 11.1.A.5, FPA8.1.A.6, FPA 11.1.A.6, FPA4.2.A.3, FPA4.3.A.1, FPA8.3.A1, FPA4.4A.3, FPA4.1.M.1, FPA 4.1.M.4, FPA4.1.T.1, FPA8.1.T.1, FPA8.1.T.2, FPA8.2.A.1, FPA4.3.A.2, FPA4.4.A.4, FPA8.4.A.4, FPA11.4.A.4, and FPA8.4M.2.

PALS' quantitative goals are to financially support those teachers whose budgets were cut and to create a lasting impact with the administration. The uncertainty of funding has created concern in the administration of Fremont County School District 1 to the point of cutting arts learning budgets to focus on having more stable budgets for core classes. PALS will supplement budgets as much as possible with the ultimate goal of art programs not feeling the effect of budget cuts. It is important to the board and Executive Director of PALS to instill the importance of the arts in the administration of Fremont County School District 1 by providing programs regardless of the unstable economy. Meeting the quantitative goals is ultimately determined by the relationships being produced and maintained.

Missoula Children's Theatre brings the arts to all 50 states, 5 Canadian Provinces, and 16 countries. They strive to reach the small communities that have few creative outlets or resources for their children. It fosters creativity and enhances innate capabilities in individuals all over the world by providing access to community-driven performing arts experiences. Missoula Children's Theatre strives to transcend any barriers such as language, culture, financial resources, and unique needs to transform lives by actively engaging people in the arts.

Sacredness and content are important to Melissa Strickler. Whether it be traditional iconography, or the more contemporary collage, she tells a story through each piece of art. The mediums in which she works are very different, but the journey she takes to achieve a meaningful piece of art is consistently the same. She draws inspiration from many aspects of life, such as her beliefs, travel, the human figure, nature, and especially the extraordinary moments and people who've touched her life.

Zak Morgan began writing his own stories in elementary school and honed his writing skills at Kenyon college. Morgan received a Grammy nomination for his second album, *When Bullfrogs Croak*. He currently lives in Cincinnati and continues to write, record, and perform concerts and creative writing residencies for children and families across the country.

Shawna Pickinpaugh sees art as an integral part of her life; continually pulling and stretching her in new and exciting directions. She was born and raised in Wyoming and, until her recent retirement, taught art at Lander Valley High School. The Wind River Mountains have shaped her view of the world and her art. She is a member of ALCHEMY: an artists cooperative and a member of the Lander Art Center.

PALS works closely with all the art teachers in Fremont County School District 1 to implement programs, purchase supplies, and create evaluations. The district art teachers are Wendy Elias, Courtney Widhalm, Stephanie Harris, Joy Jones, Jason Dayton, and Zach Even. The district music teachers are Susan Hallam, Tom Wilson, Garth Moline, and Cami Kistemann. Additionally, the organization has been working with the Librarian, Nate Shoutis, at Lander Valley High School and an English teacher, Peter Nichols, at Lander Middle School to develop a videography and journalism program at each school.

Artists are selected by teachers in the district. PALS encourages each teacher to select artists within the community in order to support local artists and foster relationships across the community. Teachers select the type of guest artist by what is needed most in the curriculum.

PALS receives funding from corporate, private, and community foundations, government grants, private donations, and in-kind donations. Partnerships with Fremont County School District 1, Lander Bake Shop, Lander Art Center, Lander Community Concert Association, Fremont County Public Library, and Lander Art District are instrumental in carrying out the mission of PALS.

At the beginning of the fiscal year, each school is allocated a percentage of the budget based on the amount of students in the school. Those percentages serve as a baseline for each school. Other criteria that get factored include the budgets of each department, requests from teachers, and history of funding. For example: the middle school has been cutting the budgets of the art department. The band program has a budget of \$500 and the art budget has been cut by 20%. In previous years the middle school has not received a proportionate amount of PALS' budget; this year their budget has been increased to provide supplies.

ORGANIZATION SUMMARY

PARK COUNTY ARTS COUNCIL

PARKCOUNTYARTSCOUNCIL.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Park County Arts Council 2021-22 Season

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Park County Arts Council 2021-22 Season

Park County, Wyoming is located in the Northwest corner of the state just east of Yellowstone National Park. The 6,967 square mile area is geographically isolated with the nearest interstate highway and urban area 100 miles away (Billings, MT). The county population of 29,324 (2018 Census) has a 10.2% poverty rate. The 2016 student eligibility for free and reduced meal programs places our Powell school district at 40.41%, Cody at 26.06%, and Meeteetse at 42.28% (state average is 28%). These statistics make us aware of the economic challenges of our residents and need for affordable arts programming.

Cody (pop. 9,885) is a tourist town with services and attractions geared to the "romantic west". Powell (pop. 6,440) is a farming/ranching community and home to Northwest Community College. Meeteetse (pop 327) is a small ranching community, with a one block classic "western" downtown. The remaining communities include Ralston (pop. 280), Wapiti, Clark and Valley, all served by the larger communities.

Printed or on-line surveys are made available on our website, Facebook page, and after events to collect feedback and information regarding community needs.

Our programs are open to the public and include free performances by MT Shakespeare in the Parks. When budget permits additional activities are given to senior centers and VFW Auxiliaries. Complimentary or reduced rate tickets are provided to nondominant communities. Special requests are handled on an as-needed basis.

Evaluations of our programs are collected throughout the year combining board member reports after attending PCAC events with the written, on-line, and face to face evaluations from county residents. They provide attendance numbers, diversity of audience, success or failure of arts programs, suggestions for preferred artistic genre/discipline, services, and ticket pricing. These evaluation results are documented in monthly board meeting minutes. Results are tallied and reviewed by the Planning Committee influencing recommendations made to the board for future programming and services.

The board and Executive Director meet with area artists and organizations throughout the year and receive requests and comments about the PCAC services. Current board members are actively engaged in their communities serving as volunteers to other organizations. This involvement allows them to exchange their artistic expertise throughout the community and access the arts related needs of a broad representation of our constituents. These comments, requests, and suggestions are discussed at board meetings and become part of the Planning Committee's considerations for the upcoming season.

PCAC will maintain its office and part time Executive Director to provide services to Park County for the 2021-22 Season. Operating support will cover the ED salary, insurance, tax accounting, internet, phone, computer, and supplies. The Community Arts Program will bring public performances to Cody, Powell and Meeteetse with school outreach activities combined. The public performances include the following.

Montana Shakespeare in the Parks will conduct 6:30pm performances of "Cymbelline" on August 11th in Canal Park in Cody and "Midsummer Night's Dream" on August 12th in Washington Park in Powell. This company is a nationally recognized educational outreach component of the Montana State University's Department of Art and Architecture. They tour two different plays by Shakespeare or other classical playwrights every summer employing 12 professional actors who audition for the parts annually. The actors have strong educations in theater and extensive performing records. Montana Shakespeare in the Parks address our resident's interest for classical and historic theater and a fondness for Shakespeare and this company in particular. The only requirement is that these performances are free to the public. These performances provide the only live, professional theater to our county.

For the second year, PCAC provides music for the "Farm to Table" dinner partnered with the Homesteader Museum. We bring Molly in the Mineshaft to perform in the Washington Park band shell in Powell on September 11th at 8:00pm. Based in Salt Lake City, UT, this eight-member band celebrates the diverse musical heritage of bluegrass music with a new twist, mixing their upbeat take on traditional favorites with roots-inspired original compositions. Winning the 2019 Showcase Award at the Arts NW conference, these remarkable players include a three-time national twin-fiddle champion from the Weiser, Idaho Fiddle Festival.

Arcis Saxophone Quartet will tour in February or March 2022. This group from Munich, Germany will perform at the Meeteetse School offering a variety of classical and contemporary works. The Quartet was founded in 2009 at the University of Music and Performing Arts Munich and studied chamber music under the Artemis Quartet at the Berlin University of the Arts with additional instruction from Koryun Asatryan and Friedemann Berger in Munich. They have toured around the world since their formation and received several prestigious awards.

We are in the process of selecting our Cody artist/s.

PCAC partners with the Park County Libraries bringing the University of Wyoming Artmobile to our three county libraries. Once curated, the exhibition will tour over the 2021-22 season. The art is selected from the UW Art Museum collection providing an exhibition otherwise not available in our area. The Artmobile curator holds a BFA degree from UW in painting.

The PCAC Arts in Education Program 2021-22 combines Recurring Activities and Changing Activities.

The Recurring Activities include the following residencies brought to our three school districts annually:

1. Shakespeare in the School: high school residencies conducted by Montana Shakespeare in the Parks including a staged, costumed, 70-minute performance performed by eight professional actors, a pre-performance discussion explaining the play's historical significance and relevance to our times, and a post-performance Q & A, and four acting workshops for English and Drama students.
2. Montana Shakes: elementary level outreach program from Montana Shakespeare in the Parks. These one day in-school residencies provide a 30-minute version of one of Shakespeare's plays. followed by a Q&A session, and nine interactive workshops split between the elementary schools.
3. Missoula Children's Theatre: week-long K-12 residencies. This traveling theater company of two actors conducts after-school open auditions, rehearsals, two performances, and three in-school 5th grade drama workshops. PCAC contracts for an extra workshop for our Wapiti School. The Missoula Children's Theatre residencies provide the only theatre opportunity for grades k-8.
4. PCAC partners with the Park County Library to bring the University of Wyoming Artmobile to each of its three branches providing a changing annual exhibition compiled from the University's Art Museum collection and printmaking equipment for the facilitator to conduct hand-on workshops.

The PCAC Arts in Education Changing Activities consist of outreach conducted in the public schools piggy backed onto the PCAC Community Arts Program. The activities will include:

1. Three workshops by Molly in the Mineshaft at Powell's Elementary Schools on September 10, 2021.

2. Workshops or lecture-demos by the Cody artist/s to be selected.

3. A workshop by Arcis Saxophone Quartet at the Meeteetse School in February or March 2022.

Our primary Arts Learning goal is to bring at least one annual arts education activity to each of our three communities, Cody, Powell, and Meeteetse. This goal was established early on in the formation of PCAC to address the needs of our public schools bringing professional arts to their students. Continued requests from the schools has supported the growth of this goal. PCAC now provides 4 arts residencies in each of our 3 school districts. We maintain that activities held during regular school hours reach the broadest representation of our student population addressing diversity, equity, and inclusion.

The intents of this goal are:

to instill creativity and self confidence in our students through arts experiences

to bring professional artists into our public schools

to insure that every student over their primary and secondary educations is exposed to the arts programs we offer covering the broadest diversity, equity, and inclusion.

to provide theatre opportunity to our k-8 grade students

The residencies we sponsor annually were selected based upon needs within the communities. Missoula Children's Theatre was the first arts learning program adopted to address the lack of any theatre opportunity for the k-8th grade students. Although the auditions, rehearsals, and performances are after school activities the residency includes drama workshops for all 5th graders during regular school hours insuring all students have theatre exposure. Shakespeare in the Schools residencies were added serving requests from high school teachers for assistance teaching Shakespeare through the teacher's manual provided and the live performance that helps bring Shakespeare to life. The elementary level Shakespeare residency, MT Shakes, introduces young minds to Shakespeare in preparation for their required high school study. From the theater art standpoint, this residency brings professional actors into the schools providing a live performance and drama workshops for active participation. Piggybacked onto the community performances are workshops given in the schools. These provide a broader representation of disciplines and genre. When budget allows, these artists are taken into the senior centers or VFW's for mini concerts or workshops.

These arts learning activities address the following arts education standards:

Standard 1: Creative Expression Through Production:

Students create, perform, exhibit or participate in the arts.

Standard 2: Aesthetic Perception:

Students respond to, analyze, and make informed judgments about the arts

Standard 3: Historical and cultural context:

Students demonstrate an understanding of the arts in relation to history, cultures, and contemporary society

Standard 4: Artistic Connections:

Students relate the arts to other disciplines, careers and everyday life.

The PCAC board consists of 12 arts active members with involvement as professional visual and/or performing artists, educators, arts business owners, and art advocates. Four teach in our public schools and provide strong voices for arts learning needs. All have BA or Masters in Education and actively engage in extra arts activities.

PCAC partners with our three school districts using their facilities for arts learning residencies, performances, and workshops. Communication with them is ongoing and their input impacts our selection of artists. They continue to want the Shakespeare residencies we provide for high school and elementary school levels due to the assistance these residencies provide for teaching Shakespeare. Montana Shakespeare in the Park, an outreach program of Montana State University's Art and Architecture Department, provides Shakespeare in the Schools for high school aged students and MT Shakes for elementary students. These residencies provide teacher's manuals prior to the residency consisting of performances, Q & A's, and drama workshops. The residencies are given by professional actors selected from auditions conducted by the company. These artists have Bachelors or Masters in Theatre Arts and work professionally full time.

PCAC conducts evaluations and surveys with the community. These continue to show strong support for Missoula Children's Theatre residencies providing the only theatre opportunity for k-8 grades. Our schools also support this residency as it provides theatre workshops for all 5th graders in the county. The acting teams are professional artists with college degrees in theatre and superior training in the education of theatre arts.

Input from surveys, evaluations, and communications with schools provide direction for selection of artists for our changing performances. Using this information, our ED looks for those genre when reviewing artists on line or

viewing showcase performances at the ArtsNW booking conference. This year we will bring Molly in the Mineshaft to Powell (folk and bluegrass), Arcis Saxophone Quartet to Meeteetse (classical), and Cody's yet to be determined. Each artist giving a community performance for one of our 3 communities and outreach in that community's schools. All artists involved work professionally and have college level degrees in the arts.

The Cody School Board plans the elimination of the 2 visual arts teachers in the k-5th grade levels to meet recent budget cuts. We recognize this cut creates an increased necessity to provide visual arts opportunities for k-5th graders. The UW Artmobile residency will be increasingly important. The curator holds a BFA in painting and BA in Arts Education. The program brings an exhibition selected from the UW Art Museum collection and printmaking equipment for participatory workshops. We see a necessity to use the Artmobile format to provide additional visual arts opportunities using area professional artists.

The PCAC funding sources include ticket sales, grants, donations, business sponsorships, in-kind contributions, and partnerships. Our mailed fund drive and business sponsorships provide 35% of our annual income. Ticket sales and fund raisers bring 15%. In kind donations from area motels and our strong volunteer base cover 30% of our expenses.

Partnerships are organized with area non-profits or businesses as appropriate to activities sharing costs and combining audiences. For the 2nd year we will sponsor the music in partnership with the Homesteader Museum for a fall harvest festival.

ORGANIZATION SUMMARY

PINEDALE FINE ARTS COUNCIL, INC.

WWW.PINEDALEFINEARTS.COM

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Arts Programming for Pinedale Fine Arts Council

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Arts Programming for Pinedale Fine Arts Council

Sublette County's economic base is ranching, natural gas extraction and tourism. The closest larger community is 75 miles away. Tourism has taken a giant step forward as travelers from all over the world visit to enjoy vast array of outdoor pursuits. Its inhabitants are hard-working and honest folks who appreciate small town life and go out of their way to help their neighbors.

Access to arts programming is very limited because of our very small population, isolation, travel time and cost of accessing arts activities by individuals. PFAC was established over 40 years ago to address this issue because no other organization was providing this service. Residents who grew up attending PFAC programs are now bringing their own children to PFAC events. Their parents valued PFAC and supported it, and now they are introducing the arts to their own young children – knitting together three generations of PFAC participants and a deep level of commitment to the organization.

Community members serve on the Board and every committee of PFAC and play an active role in planning and executing our programming. PFAC works with the towns, commissioners, other organizations to bring Arts to the community. We work with the country school districts to bring hands on experiences to students.

PFAC measures the impact of our programs in a variety of ways. We collect quantitative evidence by tracking the number of participants, ages and number of volunteers for each program and activity. We reach every student in

Sublette County K-12 and last year pre-COVID we made 13,690 contacts in the community (up from 7660 three years prior).

Outside of quantitative data, we use a variety of tools to evaluate the success of a project.

With our school arts programs we request formal written evaluations from staff and include pre/ post surveys as part of our evidence of learning. This data is first reported to our Programming Committee who use it to plan accordingly. It is later reported to the artist in residence and shared with the teachers who often use it as a benchmark for reaching state standards.

We also use informal means such as visual observation and verbal feedback to evaluate our programming. For instance, with school residencies, participating teachers will send an email to the school board commenting on the success of a residency as well as excitement for future residencies.

Over time we have learned from evaluations which programs work and which programs simply are not a good fit for our audience. By evaluating attendance numbers, box office reports and gauging audience feedback we know which genres don't work (world music, etc.) and focus our programming efforts on productions we know our community will love.

We are requesting support for our full season of activities which is managed by our two person staff: an Executive Director and a Marketing / Outreach Director.

5-Show Winter Ticket Series -

Second City – Holiday Revue – Dec 2, 2021 - The Second City Theatre opened on December 16, 1959, and has since become one of the most influential and prolific comedy theatres in the world.

Wynonna Wang – Jan 27, 2022 - Wang began playing piano at age 4, and studied at the prestigious Central Conservatory of Music (CCOM) in Beijing. After being selected as First Prize winner of the 2018 Concert Artists Guild International Competition she began touring worldwide.

The World of Musicals – Feb 17, 2022 - “All the hits in one show” – that is the motto of this production. An emotional journey through the great world of musicals which will leave the audience spell bound.

Aquila Theatre – The Great Gatsby – Mar 23, 2022 - The Aquila Theatre’s production of “The Great Gatsby” is one of the great classics of American literature. Its central themes; treatment of social class and race are extremely timely.

Portland Cello Project – Purple Reign – April 14, 2022 - PCP performs everywhere from punk rock clubs to symphony halls, from street parties to private events; cello music like you’ve never heard before. This year’s tour is a tribute to Prince and features members of his original band.

Soundcheck Summer Music Series - Free performances in American Legion Park

July 4: National Park Radio- delivers a unique blend of folk, country, bluegrass, and pop, bringing a fresh but familiar sound. Opening Bands: The Pine Hearts & Jason Tyler Burton

July 16: Jackie Venson - a multi-instrumentalist, singer/songwriter known far and wide for her beautifully complex music and blazing guitar skills. Opening Bands: AJ Fullerton & Boom and the Bust

July 17: Goodnight, Texas- the transcontinental garage Appalachian collaboration of San Francisco’s Avi Vinocur (formerly of The Stone Foxes) and North Carolina’s Patrick Dyer Wolf. Opening Bands: Pixie and the Partygrass Boys & Annie Oakley

July 24: Fox Royale- make anthemic, jangly indie-rock that sparkles with the same energy as acts like Cold War Kids, Cage the Elephant and Vampire Weekend. They have the ability to make music about things like emotional insecurities, breakups and family breakdowns sound almost joyful. Opening Band: Carolina Story

August 6: Sierra Ferrell- With her spellbinding voice and time-bending sound, Sierra Ferrell makes music that’s as fantastically vagabond as the artist herself. Growing up in West Virginia, the singer/songwriter/multi-instrumentalist got her start belting out Shania Twain songs in a local bar at the age of seven. Opening Band: The Lonesome Heroes

August 14: Vandoliers- the next wave of Texas music. The six-piece Dallas-Fort Worth group channels all that makes this vast state unique: tradition, modernity, audacity, grit, and—of course—size. Opening Band: Timmy The Teeth

SCHOOL RESIDENCIES

Dancers’ Workshop - has offered excellence in the art of dance to the state of Wyoming since 1971. 6 weeks of programming in Pinedale, Big Piney and La Barge.

Max Mahn- Printmaking Workshop – hand pulled gig posters.

Eurekus STEAM– partners with NASA to design innovative education programs that explore content through imagination. Projects include atmospheric lanterns, shoebox Mars rovers, skitter critters.

Art Fitness – Utah Museum of Contemporary Art - With an emphasis on close observation and easy-to-grasp principles, Art Fitness gives students understanding of contemporary art.

Missoula Children’s Theatre – One week program where local kids K-12 participate in a play.

PFAC Summer Arts Camp – Dancers’ Workshop A full-day camp lasting one week, 25 campers create large scale puppets while exploring creativity and movement.

Eurekus STEAM Camp – A full-day camp lasting one week, 25 campers do projects including LED Terrariums, Lanterns, Hi-Tech Magic Wands, Hi-Tech Stuffed Animals.

STUDENT SHOWS

Portland Cello Project

“The Great Gatsby”

Wynonna Wang pianist –shows plus piano master class

DEMENTIA CARE PROGRAMS:

“Here and Now Dementia Focused Art Class.” This includes persons living with Dementia and their caregivers. Creating art gives elders a sense of mastering, a distraction from aches and pains, and a social opportunity to engage with others.

“TimeSlips” is creative storytelling for people with dementia; designed to be life affirming, inspiring and grounding.

PRESCHOOL PROGRAMS:

Outreach to all five preschools in the county. Past shows included “O Sole Trio” performing 15 minutes of Opera in each preschool. Cleo Parker Robinson Dance performed a 30-minute hip-hop class in each preschool. It provided both exposure to a new form of dance and exposure to African American culture for our youngest community members. Next seasons program will include visits by pianist Wynonna Wang and an acrylic pour ornament workshop by instructor Mae Orm.

We have a variety of Arts Learning goals:

1. Quality Lecture Demonstrations

Our goal for booking performing groups for our winter series is that they provide quality lecture demonstrations. The lecture demonstrations need to be a valid sample of the art form and also provide an educational component so students have a context in which to place the art experience.

2. Help Develop Performance Vocabulary/ Etiquette

It is also our goal with the lecture demonstrations to provide students the opportunity to experience quality live performances (aesthetic perception) and build a listening vocabulary as well as develop the foundation to fully appreciate future performances. Observing the stage presence exhibited by artists gives students examples to emulate for their own productions or performances (applications to life). Additionally, students have an opportunity to learn about concert etiquette as well as gaining an appreciation for the performing arts in our community.

3. Student Retention of Material

Our school residency learning goal is rooted in the entry/exit surveys. We work with the teacher and artist of each residency program to create a series of questions to test the impact of the residency on the students. We administer a test before and after a residency to gauge the impact on the students.

For example, consider our Dancers' Workshop Residency entry/exit data. Students in grades 1-5 answered a series of questions about spatial relations, shape and positive and negative space. On the entry survey, 47% of students answered the questions correctly. On the exit survey, after the workshop, 74% of students answered the questions correctly.

This provides us and the school district concrete evidence that students are retaining the material we are providing them and active learning is taking place.

4. Teacher Implementation/Adaptation of Curriculum

The evidence collected has shown us that teachers appreciate the reliability of having programs return year after year. It allows them to incorporate the material into their curriculum plan, know the artist presenting, develop a long-term personal relationship, and more effectively incorporate the material and techniques into their others lessons throughout the year. With this feedback, we have focused on an overall goal of having consistent programming over a long period of time which reaches the greatest number of students possible.

5. Improved Well Being Through Elder Care Arts Learning

Our dementia care program learning goal is to infuse creativity into the local elder care system. By teaching elder care specific art techniques and programs our goal is to improve the well-being of our dementia care community through creativity and connection.

These goals were identified by the Programming Committee which consists of a retired teacher, school board members, PFAC Board members, parents and other community members.

Our Programming Committee also collects input from the school districts, Senior Centers and all five preschools. Each committee member was selected based on previous involvement with PFAC programming, interest in the arts and experience teaching.

When implementing a residency within the school district we further consult with the District Superintendent, School Principal and the appropriate district administration to facilitate policy (background checks, etc).

Our school programming is 90% teacher requested. Teachers often reach out to PFAC for help in addressing a Standard (such as the Dance Standard of Physical Education) or if they have interest in broadening their curriculum. Once a residency is formed, we work with the teacher and the artist to facilitate communication, planning and scheduling, as well as developing the beforementioned entry / exit surveys.

With visual artists, we have found that the teachers can sometimes re-use the material the following year, so we try to keep a continual variety of mediums (tonal drawing, sculpture, stained glass, ink drawing, batiks, etc.). With other programs the teachers prefer the consistency of having the same artist return year after year (Dancers' Workshop, STEAM, Art Fitness).

The artists involved are all selected on their merit, portfolio and experience teaching their particular art in a classroom setting. Some artists are recommended by teachers (Max Mahn) and others are discovered by PFAC staff via partnering arts agencies (STEAM). And, in some instances, we are just fans of a particular artist whom we reach out to and develop a specific residency.

PFAC receives funding a variety of sources.

At the Federal/State level PFAC receives funding from The Wyoming Arts Council, The Wyoming Cultural Trust, The Wyoming Community Foundation, WESTAF, The Trover Foundation, Wyoming Workforce Training, and Laura Jane Musser Fund for Rural Arts.

Corporate sponsors include: Tegeler's, Ultra, Marathon Oil, Rocky Mountain Power, Wells Fargo and First Bank.

In Kind discounts include: Bookkeeping, Tax prep, hotel discount, free use of auditorium, and free office space. We have over 260 individual donors.

PFAC also received a WESTAF Resilience Fund grant and were the only organization in Wyoming to do so.

The success of our organization is the result of our diversity. We receive funding from a diverse group of organizations and individuals and that diversity is reflected in both our programming offerings. Keeping our organization fresh and innovative is what we feel keeps our donors and funds intact.

ORGANIZATION SUMMARY

PINEDALE PUBLIC ART

WWW.PINEDALEPUBLICART.COM

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Public Art Projects in Pinedale WY

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Public Art Projects in Pinedale WY

Pinedale is a small community located in west central Wyoming, at an elevation of 7,175 ft. It is the trailhead for the Bridger/Teton National Forest and Wilderness area, encompassing the Wind River and Wyoming Ranges. These wilderness areas are host to Gannett and Fremont peaks, the 1st and 3rd highest peaks, and Fremont Lake, the 3rd largest natural freshwater lake in Wyoming. The area offers a variety of outdoor activities, including hiking, fishing, hunting, skiing, and boating. Many species of wildlife are commonplace, and it is common to see deer and moose within Pinedale year-round. There is a strong arts presence with both the Pinedale Fine Arts Council and the Museum of the Mountain Man.

The Pinedale Public Art program is run by a committee of 6 individuals, including visual artists, an engineer, an Elementary school art teacher, a graphic designer and others. Our public art projects are community driven, with demand determining where we place art and what medium. We are constantly striving to get more public input in each of our projects to encourage ownership of the program within the community.

Pinedale Public Art will evaluate our projects using outcome-based evaluation. This includes identifying inputs, outputs, and outcomes.

Inputs (what goes into a project) are primarily covered by budget, list of materials, and how effectively the funds were spent.

Outputs will refer to the number of participants that contributed to the project, how many artists applied, how much in-kind support was donated, etc. Outputs will further evaluate the impact the project had on the community.

Outcomes will gather data via testimonials, public comment and written evaluations from the artist.

For public input, we will ask community members to score, on a scale of zero to five, their views of the project. Community members will score a number of categories including: importance, enjoyment, difficulty, visibility, context within the community, and legacy.

Community members will then be asked to score their overall support for the project and finally will be asked a series of general, open-ended questions about the project.

Our programs will be evaluated by select members of the community with arts backgrounds as well as a random group of community members who we will engage with at artist receptions and via online surveys posted to our social media platforms. As an organization, Pinedale Public Art will evaluate all projects following submission and after completion.

We intend to use the feedback from our evaluations to better model future public art projects.

Pinedale Public Art seeks to commission four site-specific pieces of public art for Sublette County in the upcoming fiscal year.

1) A mural project located at 23 Pine Street, Pinedale WY. This will replace an existing mural installed in 2014 which will now be moved to the Pinedale airport following a request from the Pinedale Airport Board (PAB). The PAB expecting use of its small Pinedale airstrip to double or even triple when the Jackson Hole Airport closes next year.

2) A sculpture project located adjacent to the Cowboy Bar on main street. The Town of Pinedale historically funded Pinedale Public Art in an amount to cover a part time staff person and fund 4-6 projects per year. However, when a new Mayor was elected in 2014, he quit funding the program entirely. The current Mayor is interested in restarting the program on a smaller scale, and this sculpture is a perfect opportunity to restart a long-lasting partnership.

3) Sublette County is celebrating its Centennial from February 2021 to November 2022. The Centennial Committee has asked to partner with Pinedale Public Art to create a pair of murals (one in Pinedale and one in Big Piney) to commemorate the Centennial. We envision these historical pieces capturing the history of Sublette County, including its contribution to the fur trade and its wild west spirit.

Overall Goals for the Projects

The artwork should be of adequate scale and presence to make an impact while staying appropriate with the environment. Because it is in the main downtown corridor, it should also be engaging at the pedestrian scale.

Materials, Safety, Durability

Due to our extreme climate, and long cold winters in Pinedale, the artist is responsible to choose materials wisely. All materials used in the fabrication and installation must be suitable to the outdoor setting with children, pedestrian, and bicycle traffic, and must be reasonably vandal-resistant.

Project Artists Consultants

- PPA Chair Deanne Swain is a longtime local graphic designer and artist who brings a strong background and creative background to the program.
- PPA Consultant David Klaren is one of Wyoming's most recognized artists and own a gallery in downtown Pinedale. David started the program and brings a wealth of information and experience to the program.
- PPA Board member Christy Anspach is the art instructor for Pinedale Elementary School and an accomplished artist in her own right. The program is fortunate to have her expertise and energy in overseeing the program.

Pinedale Public Art receives funding from the Town of Pinedale, Mainstreet Pinedale, the Sublette County Centennial Committee, Individual Donors and hopefully, the Wyoming Arts Council. In the past the program was funded 100% by the Town of Pinedale. The new partnerships recently developed give the program a more diverse funding stream and a sustainable future.

ORGANIZATION SUMMARY

PLATTE VALLEY ARTS COUNCIL, INC.

WWW.PLATTEVALLEYARTS@YAHOO.COM

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Projects and Events of Platte Valley Arts Council for 2021-2022

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Projects and Events of Platte Valley Arts Council for 2021-2022

PVAC serves about 2500 people in the small, rural communities of Saratoga, Encampment and Riverside. The closest population center and Interstate-80 are over 40 miles away. Two major rivers within a national forest and two mountain ranges form this valley. The area's economy is driven by the tourism and travel industry, agriculture, and mineral and energy development. The underserved Platte Valley has a poverty rate 2% higher than the state and is geographically isolated.

It is known that rural performing arts organizations attract more outside visitors to their programs than do urban arts organizations (31% vs. 19.3%). Those visitors spend money on admissions, lodging, dining, etc. adding to the local economy. Rural arts organizations also play a greater role in their community as civic leaders, highlighting engagement in their community's life and its future.

Based on needs identified in a community assessment by WRDC, the community planned and built a community center and theater, opening in Sept, 2007. The 400-seat theater is equipped with personal sound amplification devices and has an elevator lift onto the stage. PVAC helped with donations, support, and held a seat on the planning board of directors. In 2016, The Town of Saratoga completed a Master Plan in which "continue to support entertainment, culture and the arts" was identified as a goal. In addition, consultants have cited artisan businesses and residents are an unrealized resource for growth.

The PVAC does not expect to make a financial profit from any of its projects and programs but will be rewarded with increased donations, attendance, memberships, ticket sales and grant funding.

It had been a goal to hire a part-time executive director to increase membership, funding, and programs. This is no longer an obtainable goal. Instead, PVAC has tailored its programs to suit the organization's budget and volunteer board's time and talents.

Written surveys are given to students of the workshops with questions about how they heard of the event or program and if it was worthwhile. The results of past surveys indicate that patrons wanted more hands-on experiences, less 'entertainment' focused events, and to concentrate on more practical forms of the arts, tying directly to the PVAC tag line of "art in our everyday lives".

Teachers informally assess students' new knowledge and experiences. Formal surveys evaluate a programs' fit into the current curriculum. Suggestions from both students and educators will help PVAC when planning for the upcoming year's programs.

The Platte Valley Arts Council is successful when an artist inspires a child or adult to learn more about what she heard, saw, or felt. They are successful when he asks questions, expresses thoughts, and is moved to share his opinion. They are successful when the community recognizes the importance of the arts. They are successful when a child beams as he proudly shows his newly created art.

MUSIC: COPPER DAYS FESTIVAL DANCE: a polka band will perform for 100 participants at the Grand Encampment Opera House as part of Copper Days Festival. Tickets are under \$15. Members can elect to participate in "Backpack for the Arts" in which tickets are donated to elementary-aged children with socio-economic need.

VISUAL ARTS: "CRAFTS, CHATS AND CHEERS": monthly event held in partnership with local retail store. Costs are nominal, with crafts such as rock painting, marbling paper, scratch boards, coloring, etc. The series draws women who crave creativity in their busy lives.

ADULT ART WORKSHOPS: local artists and crafters donate their time to teach a variety of topics in several one-day workshops or series throughout the year. Tentative workshops include cooking and edible art, artistic drawing, beaded crochet, papermaking, mixed media collage, knitting, and doll making which teach hands-on skills. Limited to about 12 adults per class with fees typically under \$50.

LITERARY: BOOK CLUB: local English teacher leads a book discussion group each month during the school year. After procuring the books from the local libraries, about 15 readers participate in lively discussions.

STORY TIME & THE LITTLE FREE LIBRARY: about 25 young children are treated to a story read by local ‘celebrities’ each month. A related craft or take-home project is led by volunteers and snacks are included. Story time is held at the Little Free Library created by PVAC.

PUBLIC ART: HAYBALE SCULPTURE CONTEST: popular annual contest held in early fall and exemplifies that art can be found everywhere. Participants decorate bales and the public votes on social media. A local artist was commissioned to create a traveling trophy and one-of-a-kind art piece.

MURALS: three large murals are owned and maintained by PVAC. One depicts rural and ranch life, one is an interpretation of a quilt and shows the history of the Valley and one was created by a local preschool using recycled bottle caps. More murals are being planned. PVAC will create a brochure and app to highlight the dozen or so works of public art in the Valley.

ARTS EDUCATION: KID’S ART EXPERIENCE: free activity held during Independence Day in downtown Saratoga and Copper Days Festival in Encampment. Children create themed jewelry, sparkler wands, sculptures, and paintings with the help of volunteers who supervise and give instruction to 150 children ages 3-16.

FEATURED ARTIST PROGRAM: local artists are featured on the Facebook page. A biography, several photos and contact information are included in a post. This has proven to be an immensely popular way to draw attention to artists, writers, and musicians who live and work in the Platte Valley.

SCHOLARSHIPS: three scholarships are awarded for graduating students who demonstrate active participation and can articulate life-long future involvement in the arts.

PVAC will generate about 57% of its cash needs in the form of memberships, ticket sales, registration fees, and savings. PVAC will apply for grants, increase sponsorships and use more of its savings if needed to balance the budget.

About 47% of the of the program’s total projected value will be in-kind donations in the form of meeting space, teaching fees, grant-writing services, graphic design services, social media marketing and bookkeeping (utilizing time logs and based on below-market values). This reflects the high economic value of the arts.

PVAC will utilize Wyoming Community Foundation and WESTAF, volunteers and collaborations with:

Platte Valley Community Center

Grand Encampment Opera Hall

Carbon County School Dist #2

Carbon County Visitors Council

Saratoga/Platte Valley Chamber of Commerce

Towns of Saratoga, Encampment and Riverside

Grand Encampment and Saratoga Museums

American Legion & VFW

About 60% of expenses are directly related to programs/events.

ORGANIZATION SUMMARY

PLAZA DIANE COMMUNITY CENTER FOR THE ARTS

PLAZADIANE.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Plaza Diane Community Center for the Arts Staff Support

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Plaza Diane Community Center for the Arts Staff Support

The City of Powell is a community of 6,300 located in northwest Wyoming. As home to Northwest College, Powell has a larger proportion of young people, ages 15-24, than the state average, and alternately a higher proportion of older residents, ages 65-plus, who seek the valley's moderate weather for retirement living. From an ethnic perspective, Powell is 92% Caucasian, 5% Hispanic and 3% all others.

We maintain strategic links to NWC Art and Music Departments in coordinating exhibits and performances that appeal to young adult and older audiences. Park County School District #1 does not provide formal arts instruction in the elementary schools, so our Art Club meets a clear need for young art enthusiasts. Our events draw in diverse cross-sections of the community.

To reach underserved populations, we've connected with two senior housing centers, an organization serving adults with developmental disabilities, and a nearby drug and alcohol treatment center for teens to determine their desires for special arts programming and/or accommodations. The local American Legion post conducts its Flag Day ceremony on the plaza, free of our typical rental fee, because we value this collaboration.

Our building is handicap accessible and our facility accommodates patrons in wheelchairs. The Plaza itself slopes to the street with easy parking, which aids accessibility. Most of our events are free, but we maintain a scholarship fund to cover workshop costs for low-income participants.

Plaza Diane's goals drive evaluation discussions in annual planning, but evaluation is also an ongoing part of our conversation at regular Board meetings. We actively track participation numbers and evaluate trends in activities. Following gallery exhibits, artists are asked to provide feedback about their experiences and make suggestions for improvements. As a marketing partner, the Chamber of Commerce conducts in-person surveys to our festival or event attendees, seeking marketing channel response and attitudinal information.

Plaza Diane recently conducted an online community survey to assess current program effectiveness, and determine desired future offerings. More than half of the responses came from non-members. The results indicated 32% of those surveyed would like an increase in community events, with an additional 32% specifically requesting musical performances. Plaza Diane is committed to resurrecting its summer concert series and developing more musical entertainment throughout the year.

Other success measures are memberships and corporate sponsorships for events. We had seen a decrease in members, stemming from Wyoming's recent economic downturn, and feared this might be exacerbated with the Covid-19 pandemic. Even with most programming suspended, some lapsed members re-engaged, increasing from 103 to 107. More surprisingly, our business sponsors nearly doubled from 36 to 70 with people wanting to help sustain our organization during tumultuous times.

Plaza Diane Community Center for the Arts resulted from a State of Wyoming grant that transformed a 1950's retro-style gasoline station into a gathering place based around the arts. Located in the heart of downtown, the facility is owned by the City of Powell and leased to Plaza Diane for \$1 per year.

Our gallery space features 8-10 art exhibits a year, rotating every 5-6 weeks, with shows ranging from student showcases to collaborative exhibits and individual artist shows. The facility offers both indoor and outdoor venues for classes, live music and entertainment including solo musicians, bands, and various dance groups. The outdoor green space includes picnic tables under large shade sails, a performance stage, gardens and a water splash pad.

Summer brings the opportunity for our Plaza@5 events on the plaza with live music on selected Thursday evenings. Outdoor activity culminates in August with the Renaissance Fair arts festival. Art and food vendors, musical entertainment, children's art projects, and a beer garden highlight the celebration.

During the school year, elementary-age students benefit from monthly art workshops. These after-school 'Art Club' events are led by area artists. We offer adult classes with less frequency, but have conducted courses in figure drawing, watercolor, landscape painting and such. We also collaborate with local businesses around community events such as ChristmasFest where we host a hand-made ornament and wreath auction.

Volunteer energy carried the day for Plaza Diane in its early years, but further growth required the addition of paid staff. A half-time coordinator oversees Plaza Diane's programming. Our challenge remains in generating ongoing revenue to sustain this part-time position.

Katie Stensing is Plaza Diane's paid employee. A former elementary art teacher and graphic designer, Katie combines formal education as an artist with organizational skills that serve the community arts center well. Her primary role is to facilitate exhibits, manage class offerings and assist in planning events.

Operating Support grant funds from the Wyoming Arts Council will be used as payroll for our part-time coordinator, which is the Plaza's single largest expense at \$17,000. We are also investing in staffing with the AmeriCorps VISTA program which provides us a one-year intern for a \$2,500 annual fee.

Programming costs make up the next major budget category at \$12,500. They include \$1,500 for our membership software and website fees. Marketing expenses including postcard/ mailing production and postage cost \$2,000, plus event advertising of \$5,000. The remaining \$4,000 encompasses activity costs such as art supplies for classes, or payments for musicians or other entertainment.

Business/facility costs account for nearly \$9,000 annually - \$5,000 in utilities, \$2,000 for property tax and liability insurance, \$1,000 for accounting and business memberships, and \$1,000 for cleaning/maintenance.

Plaza Diane Community Center for the Arts' generates revenue from memberships/donations, special events and sponsorships, program income from classes or art sales, grants and rental fees. We are fortunate to lease space from the City of Powell virtually free of charge, receive in-kind support for graphic design and some printing, and rely on volunteer work for operations. Our most significant budget item is part-time staffing, followed by programming costs such as class materials or marketing expenses. These two categories are necessary for the delivery of our arts offerings. The remaining budget area encompasses operating costs such as utilities and insurance. Our budget ebbs and flows regarding profitability, but we have a small amount of savings to cushion our finances. To address our shortfalls, we have expanded programming beyond art exhibits, classes and musical performances to include community activities and holiday events that appeal to the population.

ORGANIZATION SUMMARY

POWDER RIVER SYMPHONY

PRSYMPHONY.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

2021-2022 Powder River Symphony

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

2021-2022 Powder River Symphony

The PRS, located in Gillette, primarily serves northeast and central Wyoming in a six-county area. As a true community orchestra, PRS is a primary cultural resources with musicians and audience members representing all six-counties. The region of app. 40,000 persons: 95% white. 5% two or more races, 2%, Native American, 1.6%, Black 0.8%, Asian 0.6 % and Pacific Islander 0.1%. PRS encourages older adults, veterans and young people to attend concerts by making tickets available at reduced prices, and offering free admission to children under the age of 18. The board seeks corporate sponsors to help cover the cost of tickets for senior citizens, and veterans, and to enable accessibility to economically disadvantaged persons. Educational services are provided to the school districts at no cost. The Board of Directors, who plan the season with the Conductor encourages all members of the community to audition for the ensemble. Local and regional membership of the orchestra reflects the socio-economic profile of the region. Educational outreach programs in the schools are available and reach all dominant and non-dominant communities. Performance facilities are ADA compliant with clear entry signage, integrated and accessible seating for wheelchair-bound persons and assistive technology for hearing impaired audience members. Parking is close to the facility with several areas set aside for state registered handicapped persons and clearly accessible ramps, door signage, and restrooms.

Questionnaires for the general public are provided with each concert program. These focus primarily upon repertoire, concert presentation, quality and interest. Several of the local music educators (several of whom are members of the orchestra) are polled regarding their experience with the orchestra, their impressions and opinions of the concert series, and interactions with guests artists through related educational activities. These assessment tools help the Board of Directors and the Artistic Director/Conductor make decisions regarding concert dates, venues, guest artists, and programming. The music educators also help the Board to determine the effectiveness of guest artists in the schools. The Board has included 2 questions to solicit information about the best way to market

and promote the orchestra to determine if current methods of publicity are reaching the intended audience. Another approach for evaluation at the close of the season is an announcement placed in the newspaper seeking feedback from the public-at-large.

The 2021-2022 concert season is scheduled for September 19, November 14, February 27, and May 1 at the CAM-PLEX Heritage Theater in Gillette. It is not yet known specifically the repertoire since the COVID-19 virus continues to pose a problem and may require some changes due to personnel issues. The scarcity of musicians in some sections is concerning enough that the loss or absence of one or two key instrumentalists could require a change, however the overall outlines of the program have been planned by the board in conjunction with the Conductor. Two guest artists who have committed to performing with PRS are Dr. Katie Smirnova and Mr. Brett Walfish. Their qualifications are outlined in the Arts Learning section since they will also perform educational activities in the schools.

The Artistic Director/Conductor for PRS is Mr. Steven Trinkle, in his fifth year with the ensemble. He has held principal trumpet positions with orchestras in the United States and abroad including Casper, Augusta, Dubuque, Shreveport, the Orquesta Sinfonica de Maracaibo (Venezuela), and the Orchestra Sinfonica della Radiotelevisione in Turin, Italy in addition to performing with the Houston Symphony and the Kansas City Philharmonic. As a conductor Trinkle has worked with a wide variety of ensembles including choirs, orchestras, music theatre, and university ensembles. His conducting teachers include Sam Jones, Don Portnoy, Kurt Muspratt, Paul Vermel and the many conductors with whom he has worked and observed for the past 40 years. Trinkle was a conducting fellow at the famed Conductor's Institute of South Carolina for 2 years. Ensembles under his direction have toured the US, Switzerland, Italy and Brazil. Trinkle functions as the artistic director of the orchestra. He plans the seasonal programs, engages with community groups (related arts organizations, business community, foundations, etc.); selects repertoire that is in accordance with the orchestra's mission; auditions and selects musicians; rehearses and conducts all programs (concerts, educational outreach activities), and in conjunction with the board oversees business, budget and day-to-day activities.

Operating costs for PRS include:

Production (\$8,000) - Hall Rental/Insurance (\$5,500), Business insurance (\$1,500), Equipment/rental (\$1,000)

Marketing (\$3,500) - Design, newspaper advertising, signage

Printing (\$2,000) - programs, posters, photocopy

Office - (\$4,000) - Fees (\$600), Accounting (\$1,000), Website (\$500), PPE (\$300), Supplies/ telephone, etc. (\$1,500)

Personnel (\$4,000) - Administrative (\$2,000), Librarian, (\$1,000), Stage Manager (\$1,000)

Housing (\$3,000)

Travel (\$1,200)

Project Support:

Conductor/Artistic Director (\$20,000)

Musicians (\$12,000)

Guest Artists (\$4,500)

WAC funds will be used to support concert production (\$3000), personnel (\$2000) and musician fees (\$2000).

PRS is working to prepare young musicians for participation in the orchestra and community groups. Arts learning activities by the Powder River Symphony involve 3 types of activities: 1) rehearsals with talented high school students added to the orchestra musicians, 2) educational outreach activities by guest artists and 3) school visitations and coaching by the conductor, Mr. Trinkle. The music for each concert is provided 4-6 weeks in advance of the first rehearsal to the local music educators who decide which students are capable of playing with the orchestra. Selected school musicians regularly rehearse with the orchestra and have the opportunity to observe and perform with the more advanced musicians in the ensemble. Local music educators invite Mr. Trinkle into their classes to coach and rehearse students in the school repertoire. The orchestra is making arrangements for guest artists, Dr. Katie Smirnova and Mr. Brett Walfish to visit, clinic/coach, and perform short recitals in the schools for student ensembles. This is an opportunity to focus the students' attention on technical and musical instruction, music interpretation, and more advanced performance aspects. Additionally, the school visitations allow students to ask questions of Mr. Trinkle and the guest artists about the orchestra repertoire, careers in music, how to practice, and how to enter college as a music major while feeling comfortable within a familiar environment. The short recitals by guest artists also teach students about the appropriate etiquette needed for attending a formal concert. Previous evaluation survey results indicate that more students attend the PRS concert as a result of participating in the educational outreach activities regardless of whether they are scheduled to perform with the orchestra, or not.

Arts Learning budget is \$6,000: \$3,000/ partial fees for guest artists; \$1,500/ housing for 2 full weeks; \$1,500/ per-diem and travel.

The primary arts learning population are students in middle and high school who have started instruction in instrumental music and developed an initial interest in fine arts/classical music. Young musicians 14 to 18 years of age begin instruction in the sixth and seventh grade. In the past seasons 8 - 10 (with the exception of 2020 due to the COVID-19 virus) young string players consistently rehearsed and performed with the orchestra. Although the repertoire was challenging, they benefitted by the experience by 1) observing and participating in the rehearsal process, 2) observing their teachers tackle technically challenging music, and 3) learning the protocols and process of producing an adult-level music concert. Repertoire programmed by the Powder River Symphony is much more challenging and varied than that used in the public schools, thus providing students with a wider and more broad musical experience.

The following goals, identified by the Wyoming Department of Education and the local music educators are addressed:

Pre K-12 Performing Arts Standards to be addressed with the educational outreach include:

FPA11.1.M.1 - Students refine musicianship through individual practice, rehearsal, revision and performance.

FPA11.1.M.2 - Students perform independently and with others a varied repertoire of music, refining musicianship and technical accuracy.

FPA 11.1.M.5 - Students demonstrate musical literacy through reading, sight-reading and notating music.

FPA 11.2.M.3 - Students apply criteria in evaluating their own and others' performances . . . by comparing and contrasting them to similar or exemplary models.

FPA 11.3.M.2 - Students listen to a varied repertoire of music, and analyze the characteristics that cause a work to be considered historically or culturally significant.

FPA 11.4.M.3 - Students identify how musical skills and dispositions are applied to careers, cultural and recreational activities.

Students gain advanced music skills, listen and perform, and demonstrate musical literacy in repertoire that is much more varied and challenging than that experienced in public school. As students participate in rehearsals and performances, they observe more advanced musicians. With educational outreach activities, students are able to observe professional musicians whose careers are based upon performances. Within the structure of the educational activities, students are able to ask questions, gain information and knowledge, and refine their music skills to help them begin to make more critical decisions about music genres and performance standards. It is anticipated that the students will begin to evaluate their personal music tastes and begin to make educated decisions based upon their observations and experiences.

The artist involved in the 2020-2021 series will be the artistic director, Mr. Steven Trinkle. Steven Trinkle (MM Ithaca College) was elected to honorary membership in the Associação dos Trompetistas do Brasil for his work (performance, coaching, and masterclasses) with trumpeters in Brazil. As a soloist he has often performed the standard and not-so-standard works for trumpet and orchestra. Trinkle has given the world premiere performances of many new works for the trumpet and is often called upon to perform the difficult high works of the Baroque masters. He has been a professor at several universities and colleges including the State University of New York at Cortland, the University of South Carolina, Pembroke State University, Shenandoah University, Casper College and the University of Nevada, Las Vegas with a very diverse charge of classes: music appreciation, class strings, class brass, orchestration, choral arranging, theory, sight singing, orchestra, band, pep band, brass ensembles and studio trumpet. Many of Trinkle's former students are playing professionally and teaching in colleges and public schools throughout the United States and South America. As a conductor Trinkle has worked with a wide variety of ensembles including choirs, orchestras, music theatre, and university ensembles.

The spread of the COVID-19 virus necessitated the cancelling of last year's concert scheduled for January 2021 due to the increase of infection rates from the holiday season. It is anticipated that with a reduction in infection rates, PRS will, once again, be able to host two guest artists who have committed to performing with the orchestra. Dr. Katie Smirnova, co-founder of the Rushmore Music Festival and core member of the South Dakota Symphony Orchestra received her degree from the Peabody institute and the Stony Brook University under Hagai Shaham and Philip Setzer of the Emerson String Quartet. She has performed with the Stowe Tango Music Festival, Moscow Ballet, and the Bel Cantanti Opera Company. Mr. Brett Walfish, a graduate of Indiana University and the New England Conservatory, has performed with the New World Symphony, Tel Aviv Opera House, and the National Music Museum. His playing has been praised by the conductor David Effron for a warm sound full of a "myriad of colors," and a "an expressive and charismatic performer." Both Dr. Smirnova and Mr. Walfish have completed a two-year long-term Suzuki teacher training at the School for Strings in New York City.

The Powder River Symphony has remained fiscally sound and solvent during the past season with help from the CARES grants. The Parade of Homes Tour (a primary fund-raiser) was cancelled in 2020 due to the virus, and corporate and personal cash contributions have fallen due to unsettled employment in the local economy. Several long-time supporters (Ida Snead State Farm, Black Hills Energy, Holiday Inn Express) have continued to support the orchestra's seasons; banks are reluctant to give more than nominal sponsorships. Local businesspeople indicate that this situation is unlikely to change and the orchestra's budget will remain flat for some time. The orchestra is planning for a full four-concert series, however budget constraints may force the Board to reduce the season by one or two concerts. The area is primarily a rural region dotted by small communities. There are many worthy requests for donations from the local population and a limit as to the amount of giving that is possible.

ORGANIZATION SUMMARY

QUEEN'S PLAYERS THEATRE TROUPE

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Centennial Children's Theatre 2021-2022

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Centennial Children's Theatre 2021-2022

We are serving the community of Centennial Wyoming. Centennial is a rural town with approximately 191 people or 57 families. The median income for this town is 30,000 per year and 13% is considered below the poverty line. It consists of a close-knit population that uses word of mouth as its most powerful tool. Centennial is known for its welcoming nature to the arts and have been supportive of past theatrical troupes. It also allows our theatre to develop an interpersonal relationship with our patrons. Our role in this community is to be the only children's theatre troupe and serve those children with workshops and classes to encourage their talent and self esteem. Our students come from a variety of backgrounds and our program offers an oasis of original ideas and positive experiences. The greatest need we fulfill for our students is a sense of purpose and confidence building. Acting helps our students conquer their fears and move with assurance toward their goals. The lessons of this theatre experience can help our students develop awareness and secure a healthy place in our community. This program addresses the needs of our students by capturing their attention and requesting their participation. Our goal is to steadily build and maintain a class schedule to encourage and include more students. We know that by increasing our classes, more of this population can be included into the experience of the arts.

Evaluation is an ongoing process in our theatre program. Each show and class is evaluated by the participants in the program. We will also be inviting our students' parents to give their feedback as well. This feedback will help us to identify ways we can improve on artistic vision.

1. We offer written audience surveys to gain perspectives on our work.

2. We have surveys for the actors' parents to reach a clear understanding of their children's thoughts on the class and performance process.

3. We hold a final meeting for our core group of volunteers to evaluate what worked or needed improvement for the season.

This three step approach has been helpful to gain clarity and reinforce positive performances. Our goal continues to be to help our theatre program by inviting critique and focusing on where our attention should be placed in the future.

We are looking for resources can also improve the social well-being for any student. Cultural programs also help to secure strong relationships between residents, their peers and the neighborhoods.

The geographic isolation of Centennial makes it an ideal location to bring theatre into the community. It is important to grow and expand this connection from Laramie to Centennial through the medium of performance.

This second year of outreach will consist of laying more extensive of the groundwork for a future in Centennial for young artists and classes.

Our goal is to showcase both of our performances in Centennial. The first will be "The Nutcracker" (A spoken play with dance) in December 2021 and "Captain Hook's Love Story" (The Musical) in May 2022. Both performances will include time for the audience to talk to the actors after the play and enjoy time with the production crew. We will also be conducting acting classes during the school year to help our young artists grow. These also include reader's theatre and basic acting lessons. Below are the artists involved:

Our involved artists includes a community theatre team:

Amy Hollon - Producer: Amy has produced and written over sixteen main stage productions at various theatres across the country. She is a BFA graduate of the University of Wyoming and the founder of the Queen's Players Theatre. Amy has over fourteen years of theatre experience as a director, playwright, actor and producer. She is currently a English Teacher at Whiting High School

Jacob Marquez: Sound design. Jacob is a graduate from the University of Wyoming and has directed several of our Cathedral Home shows. Jacob has been in sound design for the last seven years. He has designed three mainstage shows for the University of Wyoming and he is currently employed at Mountain Woods Furniture. He also moonlights at Laramie and Cheyenne's Civic Centers as a sound designer.

Cody Mock: Set construction: Cody is a set and props designer from Central Wyoming Community College. He comes to us with over ten years of acting, technical direction and scenic design experience. Cody also works as our safety coordinator and fight choreographer. He is enrolled at a student at the University of Wyoming Theatre and Dance program.

All of our members are volunteers but were invited to work with us based on their ability and interest in working on children's theatre. They have each been an important part of past Queen's Players Productions. All of our members have completed or are in the process of completing their Bachelor's in Fine Arts at the University of Wyoming. We also recruit from the University of Wyoming for all of our directing, costume design and make up volunteers. Each of these artists is committed to teaching classes and completing our shows. We are extremely grateful for this core group of talented artists who have agreed to gift their experience, time and abilities to the children in our program.

Our mission is to create a safe and active learning space to benefit the lives of our elementary acting students of rural Centennial Wyoming. Our theatre troupe strives to be a positive influence on this school and its students with access to the creative and performing arts. Our focus is on acting though we also like to include many facets of theatre for our actors. Our clear vision will help to increase the quality of life for students, parents and the volunteers.

We present three main goals: 1) To encourage our acting students to rehearse and performance opportunities through our workshop experiences. 2) To expose our students to captivating scripts and acting techniques which will hold their interest in the craft. 3) To engage our students in our local community and bring that community into a theatrical setting.

All of our goals are held within the workshops that we bring to Centennial throughout the school year.

Our program has been structured to help us offer productions and classes to the rural area of Centennial Wyoming. Our education and performance model was designed to engage our students and also include the rural community. We have found success in providing access to theatre arts to both populations. Our mission is to better the lives of the students and volunteers involved in our theatre program. Our theatre troupe has been a catalyst for change in individual lives and an influence at the local Centennial Elementary school. We strive to be an impact on bringing arts to this rural community.

Our goals were identified through process and planning of the previous two years. We identified our needs and outcomes from talking to our volunteers as well as the teacher who is at Centennial Elementary School. With this teacher guidance, we have been able to formulate a more complete program for our young actors as well as identify new goals for the coming years. We have also been in contact with our fiscal sponsor who has provided a variety of insight and support from the Centennial community viewpoint.

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The Queen's Players Theatre Troupe is unique due to our community involvement where we teach classes and then put on volunteer based performances. Funding comes from a variety of sources: grants, donations and gifts from the Laramie and Centennial Community. Local business and loyal patrons have been the most generous donors as they share an interest in expanding outreach and education to Albany County students. Our goal from the past two seasons has been to ensure each production receives an equal amount of funding to ensure consistent quality. Our hope is that this quality will be carried over into the next season. Not only have we developed a system and outline that allocates equal funding for classes and each production but we also make it a point to ensure the budget covers guest artists, marketing, costumes and sets. We are pleased to include stipends for some of our teaching staff which allows our program to be active year-round.

ORGANIZATION SUMMARY

RED LODGE SONGWRITER FESTIVAL, INC.

WWW.YELLOWSTONESONGWRITERFESTIVAL.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Yellowstone Songwriter Festival

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Yellowstone Songwriter Festival

Cody is located in NW Wyoming with a population of ~9,800. Due to its remoteness and small population, national music talent is not routed through the area, and music fans must travel out of the area for this cultural experience. Cody currently has no music festival.

Our target audience is songwriters and music fans. The fans of songwriting festivals tend to be 35-70 years of age and above average income. They will travel to attend music festivals and spend money on accommodations, meals and other amenities while in the community and region.

A significant portion of our costs are offset by business sponsorships, individual patrons and community grants which allow us to keep prices low for this quality of performers. Shows and ticket prices enable access to all social economic populations, including free shows at City Park and coffee shops. Rising Star shows cost just \$25 for a day pass and All Access passes for the weekend are \$90.00.

We utilize the existing infrastructure of Cody and its restaurants, bars, coffee shops, auditoriums and parks, which are ADA compliant. The "listening room" format of our performances is advantageous to those with hearing impairments. Ten percent of Cody's population are veterans, and another 10% under the age of 65 have disabilities. We will provide contact info on our website & ticketing platform for requesting specific accommodation. Volunteers will be coached to be aware of and support those who need special assistance.

Musically, our goal is to create a memorable experience that exceeds the expectations of our fan base and songwriters so that they return year after year and share their experience with friends and family.

This will be measured through electronic surveys sent to ticket buyers after the festival based on the NPS (net promoter score model), and feedback from our songwriters.

Financially, our goal is to grant \$20,000 to local public school music departments and bank \$20,000 in cash reserves to continue operations and initiate marketing for the 2nd Annual Yellowstone Songwriter Festival in 2022.

This will be measured by our EOY financials.

Overall economic impact to the community will consider the hotel/motel occupancy and incremental restaurant and retail spending during the festival weekend. This will be determined by:

Soliciting input from Cody Chamber, Park County Travel and lodging partners.

Soliciting feedback from our sponsors, venues, and local merchants via electronic surveys sent after the festival, along with feedback from the downtown merchant association.

We'll measure our event execution and target audience promotion through the following metrics:

Achieve a 90% renewal rate of our corporate sponsors and individual/Patron contributors in 2022.

Sell out attendance at ticketed shows at Cody Auditorium.

Achieve near capacity attendance at Rising Star Shows on Saturday 9/11.

Achievement of 1500 unique individual ticket sales as monitored through ticket sales.

The Inaugural Yellowstone Songwriter Festival will take place September 9-11, 2021 in Cody, Wyoming, shining the focus on the local arts and music scene. During this three day festival the bars, restaurants, coffee shops, parks and auditoriums of downtown Cody Twenty four shows will be performed in seven downtown Cody venues, including the Silver Dollar Bar, City Park band shell, Proprietress, The Station, Chamberlin Inn, Trailhead Restaurant, Center of the West museum and the Cody Auditorium. Fans will walk from show to show enjoying all the establishments and merchants downtown Cody has to offer.

The operating costs for the 2021 Yellowstone Songwriter Festival are projected at \$78,848. The projected revenue is \$161,000 based on 100% attendance at the Nashville Hit Songwriter shows, Friday September 10th & 11th at the Cody Auditorium (825 seats), as well as full subscription for anticipated Patron donors and sponsorships. Projected revenues decrease to \$113,000 at 75% attendance and \$78,000 at 50% attendance, respectfully.

The funding request for the purpose of this grant is \$7,000. This grant will help offset talent fees, which are budgeted at \$30,900 and account for 41% of the budgeted expenses.

We hire two levels of songwriters; Nashville Hit Songwriters who have written one or more hit songs on Billboard music charts. These songwriters are paid \$2,000 per songwriter for performing two shows during the festival. These songwriters are Kostas (Nashville Songwriter Hall of Fame inductee), Tony Arata, (Nashville Songwriter Hall of Fame inductee), Karen Staley, James Dean Hicks, Susan Gibson and Brett Jones.

Our secondary songwriters, Rising Stars, are touring singer/songwriters from around Wyoming, Montana and across the country. They are paid \$700 for performing three or more shows during the festival. Twelve Rising Stars are hired to perform during the festival.

The funding source to fulfill our mission as a 501(c)3 organization is the production of songwriter festivals. Tickets sales (44%), sponsorships (37%), individual contributions (9%), merchandise sales, community grants (6%) all play a role in the solvency of our organization and the realization of our goals. In-kind support from local media (Big Horn Radio Network), other regional events (Red Ants Pants & Buffalo Bill Art Show and Sale), as well as social media volunteers provide support of the promotion of this event.

Supporters include business leaders and owners from Rev Real Estate, Tanager Beverage, 307 Real Estate, Buffalo Bill Art Show and Sale, Cody Chamber, Cody KOA, Silver Dollar Bar, Chamberlin Inn, and Legends Bookstore.

The majority of the Yellowstone Songwriter Festival expenses are paid for through community support of the above sources. These expenses include talent costs (41%) , marketing (9%), production & sound (15%), administrative (19%) (of total expenses).

ORGANIZATION SUMMARY

REFORMATION DANCE COMPANY

[HTTPS://WWW.REFORMATIONDANCE.COM](https://www.reformationdance.com)

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

RDC Community Grant Proposal 3/15/21

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

RDC Community Grant Proposal 3/15/21

Reformation Dance Company takes the experience and community outreach gleaned through the years to catapult the dancers and the audience to a new level with a fresh vision. We incorporate all types of dance into our performances. We are not considered a “cookie cutter” ballet company that caters to only a certain audience, but strive to include everyone who has any interest in dance to be a presence at our performances. We make our dance presentations affordable to everyone and enjoyable to people who have never been exposed to this art form. We help you to remember what it feels like to dream. We gear our performances to all ages, as our shows are family friendly. We keep the prices of our tickets low so that persons who would normally not attend the theatre have the opportunity to attend.

The entire community and outlying areas of Cheyenne/Wyoming/Front Range benefit from our performances. We do outreach to underserved populations including the school district of Albin, Wyoming, where we share our arts promotion by dancing our ballets for the children and providing a “Q & A” after our pieces so that students have a better understanding of what it takes to put on a professional performance, and rehearsal and training habits. We provide professional volunteer dancers to help support the efforts of the Boys and Girls Club’s annual fundraising event, Dancing With The Stars. We present abbreviated versions of our full length dance evenings to school children.

We will work with our partners on additional creative funding solutions including sponsorships and in-kind donations. We will schedule, organize, promote and publicize the tour/performances/outreach, and tailor our education/outreach activities in collaboration with our partners and contacts. Our production and artistic staff will adapt, prepare, and rehearse our mainstage production and education/outreach activities for each venue.

Volunteers including Board of Directors, will record and evaluate our experience through ticket sales, audience responses, social media posts, other media coverage, and in collecting personal information.

Reformation Dance Company is seeking assistance with rent-we are currently "bouncing" back and forth from studio to studio for rentals as we are unable to afford a consistent brick and mortar building to hold rehearsals in. We are literally scrambling and rehearsing in the director's basement, local and front range dance studios to find adequate places to hold rehearsals. We lost our permanent home in September 2020, and have been able to rehearse in various venues since, but truly long for a place to call our permanent facade. Rental at these various venues has ran from \$700-1400 a month. We have been able to set two full length ballets in this situation during this time.

We also need to be able to pay for theatre rentals to perform our ballets- this ranges from \$4000-7000 a venue per show. We are doing our best to research the venues that are willing to work within our budget. We pay our dancers a very small stipend of \$150-300 per performance., They volunteer all of their rehearsal and drive time. We need assistance with costumes that cost approximately \$2500 per show. We have reused costumes but some of them are in disrepair after so many uses, and we truly strive to find the most budget friendly cost outlets to accommodate us.\\\\\\\\\\\\\\\\

Reformation Dance Company raises required funds throughout the year. Typically donations are raised by phone calls to individuals and corporations, grants written to various corporations and foundations, Go Fund Me projects posted on social media, mailers sent to individuals and corporations, plus meetings set up with possible donors.

We have applied for grants through local agencies such as Wyoming Arts Council and The Wyoming Community Foundation, and several other banks and federal credit unions.

Reformation Dance will revisit with past donors and review the past season. We spend over 15 hours a week calling, mailing, writing grants, and following up on leads to continually build on the foundation we have set for ourselves. We tirelessly pursue the goal of surpassing each year's set of donations. Reformation Dance Company's members are passionate about what we do and will stop at nothing to achieve what our goals can bring to audiences in Cheyenne and the front range.

ORGANIZATION SUMMARY

RELATIVE THEATRICS

WWW.RELATIVETHEATRICS.COM

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Relative Theatrics 21-22 Season

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Relative Theatrics 21-22 Season

RT is in Laramie, pop. 32,000, surrounded by open spaces. It is diverse in income, background, and education. 10.6% are LatinX. 51% of people over 25 have a bachelor degree. Median income 2014-18 was \$44,186. 6.6% of people under 65 are disabled. Many UW students are from rural areas without theatre. RT identifies voids to fill. RT offers a unique theatre experience, is more nimble than UW Theatre, and meets community needs as they arise. We look at culturally relevant content that sparks dialogue. We provide resources in playbills to promote community engagement. RT plays reflect Wyoming diversity, including Native American stories, mixed-race families, disability. We partner with organizations to engage nondominant groups. We offer free tickets to underserved populations, discounts to seniors/students, and pay-what-you-can previews. We attend DEIA trainings and are part of working groups on inclusivity in our community. We distribute posters at the Senior Center and Ark Regional Services for developmentally disabled. The Gryphon is handicap accessible. We accommodate wheelchairs using a ramp to make stage seating accessible. We offer special seating for the hearing-impaired. RT has welcomed guide dogs and offered captions for virtual plays. RT provides free theatre in public places, such as Plaza Daze, Skatepark Stage, and Pop-Up Art Walk. RT supports fundraising for organizations like the library, United Way and SAFE through readings and providing actors/entertainment.

RT uses both objective and subjective evaluations. We track increases in subscribers and box office numbers to measure our goal of increasing audiences. The expanding list of people who sign up for our mailing list to learn about future events is a positive measure. Our post-play chatbacks inform us about the impact of our plays on our community and help us to subjectively measure our goal of starting dialogue. We track Facebook, Instagram and twitter followers and monitor social media comments. The number of followers is large and growing. Audiences become an integral part of the evaluation process through feedback surveys for each production. The responses inform our plans for future plays and for the theatre experience. The responses provide us with an idea of the effect

of our theatre on audience members. We see positive feedback in audience responses such as: "Incredible! We LOVE having season tickets...thought provoking...sits with you for days...theater!" For one play, we are partnering with Laramie Interfaith and will add a question to track how many people learn something new about their services. We view the increased requests for collaborations as a positive evaluation of our quality and programming.

Survey:

Have you attended previous RT productions?

How did you hear about this production?

What specific thoughts or questions were sparked by this play?

Please offer additional comments or feedback about the play or the theatre-going experience.

Relative Theatrics is requesting project support. Funds will defray the costs of staff, theatre rental, artists, and other production costs.

RT will present SEASON 9, a year of live theatre in Laramie that includes 4 productions at the Gryphon Theatre; a series of readings of new works by developing playwrights; a contemporary play-reading/discussion series; virtual readings; and free public performances.

To create risky, relevant, real theatre that reflects our world, plays need developmental support and production opportunities. RT is producing a season of mostly new, unproduced plays. Each play is by a female playwright. Selections are boldly topical, thought-provoking, and support artistic risk and community conversations. There will be 8 performances of each play.

1) RIDING BICYCLES IN THE RAIN by Erin Considine; featuring Anne Mason and Justen Glover; Directed by Nathaniel Quinn; in collaboration with Laramie Interfaith to highlight the plight of low-income families - September 2021

2) TWO DEGREES by Tira Palmquist; Featuring Gina Sigel, Dr. Cecilia Aragon, Alejandro Alonso Galva, and Ben Herdt; Directed by Anne Mason - November 2021

3) BONE RECORDS by Heather Beasley; Featuring Noelia Berkes (AEA) - February 2022

4) BLACK SKY by Amanda Andrei; Co-directed by Anne Mason and Landee Lockhart; in collaboration with UW Theatre & Dance for a professional learning experience for their students- April 2021

PLAYWRIGHTS VOICED FESTIVAL: STAGED READINGS OF NEW PLAYS - May 2022

The 8th annual PLAYWRIGHTS VOICED develops 4 new works, supporting national playwrights and local directing/acting talent.

READ, RANT, RELATE: IGNITING CONVERSATION THROUGH THEATRE

Actors read contemporary plays and audience members join a scholar in a discussion of the play's themes/relevance. The 4 readings will take place at the UW Art Museum throughout the season. Readings complement art exhibits and are free. Each topic is paired with an underserved population's organization or event, such as the Shepard Symposium, MLK Days of Dialogue, Wyoming Latina Youth Conference, and the Native American Education, Research, and Cultural Center.

VIRTUAL PROGRAMMING

We will present 2-4 theatrical readings of dramatic literature over Zoom.

COLLABORATIONS FOR PUBLIC EVENTS

We partner with groups/businesses to bring free performances to public spaces.

ARTISTS

Producing Artistic Director Anne Mason has produced quality theatre in Wyoming since 2013. Mason, Landee Lockhart, and visiting director Nathaniel Quinn will direct the productions. New York-based Equity actor Noelia Berkes is returning. Other actors and directors will be chosen from a talented local, statewide, and national pool. The design teams include community members, UW theatre students/graduates, and UW employees with design/technical skills. Frequent RT designers are Don Turner (UW set creation), David Soules (professional light designer), and John Wilhelm (professional sound engineer/designer).

RT's four Arts Learning programs:

Apprenticeships: RT will engage 3 apprentices for a 10-month program for theatre graduates to gain skills in theatre production and management. Apprentices are fully integrated into all aspects of RT's operations, gaining hands-on experience alongside RT artists, technicians and administrators, who will be their teachers/guides. Apprentices act in productions, design technical elements, assistant-direct, stage manage, build scenery, props and costumes, research and deliver dramaturgical talks, assist with marketing/public relations, and take part in play readings.

UW Learning Experience: RT will collaborate with UW Theatre & Dance for our fourth production. The play will be co-directed by RT's Anne Mason and UW's Landee Lockhart. UW students will gain skills and learn about theatre production and management in a professional setting and will take on roles in the production. An educational component enables students to receive departmental credit for participating in the project.

Honors College: We will continue our partnership with the UW Honors College to provide interdisciplinary education about theatre. An RT play will be partnered with an Honors class. Students from the class will learn how to read a script and will witness the process of production from the first reading through to the full performance. They will use the play as context for a deeper understanding of their class material.

Latina Youth program: RT will partner with a UW educational pipeline program, the Wyoming Latina Youth Conference, to teach Latina youth about theatre and to encourage them to engage with cultural arts. The conference will bring 300 Latina 5th-12th graders to Laramie. One session will be with RT for a reading of the play LAS PAJARITAS and interaction with the RT team. Students will see themselves represented in the play and will learn how the arts can represent cultural challenges and barriers.

The goals of the apprenticeship program are:

- to bridge the gap between academic theatre and the professional world through hands-on training
- to teach skills in theatre production and management
- to provide opportunities to observe, learn, and contribute in a professional setting
- to provide the student with networking/mentorship that will contribute to professional development.
- to prepare the student to launch into a position at a professional theatre company.

The partnerships with UW have goals related to UW's four pillars to make the university more digital, entrepreneurial, inclusive, and interdisciplinary. The partnerships create opportunities for UW students, highlight the value of theatre, and strengthen the present and future prospects for theatre and education through joining forces. They fuel the creative economy and create incentives for youth to stay in Wyoming.

The partnership with UW Theatre & Dance for our play BLACK SKY is the first step in a proposed long-term arrangement. Goals for the current partnership include:

- offering performance, technical, design, and management opportunities for UW students allowing them to gain experience outside the university, working with professional directors on contemporary plays
- fostering a larger, healthier, more inclusive theatre scene in Laramie to highlight that theatre isn't about guarding resources, programming, show selection, etc.; it is about working together to create a stronger arts community.

Some goals of the proposed long-term partnership are:

- coordination of seasons to reduce overlap (auditions, rehearsal calendars, production runs)
- balancing seasons, allowing each to fill in the other's strengths/weaknesses (UW tends to be long term planning, larger projects, larger budget. RT succeeds in nimbleness of response to community issues, contemporary/small cast work, DEI recruitment)
- sharing of resources, advertising, and outreach
- giving students opportunity to work with local theatre programming, including staged reading series, new play solicitation, performance, and development, fundraisers, community events
- formal relationship that allows for internships and paid designer/performer roles for students.

Goals of the Honors partnership include:

- exposing students to theatre and its ability to inform thought

- creating interdisciplinary programs that combine scientific/other fields with the arts.

Goals of the Latina Youth Conference are to focus on 4 pillars for Latinas: leadership/aspiration; financial literacy; STEM; and cultural arts. The goals of the RT partnership include:

- teaching students about theatre and its value and demonstrating how arts can represent Latina culture
- providing opportunities to experience the arts that students do not get at home due to expense or availability
- teaching students about leadership, aspiration, financial considerations, and communication through the lens of a play in which they see themselves and their circumstances.

Anne Mason - RT Founder/Producing Artistic Director - will oversee apprentices and students in acting, theatre management and operations, outreach, social justice engagement, marketing and communications. She will organize the partnerships, teach and guide students/apprentices, and implement the details of the collaborations. Mason has ten years of experience in professional theatre, including acting, directing, producing, and teaching.

Landee Lockhart - UW Faculty in Theatre & Dance - will teach independent study courses for UW theatre students to gain hands-on experience with RT artists and staff. She will be the faculty supervisor familiar with relevant skills, conventional expectations/requirements, and industry standards to aid in facilitating the relationship between UW Theatre & Dance and RT. Lockhart teaches multiple classes in the performance area at UW including Beginning Acting, Intermediate Acting, Acting Styles as well as teaching Stage Management and First-Year Seminar. Her work in theatre has included professional and non-profit organizations.

Cecelia Aragón - UW Faculty in Theatre & Dance and Latina/o Studies and Director of UW's Wide-Open Stages program for inclusivity in theatre. - will consult with RT, bring in Latina students from all over the state for an educational program and reading by RT, and lead discussions about the play. Aragón's research explores Indigenous identities in performance artists among North American Native people and Latina/o-Chicana/o populations. Aragón serves as the Coordinator for Theatre Education K-12 Certification and Theatre for Young Audiences at UW and is Executive Director of the Wyoming Latina Youth Conference. Dr. Aragón has an extensive background in Theatre for Young Audiences (TYA) and U.S. Latina/o Theatre including significant experience as an actor, director, and producer.

Peter Parolin - Dean of UW Honors College - will be a consultant for the interdisciplinary partnership with RT. He and Mason will determine an Honors course and faculty member to pair with a Relative Theatrics play. An example of one of our past collaborations was the pairing of a mammalian genomics class with our play THE NUMBER about cloning to bring a deeper understanding of the course material and the ethics of science. Parolin has taught English, Theatre & Dance, and Gender Studies. Parolin's fields include Shakespeare, Renaissance culture, and theatre history. He has performed in RT plays, has led discussions for our Read, Rant, Relate program, and has worked with RT on several educational collaborations.

Key partners were identified through cross-institutional discussions about collaboration in the community.

RT is financially strong and relies on multiple sources: grant funding; donations; production sponsorships; and cash sales of subscription packages, individual tickets, merchandise, and concessions. Volunteers provide hours of in-kind services; actors and designers receive a small compensation and donate the rest of their time. The Gryphon Theatre and UW provide in-kind services. Key partnerships are with the Gryphon, UW Theatre & Dance, UW Art Museum, and UW Honors. We also collaborate with local organizations and businesses. We partnered with a shop during the pandemic to pair its wine/cheese with our virtual readings. The collaboration brought funds to us and customers to the business. Our budget is balanced across its sources and aligns with RT programs by allocating the largest spending to artists and production costs. Successes include increased ticket sales, subscribers, and donor base. Challenges include finding ways to increase artist compensation.

ORGANIZATION SUMMARY

RIOT ACT INC.

WWW.RIOTACTINC.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Riot Act, Inc. Operational Support

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Riot Act, Inc. Operational Support

Our community is the Teton County, WY including Wilson, Kelly, Moose, Moran, and Teton Village as well as the surrounding counties of Sublette, Lincoln, and Teton County, Idaho. As one of the wealthiest counties in the US it is also the most equitable. The working class struggles to make ends meet, often taking on multiple jobs. We provide an outlet for our community to find involvement in the performing arts whether participating or through low ticket prices.

Riot Act welcomes anyone to participate in and attend our plays. We work hard to provide quality affordable theater to the community. Though often we use alternative spaces, we are keenly aware of the needs of elderly and disabled audience members and crew and always keep their needs in mind.

A new initiative, Riot Act wrote and implemented its own theatre standards based off of the Chicago theatre standards. This document sets standards to create a safe, inclusive, and creative environment to create work. You can view the document on our website - <https://riotactinc.org/about-us/riot-act-inc-theater-standards/>

Keeping ticket prices low to make sure theater remains accessible to everyone is a primary goal of Riot Act, Inc. We offer discounts for both senior citizens and students. We also offer opportunities to volunteers as ushers, ticket sellers and concession sellers in exchange for a free seat to the show. Each actor, crew member and designer receives a complimentary ticket to share with family or friends.

Measuring the success of a performance arts organization is always a challenge, but in the case of Riot Act, we have always measured our success by the number of people we are able to reach whether as audience members or cast and crew. In the more than 18 years since the company was founded on a shoestring budget, it has grown to be one of the driving forces in the Jackson artistic scene. We will continue to look at these participation numbers as our top measure of success. Our performances are staged in a variety of spaces, each of which usually seats anywhere from 30 to 100 audience members.

Additionally, we measure success in the number of artists who are able to join the creative effort, be it through acting or stagecraft, or as a writer or director. We strive to always increase the amount of people we can bring into the artistic fold, and our planned season is designed to continue that trend.

As a nonprofit theater company, careful financial management and work in securing grants and donations has allowed us not only to increase the size and quality of our productions, but also make strides to ensuring Riot Act will always be a fixture in Jackson.

Annually the board reviews the size of our audiences, the turn out for auditions, word of mouth regarding appropriateness of productions by the community, whether we met our budget, and audience questionnaires we receive.

Riot Act, Inc. is seeking funding for its 19th season and annual operations.

Normally we plan our season a year in advance. The pandemic threw a wrench in those plans. While we currently have no planned season, as we wait to see what happens, we do plan on continuing to produce programming. As of right now, we plan on performances with small in-house audiences following COVID protocols plus a Live Streaming element. Depending on how the pandemic evolves, we have the option of Live Streaming only.

Last year, we decided to move our Annual Series of Shorts to coincide with Fall Arts Festival in the fall. We plan to continue the program, rolling out our call for submissions to the New Play Festival in early summer. Winners will be chosen by the middle of August triggering auditions and rehearsals.

During this time of uncertainty, we see an opportunity to create new work. Macey Mott, Charley Daveler, and Angel May Wise are in the primary process of devising a show for Riot Act that will involve actors and puppets. Charley and Angel will write the script. Macey and Charley will create the puppets. Macey will direct the final production.

The company does plan on offering some full length productions over the course of the season. However, we are waiting to see what happens with COVID before committing to anything. With COVID in check by 2022, we hope to produce a large ensemble play on the Center Main Stage. We will also continue to produce online programming, as we have throughout the pandemic. This may include new pieces written specifically for a Zoom format, online play readings, and more.

During this time away from live productions, we are focusing on operations. We will continue to upgrade our Live Streaming capacity with an investment in better microphones. We will continue to organize storage and our studio at the Center for the Arts. These are two of our main overhead costs. We would like to find ways to pay people involved with the company more and to create a small paid staff. Providing a creative outlet and income for our community members is a way for us to support the community in this difficult time.

Historically, most of our budget goes to producing shows. Our needs changed when we moved into The Center for the Arts, increasing our operating costs. With the security of our studio, we are able to offer more programming and support Center neighbors. We hope to expand to pay part-time salaries to our Executive Artistic Director and one administrative staff member as well as continuing to pay individual artists on a project by project basis.

In the wake of financial interruptions due to the pandemic, we have explored ways to stay afloat. We worked with the other Center Residents to secure a CFJH matching grant to help cover rent for all the organizations for several months. We pursued CARES funding that our organization was qualified for. We launched a campaign in spring 2020 specifically for raising money in the wake of coronavirus. We continue to pursue grants and Old Bill's donations. With our overhead mostly space rental, there are not many costs we could cut back on.

ORGANIZATION SUMMARY

ROCK SPRINGS BOX ART

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Rock Springs Box Art

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Rock Springs Box Art

Rock Springs is a heavy industrial area with a significant population of baby boomers that historically would move to other regions (warmer) when they retire. However, as the regional businesses in RS are becoming generational and seniors have children and grandchildren in the community, many seniors are remaining in the Rock Springs area. The Rock Springs Box Art project is free to the community so all residents can enjoy the art that is provided through this organization.

Many of the utility boxes that are and will be wrapped are located at intersections and in high traffic areas. Currently, the City of Rock Springs is complying with the American with Disabilities Act and ensuring that all major intersections are ADA compliant. The local Assisted Living and Memory Care facilities and Senior Citizen Centers have weekly activities driving around Rock Springs and once more utility boxes are wrapped we will provide a detailed map of each utility box location and we will have eight boxes located in a park that they frequently visit. We also plan to create a location map to provide to our Chamber of Commerce and Travel and Tourism organization.

We currently have had no requests for accommodations. However, we will listen to all requests and make appropriate accommodations on a case by case basis.

We will evaluate and measure the impact of our program from feedback from the Chamber of Commerce, Travel and Tourism, local businesses, social media and mostly from word of mouth from the residents in our community.

The Rock Springs Box Art is applying for project support. Several years ago I contacted Rocky Mountain Power asking if it was possible to wrap utility boxes in our area as I had seen them in other communities. He indicated that it was possible and referred me to Peg Larson who also had approached him. After meeting with Peg, we formed a committee with a total of 6 volunteers. We met with Rocky Mountain Power, Rock Springs City Council, Wyoming Department of Transportation and the Chamber of Commerce to get their input, recommendations and support. All are very excited about this project.

After identifying utility boxes that are in good condition and are in visible areas, we ask for sponsorships from local businesses or individuals and apply for grants to fund this project. Once the funds are received, a Call for Art will then be sent to the Chamber of Commerce, the local art community, social media, etc. All residents in Sweetwater County are eligible to send in their artwork. Occasionally, a business that sponsored a box will request a specific theme to go on the box. After the RSBA receives the art we vote on it and forward to the local sponsor for the final approval.

The RSBA consists of a variety of local residents including artists, teachers, and community college staff.

It is the vision of the RSBA to have as many boxes wrapped in a short period of time so it will make a bigger impression in our community. Our goal for 2021 would be to have ten more wrapped.

The RSBA has received so many compliments by local citizens and businesses and we are very proud of what we have accomplished.

As stated above, our funding comes from local businesses, individuals and mostly grants. We have close partnerships with the City of Rock Springs (we ultimately report to the City and the City Council has the final approval of all art installed onto utility boxes), the Rock Springs Chamber of Commerce (we have a line item in their budget), Rocky Mountain Power and Wyoming Department of Transportation (they own the utility boxes), and the Rock Springs Renewal Fund as they are our fiscal sponsor. The business that prints and wraps the utility boxes require RSBA to pay for the materials only and they donate their time for installing the wraps.

Our budget aligns with our program and services very well. We do not spend money that we do not have in advance and our project is based on the money that is received. We also would like to have funds in our account for future maintenance requirements for the boxes for 5-7 years.

ORGANIZATION SUMMARY

ROCK SPRINGS RENEWAL FUND, INC.

[HTTPS://WWW.DOWNTOWNRS.COM/](https://www.downtownrs.com/)

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

2021-2022 Season

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

2021-2022 Season

When developing our season, we strive to book a variety of shows that will appeal to a range of audiences. Many of our shows are booked with families in mind. We keep the majority of shows at a \$10 ticket. Our focus area is Sweetwater County with a population of nearly 44,000 people -- primarily in Rock Springs & Green River. Over 16% of the county's population is Latino or Hispanic. The median age in Sweetwater County is 32.8 with a median household income of \$69,828.

We also draw guests from Sublette, Fremont, Uinta & Carbon counties as well as into CO & UT.

Some of our shows attract a heavier family audience while others appeal to an older audience. We've also hosted a variety of larger concerts that target a younger demographic looking for a "night on the town."

Because we are governed by a volunteer board of directors and have a robust volunteer component, the community has a VERY strong role in planning and executing our programs. We routinely seek input on which performers & acts the community would like to see via our social media channels. In a typical year, we hold annual meetings for our patrons where their guidance is solicited and we have suggestion boxes at the theater for ideas.

We also routinely reach out to accommodate patrons from local assisted living facilities & group homes. The theater is ADA compliant with a wheelchair lift. For our summer series we've added ADA accessible patio tables. We also translate our posters into Spanish.

Since we're looking at booking shows into the Broadway Theater, one of the easiest tracking mechanisms is ticket sales and the number of events we offer each season. We can also track the speed with which tickets are sold in advance vs walk up tickets at the door. We hope to expand both via this grant opportunity. However, in addition to the number of events, we want to ensure that we're getting quality events that appeal to various audiences. In the past, we've asked event goers to complete a quick survey and we plan to do that this year at several events. We'll also utilize Survey Monkey to analyze theater goers.

We survey Brown Bag concert visitors the day of the event at every show. This year we intend to do more intercept surveys at the Broadway. We also plan to do some surveys of theater-goers with a drawing for dinner to encourage participation.

We're asking for funding specifically to expand our offerings at the Broadway Theater for the coming season. Since the theater re-opened as a performing arts venue in 2011, we've been building a stronger and stronger season, with the exception of 2020. We partner with several other arts groups in Rock Springs to produce shows for the enjoyment of the community and visitors alike.

To give you an idea of the types of things we host, this is a quick rundown of a typical season:

- Films ("This Boy's Life" with the Q&A by with the writer; "Suicide: The Ripple Effect "with the subject of the documentary, "Era of Mega Fires," "Polar Express," and our Foreign Film February series which features 4 award winning foreign language films.)
- Live performances by country star Daryl Worley, comedian Josh Blue, Cloverton, Bar J Wranglers, the Barefoot Movement, comedian Todd Barry, Buckets & Tap Shoes, Opera Wyoming, Goitse, Western Wyoming Community College's dinner theater, Imagine - a Beatles Tribute, 7th Avenue Band, Hot Tamale Louie, David Archuleta, and the Sweetwater County Library System's magic and puppet shows.
- We also produce a monthly series called "Live in the Lobby." With a smaller, intimate setting, the shows are just \$5 each and feature local and traveling performers with a variety of musical genres.
- While they're developing their permanent theater, we're also hosting the Actor's Mission for their performances.

Because some of our programming is funded by the City of Rock Springs, we have not confirmed anything for the coming 2021-22 season yet; awaiting our budget allotment from the City. However, we are planning to bring the following shows, pending budget approval and grant funding from various organizations.

- Lightwire Theater's Dino-Light

- Opera Wyoming
- Utah Shakespeare Festival's Shakespeare in the Schools
- Kip Winger
- Tracy Byrd
- Sundae and Mr. Goessl
- Chipper Experienc

We also plan to continue our Live in the Lobby Series and Foreign Film February. Additionally, we hope to introduce a few other movie series. Our community has expressed interest in an Alfred Hitchcock series, westerns, 80's, 90's Rom-Coms and the like.

Once grants and budgeting is secured, we'll begin nailing down acts for the 2021-2022 season and plan to have it secured by August 2021. The same caliber and variety of shows will be sought for the coming season as folks have come to expect from us.

We are creative in how we secure funds & partnerships. Funding sources include a line-item in the City's annual budget. They also cover all staffing and O&M costs. We have already secured grants from the Wyoming Cultural Trust Fund & our local tourism board. This spring we'll apply for a grant from Sweetwater BOCES for our internship program and one performance.

We also host an annual fundraising event for programming.

Our patron program & corporate partners offset costs to bring in some of the shows. Several media companies offer in-kind advertising for our programs.

We hold a liquor license at the theater. It's a revenue source that helps fund additional performances. Since the bar is staffed by volunteers profits go directly back into programming.

We balance the budget by presenting a variety of shows. Some shows may feature local performers who play for a small stipend while other shows command much larger fees. This variety allows us to spread our budget even further.

ORGANIZATION SUMMARY

ROCKY MOUNTAIN DANCE THEATRE

WWW.ROCKYMOUNTAINDANCETHEATRE.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

2021/2022 RMDT Programing

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

2021/2022 RMDT Programing

RMDT believes performing arts are crucial to the creation and sustainability of a well-balanced and healthy community. By offering reduced ticket prices to our senior citizens and veterans, scholarships and free performances for youth, free tickets, and experiences for persons with disabilities, we have worked to increase our reach to non-dominant communities. Before COVID, RMDT performed at several Assisted Living Facilities and Nursing Homes. We offer reduced ticket pricing and organize transportation to our performances. This past season we managed and supplied free live-streaming of all our performances. Our Dream to Dance program has created meaningful access to the arts by ensuring the local elementary schools and surrounding area schools have the opportunity to witness and reflect upon a live dance performance. Dream to Dance also provides scholarships to low-income families. We have a growing number of fans among persons with disabilities. We offer free tickets to them and their families. We organize backstage events such as “meet the guest artists and cast” and “experience the stage” offering an opportunity to see what it’s like to be on stage, use the props, see the costumes up close, and meet the dancers to take pictures and receive autographs. We hope our efforts will continue to foster a growing appreciation for dance and performing arts, and will further identify the Cody area as a community of health, creativity, and inclusion.

RMDT uses several ways to evaluate programs. Tix Management, an online ticketing software, enables us to capture contact information for all ticket purchasers and gives us the ability to provide a marketing survey. Donor Perfect, a program dedicated to documenting all donations, provides information as to when a donation is acquired, restrictions, tracking of new donors, donor retention, and the number of donations. Constant Contact, to reach out to our current base of eight hundred and fifty households to promote events and publish eblasts, along with a way

to track the number of people who read our information and how many people click on links to visit our website and ticket site. Next, through a personal connection to our dance families, alumni, and patrons. Each year, we hold private meetings with families enrolled in our program, giving them the opportunity to provide feedback. Meetings are used to help provide improvements to our programs. Secondly, we track our success as an organization by staying in touch with our alumni and asking for their feedback, and through open dialogue with our current roster. Lastly, we provide brief questionnaires in the lobby following performances to collect feedback. The Wild West Spectacular is available to review on TripAdvisor, which is monitored and used to help improve and evaluate the show. Our director of public relations makes herself available after each show to hear comments and answer questions.

RMĐT will provide a full season of dance performances and experiences for our local youth, the Cody community, and beyond, through a number of classical and contemporary dance performances, outreach programs, and training in dance and theatre.

In June, RMĐT will offer educational intensive summer programming at an affordable rate for all dance levels. The program is designed to give dancers intensive training in several dance disciplines and to learn about choreography, staging, terminology, and kinesiology. Summer Intensives also provide the occasion to study with master teachers, as well as private lessons with one on one instruction. Dancers and Master Teachers alike leave the experience inspired.

July and August will kick off the sixth annual Wild West Spectacular, which provides a unique theatrical experience by telling the story of Buffalo Bill Cody's Wild West Show, through dancing, acting, and singing. This show incorporates local artists from many performing arts disciplines.

This season will mark the twenty-fourth annual Nutcracker production. Held in December, The Nutcracker includes one hundred and fifty local children, two professional dancers, and a professional crew. Five performances are offered, two of which are free performances for the local and surrounding area elementary schools. Our dance students have the opportunity to dance with two guest artists from Ballet Arizona and take classes from these experts. One ballet class is offered specifically for boys, is free of charge, and taught by our male guest artist. The Nutcracker continues to be affordable to all dance students and is centered on providing an opportunity to all demographics.

Masterpieces of Ballet, held in May, focuses on classical ballets. From Sleeping Beauty to Giselle, students are taught the history, foundation, and story behind these ballets, creating an understanding and knowledge of classical ballet. Following is our Annual Spring Production, which focuses on personal expression through the art of dance by sharing ideas, emotions, life experiences, and the development of character.

Throughout the year, RMĐT offers several free performances at Nursing Homes, Assisted Living Centers, Senior Centers, local bank open houses, Buffalo Bill Center of the West, and fundraising events throughout the Cody

community. This provides an opportunity for community members to experience the art of dance, it also gives our dancers the opportunity to learn the importance of giving back to the community and sharing their talents.

RMDT's vision is immense for a small community, yet the support from our small community is humbling. We are so fortunate to have an incredible volunteer and in-kind donation base. From set up to strike, we have many individuals who give freely of their time and services. RMDT is continually supported by grants, donations from both individuals and businesses, increased ticket sales year after year, and a sound annual fundraiser calendar. Yet, with all the different types of support, we have found providing accessible programming to all demographics, through high-quality performances, instruction, and collaboration is difficult to fund. Even though our support increases each season, the additional monetary need is still essential. We believe with unwavering attention to our mission we will find adequate financial support for continued success, and we hope to increase our reach to the youth in our community, providing a safe place to express themselves artistically.

ORGANIZATION SUMMARY

SALT RIVER ARTS SOCIETY

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

SRAS Inaugural Year

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SRAS Inaugural Year

Afton is the seat of Lincoln County and the largest community at just over 1900 people with approximately 13,000 in surrounding areas. Situated in beautiful Star Valley, the area is quite isolated in the winter. While we are not that far from Jackson, in the winter that 2-hour drive can be daunting, especially for evening events. Afton has been served by small arts organizations, and mostly utilized the schools for performing spaces, but has not had an arts center of its own. The Ford Theater will provide a smaller venue where performances, classes and events can be held outside of the schools. SRAS is very community focused and seeks input as to what kinds of events and performances are desired, with an emphasis on arts education for all ages. We will strive to stay affordable even for large families so everyone can enjoy the evening out.

As we are quite new, we are still exploring how best to work with non-dominant communities. The Theater is fully accessible for people with mobility impairments, and the theater includes spaces for wheelchairs with companion seating, and we reserve front row seats for people with hearing and vision impairments. We offer free or reduced price tickets to the senior centers, assisted living and Lincoln Self-Reliance clients, who are adults with learning disabilities. We are in the process of upgrading the theater sound and light system. We will make every effort to address any request for accommodations.

Our primary means of evaluation will be through word of mouth. Our board is very involved in the community and will be actively engaged in the events taking place at the theater. In the past, we have talked to people at events, or in town after events. We plan to have a simple paper survey available that people can fill out and return in a box in

the lobby. We will also accept suggestions verbally or in writing. We will track ticket sales and attendance at all events. We also have an email list which we can distribute surveys through regularly. This will be invaluable in the early stages as it will help us determine what kind of programming the community wants. Another excellent source of information has been talking to the people who use the building--the directors of the local theater and music projects. We consult them regularly and they come to us with suggestions. We expect to expand and adjust our evaluation methods as we grow to better meet the needs of the organization and community.

We intend to split the funds between operating and project support. We will have mortgage payments, basic maintenance and utilities to cover during the year.

Our goal is to have the theater running at full capacity as a center for arts and arts education, drawing community members and tourists to Afton, connecting the community and spurring economic growth. The theater is a 3-story building with the main floor housing the theater, office and classroom space. In the basement there are three rooms which can be used as classrooms or venues for meetings and events. Currently, Star Valley only has much larger theater spaces, such as the high school, which seats 1000, so this smaller theater is a welcome addition to the community. We partner with Star Valley Arts Council--they co-sponsor many of our events to get the word out, and we have discussed how to best serve the Valley so that we are creating more arts opportunities instead of competing. Our programming is ambitious and community focused. We plan to have an event every weekend year-round within five years, including a variety of local opportunities such as youth bands, professional bands, cowboy poetry, dry bar comedy and open mic nights. We will bring in local amateur and professional musicians and performers for our Monday Recital Nights. Annual events include the local community orchestra, professional ballet, professional circus art (aerialist, gymnastics, contortionists, etc), local musical theater showcase, and a community play. All this will be supplemented by artists from outside the community giving concerts, and working with students on theater and dance performances. For this year, we have plans for 6 nights/month. A few of the artists scheduled include:

Barbara Snowcroft, a violinist with the Utah Symphony Orchestra and Grand Teton Music Festival. She is also one of the conductors of the UT Youth Symphony. She will also offer a master class.

Lyric Opera Theater, a Utah-based group, will perform a fully staged opera. Their mission is to present innovative professional family operas and concert entertainment ensuring arts education and performance excellence.

We are working with Ballet West, based in Salt Lake City, for potential lead artists who will work with local artists and students to put together a Nutcracker showcasing local talent. In addition to their performance company, they sponsor an academy focused on dance education. With nearly 60 years of dancing and arts education, Ballet West is a leader in American ballet.

Jennifer Wilkins is a professional aerialist who founded Cirque Asylum. She has taught silks and pole work to all ages, as well as developing programs to support flexibility and joint strength. She currently lives in Star Valley.

Jeravae Christenson and Justin McClendon from Kansas City MO will offer master classes and run a variation on Dance with the Stars showcasing local ballroom dancers in a competition.

During the school year, the artists from out of town will offer master classes both in the theater and in the schools. For this year, we have scheduled so far:

The Lyric Opera Theater will offer master classes to the choirs at the high school.

Barbara Snowcroft will offer a master class to anyone who wants to participate.

We offer a series of monthly arts education classes at the theater in partnership with Mountain Music, the local music store. These include Kick Start Guitar, an opportunity to learn and practice basic guitar skills; a master class for advanced strings open to anyone; and master classes taught by music students for younger strings students.

Our community play this year will combine the local homeschool group with clients of Lincoln Self Reliance, an organization who works with adults with learning disabilities.

SRAS sponsors the Salt River Community Orchestra and Choir which is a non-audition group open to high school and adults. We do two concerts per year with 10 rehearsals.

In June of 2022, we will again offer Blue Sky Music Camp which brings in professional musicians to teach music students the skills they wished they had learned in orchestra and band. The camp serves primarily stringed instruments, guitar, and folk instruments,. Any student 11-18 with at least one year of experience on their instrument can participate. Mornings are dedicated to technique and skill building, and afternoon is playing in ensemble. Each student participates in 2 ensembles, which teach a range of skills from arranging music to working with others. We hold jam sessions in the evening. Two concerts, open to the public are held: a faculty concert midweek and a student closing concert.

In the first week of June 2022, we will offer a junior music festival, bringing in out of town musicians to serve as music adjudicators. Anyone can participate, although the focus is on piano, strings and vocalists. Winners perform in a concert for the public.

Our overall arts education goals include:

--building on skills and knowledge in the arts in our community's children. We have excellent music programs in the schools, and the camps will build on and provide a solid foundation for the following year's classes.

--introducing students to new ideas and ways of using their musical talents in the community

--building appreciation for music and the arts

Some of our programming is specifically geared to allow all ages to practice and perform their skills, such as open recital and open mic nights. It gives emerging artists an opportunity to expand and hone their skills in front of an appreciative audience.

Blue Sky Music camp has some specific arts education goals including:

--learning to work with other musicians in a new grouping quickly

--music arrangement

--playing by ear and chord

--building technique and skill

These goals were identified by reviewing what is happening in the community and its needs. Music is popular here, but students have few opportunities to play outside of schools. We will be reviewing and honing these goals as we work on a strategic plan.

Blue Sky Music Camp:

Aaron Ashton, violin, fiddle, viola: Currently a freelance musician in the Salt Lake City area, Aaron has performed on multiple soundtracks and played with Smokey Robinson and Josh Groban. He has won multiple festival awards.

Ryan Tilby guitar, banjo, bass, mandolin: Won a Utah State Championship for banjo, guitar and mandolin. He has played at numerous festivals and recently released a solo album called Sacred Guitar.

Sam Runolson, cello: Teaches elementary strings in Virginia. He has played in numerous ensembles and holds a Master of Music in cello performance from University of Utah and a BA in Music Education from Weber State University.

Tara Johnson, voice. Taught drama at Star Valley High School. She has been singing, playing the piano and composing since age 5. She teaches private voice and piano lessons and directs the Salt River Symphony Chorus.

James Arbizu, beginning strings, fiddle, beginning guitar. Plays freelance fiddle and violin, including 5 years as lead fiddle in Bar T 5 out of Jackson. He conducted the Consortium on New Music and two orchestras at BYU, and has worked with several youth symphonies and community orchestras. He taught music to grades 5-12 for 7 years. He currently owns a music store.

Lyric Opera Theater of Utah believe arts education is critical and performs for thousands of children annually, as well as offering workshops and performance opportunities with the company.

Barbara Snowcroft plays violin for the Utah Symphony Orchestra and the Grand Teton Music Festival. She is the music director and conductor for Utah Youth Orchestras.

SRAS has a strong fundraising plan in place, and multiple events expected to make money this year. We are also aggressively applying for grants and sponsorships wherever possible. We have a lot of volunteers willing to donate time and energy to SRAS to make it successful. We do not have paid staff, but are fortunate in a Board Chair who is donating significant time to act as executive director. We partner with the Star Valley Arts Council to co-sponsor events.

Our income is made up of ticket sales, donations, local business and individual sponsorships of particular events and concessions.

Our budget currently is split between programs, operating expenses and renovations. We have applied for other grants to cover renovation needs.

ORGANIZATION SUMMARY

SCIENCE LOVES ART, INC.

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Science Loves Art Across Wyoming

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Science Loves Art Across Wyoming

Science Loves Art (SLA) serves the entire state of Wyoming, with focus on the rural, low income or high risk communities and groups. Our relationships and partnerships with service nonprofits across Wyoming has grown tremendously. Based on our feedback from these organization, the services we offer, providing science and discovery through art experiences, has made a big difference in the lives of their communities. These communities include crisis centers, group homes, after school programs, senior programs, 4H groups in rural areas, small schools on the reservation or other isolated towns, foster care organizations, art and science teachers and home school groups to name a few. These nonprofit or community groups have been the vehicle that we have used to connect with the communities we want to serve.

SLA Kits are designed with packaging and weight in mind as the Kits are mailed to the individuals, groups and families. We've received a huge increase in requests for SLA Kits for summer camps and similar groups that are isolated or in need of custom Kits and videos. SLA's YouTube channel has been a great asset as companion tools for our SLA Kits and will be expanded. Video and tutorial inspiration and demonstrations give a personal touch. SLA is planning to visit every county in Wyoming in FY22. We have increased demand for SLA Kits as word has spread about this option for virtual, online and in person use of a developed SLA Kit.

We use a variety of evaluation techniques for measuring our impact. Using AirTable, a custom database tool, we document our statewide nonprofit partners with details of interactions, SLA Kit distribution by partner, location, # of participants, gender and age of participants and income/at-risk level. We have an online survey that we send to our partners and this will be sent to all partners before we send the SLA Kits or workshop. We've discovered that by requesting information of the participants before sending SLA Kits to the nonprofit or other group requesting our services, will increase feedback accurately. We also monitor access through marketing and online contact with the public through our active Facebook, Instagram, website and growing SLA YouTube channel.

Our AirTable database is links our survey to our website. We can also share the survey through emails and SLA interactions and Kit requests. We use Eventbrite and FB Events for our events.

Because of our other granting partners that match funding, we have continued to research and expand our impact and documentation and refined our processes.

Collaborators gather information and share data with us. They have discovered, as we know, that art, as a component for learning, has increased participation!

René Williams, an artist and founder of SLA, is part of a five year NSF/Wyoming EPSCoR grant with UW. The documentation required for this grant is additional evaluation and impact support used by SLA.

SLA is requesting funds to support:

Travel and SLA Kit supplies for our SLA Road Trip across Wyoming

Supplies and wages for SLA Kits. This year-round project is the essence of our programs and mission. The more funding we receive, the more SLA kits we can distribute to those groups identified in our mission.

SLA has experienced exciting feedback and response to our programs. Because of the support from WAC and other community organizations, this opportunity has become possible and we are thankful. With Covid, isolation has become a part of all of our lives and even more in those high risk pockets in our communities. SLA tripled our impact goals for fiscal year 2021 and has spent much of our effort responding to the needs and requests of nonprofit organizations that need help with enrichment programs and STEAM experiences. Our plan for FY22 is to continue SLA Kit designs and projects, and expanding relationships with our nonprofit community partners. SLA Kits are distributed throughout the year. July-September custom summer camp Kits, August - May to enrich or create art education in schools and after school programs and year round to those in crisis through our nonprofit service collaborations.

In FY 2021, in-person interactions and camps were cancelled because of Covid, but we were able to reach more participants than originally planned because the SLA Kits were designed to be easily mailed. Many camps that planned for 20 in person participants were able to expand their virtual camps to over 80 participants and we could quickly adapt to this increase. For FY2022, we have requests to create over 500 SLA Kits with companion videos for summer camps that will be mailed across Wyoming.

In conjunction with the SLA Kits, we are planning a Wyoming SLA Road Trip in FY22. We are taking reservations now from our nonprofit and community partners and plan to visit every county in Wyoming. Because of the weather and limitations of travel in Wyoming, we can reach thousands in our state through SLA Kits, but having in-person experiences will be fantastic and summer/fall is our one opportunity for this. Using a vintage camper, we will stock up with microscopes, SLA Kits, art supplies, cameras and will plan a unique art experience for each stop along the way. In addition to our nonprofit partners, we will visit libraries, recreation centers and senior facilities.

Operating support:

Rent, utilities and tools are in-kind donations from René Williams, owner of 4th Street Studios. René is a retired CPA/Small business consultant that has a BFA from UW. René is paid by EPSCoR for part of her time that include SLA Kit design and organizational structure for the shared goals of STEAM in Wyoming. SLA volunteers and part-time employees specialize in marketing, art education and Kit assembly create a team that is vital to SLA's success. NSF/EPSCoR grant to René and additional grants to SLA provides supplies that leverage the impact.

The SLA Kits have been so well received and continue to grow in demand from schools and nonprofit services groups in desperate need for art that is virtual and applicable to groups or individuals. René Williams, an artist and founder of SLA recently completed 4H MakeHER Scholar training and this opportunity opens more doors for the connection between technology, "making", science and art to be experienced by over 15,000 4H children across Wyoming. SLA Kits clearly create a link between science and art for each Kit by using "discovery and creation" as a method for understanding how nature and science inspire work and also creates the artwork! Suminagashi Marbling is the most popular SLA Kit. Inspired by the movement and shapes of microbes, the paintings are created because of science. The participant can manipulate the desired effects when they understand the science of how the paint sits on the water and how to create design through fluid dynamics and water tension. It is a magical way to learn about science! An important feature of SLA Kits, they are designed as an "experience". Everyone will create artwork that is beautiful but the experience is relaxing and a positive experience for all ages. Many science and art teachers and mentors across Wyoming are contacting us to help enrich their programs. They are stretched financially as art programs are being cut and are craving unique STEAM projects that are unique and affordable.

We have modified and expanded ideas for using the artwork created from the SLA Kits. Marbling paper into origami, cards and handmade books. Videos provide inspiration for each SLA Kit and also additional projects for even more artwork.

SLA has found a niche in our state by connecting with schools and nonprofit groups and filling a void. We work directly with art and science teachers, after school programs, art galleries and summer camps that have decreased funding or are unprepared for unique "virtual" experiences.

Art does not have the same value in curriculum as math, science and other subjects and unfortunately is the first to be eliminated in schools. There is research and scientific proof that art has a positive impact on the emotional and learning ability of all ages when participating in art or creativity and design. Art is also a valuable tool for teaching other subjects using color theory, visuals and other creative methods.

Our learning goals come from a plan that brings art and science / technology together through discovery. This subtle method works well with the general public of all ages. Art is usually something that the general public has enjoyed in the past and is drawn to for opportunities. They are aware of the fun, relaxation effects and the positive experiences that come with art. Most people separate art and science, so with our SLA Kits and programs, we intentionally design artwork with certain goals. Being involved in a NSF/Wyoming EPSCoR Education and Outreach grant, René and SLA use the same techniques when working with scientists to present their work to the general public through exhibitions or SLA Kits.

Every SLA Kit takes months of research to design and has very specific goals in mind:

1. Provide an art "experience"
2. An experience that is unique and does not require art background or training
3. Available for all ages (children to senior citizens)
4. Artwork created by science
5. The finished artwork is abstract and/or easily achieves positive impact on the participant
6. The Kit can be enjoyed with minimal instruction from parents/teachers
7. The Kit supplies are easily refillable
8. Designed as a jumping point for more art projects. Book binding, origami, etc.
9. Instructions, videos or other demonstrations include easy to follow instructions, modifications and opportunities for the participant to explore their own methods, and an explanation about how science "creates" the work.

Because of a 6 week training program with 4H and Coe Maker Space at UW, René, 4th Street Studios and SLA will expand opportunities and equipment for engineering and technical integration into art programs. Training children and adults to use vinyl cutters, laser cutters, 3D printers and LED circuit training in their artwork is a big goal for FY2022. We are excited to coordinate efforts with other maker spaces across Wyoming and 4H groups, including 307Maker Space, where we have collaborated in the past with the EPSCoR project and the WRIR.

Based on our experience, we have seen many adults and children believe that they are "not good" at art or "not good" at science. This idea of allowing science to reveal itself through an art experience has been rewarding and 99% of our participants, young and old, smile and love the process, learn about science and go home with a piece of art that they are proud of.

René Williams received her BFA degree from the University of Wyoming. She is the founder of SLA. Her passion is creating art experiences inspired by science, nature and technology. As the artist /EOD participant on a current 5 year NSF/EPSCoR grant, SLA has had access to scientists, education and outreach specialists with UW, education and art education professors and EOD partners with a variety of expertise. Many artists and teachers provide valuable input SLA Kit designs and creation. Feedback from the National Science Foundation in regards to the creativity and design of the SLA Kits has been positive and has been highlighted as a success story within the goals of community outreach that uses art as a communication tool for science.

Details about some of our consultants/artists/scientists include:

DR. LINDA VAN DIEPEN

ECOSYSTEM SCIENCE AND MANAGEMENT

Assistant Professor

SOIL MICROBIAL ECOLOGY

Assisted in linking science and art for SLA soil kits in development, art exhibits and providing information about microbes and soil.

ANDREA C. BURROWS

ASSOCIATE DEAN FOR UNDERGRADUATE PROGRAMS AND PROFESSOR

Organizer of TACOs camp and provides feedback and evaluation on SLA Kits and the use of art in education. SLA provides 80 SLA Kits to this program for art/science education.

Sarah Konrad

Associate Project Director, EPSCoR

Sarah is an artist, scientist and the EOD director for the 5 year grant in which René /SLA participates. She has provided insight about evaluation methods and other guidance.

Lisa Abeyta

Student Research Programs Coordinator (SRAP)

Lisa coordinates opportunities for student research and has requested SLA Kits to enrich her program. She has experience integrating science and education.

SLA Kits have been used in the past and will be used in FY2022 by SRAP, a UW program for high school students and also TACOS camp, a week long camp for 5th and 6th graders. The organizers of these programs are UW employees and professors in art education, elementary education, engineering and science. Because of the value they have on SLA Kits and teaching methods, they have provided great feedback and have requested more opportunities for SLA Kits. We value these long term relationships.

SLA has developed a unique program. We invest in designing strong SLA Kits prototypes that can be customized by every individual or group and widely distributed over long periods of time. Our Science Loves Art YouTube channel is growing as we provide inspiration and experiences for all ages. We revisit each group and grow our relationships with them over time. This enables us to gain knowledge about their unique community and their needs. All of our efforts are put into rural, isolated, low-income or at-risk communities and we are overwhelmed with the need for art and enrichment in these areas.

In FY22, we will expand the projects based on the existing SLA Kits and are designing a Wyoming Soil Painting Kit and Pollinator Kit.

SLA's priority is creating as many SLA Kits as possible based on the high demand.

SLA receives free rent, wifi and utilities by sharing space with René Williams' art studio. This space in Laramie provides a working and storage space for SLA Kit supplies and assembly.

SLA hires part-time employees for marketing and a part-time employee for SLA Kit assembly and inventory/supplies control.

René Williams, founder of SLA, is a retired CPA and handles all accounting and administrative tasks for free. She is the Program Director and receives funding from EPSCoR/NSF.

SLA receives grants from a several committed community funding agencies, business and individual sponsors and SLA has several fundraising events during the year, Fermentation Festival and Pollinator Week.

René is the recipient of EPSCoR grant and donates art supplies to SLA annually.

SLA Kits are sold at retail as a fundraising method, and nonprofits receive at "cost" pricing or free.

ORGANIZATION SUMMARY

SHERIDAN ARTISTS' GUILD ET AL.

[HTTPS://WWW.ARTINSHERIDAN.COM/](https://www.artinsheridan.com/)

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

FY 2022 Community Support & Arts Learning Grant: SAGE Community Arts

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

FY 2022 Community Support & Arts Learning Grant: SAGE Community Arts

Sheridan County has deep historical roots, western charm, and an ever-growing creative economy. It is home to 30,458 people (2019 Census), a population that is predominantly White (95 percent) with Hispanic or Latino making up 5 percent. 74 percent of the population is over the age of 21, and 24 percent is over the age of 62. This significant aging population in Sheridan County presents heightened social, emotional, and physical needs within the community.

SAGE views the demographics of the community as confirmation of need for an inclusive art center in Sheridan County that serves all ages and socio-economic groups. SAGE responds to specific community needs by offering programs and services that provide opportunities for social interaction and engagement among our aging population. SAGE also partners with the YMCA to provide both after school and summer programming at low or no-cost for children in the area.

SAGE Community Arts' facility is accessible to people with physical disabilities and is equipped with handicap-accessible restrooms, a step-free entrance, and an elevator to access programming held in the lower level.

SAGE takes care to ensure its website follows current standards for accessibility, making sure it is compatible with screen readers for visual impairments. SAGE also accepts requests for accommodation for the classes and workshops. Staff works with program leaders to ensure accommodations are made and that equitable participation is achieved.

SAGE evaluates its programs and services under each of its three key pillars which help to fulfill SAGE's mission.

Impact under "See Art" is measured by visitors to the art center, artist receptions and events. SAGE also evaluates the diversity of opportunities to see art and strives to vary artistic mediums, artist demographics (i.e. age, gender and race or ethnicity), and types of viewing experiences (i.e. exhibitions, artist talks, demonstrations, discussions). SAGE utilizes an Art Selection Committee to evaluate the diversity of past opportunities to see art and uses that evaluation in planning future opportunities.

Impact under "Create Art" is measured by the number of students taking classes and the number of opportunities community members have to create art with SAGE. Programs and services of SAGE's Community Arts Education program are evaluated through surveys completed by participants which evaluate instructors and classes and provide input on what kinds of learning opportunities they are interested in seeing in the future. SAGE uses the survey responses to provide feedback to instructors and plan future programming.

Impact under "Promote Art" is quantitatively measured by art sales out of the Members Gallery and Exhibition Gallery and by marketing metrics (i.e. social media impressions and interactions, newsletter opens and clicks, website traffic). Impact is also measured qualitatively by responses from community members and artist members of SAGE.

Mikole Soto, SAGE's President of the Board, joined the board in 2018. She has a B.A. in History and Political Science, a Master's in History and Juris Doctorate degree from the University of Wyoming. She clerked for the Honorable Magistrate Judge Kelly Rankin in U.S. Federal Court, District of Wyoming.

Gary Miller, Treasurer, joined the board in 2020. Gary earned his MS in Management, with a concentration in Investment Management, from the Georgia Institute of Technology, where he was a Presidential Fellow. He earned his BS in Environmental Resources Engineering from Humboldt State University.

John Dick, SAGE Board Member, joined the Board of Directors in 2018. John holds a B.A. in Art History from Knox College in Illinois and an M.B.A. from the University of Hawaii & Sun Yat Sen University in Guangzhou, China. He is a commercial banker at First Interstate Bank and was previously the Director of the Wyoming Technology Business Center.

Polly Burge, SAGE Board member, joined the Board of Directors in 2019. Polly moved to Sheridan to work on Eaton's Ranch, the oldest dude ranch in the country, and fell in love with the culture, company and landscape of the area. Polly turned that love into inspiration for her art as she paints primarily in watercolor and continues to explore the western landscapes.

Nancie Furnish, SAGE member, has been involved with SAGE since the 1970's. She is a retired gallery owner and glass artist. Nancie helps to install artwork in the Members Gallery and curated the Nancy Buening Legacy Show.

T. Allen Lawson, SAGE Member and Artist, Tim studied drawing and portraiture at the American Academy of Art in Chicago. He furthered his formal studies attending the Lyme Academy College of Fine Arts in Old Lyme, Connecticut. Tim has won numerous awards including the 2017 Prix De West Purchase Award, and the Robert Lougheed Memorial Artists' Choice Award, 2016 Directors' Choice for Outstanding Landscape and the Robert Lougheed Memorial Artists' Choice Award, both at the Prix de West; and the 2010 Founder's Prize, Lyme Academy College of Fine Arts. He will be the Juror for the 11th Annual National Juried Show.

Elaine Olfason Henry, SAGE member and curator, is a local ceramic artist and recipient of the 2018 Governor's Arts Award. She holds a B.A. in Fine Art from the University of Wyoming, an M.F.A. from Southern Illinois and an M.A. in

English from the University of Wyoming. Elaine is an advisor for the Art Selection Committee and serves on SAGE's Arts Education Committee.

Arin Waddell, SAGE member, instructor and curator, is an accomplished artist from Sheridan County. She holds a B.A. in Fine Arts from Hamilton College, an M.A. from California State University, Chico, and an M.F.A. from the University of Texas, San Antonio. Arin has been featured in over 150 solo and group art exhibitions throughout the western United States and has taught drawing, painting, sculpture, design and installation art at several colleges and universities.

SAGE's Community Arts Education program will support ongoing creative opportunities for community members, mainly adult learners, to learn in a supportive environment and from both visiting artists and local professional artists. Continuing with the strategic plan to differentiate instruction offerings to more effectively meet the community members needs as growing artist, SAGE offerings will range in level of expertise (beginner to advanced), artistic medium, and schedule (i.e. day of the week and time of day).

SAGE offers the following types of learning opportunities as part of its Community Arts Education programming:

- Multi-Day Workshops: These are four-to-five-day workshops that are typically taught by visiting and exhibiting professional artists. Learning level is typically intermediate to advanced.
- Specialty Workshops: These are one-day workshops that focus on a specific technique or medium that are taught by both local and visiting artists. Learning level ranges from beginner to advanced.
- Multi-Week Classes: These are classes that meet once a week for four-to-five weeks that are taught by local artists. Learning level is typically beginner to intermediate, with some advanced offerings.
- Painting Parties: These are two-to-three-hour painting classes that offer start to finish instruction for creating a painting in one sitting. Learning level is typically beginner.
- Life Drawing Sessions: SAGE hosts a weekly three-hour life, or figure, drawing session on Saturday mornings between the months of October and May.
- Jentel Presents: SAGE partners with the Jentel Foundation to host monthly presentations by resident artists at no charge to the public.

SAGE plans classes and workshops seasonally and strives to reach at least 300 participants through the Community Arts Education programming. Many of the education programs are confirmed through the Fiscal Year 2022, and many other opportunities will be finalized as the new seasons draw near.

SAGE's Community Arts Education programming goals are to grow and furthers arts learning in Wyoming. The primary goal is to help grow the creative economy both in Sheridan and in the State of Wyoming by providing economic development opportunities for art instructors and by attracting visitors to Sheridan County to participate in art learning events and workshops.

The next goal of the Community Arts Education program is to foster capability for participants, mostly residents of Sheridan County, to think critically, collaboratively, and creatively, which contributes to a healthy and diverse community in Sheridan and in Wyoming.

Additionally, SAGE's goal is to offer a supportive and structured environment for community members to continue arts learning following primary, secondary, and post-secondary education, providing an outlet for creativity that may not otherwise be realized without the educational guidance and structure for continued learning.

SAGE involves artists in the planning of its Community Arts Education program through its five-member Arts Education Committee. The committee works to plan a variety of arts education offerings and to identify artist instructors. SAGE will involve the several artists as instructors in FY 2021, including:

Jacqueline Jones, a visiting instructor for a multi-day plein air workshop, has a B.F.A. in Painting from the Lyme Academy College of Fine Art and is a member of several professional clubs including Oil Painters of America and the Salmagundi Club. She has won numerous prizes for her landscape paintings in competitions both locally and nationally. SAGE has built a relationship with Jacqueline through her plein air painting of the Big Horns and involvement with the Brinton Museum.

Dianne Panarelli Miller, the second visiting instructor for a multi-day plein air workshop, is an award-winning Boston based plein air painter and a signature member of the New England Plein Air Painters. She combines the classic atelier training of the "Boston School" with her own personal style expressed through the harmony of color and design. Like with Jacqueline Jones, SAGE has built a relationship with Dianne through her plein air painting of the Big Horns and involvement with the Brinton Museum.

Sonja Caywood, SAGE member and instructor, joined the organization over 20 years ago while attending SAGE art classes. With SAGE's mentorship, Sonja is now an accomplished painter, selling her work internationally. As her career has taken off as a painter, Sonja continues to instruct painting classes with SAGE.

Jenny Wuerker, SAGE instructor and juror, holds a B.A. in Fine Art from Yale University and an M.F.A. from the American University. She has taught art classes at the Taft School, Smithsonian Institute, and in the Connecticut Community College system. She paints and exhibits work with her husband, Aaron Wuerker.

Elizabeth (Beth) Thurow, SAGE member, is an award-winning watercolor painter and children's book author from Sheridan. Beth recently won Best of Show in the 2019 Wyoming Watercolor Society's national juried show and was also juried into the 2020 Governor's Capital Art Exhibition.

Stephanie Zier, SAGE member and instructor, creates jewelry out of metal clay and precious stones. Stephanie is drawn to the versatility in shape and texture that metal clay offers and often incorporates geological textures, fossils, and gemstones into her work.

John W. Taft studied design and art at Rochester Institute of Technology and at Art Center College of Design in Pasadena, California. Following a career as a Design and Art Director for design groups and television networks in Los Angeles, Minneapolis and New York City, John moved to Colorado to pursue oil painting full-time. John has received several awards and honors, most recently Best Signature Award of Excellence at the 2018 Oil Painters of America National Exhibit. John will be teaching several classes with SAGE.

SAGE's Board of Directors and Executive Director work strategically design an income model that ensures diversity and sustainability for the art center. The organization embraces a culture of fundraising and is increasing revenue through private donations and business sponsorships, partnering with local foundations & donors: The Perkins Fdn., Wyoming Community Fdn., The Scott Fdn., Wolf Creek Fdn, the City of Sheridan and Sheridan County, among many other private individuals and local businesses. Income is also generated through its Arts Education programs, art sales in the Exhibition and Members Galleries, membership dues, and juried show entry fees. In-kind contributions

from volunteers serving on the Board of Directors and on SAGE's five committees, hanging and installing art for exhibits, and class & workshop assistance. The Board of Directors monitors all budgeted expenses to ensure they stay within the established respective budgets and follow the purpose of the projects.

ORGANIZATION SUMMARY

SHERIDAN COUNTY HISTORICAL SOCIETY

WWW.MUSEUMATTHEBIGHORNS.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Operation Support Grant

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Operation Support Grant

Sheridan County is home to 30,000 people with 17,860 living in the city of Sheridan. Our served demographics include individuals from all socio-economic backgrounds and ages with an emphasis on children 5-11 years of age and adults over 50 years of age throughout the county. Like many counties in Wyoming, our communities are spread out and significant planning or drive time is sometimes needed for various events. So, while we do see high turnout and interest in our programs, they can sometimes be Sheridan-centric. The museum is accessible through multiple ramps to not only our main door but to our subsidiary entrances as well. Our gallery space is wheelchair accessible along with our public facilities. The museum makes efforts to work with disabled visitors and has undertaken staff training with Dementia Friendly Wyoming to be more cognizant of our older visitors. Outside of the museum we offer various adult programs at the Sheridan County Fulmer Public Library and at the HUB on Smith. The latter is the community's senior center and offers a variety of living options for those of age within the community. One of the ways the museum works to engage this population is to hold one of our programs, Conversations in History, at the HUB once a month from Fall through Spring. This schedule was, of course, dramatically impacted during 2020 due to the ongoing pandemic.

The Sheridan County Museum tracks visitors through sign-in sheets at the museum and at our events. These sheets include demographic information, contact information, evaluation of the museum and programs and suggestions for improvement. Additionally, because of the small nature of our community we are able to tailor our programs and exhibits to the needs of the school system and community. Many of our events, tours and exhibits are the direct result of interaction with the schools, local arts groups and the community. Additionally, the stipulations of grants we receive require that we track how the museum contributes to tourism, the education of the community, and its visitors. The board of the Sheridan County Museum discusses the successes of our programs and the museum at its

monthly meetings. The museum staff members often create written reports on progress and outcomes for various stakeholders either as required or when requested.

The museum operating costs include building expenses, such as upkeep and maintenance, utility services and property insurance. In general, the museum spends a modest amount of the budget on advertising, collections, education, and exhibits. There are small budget lines allocated to administrative and office expenses such as postage, supplies, bank finance charges, dues and subscription. The museum has a small staff and therefore outsources accounting, bookkeeping, marketing and IT services. The operating costs for the period of July 1, 2021 – June 30, 2022 are demonstrated in the table below.

	Requested Funds \$7,000.00		
Building Expenses	\$19,700.00	1%	\$261.95
Repair & Maintenance etc.	\$4,500.00		
Rent/Mortgage	\$0.00		
Utilities	\$10,000.00		
Insurance	\$5,200.00		
Operating Expenses	\$14,500.00	10%	\$1,450.00
Advertising	\$8,300.00		
Collections	\$3,300.00		
Education	\$700.00		
Exhibits	\$600.00		
Fundraising	\$1,600.00		
Office/Admin operating expenses	\$95,061.00	5%	\$4,253.05
Supplies	\$8,770.00		
Dues & Subscriptions	\$1,200.00		
Finance Charges	\$91.00		
Gross Payroll	\$85,000.00		
Professional Fees	\$20,700.00	5%	\$1,035.00
Accounting	\$7,500.00		
Bookkeeping	\$1,200.00		

Marketing	\$10,000.00
IT Labor	\$2,000.00
Board Expenses	\$8,900.00
D&O Insurance	\$1,200.00
Dues & Subscriptions	\$800.00
Employee Health Insurance	\$6,900.00
Total Operating Expenses	\$158,861.00

The requested funds will be allocated in very small percentages across the total budget line items that are the most applicable and impactful for the use of the grant funds.

Program wise Tidbit is the most expensive program for the museum. As a free program we usually have speakers volunteer their time while we provide the tools necessary for the activities. At times we have had over fifty children for one program. While we do work to purchase as many supplies in bulk as possible it isn't always possible.

The Tidbit Activity Series is a program that was created in the early 2000s. Since its inception the program has maintained a steady participation from the community of 20 to 60 participants per activity. Geared towards children 6-10 years of age the series is setup to engage children in personal exploration and to have a greater understanding of various historical topics.

Tidbit is currently formatted to include a read book, lesson, and activity. Due to the age of those in attendance lessons are short and focus on key highpoints. These highpoints allow the older children to ask questions and express thought as they do the activity. Around 50% of Tidbit activities are in some form of art with an emphasis on more traditional art forms. Examples of past Tidbits include, weaving, beading, whittling, etching, and more. The activities allow increased knowledge and understanding of artistic principals and engages participants to express their own creativity in an ungraded environment.

Conversely the museum will begin planning a more advanced program for children 11-14 over the summer of 2022. This program would be structured as a multi-day 'camp' with a more invested look into the methods and uses of various historical forms of expression. Current expectations are that over 60% of activities would center on art with the first program occurring in June 2022. Contemplated themes currently include tatting, calligraphy, etching, pottery, and more. The planning for these would take place over the summer, fall and winter of 2021 to enable proper time for preparation.

With an age range of 6 to 10 year olds Tidbit has two distinct goals. The first is that participants are able to identify what specific art or principal they have learned. For our younger participants this is the main focus so that they're able to identify what something is from basic exposure. The second goal, for our older participants, is that they're able to grasp basic techniques. To this they understand concepts like painting has three main focal groupings, that etching depth requires hatching techniques and so forth. Through these two goals our objective is that children have a better conception and understanding of what they're viewing and the process in which it comes about.

For our future summer programming our goals are a bit more complex as participants are older. The overall structure of the classes is to provide a more in-depth understanding and practice of various techniques. By enabling students to explore on a deeper level it affords them an opportunity to cognitively interpret teachings versus application. Through this the second goal is for participants to have a better understanding of the process whether it's design, application, colors, or finishing. Our final expectation is that it opens interest for future endeavors into the arts even if they only be for recreational enjoyment.

Due to the continuation of COVID-19 the museum does not currently have commitments lined out due to various comfort levels. In the past we've had children's programs lead by artists like Kim Fuka and Sonja Caywood. Artists, like them, have been chosen for their ability to authentically demonstrate various techniques in a manner that children can grasp.

Kim Fuka has been learning and practice traditional beadwork and quill work since the 1980s. A resident of Wyola, Montana Kim created the technique of "hollow quill work." His work has been displayed in The Museum at the Rockies, Jackson, Wyoming, Winter Park, Colorado, Crow Agency, Montana, Sheridan, Wyoming and many other places. Kim continues to work in the traditional style in creating new pieces and providing restoration to other works.

Sonja Caywood has been an artist since the 1980s. Sonja's has taught classes at SAGE Community Arts in Sheridan, Wyoming and has exhibited in numerous locations across Wyoming including The Brinton Museum. With artwork both in private and corporate collections she's a great example to children on the importance of continued learning and having faith in being self-taught.

Outside of individual artists and other agencies Tidbit is overseen and run by museum staff. Collections Manager Jessica Knight has a B.A. in Anthropology with a minor in history from Trinity University and a Masters of Arts in Museum Science from Texas Tech University. During her coursework she studied as a generalist with collections, administration, and education. Since entering the field her interest has remained in the realms of collections and education with over five years of experience. Tidbit is planned and executed under her preview.

The museum operates on both earned income revenue streams as well as unearned revenue. Earned income revenue includes visitor fee's (admission tickets), gift shop sales and research services, events, memberships, copyrights and special or limited use of museum artifacts for gain. Unearned revenue includes endowments,

donations and grants and earned interest. The museum is financially viable through membership dues, donations and grants. The museum currently has just under \$300,000 in liquid assets. As a whole we have great community assistance for our various events through sponsorships and generous yearly contributions. Each year, the board adopts a zero-based balanced budget based on earned income, projected revenues and ongoing grant and donor support, leaving the bulk of the museums financial assets and reserved safely intact.

ORGANIZATION SUMMARY

SHOSHONI SENIOR CITIZENS

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Craft Classes Supplementation

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Craft Classes Supplementation

The Shoshoni Senior Center serves the senior citizens within Shoshoni, Fremont County, and senior citizens from neighboring towns such as Thermopolis, and neighboring counties. We use the State's AGNES forms to help identify people that are 60 years of age and older. On these forms, they fill out if they are low-income, veterans, and if they have disabilities.

We will serve people of any age at the senior center, all are welcome to take part in our craft classes. However, our main focus is seniors of any status; the senior center gives them a place to socialize, and take part in functions that are offered.

In addition to craft classes, we offer congregate meals, home-delivered meals, health, and transportation.

Our craft classes are labeled III B which is one of our title III programs with the State of Wyoming Health and Aging division. We do a monthly tally sheet of those who take part in our classes, and at the end of every month, we enter the data collected into the State's wellsky database program where we record the entries. This database will generate monthly, quarterly, and annual reports that we use to monitor our progress with our programs.

The title III programs only account for patrons 60 years of age and older, however, we still have those who are 59 years of age and under sign in on our tally sheets to keep track of their usage of the programs offered at the senior center.

We currently offer quilting classes at the senior center. These ladies come together and help each other with new methods of quilting, new methods to use scraps they collect from quilting, and different quilt patterns they use.

We would start up our ceramics classes again, our previous instructor resigned from instructing our ceramics class. However, we have since found some to start instructing our ceramics class again. So we look forward to offering that again to our patrons. With the ceramics class, they learn about color combinations, and what is the best type of paint is to use on their projects.

These are also another source for our patrons to socialize with one another in a safe healthy manner.

With our quilting class, the specific goal is for them is to learn new patterns, ways to make new projects with their leftover material that is too small to use in the quilt.

With our ceramics class, the specific goal for this class is to learn about technics that will make the project look either lifelike or cartoon.

The goal for both classes is for our patrons to learn about color combinations, being authentic, be creative, and love what you do.

We also make it our goal for our patrons to have a source for socialization. For some of our patrons that is their only source of socialization.

The person who leads our quilting class is Mitiz Eads, she has been quilting and sewing for over 70 years and has a strong knowledge of such projects. Each person that takes part in the class will show others different techniques, such as Patty Cullins has shown the ladies how to make rag rugs from the leftover material.

The person we are looking at to start leading our ceramics class is Nikki Yergen, she has painted ceramics over the years for family and friends, she has since started making cups that she uses epoxy, glitters, micas, and other types of materials that can be put on a cup.

Those who lead are volunteers at the center, we ask what type of experience they have in crafts and if they would be comfortable volunteering their time for our classes so we try not to base it on formal education.

We receive funding from the State and Federal grants that support the title III B program that our craft classes are labeled under. We are a small rural center, so we look for additional grants that will help supplement our programs offered. We also will receive donations for our programs, but as we have been closed till recently we haven't received donations for our craft classes.

ORGANIZATION SUMMARY

STAGE III THEATRE INC

WWW.STAGEIIITHEATRE.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

CSG: Stage III 2021-2022 Theatre Season

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

CSG: Stage III 2021-2022 Theatre Season

Stage III Theatre is located in Casper with a population of approximately 60,000 people. Casper has a large arts and culture community and the Casper community is very supportive of the arts. At Stage III we respond to the wants and needs of our patrons and volunteers. During this current season we remodeled and added a restroom in our green room that has been designated as gender neutral for our LGBTQ+ patrons and volunteers. One goal for the 2021-22 season we hope to develop an audio enhancement that will let those with hearing impairments better enjoy live theater.

We are inclusive of all community members and attempt to engage those not typically associated with live theater. Over the past years we have updated our organization bylaws in order to bring members to the board of directors from outside the theater world. This has served us well with our ability to keep the pulse of trends and directions in the community that may not be recognized by those more focused on theater. We also actively recruit community members and patrons to serve on our play selection committee in order to gain a wider perspective on shows community members may enjoy.

With the ease of COVID restrictions in the near future, hopefully, we are hoping to restart our partnerships with local nursing homes to allow them to bring their residents to our shows. This has been a great partnership in the past and we look forward to being able do that again.

Every show we do at Stage III has multiple layers of review. Our board of directors provides evaluations of the show if they saw it, the cast and crew give feedback to the theater and feedback from patrons is solicited, as well as ticket sales. That feedback is used to help improve the quality of the theatre space, growth opportunities for the directors and show selection and order of performances for the following seasons. This is all done with quality improvement in mind for all aspects of our organization.

Our board of directors reviews our 5-year plan annually to ensure we are making progress on our long-term goals. This year we had to redevelop our 5-year plan as the last one had been largely accomplished concerning many facility improvements. COVID impacted our collaborations significantly so those are carried forward in our updated plan.

For the 2021-22 season, Stage III Theatre is requesting \$7,000 for operating and project support. We will be producing the following shows for the upcoming season: You're a Good Man Charlie Brown (musical), The Woman in Black, Little Women, Almost Maine, Proof, and Move Over Mrs. Markham. Royalties for each performance run in the range of \$150-\$175 and we allocate a budget of \$500 for each show to use toward the set, props or other needs. This amount is higher, \$1,500, for the musical due to additional costs of rights and musicians. In doing 5 shows plus the musical the request for project support is \$4,000.

Our current operating costs are as follows:

Royalties for 6 shows 9 performances each equals \$7970, set and costume budget for 6 shows equals \$3,000, Music fees and rental \$770, script purchases for non musical shows \$473, copy and printing for programs and posters \$1237, for a total Production budget of \$13,451. Our annual operation costs for last season were \$67,623. It is expected the 2021-22 season our operating costs will be approximately the same.

Stage III's revenue comes from 4 main sources: ticket sales, fundraisers, grants, and donations.

Two lesser sources of income are private performances and program ad sales. We also have a significant in-kind donation from our volunteers. In our operations, we keep several principles in mind: running a balanced budget (staying out of the red), trying to keep as much of our revenue generation as possible tied to our main activity of producing theatre, and striving to keep ticket prices affordable for community members. We have been blessed to receive a variety of grants, in particular from the Wyoming Arts Council and the Bailey Foundation. This season we also received monies from the CARES Act and PPP. These funds helped significantly to sustain us during a challenging season of limited seats for shows. Even with limited seating we were able to generate 36% of our revenue from ticket sales this season.

ORGANIZATION SUMMARY

STATE CLAY

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

State Clay's Anagama style community ceramic wood kiln project

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

State Clay's Anagama style community ceramic wood kiln project

Our goal will be to work with the educational institutions from around the state including high school programs, community college programs, the University of Wyoming, and local art centers. We have already received letters of support from those organizations, and will be able to engage everyone in those populations fully.

The purpose of the kiln project is to build and foster community through the arts. To bring people together by the physical act of making art, as well as the process of turning clay into ceramic through heat/firing. The uniqueness of clay is that it can be created anywhere within any group, and then transported to the kiln site in Sheridan.

The kiln site itself will be open to anyone to view during the firing process, and the process of firing the kiln is such as to be inclusive to anyone able to make it to the site. If individuals are not able to make it to the kiln site during the firing the act of creating a piece of pottery, and having it transported to the kiln to be fired is inclusive to the process. Each individual who is including their pieces of pottery into the firing will receive a unique and one of a kind style of pottery that is currently not available to people throughout the state. Regardless of who or where the individual is we can include their work within the firing, and since we will be working with educational institutions from around the state pickup and delivery should be available.

I believe we have several tiers of information we will be able to use to evaluate and measure the impact of our program.

Within the high school community, art programs should experience an increase in interest and education revolving around an ancient and traditional form of ceramic. The physical act of firing the kiln is unique, community building, and the results you receive on the pottery is one of a kind. Students will instantly be connected to a tradition that is centuries old and exciting to do.

For academics, professionals, and students the opportunity for networking during the time of the firing (7 to 9 days) is unique. We will experience a sharing of culture, knowledge, and education that should reach to every corner of the state. People will come to the site and share their experiences, knowledge, and physical pieces of ceramics. I believe the really exciting part is those same individuals will bring those experiences back to their own communities where they live.

My goal is also to reach out to the ceramic communities in Montana, which has a burgeoning and world renowned clay culture, and bring them to our firing's. The uniqueness of the kiln, visiting artists, and methods used will make it a sought after location for ceramic artists.

Our current operation costs are for the build of the kiln, update to the current location's road for increased travel, and work space at the site. Our current budget for these projects is \$47,500. This will include a ceramic artist to build the kiln, high fire ceramic brick for the kiln, a kiln shed to protect the kiln from the elements, red shale for the road, a concrete base, and accommodations for a safe workspace next to the kiln.

We will be using these funds to increase the accessibility to the kiln site by laying new red shale down on the road for people to drive to access the site.

We will also be using these funds to build up concrete work benches, tables, and a structure around the site to protect individuals from the elements and give them safe access to watch the firing process and to be safely included in the act of firing.

The artist who will be involved in the building of the kiln is Simon Levin. Simon is a potter based out of Illinois, and is a Fulbright Scholar who traveled to Asia during the 1990's and 2000's to build wood kilns. Simon will be our main source of expertise for the entirety of the build of the project, and has already agreed to come build the kiln.

The goal of our project to engage and educate people from across the state of Wyoming in a process that upholds traditional techniques and multicultural values. Use this project to bolster, inspire, create community, and involve ceramic students and artists from across the state. Educate and engage the surrounding community around the history and process of wood kilns/ceramic arts.

The goal of this project is education by physical process. I believe that the kiln project will make Wyoming a destination location for ceramic artist which will then in turn be an incredible educational resource for the people of Wyoming. That the class of individuals we bring in to workshop with our community will be of the highest caliber, and that we will create a culture of collaboration around the arts.

Produce creative works. These will be identified during the 2 firing we have a year at this location. Each firing will be able to hold close to 1000 pots from artists and students from across the state.

Describe, analyze and interpret created artwork. This will be identified at the kiln site while we unload the pots and discuss each others work. This is the initial step in this process though. Artists and students will bring their works back home to be self critqued and discussed with the people of their community.

Recognize elements of design in works of art. This is unique to this style of kiln. Depending where pots are in the kiln different effects will natural happen to the pots. Once the firing is done recognizing which elements happened where and to what pieces will be an exciting process to critique with a group of individuals who were involved with the firing.

Analyze, interpret and evaluate the form and content of works of art. Students and professionals at the kiln site will be able to communicate about their own pieces at the kiln site, as well as communicate their success when they get home to their communities of makers.

Simon Levin. Simon is a potter based out of Illinois, and is a Fulbright Scholar who traveled to Asia during the 1990's and 2000's to build wood kilns. Simon will be our main source of expertise for the entirety of the build of the project, and has already agreed to come build the kiln. Simon is an expert in the field of ceramics at building kilns, and is currently a Director at Large of the largest ceramic education institution in the country, NCECA (National Council on Education for the Ceramic Arts). Simon will also be firing the kiln with us for the first time after he has built it.

We have currently received one large donation that has funded 50% of our budget. We plan to partner with other donors within Sheridan County, as well as to reach out to businesses and business owners within the Sheridan area. As this is a state wide initiative we will also be reaching out to other art organizations and donors throughout the state.

Our current budget is strictly for the initial cost of the building of the kiln and updating the kiln site. This is the initial process for the entirety of the project.

Our plan for this project was to start last year, but COVID-19 drastically changed that. We recently re-started the project 2 months ago and have had a great reception to the overall idea. We currently have 1 large donation, and will be meeting with 2 other donors in are area within the month.

ORGANIZATION SUMMARY

STUDIO THEATRE AT CCPA

WWW.STUDIOTHEATRECCPA.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Studio Theatre at CCPA Operating Support 21-22

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Studio Theatre at CCPA Operating Support 21-22

Since the founding of Studio Theatre at CCPA in 2016 the number of live theatre events in Cody has grown. Whether we were a catalyst for this increase or coincidentally part of a larger consciousness to expand the arts, there is no doubt that live theatre is thriving here. Theatre education in our community and in our schools has also expanded. Our organization's dedication to historical accuracy, social awareness, creativity and diversity is what has made us successful. We continue to engage with community members, historians, arts leaders and educators to develop our performances and programs.

We offer at least two youth scholarships annually. These are need-based and advertised in all promotional materials. We are currently marketing our 2021 summer classes in the schools, on social media, and through community mailing lists. Studio Theatre welcomes students of all abilities and consistently serves children with various special needs. Theatre arts have a positive effect on children with special needs and we know that integrating them into our programming benefits all who participate. We have a special needs teacher on our Board of Directors to offer guidance.

For stage productions, we offer discounted tickets for seniors, students, and veterans. Our adaptable space enables flexible seating accommodations and we have access to ASL interpreters if needed. This year we have added live-streaming as a way to serve more people in our community and beyond.

For our education offerings, Studio Theatre at CCPA first considers enrollment and retention. Several of our students have been taking our classes since the beginning and most enroll in more than one session. This is a remarkable affirmation of the quality of our dramatic arts programs. Enrollment numbers have steadily increased, and even with a "Covid" summer, our numbers were comparable. We anticipate an increase in enrollment this summer as we have added classes and restrictions on attendee numbers have been lifted. Our after school programs continue to sell out. We hope to add an additional after-school opportunity in 2021-22. In addition to enrollment and retention, parent surveys are completed on SurveyMonkey.com. Historically about 50% of parents complete these surveys about quality of programming, affordability and general feedback. We will work toward a higher percentage of surveys completed in 2021-22.

For live performances, we consider attendance and retention as well as evaluation forms which are found in our playbills. These evaluations give us information about demographics, marketing, overall enjoyment of program and suggestions for future programming. As we have begun to also live-stream most of our performances, we are benefiting from immediate feedback and can capture geographical information. We usually have a return rate of 20% for these forms. We will continue to find new ways to encourage participation.

Studio Theatre at CCPA will begin the grant period with summer camps and classes underway. We have committed to more youth programming this summer and have increased the number of performance opportunities for kids. Children can participate in two, week-long performing arts camps, film classes, dance and movement based classes, creative play, sewing and our popular "Play in a Day" program. Overseeing the arts education programs is Bethany Sandvik, director of Studio Theatre. Sandvik has a BA in Theatre and a Masters of Arts Administration. She has worked as a professional theatre artist for over 25 years and with youth specifically for fifteen. She also served as the Cody High School Drama Coach for 9 years. Angie McKenzie, Artistic Director of CCPA will assist with planning and programming. Director of CCPA for 19 years, McKenzie has taught dance to roughly 1,500 Wyoming youth. Other staff includes Erin Zagorodney, certified acro-dance instructor and long-time professional dancer and choreographer, Laura Fambro Cook. During the school year, Studio Theatre will host two sessions of creative drama classes and a playwriting workshop which will culminate in a young playwrights festival in early 2022. Grant funds will help compensate staff, pay rent to CCPA and pay for marketing and supplies for these programs.

Studio Theatre's popular tourist attraction: FAMOUS AND INFAMOUS WOMEN OF THE WEST will tour during Summer of 2021 with five stops planned and a home performance to end the season. We are currently collaborating with Hot Springs State Park, BOCES Sublette County and Red Lodge Community Foundation to book tours and surround activities. The show, which features the true stories of women who helped shape the West, was an "Honorable Mention" winner in Fine Arts from the Wyoming Historical Society and has been the subject of many lectures in Cody. An excerpt from the play was published in THE BEST WOMEN'S MONOLOGUES OF 2019 and due to its success, garnered the playwright Bethany Sandvik admission into the Dramatists Guild of America. Funds from WAC will help with compensation for our actors and artists as well as some travel expenses. The play will return to our home space at CCPA in 2022. Marketing costs will be significant as we will need to advertise in most tourist-gear literature and will once again need rack cards, posters and possibly billboard space.

We will continue to seek out engaging and socially conscious projects to present in addition to our regular season of classes and performances. With the recent subscription purchase of Crowdcast streaming service, we have been

able to present smaller works to larger audiences, despite the pandemic. We will use grant funds to resubscribe to this platform which has helped us to succeed and expand our audience during the past year.

Finally, funding from the WAC will help pay for operating costs such as insurance, supplies and payroll. We finally began to compensate our Director in 2020.

Studio Theatre generates funding from ticket sales, tour income, registration fees, individual donations and program advertising. We also receive grants from Shoshone Rec. District, WY Humanities Council, and WY Arts Council. We intend to apply to the WY Cultural Trust in 2021. Studio Theatre's Director has had a long career in Development and actively seeks out additional sources of funding and collaboration opportunities. Ongoing partnerships with Heart Mountain WY Foundation, Center of the West, Cody Heritage Museum and others continue. Volunteer hours contribute to our in-kind contributions as do physical donations for productions. Last FY, grants accounted for 24% of our annual budget. Contributed income was 27% with ticket and tour income at 26% and the remainder coming from class registrations. Donors were particularly generous this year due to Covid which made it possible for our income to exceed expenses. However, we expect individual donations to decrease slightly this year.

ORGANIZATION SUMMARY

TETON MUSIC SCHOOL

[HTTPS://WWW.TETONMUSICSSCHOOL.ORG](https://www.tetonmusicsschool.org)

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Teton Music School: Grow and Stabilize

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Teton Music School: Grow and Stabilize

Teton County is known for extreme wealth and a resort economy. It is defined by high living costs, a significant lower/middle class, an athletically oriented culture, and a large Spanish speaking community. 30% of the population is Hispanic, 15% is ELL and 22% qualifies for free or reduced lunch. TMS's community includes students and teachers, as well as professional, amateur and would-be musicians.

TMS invites non-dominant communities to participate in our programs by offering scholarship funds to low-income individuals and families. We have a non-discrimination policy that is strictly enforced, and our facility meets ADA guidelines. We create programming for specific marginalized groups, like music therapy for students with special needs.

As a new organization, TMS has the opportunity to research and explore partnering with established organizations to be more effective in reaching our diverse community. Budding partnerships include: community music groups that rehearse in our space (majority participation is ages 55+); One22 and Boundless, two local organizations that fund scholarships for low-income youth and help us with Spanish language access, translation, and interpretation; Grand Teton Music Festival, who helped us bring music outreach to local classrooms this spring.

TMS addresses individual accommodation requests by engaging in dialogue with the affected person and providing individualized responses based on that need and our ability to address it.

TMS evaluates our success by collecting and reviewing quantitative, qualitative and anecdotal data.

We evaluate effectiveness (Who is being reached? Are we meeting goals?), outcomes (What short- or long-term results are reported? Did participants report the desired change?), cost (What resources are being spent and where?), impact (What changes in participants' lives are attributable to our work? What did nonparticipants miss out on?), and worth (Should the program continue to be funded? Expanded? If so, how?).

To do this, we track enrollment/participation numbers and demographics, survey teachers, students and partners to understand their experience and determine successes or areas for improvement, measure student skill development against benchmarks for achievement, (registration software tracks student goals, achievements, assignments and critiques), analyze financials to compare costs to outcomes, and review goals for each program. Performances, recitals, concerts, and fundraisers provide opportunities for us to engage directly with the community and evaluate interest and attendance levels. In the future, social media will be another way to measure community engagement and response.

Music education opportunities in Jackson are ripe for development. Teton Music School was founded in 2019 to address this. Music education is both needed and wanted, as evidenced by the nearly 100 students who enrolled in our first year, attending ~2,500 lessons. We now have a waiting list for after-school lessons. TMS has established the music wing as the third anchor at Center for the Arts, joining visual arts and dance.

After two years of operation, TMS is at a critical point of growth and change. We received our formal 501(c)(3) IRS nonprofit designation. More than 140 students are currently enrolled in music lessons taught by a roster of nine professional musicians. Our board of directors has grown from three to seven members, led a formal strategic planning process, and committed to bringing TMS to the next level of operational, programmatic, financial, and organizational maturity. We hosted our first major fundraiser with great success and have hired a professional nonprofit administrator to lead the organization, bringing our staff count to 1.5 FTE. TMS now needs to strengthen our systems and foundation in order to effectively and efficiently advance our program, mission and vision into the future.

Except for personnel (teaching faculty, program, admin staff), TMS' single largest expense is rent (including utilities) at The Center. We also pay for weekly cleaning of our three practice rooms, two ensemble rehearsal rooms, and small office. The Center has generously provided its residents partial rent relief until November 2021, after which time we will once again be paying full price. Additionally, TMS relies on an integrated technology ecosystem to automate and streamline daily workflows and manage student enrollment and programs. Each component is billed on monthly subscription and handles accounting/billing, marketing/communication, registration, website, virtual teaching/meetings, and integration. We use a free donor database and online giving program. The majority of students pay tuition by credit card - we pay a 3% processing fee on every transaction. The phone line and high-speed internet are billed monthly. Our musical instruments and specialized equipment require regular upkeep, including piano tuning, recording technology software and hardware updates, and maintenance and repair of other

instruments. General supplies add minimal costs, but include paper and toner, specialized cleaners safe for instrument use, and occasional music book replacement. TMS engages an outside bookkeeper on annual contract, and we hold a robust insurance policy commensurate with our program.

Grant funds will be used to support occupancy expenses (rent and cleaning). Operational funding will help us sustain and grow the programs we established in our first two years, serving our Strategic Goal #1, "Increase Organizational Capability".

In three sessions aligned with the public school calendar, TMS offers private music lessons and group classes to over 140 students weekly, culminating in a year-end recital. We also have an eight-week summer session consisting of weeklong day camps, weekly classes, and lessons. Scholarships are available for all programs, we are able to provide instruction remotely if needed, and our programs are promoted in both English and Spanish.

30- and 60-minute private lessons serve youth and adult students in a range of instruments including piano, violin, percussion, cello, guitar, ukulele, voice, woodwinds, and music production. Intermediate and advanced youth students cultivate ensemble skills in rock band, music production, and songwriting.

Summer camps focus on specific themes. For elementary school students, "Adventures in Music" teaches music fundamentals via creative projects like making a soundtrack for a movie trailer, and writing/performing original songs, and "Summer Arts Sampler" explores music, dance, theatre and visual art in collaboration with Dancers' Workshop, Off Square Theatre, and Art Association. For middle and high schoolers, "Summer Strings" provides students learning violin, viola, cello and bass with beginning and advanced instruction, interaction with world class musicians from Grand Teton Music Festival, a GTMF dress rehearsal, and a Faculty/Student recital, "Beats to Bangers" is an introductory songwriting and audio production experience, "If Shakespeare could Sing" uses Shakespeare's comedies to teach students character development, vocal technique, memorization, and performance preparation.

This summer we will offer a group music therapy pilot designed for special needs youth and their caregivers, including students with autism spectrum disorders, mental health needs, and developmental, learning, or physical disabilities.

These programs serve our Strategic Goal #2, "Reach a Diverse Community with Expanded Programming".

Every program that TMS offers is intended to help us meet our mission: to enrich lives by providing accessible music education and exceptional music experiences. With the majority of our programming focused on private instruction, our arts learning goals are often specific to each individual student, depending upon their skill and experience levels.

Additionally, our group classes set larger goals and teach students how to work collaboratively in order to meet them.

As a fairly new organization, TMS is constantly evolving in order to develop a more cohesive curriculum that addresses national standards. Our teachers are encouraged to work on and add to this curriculum, providing valuable input based on direct experience with students.

Teton Music School's immediate goal has been improving operations to ensure that students get the most out of their learning during the pandemic. We have been working with teachers to adjust teaching approaches to help overcome the challenges of virtual learning, making remote education exciting and engaging over long periods of time.

Our long-term goals focus on cultivating a positive school culture and adopting a set of core competencies that meet national music education standards in order to establish clear benchmarks for student progress and metrics for celebrating success. These core competencies will encompass music theory, performance, technical skill, ensemble skills, selection and interpretation of music, and digital music production. Throughout the coming year, TMS will work to align our curriculum with national standards and increasingly incorporate them in all areas in order to build a strong framework for students' future success.

We believe that a positive school culture invites authentic learning. To achieve this, we are committed to developing and maintaining strong relationships within the school and making the learning experience fun and relevant to each student, connecting the material to their lives and what they already know.

Not an arts learning goal, but related: a priority of TMS' commitment to music education is supporting local music educators. Our infrastructure is designed to support and recruit for their student rosters, and teachers are paid a highly competitive rate.

TMS teachers are working professional musicians with many years of experience teaching and performing in bands and orchestras, recording, composition, and theory. Teachers are responsible for private lessons, ensembles, group classes and summer camps. They are selected for their musical and teaching skill and their ability to foster an engaging, inclusive learning environment.

Ed Domer, drummer/percussionist, has toured with The Letterman, The Drifters, and Jennifer Batten, plays hundreds of gigs each year and has taught thousands of students (many are now professional musicians in the US and abroad).

Susan Jones, piano/guitar/ukulele/multi-generational music making, has taught since 2009, performs with the reggae group, Chanman Roots Band, and founded Music Together, LLC, a family program for parents and children ages 0-5.

Lynnette Turner Parry, singer/actress/dancer, has a Bachelor of Fine Arts from Utah State University and a long history of stage performance including Disney cruise ships, Riot Act, Inc. and Jazz Foundation of JH.

Joe Rudd, piano/woodwinds/production, has a Bachelor of Music in Jazz Studies from University of Utah, is a composer, music producer and certified Apple professional, has worked with hip hop artist Nipsey Hussle and producers Larrance Dopson and DJ Mustard, and has opened for B.B. King, Karl Denson and Ivan Neville.

Taylor Upton, guitar/bass/ukulele, is co-founder, lead singer, rhythm guitarist of Jackson's premier live events band, Whiskey Mornin', performing professionally for over 20 years.

Melissa Elliott, singer/songwriter/piano/guitar/ukulele, has a Bachelor of Music in Jazz Studies from University of Denver, lead an all-female a capella group to competition and played in a busking swing band on the streets of Cork, Ireland.

Vince Gutwein, violin/viola/cello/bass, is Director of Strings at JH Middle and High Schools since 2005, teaching chamber and concert orchestras, and directing the JH Youth and Symphony Orchestras. He earned a Bachelors and Masters in Music Education from University of Wyoming, where he studied cello with Barbara Thiem.

Tom Goicoechea, percussion/piano/guitar/Board Certified Music Therapist, holds three music degrees and has performed, toured, and taught youth through college level. He is the Music Therapist at C-Bar-V Ranch Residential Treatment Facility.

Laura Wanek, violin/viola/cello/piano, has a Masters of Music from San Diego State University, taught privately in San Diego (SD), Baja California and Jackson, and played with the Orquesta de Baja California, Opera de Tijuana, City Ballet of SD, Lyric Opera of SD, SD Musical Theater, and Idaho Falls Symphony.

Kyle Johnson, piano/TMS Founder, has been teaching piano for 22 years. With a background in human services and years teaching everything from adaptive skiing to whitewater rafting, he has a unique skill for connecting with students.

More at tetonmusicschool.org/teachers

As we strengthen the foundation for our organization, TMS operates on a conservative business model; core programs, like private lessons, are self-funding. Our annual budget is primarily derived from earned revenue (tuition, rental income) and, to a lesser degree, grants and charitable contributions, including in-kind donations (mostly musical instruments). We have a partnership with One22, a local non-profit providing financial assistance to families based on need, and we are a resident partner of the Center for the Arts. Expenses relate directly to the programs and services we provide. Teaching and program personnel, occupancy costs, musical equipment, administrative expenses and marketing are all key to achieving our mission.

In working toward our Strategic Goal #3, "Create Financial Stability", we recently established a small operating reserve and will contribute to it twice a year to reach a 6 month reserve.

ORGANIZATION SUMMARY

THE ALBANY COUNTY PUBLIC LIBRARY FOUNDATION, INC.

FOUNDATION.ACPLWY.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Gem City Nights Music and Arts Series

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Gem City Nights Music and Arts Series

The community served is residents and visitors of Albany County. Albany County has a population of around 38,000, with a high percentage of low-to-moderate income families. The project is intended to reach all ages and will welcome people of varying demographics and socio-economic status. The ACPL Foundation works alongside the ACPL to provide equal and free access for learning, socialization, culture, and recreation.

This community hub invites, engages, and creates alongside nondominant communities on a daily basis. For example, the library offers specific outreach for people with disabilities and older adults through its homebound delivery service. It provides materials across platforms to accommodate disabilities and allow people to read in a way that is easiest for them. Because ACPL offers all programs and services for free, it works to assist low-income families and to provide a positive and memorable experience for all.

To address requests for accommodations, the ACPL Foundation, ACPL, and LPCC will work together to review, research, and discuss how to eliminate obstacles and provide a high quality, safe, and equitable environment during the series. For example, while the series will offer portable toilets as the main restrooms outside, the public library will also have its facilities available to provide wheelchair accessible restrooms and changing stations for caregivers. Each accommodation will receive serious consideration to come to an acceptable solution.

The ACPL Foundation will evaluate the impact of the project by measuring success against intended outcomes. The first measure of success will be securing adequate funding to host Gem City Nights. Since this is the first year for the music and arts festival, securing funding and community buy-in is essential to the success and sustainability of the project. The second measure of success is high attendance. A high turnout will show that the community has been positively impacted by the project. This will be tracked by counting the number of participants each week. Another means of evaluation in this area would be monitoring which methods of advertising attract the greatest amount of

interest versus the cost of marketing. A third measure of success is the ability of the series to attract a diverse range of artists that will provide different music for the public. While the list of performers is already secured, the project will evaluate the impact of the music by soliciting comments from attendees. A fourth measure of success will be to measure the impact of the children/family-friendly art learning options. Participant numbers will be counted, as well as the number of activity kits that are given out. In general, the series will also evaluate how sustainable the project is in relation to location, logistics, interest, and ability to connect the community with the arts. Feedback will be carefully considered to determine what additions the series may need in the future.

Details: This grant request is for project support. Gem City Nights Music and Arts Series will offer music, arts, other activities for free to all members of the community. Many Wyoming communities have a weekly music and arts series that serve as strong community events. Laramie would benefit from such a series, especially as residents are looking for activities as COVID-19 restrictions lessen. Gem City Nights will be an outdoor festival utilizing the city street between the public library and the Laramie Plains Civic Center. The library parking lots will also be used. This setting allows the events to adhere to local/state health mandates for COVID-19, while providing access to entertainment.

Programs/Services: Gem City Nights will be a weekly event that includes 2 musical acts, local food trucks and breweries, artist market, and family-friendly activities (further discussed in the Arts Learning area). The majority of musical acts are local, and several of the acts include female artists. The acts will showcase a wide array of different music. The entertainment artists are: Bob Lefevre & the Already Gone, Wolves in Cheap Clothing, Sally & George, J Shogren Shanghai'd, AJ Fullerton, Aviatrix, Low Water String Band, Woodbelly, Lonesome Heroes, Shawn Hess, Banshee Tree, Peculiar Patriots, The Patti Fiasco, and 10 Cent Stranger. The festival plans to have an artist market, where local artists can showcase and sell works of art from their booth. This will allow the community to support local artists and introduce people to different art genres.

Timeframe: The project will take place Thursday evenings from July 1, 2021 - August 19, 2021 (no show July 29).

Organizational Experience: The ACPL Foundation, ACPL, and LPCC are prepared and experienced in providing large scale events. The ACPL Foundation is the financial lead on the project. The organization has experienced, paid staff that are skilled at handling grant funding and providing accurate reporting. It has also hosted large scale art exhibits and provided outreach events on behalf of the library.

ACPL is the programming lead on the project (discussed further in the Arts Learning section). It hosts more than 1,000 programs for the community annually. ACPL staff have ample experience providing cost-effective and well received programming for all ages. This series will coincide with the ACPL Summer Reading Program. This is the library's largest annual event that spans from June-August. The library sees thousands of visitors during this time.

The LPCC is the project lead for logistics and setup. Adam Bender, manager of the Gryphon Theatre housed in the LPCC, is an audio engineer with BendeRuble Sound, the production company for the series. Bender has been a touring sound engineer for over 20 years and served as chairman of the WHAT Fest for 8 years, a 2-day event with 1,5000 patrons. Bender has ample experience to coordinate the series. LPCC staff host multiple entertainment events annually.

For the Arts Learning component of the Gem City Nights series, ACPL will take the lead on providing arts-related performers and activities, in collaboration with its Summer Reading Program. The art activities are designed to make the events more family-friendly, and to offer better access to different art genres for the community. This funding will be for 3 children's entertainers that will perform on a Thursday night before the bands take the stage. This will provide an opportunity for professional performers to work and showcase their craft. This year's Summer

Reading theme is Tails & Tales, so the performer focus will be on animals and stories. The three performers will be Ann Lincoln, a comedian/magician; Dr. Noize, a musician/storyteller; and Nature's Educators, a group that brings together movie production, books, and animals. More details on the artists are included in the Arts Learning: Artists Involved section. These performers have family-friendly programs and focus on educating youth. Performers will increase knowledge of the arts and showcase skills in different art forms.

In addition to the performers, ACPL will provide a weekly art activity. This will be designed for all ages, with an emphasis on elementary and middle school children. The activities will be designed to introduce families to different art forms and materials and focus on the Summer Reading theme. The library will explore activities such as: telling a story through a finger painting, having children add to the start of a chalk drawing on the sidewalk, writing a song or poem, or folding origami animals. Each week children and families will be able to create and engage while learning more about art. To encompass the weeks of different art activities, ACPL plans to allow children to leave art pieces to be displayed in a Children's Art Gallery the last Thursday of the series. ACPL will use its meeting room to showcase the different art from various members of the community.

The main goal of the Arts Learning area of the project is to improve access to arts and arts education. This goal was identified because of the ACPL's mission to improve the quality of life in Albany County. Over the past year, the number of interactive in-person opportunities related to art have been severely diminished because of the pandemic. While the art community did a superb job of offering virtual access, the community is itching to be able to actually attend events. With restrictions loosening and the series being held outside, it is important to provide these opportunities, especially for youth. This goal places an importance on offering interactive arts performances and activities while keeping the community safe and healthy.

A related goal is to provide Arts Learning activities in a COVID-19 safe manner. As mentioned, the series will be held outside. ACPL is coordinating with the City of Laramie to ensure art activities can be provided and comply with regulations. The activities will be placed at social distanced stations, and staff will clean and sanitize areas and materials between families. For the performers, the organizations are prepared to mark off areas to help the audience stay social distanced. Hand sanitizing stations will be available as well.

Another goal of the series is to strengthen arts learning in the community. The public library highly values the arts, and it works to incorporate art into many of its programs. This goal was identified because of the importance of arts-related learning in relation to reading and writing. Art activities have been shown to help children develop better literacy skills, allowing them to understand and process what they read and to be able to tell stories of their own. Summer Reading Programs have been shown to help school-aged children retain their learning levels over the summer. ACPL understands that art and music are other learning areas where children may not have enough access over the summer, so the series will encompass these activities to better address those needs.

Providing artistic opportunities in a free setting for all ages is also a goal. This goal was identified because Albany County has numerous low-to-moderate income families that cannot afford to attend live music events or participate in paid-for art activities. The organizations have noticed there are few places in a community where families and children can go without the obligation to pay. This leads to a portion of the community that is unable to become better educated, cultured, and entertained. It also limits the number of activities families can participate in together. This series being free will allow it to attract more participants, while providing high quality performances and activities for those members of the community that have limited access to these art opportunities. Because Gem City Nights will be free, it will reach a more diverse audience as well.

Performing Artists:

-Ann Lincoln has been a full-time professional entertainer for 30 years. She will perform one week during the series. She was selected as a performer for the series because she is a great example of turning her performing art into a career. Lincoln is invested in public libraries and youth, and she prepares a new magic show specific to library Summer Reading Program themes each year. Lincoln is also a comedian and makes her shows interactive by performing magic tricks with members of the audience and incorporating animals into the performance. Lincoln has previously provided performances and workshops for ACPL to engage children in reading, magic, and performing. She is wildly popular with youth of all ages. Her previous library shows have some of the highest turnouts for Summer Reading programs, and we expect her presence at the series will attract many families. Lincoln is easy to work with, professional, and talented.

-Dr. Noize inspires creativity, curiosity, and character through music, art, and words. His live show encompasses singing, multiple instruments, and diverse characters for an interactive show. He is a Stanford-educated, chart-topping recording artist; commissioned composer for stage and screen; live performer; and author. Dr. Noize works to inspire audiences to be musicians and creators themselves. He focuses on combining the arts with education. While ACPL has not had Dr. Noize perform previously, he receives excellent reviews from libraries in surrounding states and in Wyoming. Dr. Noize will perform one Thursday during the series.

-Nature's Educators will provide an educational performance on one Thursday during the series. The presentation is titled: Animals of the Wizarding World, as it educates on the fantastic beasts in Harry Potter that are actually real animals. The program involves live animals and teaches about the animals role in history and how and why these animals are often included in creative writing and books. Nature's Educators involve the arts by focusing on creative writing and how books are morphed into what is seen in a movie. ACPL has not had this group visit the library before, but the non-profit organization has provided shows to over 100,000 people in more than 35 cities.

Key Partners:

The ACPL Youth Services Librarian will plan and implement Arts Learning activities each week during the series. ACPL hosts numerous art-related events, often in collaboration with local artists, art students, or art organizations. Once funding is secured, the ACPL Foundation and ACPL will pursue partners to assist with some activities during the summer. Possible partners could include: Laramie Public Art Coalition (this organization is already involved in preparations), Science Loves Art, Laramie Princess Parties, and Relative Theatrics.

Generally, the ACPL Foundation's largest area of support is individual donations, followed by grant funding and business sponsorships. This project's budget will be supported by grant funding, funding from the collaborative organizations, sponsorships, and in-kind donations. The ACPL Foundation, ACPL, and LPCC are all providing personnel funds to support the project. A portion of needed funding has been secured from the City of Laramie Parks & Recreation art grant funding. There is already a large amount of in-kind donations helping to make the project happen. The budget aligns with the purpose of the project to showcase Laramie's vibrant music and arts community. When developing a new program for the community, the ACPL Foundation evaluates the financial stability of the project to ensure the project can be sustainable. For this series to be sustainable, it is imperative that it become self-sustaining. The project needs to be able to garner grant funding and community support.

ORGANIZATION SUMMARY

THE JACKSON HOLE CHORALE

JACKSONHOLECHORALE.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Sustaining Operating Funding Post-Pandemic Pause

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Sustaining Operating Funding Post-Pandemic Pause

Geographically, the Chorale serves an area which reaches Teton County and Star Valley with members and audience guests.

The "Jackson Hole" community demographics represent a wide range of household economics, ranging from seasonal service workers, Spanish-speaking residents, professional and support workers and high-end earners. The Chorale performs high- quality concerts with no admission fee, creating attainable music experiences for all.

Singing together is an age-old way of building community, it also:

- Contributes to physical and mental health, along with a sense of belonging
- Inspires diversity – drawing membership from a community at large - bringing people of all ages, professions, income levels, backgrounds and educational experience together to enjoy the benefits of singing;
- Gives people who may not have a voice in our community an opportunity to express their values through the repertoire and the music itself.;
- Creates family - with choir weekly rehearsals, a social phenomenon of “family” is created

The organization complies with the ADA to ensure all rehearsals, concerts and event venues are accessible with handicap parking, wheelchair and walker access via ramps and elevators .

Special seating requests for visually or hearing impaired or wheelchairs are facilitated within the need of the individual.

Membership dues can be offset or eliminated by volunteer tasks, thus, attendance is made attainable to those with reduced means.

Customarily, we examine :

- Surveys of Chorale members and audience questionnaires.
- The number of participating singers (which had been growing for the past few years)
- How many of the members return for successive semesters
- Attendance numbers at concerts and events demonstrate support. Customarily, 300-500 persons have attended the most recent concerts.
- Financial support of grantors and individuals show how valuable the Chorale is to the public and its own members.

For the Choir Members - Ron Fabry, Chorale Artistic Director, always takes the time to discuss with all choir members their evaluations and ideas. Choir members are also given a confidential annual online survey at the end of May each year to respond with their feedback on their experience with the choir, music preferences for future concerts/events, and suggestions for improving the organization. The Chorale Board of Directors are given a summary of these survey answers in to work on and maintain a healthy organization that has transparency.

For the Chorale Board of Directors - their governance and quality of oversight are evaluated by the choir members in the confidential online annual survey. The Board members also perform an evaluation at the first board meeting following Semester with the purpose of assessing how they aligned with the Chorale's goals and mission.

Below is a representative budget from non-pandemic years, which we hope to achieve in 2021-22. The year and themed programming is divided into two semesters (Fall - September into December, Spring - January into May). We plan two major concerts, one in December for Holidays and another in May. Rehearsals are held weekly for two hours, for the general membership, with an hour of additional rehearsal time spent by the "Jackson Hole Singers." Members are loaned paper sheet music that the Chorale purchases and retains for future use in the storage library.

	Operations in \$\$	% of expenses	
Advertising	3,000	5.39	
Rehearsal Space & Storage Rent	3,225	5.79	
Business Expenses			1,000
1.80			
Concert Attire		1,000	1.80
Liability Insurance	700		1.40
Graphic Artist for Programs and Posters	1,000	1.80	
Website/Social Media	700	1.40	
Performance Venue Rent	1,200	2.15	
Accompanist / Co-conductor (Arla Burbank)	5,000	8.98	
Supplies / Postage / Printing	2,500	4.49	
Grant Writer	3,000	5.39	
Administrative Assistant	10,000	17.95	
Contract and Guest Musicians	1,000	1.57	
Dues or fees paid	125	0.22	
Director Fees (Ron Fabry)	20,000	35.91	
Sheet Music and Learning Tools	2,250	4.04	

Total Expenses
is needed, we will be glad to submit it.

\$55,700

If additional expense sub-detail

To accomplish our artistic projects/programming, rehearsals and teaching are conducted by local musicians with excellent credentials. Fees for their services are included in our overall budget and also below within the Arts Learning section of this application.

Choral music skills are taught during each rehearsal and, if needed, coaching is provided upon request. Choral technique, reading and interpretation of music, sight singing and performance skill training throughout each semester. Our program has been certified to be offered as for-credit classes at Central Wyoming College due to the excellence of the staff and energy of the membership. Some students from Jackson Hole High School have been participating in order to enhance their skills. Musicians from the Jackson Hole Symphony Orchestra, Brass Quintet and other local instrumental guest artists have accompanied the Chorale in performances. This offers members yet another dimension of rehearsal and performance skills when a larger ensemble is involved.

Using your voice as your "instrument" is very personal and can be intimidating when in the presence of others. Unlike other musical instruments, the voice must be trained to reach the correct notes, not by pressing a string or a key. The Chorale works to provide a safe rehearsal environment for members to learn, make mistakes and allow themselves to be vulnerable in a safe and supportive way. The more experienced members serve as anchors in each vocal section to assist newer musicians. The Director encourages all to "sing out" so he can evaluate progress and need for additional work.

Teaching members to listen and take instruction together to create a well-blended group is a goal set so when the performance is held, all are confident in their ability to create the musical experience that moves both the audience and singer to laughter and tears. This is one of the most rewarding parts of each semester.

Ron Fabry works to build good choral singing with the Jackson Hole Chorale through practicing proper breathing, beautiful tone, rhythmic and pitch accuracy and good diction.

He spends a great deal of time exploring both the Chorale's library of sheet music, and the internet for inspiration to prepare a selection of songs with a variety of genres that can be learned and performed by members with a range from beginner to experienced singers.

The membership changes each semester, with some being long-term and some new. Thus, teaching is always key so all members can progress in their musicianship.

Ron Fabry – Artistic Director and Conductor (\$20,000)

Ron attended Westminster College, attaining a Bachelor of church Music degree with a double principal in piano and organ and a minor in voice. He followed this with his Master's in organ performance and a Masters in church music. He has studied choral conducting, studied voice technique and also studied vocal pedagogy. To better understand how to approach choral singing and the choral sound.

He has been playing and conducting music in various churches for forty-three years. He has been a community asset at several organizations and churches. At present, he is Music Director for St. John's Episcopal Church in addition to his service with the Chorale. Ron is a member of the Choral Director's Association, which provides ongoing support for his craft. He teaches private voice and piano lessons. Ron has made it his mission to create ourselves as the "instrument" and "being the music."

Arla Burbank – Accompanist / Co-Conductor (\$5,000)

Arla Burbank attended the University of Western Ontario, Canada, receiving an Honors B.A. in music and English. She followed this with a teaching degree from BYU. She has taught choir, drama and English at both high school and college levels. Arla has taught piano lessons and plays the harp, She currently teaches music at Jackson's Colter Elementary. She loves to accompany and conduct and is thrilled to be working with Ron Fabry and the Jackson Hole Chorale.

Members of the Jackson Hole Symphony Orchestra, The Jackson Hole Jazz Foundation, and the Brass Quintet have participated in performances. These organizations are composed of local artists and teachers in their own right, contributing excellence with their own missions of musical outreach and community participation. These organizations frequently donate their time and performances to the program. (\$1,000)

The Chorale relies on local and State grant funding, along with business and individual sponsorships and donations.

The singers pay a nominal membership fee for each of the two semesters, but are offered opportunities to have that fee waived with volunteer tasks.

We have in-kind support in the areas of grant writing, accounting services, ushering and some discounted services from local businesses.

The rehearsal space is offered at a discounted rate by the Shepherd of the Mountain Church.

At present, the funds available represent expense savings from prior years, which included furloughing the Administrative Assistant/Choir Manager and Grant Writer in February of 2020.

We have on-hand and expected funding that would support us through the first semester of FY2022.

ORGANIZATION SUMMARY

THE MUSEUM OF THE AMERICAN WEST

[HTTPS://WWW.MUSEUMOFTHEAMERICANWEST.COM/](https://www.museumoftheamericanwest.com/)

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Native American Dance and Music Series

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Native American Dance and Music Series

Lander in the summertime is an eclectic mix of young and old, locals and visitors, Native Americans and descendants of pioneers. Together they enliven a vibrant community on the eastern slopes of the Continental Divide, at the edge of the Wind River Indian Reservation. Thousands of tourists visit Lander on their way to national parks and beyond. Museum activities help support the community by enriching the travelers' experience, giving them a reason to spend a little more time in the area, patronize local businesses, and come back again next year.

The Native population makes up 22% of the population of Fremont County, but outside the reservation, tribal members are too often on the periphery of community life. The Native Dance Series puts Native heritage at the center of attention, and provides a positive, relaxed environment for cultural exchange.

Our location is ideal to accommodate people of all ages and mobility levels, and volunteers are quick to assist if needed. The dances take place in a wheelchair-friendly outdoor arena with great views from all around, and easy access to picnic grounds, restrooms, parking, and historic village. The color, rhythm, motion, and sound of traditional dances allow people of all physical or cognitive abilities to appreciate the experience.

Starting in 2020, social distancing and masking adjustments have been made, in order to protect the safety of both performers and spectators at this open-air event.

We evaluate the Native American Dance events throughout the season by tracking attendance and collecting feedback from performers, audience members, and Museum volunteers. Volunteers pass through the crowd during the performances, greeting visitors and collecting donations. They also make a point of finding out where visitors come from and making sure people feel welcome.

We solicit feedback from the performers, and work with them to continually improve the weekly event, so that it is engaging and enjoyable for them as well as the spectators.

Most of the Museum board members are present at any given week, and compare notes during and after each event. Any needed adjustments - to parking or trash pickup, for example - are made on a week-to-week basis. Monthly reports are made at board meetings.

Finally, at the end of the season the board meets to evaluate the series, taking account of performer and audience feedback, attendance, and our mission and goals. We always set aside time to discuss the costs and benefits of the Native American Dances before going forward with plans for the coming year.

The Native American Dance Series is held every Wednesday evening from mid-June to mid-August, at our beautiful dance arena. Native American tepees at the edge of the dance grounds join the beautiful Wind River Mountains to provide a spectacular backdrop for the weekly performance.

The Eagle Spirit Singers are the heartbeat of the event. Seated around a huge drum, they set the mood and rhythm for each dance. Close to forty dancers perform at each event. They range in age and skill, from young children to elders, and from novices to seasoned national competitors. They demonstrate various costume and dance styles, usually including traditional, fancy feather, jingle dress, fancy shawl, and hoop dancing. George Abeyta, emcee for the event, is a charming host, an accomplished dancer, and a schoolteacher on the Wind River Indian Reservation. He describes the symbolism in the costumes and dances, and shares Native folklore with both respect and humor.

Each performance begins with an acknowledgement of the sacrifices of veterans in the Native community and in the audience. Groups of dancers then take turns giving demonstrations of different styles, each accompanied by a different drum song. Partway through the presentation, audience members are invited to dance and be judged by the dancers. The results are predictably comical, and occasionally impressive! At the end of the evening, performers invite audience members to join them in a Round Dance - with adjustments for social distancing introduced in 2020. First-time spectators - as well as people who come every week - are moved by the dazzling costumes, the beat of the drums, and the warmth of the gathering.

Most of the cost of the Native American Dance series goes directly to the performers. We pay \$1300 for each demonstration, which averages to little more than \$30 for each performer, many of whom travel long distances to participate. We spend about \$750 on publicity - flyers, radio ads, a large sign on Main Street, and postings on various community calendars. Another \$250 or so goes toward supplies for the concession table. Performers are welcome to free drinks.

Donations from visitors plus concession sales average a little under \$300 each week, so outside support is necessary. We believe the Native Dance Series is one of our most important projects, in terms of benefit to our community and visitors.

The Museum of the American West makes the most of our limited funding by recruiting support from many sources. As an open-air historic village complex, we have never charged admission, but we do request donations from visitors. We participate in the Lander Community Foundation's annual fundraiser, and receive grants from the county recreation board and Lander Chamber of Commerce. The Fremont County Pioneer Association provides support to us along with the county Pioneer Museum. Most of the work on our 9-acre property is done by volunteers, with extra help provided by Experience Works and Job Corps workers. During the summer, we rent out our picnic pavilion and Livery Stable to the public for weddings and parties.

Given our broad mission, extensive property, and wide variety of activities, meeting our financial needs is often difficult. We truly appreciate the support of the Wyoming Arts Council which helps make it possible to continue serving our community and guests.

ORGANIZATION SUMMARY

THE SCIENCE ZONE INC

WWW.THESCIENCEZONE.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

The Intersection of the Arts and Science

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

The Intersection of the Arts and Science

Although our museum has been closed for in-person visits since March of 2020, we have continued to reach out and even grow our educational offerings for the community of Casper. This has provided an opportunity for us to work more diligently to strive to serve communities throughout the state as well as to increase our virtual presence. We attempt to serve the community through several avenues. We provide science education for schools upon request. We provide free educational programming for our local Boys and Girls Club and we also provide in-house education for the local inpatient behavioral institution. We provide educational activities for homeschool families and services for youth throughout the summer by providing multiple camps for a variety of age groups and interests. We have a robust scholarship program so that all of our fee-based events are accessible to families of all income levels. We also provide education for senior citizens at the local Senior Center and through OLLI courses at the local college. We work with organizations that request activities for handicapped individuals by developing curricula that are responsive to their individual needs.

Our primary evaluation criteria will be to see an increased number of people participating in the programs that are designed to incorporate the arts into science. We will collect data by asking people to sign in for activities that are a direct result of this grant and ask them to self-identify as to whether they have ever participated in a Science Zone activity prior to this event. We will include feedback forms for all the activities that are developed as a result of this grant. The feedback forms will be designed to provide information to allow us to assess the process side of our program with a special emphasis on whether the activity was beneficial in helping participants recognize the underlying connections between the arts and science whether the activities had a positive affective result and were cognitively and behaviorally engaging.

Many people believe that the humanities and the sciences are distinct fields of study. What is often not recognized is that there are common thought processes that lead to success in both fields. These commonalities include a desire to see things in a way that others haven't already recognized, creative approaches to problem-solving, and an acceptance of failure as a critical part of the learning process. Our proposal aims to bring more awareness to the fact that the thought processes involved in both fields are very similar and that a deeper understanding of science can increase the appreciation of the arts. We would like to use this grant to help us provide more educational opportunities to the community to experience the connection between science and the arts with a particular focus on the interrelationship between music and science.

Our goal with this grant is to provide our community avenues to connect music more clearly to science. We have established a working relationship with Chad Lore, a local musician, who can engage with people to demonstrate the connection between rhythm, patterns, and math. Chad's talents in multiple instruments will help address the mechanisms utilized in playing different instruments in a way that is accessible to musicians and non-musicians alike. The Science Zone will partner in these activities and will address the scientific aspects of sound such as the nature of sound as energy, vibrations, wave patterns, amplitude, and frequency. With support from the Wyoming Arts Council, we propose to reach the community in three ways.

#1) Develop a curriculum that showcases the links between science and music. We will incorporate our activities into a multitude of avenues such as our summer camps, school field trips, virtual gatherings, science clubs, and OLLI courses. Educational programming designed for school programming will focus on NGSS standards relating to energy and sound, while including the fine arts standards relating to music and rhythm, timbre, etc.

#2) Bring science to music oriented outreach activities. We would provide an oscilloscope and create posters that help visitors make a connection. Ideally, The Science Zone can become an 'add-on' to live music events that will be taking place already (David Street Station live music, Symphony in the Park, etc.). Our goal will be to participate in a minimum of five outreach activities.

#2) A lecture series style event in which we utilize the expertise of local artists who will share a historical context for artists that 'pushed boundaries' and partner that with the Science Zone who will feature a scientist from that same era that pushed boundaries as well. This will allow us to talk about the common attributes across disciplines and delve more deeply into the societal factors that were the driving forces of change in artistic styles and scientific progress. We will offer a minimum of four 'Lecture Connection' events during the grant year.

We are funded 50% through revenue generating programs such as summer camps and field trips. The remaining 50% comes from contributed or fundraised dollars. Key partnerships include the 21 Century Community Learning Center grant, Wold Foundation, Narotzky Family, City of Casper One Cent Funding, the Wyoming Child Support Program, and many other local businesses, foundations, families, and individuals. Many local businesses provide in-kind services for instance, GW Mechanical, and Rocky Mountain Electric.

Monies brought into our organization go directly to development of staff, resources, exhibits, training or other costs all geared toward creating exceptional informal science education opportunities for youth and families.

We budget for curriculum design, material preparation & purchase, along with our educator's time to teach lessons. As we price programs, or seek financial assistance, these are the aspects we base our budget design on.

ORGANIZATION SUMMARY

THE STAR VALLEY ARTS COUNCIL

WWW.STARVALLEYARTS.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Fiscal Year 2022 Community Support Grant - SVAC

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Fiscal Year 2022 Community Support Grant - SVAC

SVAC programming serves the entire area informally called Star Valley. This valley spans about 60 miles from north to south. There are four incorporated towns, highlighted below, and several unincorporated towns spread across the valley: Smoot, Grover, Auburn, Freedom, Bedford, Turnerville, and Etna.

As the most populous town, Afton is primarily composed of families with children. Thayne's demographics are comparable, but its population is smaller. Afton and Thayne are weaker economically compared to other towns; and thus we tend to promote more family-friendly, cost-effective (often free) events in these two communities, utilizing the high school or community center. Between Afton and Thayne are three care centers. We plan to assign a board member to act as liaison to help these residents enjoy our programming.

Star Valley Ranch's demographics favor retirees, especially in the summer and early fall, and is economically stronger than Afton or Thayne. This lets us cater certain events to this unique, typically more artistically-inclined community and gives more flexibility to the type of events offered. This is in part why we hold our Shakespeare in the Parks event near the border between Thayne and Star Valley Ranch.

Alpine is our most distant community and one of our most affluent. Next season we'll continue programming to coincide with an existing Alpine festival, and we're teaming up with the Alpine Library on a community art project involving parents and youth.

We will focus on four evaluation metrics next season.

Ticket sales are a key evaluation metric. Not only do we capture contact information through ticket sales to keep in touch with our patrons, but we also receive helpful locational information. This helps us gauge the overall reach of our programming and the economic impact made on each community served. This is valuable information for town councils to persuade them of the impact events make on their communities.

Last season was the first time we sent a patron survey and it was very successful with over 50 responses. It provided valuable insight into overall event satisfaction and community willingness to continue financially supporting the arts. We will refine the survey and continue to send it out as each season nears conclusion.

WAC has noted in the past the importance of our programming reaching more areas of Star Valley, rather than being concentrated in one or two. While some events are restricted by location due to a required venue, we do plan to bring more programming to other, less-served areas of our community. Our partnering with three community libraries in Afton, Thayne, and Alpine next season for community arts events is one way we plan to facilitate this.

Events with an outreach element are popular in our community, and is the final element of evaluating our overall success. We had two programs with outreach elements last season, and we will at least double this next season.

Thanks to support from in-kind sponsorships, our operating costs are modest, reflecting approximately 40% of our total budgeted expenses. We receive free use of our office space, utilities, and internet from the Town of Afton within the community civic center. Last year we hired a professional accountant to handle our bookkeeping, who collaborates with our Treasurer. We also have insurance costs, which vary depending on the type and quantity of programming.

The bulk of our operating expense is compensation to our part-time Executive Director. He handles the day to day operation of the Arts Council including seeking fundraising opportunities and sponsors, grant writing, programming selection, coordinating events with community stakeholders, and running our monthly board meeting. In addition, the Director handles all marketing and promotion efforts, including social media campaigns, website updates, monthly newsletters and email promotions, as well as working with our in-kind advertising sponsors SVI Media and Skyview Lanes.

We are very excited to offer a wide variety of community services and projects next season. Our Three Rivers Youth Chorus was put on hold in 2020, but will return next season. This chorus group supports about 20 youth singers across the entire valley, led by two professionally trained vocal instructors and a professional piano accompanist. Practices and semi-annual performances are centrally located in the Thayne community.

Next season we will collaborate with all three valley libraries on a community art project, including a poetry walk in Alpine, "Tail Trail" sculptures in Thayne, and creating a painted rock River of Hope in Afton, helping us achieve our goal to strengthen our ties across all of Star Valley.

As we continue to focus on youth-centric programming, we're excited to offer a variety of programs to help nurture community talent and expose youth to outside professional performers.

Our Stars in the Valley concert series in the winter and summer is a key event targeted directly to community performers. These two events cover a wide performance variety including vocalists, instrumentalists, dance groups, and choirs--all locally sourced. Many of these performers are youth, giving them an opportunity to perform in front of a sell-out crowd of nearly 1,000 attendees.

Our "big ticket" community event this year will be BYU Living Legends. This superb group's visit will serve several purposes. First, it is focused on artistic performances from Polynesian and Native American cultures which the Star Valley community is seldom exposed to. Second, we will incorporate a variety of outreach efforts around this event, including a high school workshop and a mini outreach performance to some of our community care centers. And of course, it's a thrill to see them perform the haka!

We're also excited to once again host Montana Shakespeare in the Parks in July and to incorporate community outreach elements with them as well.

Our organization is supported by ticket sales, business sponsors, patron donations, and grants. In addition, we receive generous in-kind donations from hotels, the town of Afton, our local media company, and a local movie theater. Our partnership with SVI Media is a key part of our support. They provide extensive media coverage of our events with little to no cost. Our board commits significant time to help our organization as well.

The Arts Council continues to run lean, with only one part-time paid employee. This translates to less overhead and allows over 50% of our budget to go directly toward event-specific expenses.

Generous support from our business sponsors, patrons and in-kind donors (including our own board) helps us continue to provide inexpensive and often free events. Many of our events focus on nurturing young, local talent. This leads us to rely less on ticket sales and more on community donors, but at the same time, it keeps the overall cost of our programming lower.

ORGANIZATION SUMMARY

SVI MEDIA

WWW.THEVOCALISTUSA.COM

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

The Vocalist

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

The Vocalist

The community we serve is both local and statewide. It is local in the fact that we provide a show and concert with the community that otherwise would not have an event like this. We have partnered with our local fair board to provide a concert that would otherwise would not be able to afford. In addition, we also give our top local talent a stage to perform and compete on. We have had previous winners of this competition that had kept their singing abilities quite. But after winning the show they have become local celebrities and are now asked to perform on a regular basis. In addition, we also serve a statewide audience. We have had contestants from across the state of Wyoming audition for and compete in this event. It provides a professional platform for singers all across the state.

Our organization engages with the nondominant communities because anyone is able to submit an audition. There is a small \$30 audition fee to help cover the costs of operating and running the website that we submit auditions through. Other than that, contestants do not have to have any formal or professional training, special equipment or financial backing to be part of the event. In fact, the auditions are audio only, no video, so contestants are selected only on their vocal ability with no interest in age, gender, or race.

We measure the impact of this event to the community in a variety of ways including number of auditions, interest in private business sponsorships and future opportunities of the winners that they would not have had otherwise.

As this competition has grown we have seen the interest of local singers increase simply in the number of auditions. Our first competition in 2016 we had 12 auditions. Last year we had nearly 100. Almost all of the auditions are amateur singers, many of which are very talented musicians who typically don't have a platform to share their talent

outside of this competition. The more auditions we receive the more we know singers see the value in this competition.

We have also measure the effectiveness of the event in the way local business have responded with sponsorship opportunities. As businesses become more and more excited to be part of the event, it helps show the level of interest the event has in the community and how much the community enjoys the event from both a participant and spectator standpoint.

And finally, the number one way we measure impact of the event is the opportunities it provides to our winning contestant that they otherwise would not have had. Our winners become local celebrities. They get asked to sing at local events on a regular basis. Some have even gone on to release original singles and even full albums. And these are opportunities they would not have had were it not for their participation in this competition.

Operating Support: This event is held in conjunction with the Lincoln County Fair. As such, we do not need to pay a facility use fee to use the fairgrounds. However, we do need to cover the full cost of the stage, sound and lights. This cost is about \$9,000. In addition, we pay for the expense of audition technicians, broadcast professionals for the live video broadcast (producers and camera ops), judges and the prizes to the winner. Before prizes, the operating expense of the event is roughly \$20,000 just to cover the cost of personnel and equipment. Funds would be allocated to help cover the cost of personnel and equipment to make the event function.

In addition to the above mentioned personnel, The Vocalist also utilizes three judges during the event. Our traditional judge we use every year is Shelby Thatcher from Kemmerer, Wyoming. Shelby is a former Mrs. Wyoming winner. We also invite the previous years winner to judge, which this year is Keiyana Osmond. In addition, we bring in a celebrity guest judge who this is year David Archuleta who as in the finals of American Idol in 2008 and has has a very successful career as a professional singer. These judges provide feedback to each contestant and are a vital part to the overall success of the event. The celebrity judge creates interest for singers to audition and gives the competition credibility.

The costs to produce The Vocalist are covered through audition fees, business sponsorships and ticket sales. The Lincoln County Economic Development Board has also been a key supporter due to the economic impact this event has on the local community. Although this event is organized and run by a For Profit business, The Vocalist itself operates on it's own budget separate from the day to day business expenses. All of the funds raised to support this event go back into the event and the cost associated with it. Other than the positive publicity, PR and exposure that SVI Media receives from this event, The Vocalist has not provided a direct financial benefit from it. We don't pocket the profit. We put it back into the event. This has allowed us to grow the event to what it is now, including the \$10,000 grand prize and celebrity guest judge. However, we can only ask so much from the local businesses in sponsorships. We have to look to outside sources to continue to grow and improve.

ORGANIZATION SUMMARY

THEATRE OF THE POOR

WWW.FACEBOOK.COM/THEATREOFTHEPOOR

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Toward a Community-Based Theatre and an Alternative Model for Theatre Education

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Toward a Community-Based Theatre and an Alternative Model for Theatre Education

Broadly speaking, the community we serve is the city of Casper, in as much as our productions are freely available to all. Informal surveys of our audience indicate that attendees range from sophisticated consumers of the arts to those who would never have been exposed to theatre had they not stumbled upon us rehearsing or performing in the parks, alleys, and storefronts that have served as our venues. Our other important constituency is the next generation of theatre artists. High school and college theatre students in Casper participate in various school-based productions, but have few opportunities to explore alternatives to conventional staging methods, such as site-specific performances in found spaces, or what are known as "immersive environments" in which the audience is embedded in the world of the play along with the actors.

We identified the need for this kind of work by first noticing its absence. Actors who have performed in our productions, and those who have seen them, responded enthusiastically to the experience by means of donations of money, resources and in-kind services, in addition to social media likes and comments, and the expressed desire to see and do more shows like those we have offered.

We have never received formal requests for accommodations, as all our productions have been performed in ADA compliant public venues. During our August 2020 production of "Oedipus Tyrannos," we provided masks and hand sanitizer for those who needed them.

Even though most of Theatre of the Poor's events/projects are free and open to the public, we have implemented the use of "tickets" via the website and app "Eventbrite" and "Eventbrite Organizer." This allows us to see how many people are expected per project. We are then able to scan tickets and check guests in, and get a total count in attendance per project. We also closely monitor the analytics of Theatre of the Poor's Facebook page using "Business Suite." We watch to see how many Facebook likes we have before and after the promotion and closing of an event or production. We also keep tabs on how many of our online engagements/interactions come organically and how many are from paid Facebook Promotions.

-- 382 people like our Facebook Page and 405 follow us on Facebook as of 04/08/2021

-- March 11 - April 7th 3,854 saw or reacted to a post on our Facebook Page

-- 1.8K Clicked and watched a portion of "Oedipus" on our Live Stream

-- On average "Theatre of the Poor" is gaining 80-100 new likes per production/project

-- 66% of our fans identify as Women 31% identify as Men

Operating Costs

Rent for studio theatre/office = \$750 per month, \$9,000 per year.

Overview of Projects: The season will be conducted under the artistic direction and supervision of Dr. William Conte. Formerly the instructor of theatre history and literature at Casper College (2010-2020), Bill has directed, acted in, written, and produced 24 shows since arriving in Casper, in addition to dozens of productions mounted in New York during the 1990s-2000s.

Project Costs

July-August 2021: "Hair": Location: Washington Park (Band shell and green space)

Royalties: \$1600

Sets, Costumes, Lights: In kind

Insurance: \$750

Venue Rental: \$510

Marketing: \$100

Project Description: Since the termination of the Casper College annual summer musical in 2018, the community has been deprived of a valuable cultural experience. This production will continue the practice of the Theatre of the Poor of producing major events in outdoor venues during the summer months, while restoring the tradition of the

summer musical theatre experience in Casper. We will also collaborate with Poverty Resistance Food Pantry, which will man booths offering food and social services to those in need during the event.

September-October 2021: "The Bald Soprano." Location: The Sanctuary (Theatre of the Poor studio)

Set: \$100

Royalties: \$750

Marketing: \$100

Project Description: An absurdist drama written as an endless loop, the play will be performed in a 24 hour marathon that will be both live streamed and available to the public at any time. The event will require 18 actors to play the six roles in shifts. The play and this manner of presenting it underscore the Sisyphean nature of the times in which we are now living.

Dec-Jan 2021/2: "The Nativity Play" (medieval). Location: Various

Set: \$500

Costumes, Props: \$200

Marketing: \$100

Project Description: The play will be sung in Latin with music devised by the performers, with projected subtitles. It will be performed on a traditional medieval pageant wagon modified to provide an enclosed, heated space for the audience.

Feb-Mar 2022: "American Buffalo." Location: Poverty Resistance Thrift Store

Royalties: \$750

Marketing: \$100

Project Description: "American Buffalo" is set in Donny's Resale Shop, which will be played by the Poverty Resistance Thrift Store. This will be a unique immersive excursion into the hyper-realism of David Mamet.

Apr-Jun 2022: "Beowulf." Lions Camp, Casper Mountain

Rental \$1500

Insurance: \$750

Tech: \$500

Marketing \$100

Project Description: An Anglo-Saxon clan retells the legend as a performative ritual of passage for its members; staged in the environs of the Lions Camp on Casper Mountain.

Arts Learning Budget

Apprentices' Scholarships: \$6000, to be awarded to 12 apprentices at \$500 each.

The Apprenticeship Program is a vehicle for high school and college age theatre artists to explore an alternative to academic theatre training. Young people entering the program will undertake a curriculum of theatre training that includes instruction in voice, movement, script analysis, theatre history, and performance theory. This instruction proceeds in the context of the scheduled productions, with the apprentices working on each show either as performers, technicians, or designers in collaboration with their artistic director and principal instructor, Dr. William Conte. The idea is to offer the apprentices the experience they would encounter in pursuing theatre careers in major urban markets (e.g., New York) after graduation from two-year, four-year, or MFA programs. Upon landing in such markets, young theatre artists are faced with finding "survival" employment and housing while auditioning, taking classes to maintain their skills, and networking. When cast in productions, young actors in big cities are often underpaid if they are paid at all; the lucky ones will find more lucrative work in Equity shows, or in shows that will give them credit toward their eventual union membership. For the majority who not lucky, the experience can be exhausting and demoralizing.

The Apprenticeship Program reproduces the experience of students having to support themselves; however, the cost to them will be a fraction of the cost of living in New York, or the cost of tuition in BA/MFA programs. They will be attending classes and workshops while getting practical experience in the theatre, building their resumes and expanding their skill set in a low-pressure, nurturing ensemble context. Rather than facing the uncertainty of highly competitive urban markets, the apprentices will be guaranteed work in the theatre. After two years, they will be ready to join the Theatre of the Poor ensemble, move on to other programs, or take their shot at professional careers in major cities.

The goal of this arts learning program is to train students to eventually replace their instructor. No art can thrive if the current generation of masters fails to train the next generation and provide them with the knowledge, experience, and feedback they need to become masters in their own right. Since its inception, theatre artists were trained in this manner, with the art transmitted to them by acknowledged masters in the context of an ensemble.

At the turn of the 20th century, academia had replaced the traditional apprenticeship model of theatre training and has since become the norm: students and their parents have become convinced that university- or conservatory based theatre training is the only way to gain entree into the profession. Moreover, the main emphasis of academic theatre is preparation for making a living in the theatre. Nothing, however, prepares students for a LIFE in the

theatre. In a field in which just about everyone is talented and attractive, who gets the few available jobs often has more to do with luck and "who you know" than with the talent and hard work of those in competition for these jobs. The Apprenticeship Model offers a place for learning, growth, and opportunities to work on productions and play roles that students otherwise would have little chance of attaining in the major urban markets. Unburdened by having to survive in a big city, or by crushing debt incurred by tuition, or by the dozens of courses they are forced to take having nothing to do with theatre, apprentices can direct the greater portion of their energy and creativity toward their singular passion, under the supervision of a master teacher, director, theoretician, and historian.

We believe that the future of the theatre lies in young theatre artists returning or moving to communities large and small throughout the country. In these places they will found their own companies and bring new levels of professionalism and expertise to existing ones. With over 10,000 community theatres around the country run by paid professionals, these students will find abundant opportunity and fulfillment pursuing a life in the theatre as working artists who can support themselves by various means, including teaching, administrating, and performing. Anecdotally, we have kept track of over a dozen students graduated from Casper College who chose to remain in Casper and work locally in theatre and dance after earning their AA, or who have returned to Casper after earning BA or even MFA degrees. They find it more rewarding to continue doing the work they love for appreciative audiences than to grind out a living while waiting for their "big break." By means of the Apprenticeship Model, students will learn to make their own breaks, independent of the whims of casting directors, agents, and academic recruiters, without the expense of academia, or the pressures and uncertainties of the industry.

The artist primarily involved in delivering this program is the company's artistic director, William Conte. Dr. Conte earned his Ph.D from the Graduate Center of the City University of New York in 2010. He taught for 25 years as a professional adjunct lecturer in ten different colleges in the New York City area, before becoming the instructor of theatre history and literature at Casper College. Highlights from his CV detail his vast experience as an artist and educator.

ACADEMIC AND PROFESSIONAL HONORS

2020 Wyoming Council on the Arts Fellowship: Honorable Mention in Performing Arts

2014 NISOD Award for Teaching Excellence, Casper College

2005 Council on the Arts and Humanities for Staten Island Encore Grant (for Soldiers' Stories)

2004 Council on the Arts and Humanities for Staten Island Encore Grant (for City Dionysia)

2003 Council on the Arts and Humanities for Staten Island Encore Grant (for The Tempest)

2003 J.P. Morgan/ Chase Manhattan Bank Regrant (for The Tempest)

2002 Fieri International Lifetime Achievement Award (for work on Dante)

2002 Council on the Arts and Humanities for Staten Island Encore Grant (for Macbeth)

2001 Council on the Arts and Humanities for Staten Island Premiere Grant (for Paradiso)

2000 Council on the Arts and Humanities for Staten Island Original Works Grant (for Paradiso)
1999 Irene C. Fromer Award for the Performing and Literary Arts (Snug Harbor Cultural Center)
1997 New York State Council on the Arts Decentralization Grant (for Purgatorio)
1996 Council on the Arts and Humanities for Staten Island Regrant (for Inferno)
1996 New York State Council on the Arts Decentralization Grant (for Inferno)
1985 University Honors Scholar, New York University

A partial list of productions directed by Dr. Conte, staged in various locations throughout New York and Wyoming, ranging from 1988 to 2020.

Tarzan: The Musical

Oedipus Tyrannos

Marat/Sade

The Bacchae

Rashomon

Howl

A Funny Thing...Forum

A Midsummer Night's Dream

The King Stag

Prometheus/The Eclipse Project: the theft of fire was staged to coincide with the moment of the total solar eclipse in Aug. 2017.

"Art"

The Rover

Six Characters in Search of an Author

Macbeth: staged by a "biker gang," using actual motorcycles roaring on and off the stage outdoors at the Flying V Lodge in Newcastle.

The Waste Land: stage in a storefront transformed into an immersive environment.

Julius Caesar

Urinetown

The Second Shepherds' Play: staged outdoors on a medieval pageant wagon.

The Long Christmas Dinner

Richard III

Evita

Death of a Salesman

R.U.R

You Can't Take It With You

The Tempest

The Paradiso of Dante

Amahl and the Night Visitors

The Dante Project: Inferno

Master Harold and the boys

Indians

Luther

Prometheus '91

For the Time Being

All the King's Men

The Indian Wants the Bronx

Funding sources include cash donations, donations from the audience after shows, and in-kind services, which include hundreds of donated man-hours to the renovation of our studio theatre, and the material needed for the renovation. The rent is being paid by Dr. Conte and was offset in February by a donation from Amanda Gilbert. Marketing, public relations, archiving, and fundraising services are donated by Nicholas Johnson, a recent graduate from Casper College who serves as the executive producer, and Wallace Ayers, also a CC graduate. Lighting and sound equipment was donated to the company by C and G Sound in Casper.

Our budget is as lean as we can make it in order to adhere to our "poor theatre" sensibility, and to reflect the reality that the company runs on relatively small cash donations of individuals and audiences, and donated goods and services.

ORGANIZATION SUMMARY

TRINKLE BRASS WORKS, INC.

WWW.TRINKLEBRASSWORKS.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

2021-2022 Trinkle Brass Works

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

2021-2022 Trinkle Brass Works

The target population for 2022 includes Sheridan, Lander, Thermopolis, Buffalo, Gillette, and Casper and surrounding areas. Performances and related activities are open to the general public regardless of socioeconomic level, disabilities, or age. TBW has performed for many non-dominant communities in past projects including assisted-living/nursing homes located in low-income communities, and facilities for persons with disabilities. Although projects involve performances of challenging literature, TBW approaches each concert in a non-traditional manner by interacting with the audience. This helps develop a more informal presentation and high level of rapport that can be tailored to the audience at a level that is comfortable for them. TBW prefers to work in smaller communities coordinating with local leaders, arts organizations, and libraries to identify and prioritize local needs and to plan, organize and produce programs within each location. Volunteers serve as on-site coordinators helping to arrange and reserve performance venues, disseminate publicity materials, and assist with contacting media outlets. Performance facilities are ADA compliant with clear signage, integrated and accessible seating for wheelchair bound persons, assistive technology for hearing impaired, closely available parking set aside for state registered handicapped persons, and accessibility signage at doors, ramps, and restrooms. Programs are available in large print.

TBW evaluates all programs to ascertain effectiveness, quality, general audience appeal, and presentation. A short questionnaire utilizing a Likert-type format is included with the programs and available at all events to solicit information from attendees about their impressions and opinions. More in-depth responses are requested from local music teachers (some of whom perform in the chamber ensembles) and on-site coordinators by requesting their experience working with Trinkle Brass Works, soliciting feedback regarding programs, repertoire, and their impressions of audience response. The tabulated responses help the TBW Board determine the effectiveness and significance of the all programs and projects, the extent to which the performances have a positive or negative

effect on the community and audience, and what avenues of publicity and marketing are the most effective. Last year's evaluation data indicated that audience members are moving towards more social media and online marketing, however the older patrons (many of whom do not have home computers and have a lower percentage usage of smartphones) still prefer more traditional forms of assessment and publicity. Tabulated responses from 2019 and 2020 indicate a 95-98% favorability rating for all performances.

Operating costs are closely tied to project support and include personnel, project production, and office expenses. The following are operating/project descriptions covering all 3 projects outlined in the opening statement: 1) brass-organ concerts in 2 cities (Sheridan, St. Peter's Episcopal and Lander, Bethel Lutheran - November 5 and 7, 2021), 2) chamber concerts in 3 area libraries (Buffalo, Gillette, and Thermopolis - October 14, 15, and 17, 2021), and 3) the Casper Mountain Music Festival (June 15 - 30, 2022) in various locations throughout Casper.

Personnel: \$34,500 total: The Executive Director/Conductor (\$7,000), Administrative Assistant (\$3,500); Contractual/artistic personnel - (\$24,000) Brass/organ concert, 6 musicians; Library performances, 8 musicians; Festival, 22 musicians. Musicians are paid \$120 per service (rehearsals and concerts) plus per diem (\$100 per day) - Union and GSA Accounting Office rates). All personnel are on a part-time basis only with no benefits.

Project Production: \$16,500 total :Travel (\$8,000), Marketing/publicity, (\$3,000), Stage manager/sound/lighting, (\$5,000), ASCAP/BMI Fees (\$500)

Office Expenses: \$2,000 total: Telephone, printing, office space, supplies (\$2,000).

Wyoming Arts Council funds to be used for contractual/artistic personnel (\$5,000), Conductor (\$1,000), Project Production (\$1,000).

Steven Trinkle, conductor/executive director/trumpet, serves as the chief executive officer; plans the seasonal projects; engages with community groups, selects program music that is in accordance with the ensemble's mission and projects; auditions and selects contracted musicians; rehearses and conducts all programs and with the board oversees business, budget and day-to-day activities. He has performed as a trumpeter in the Houston Symphony, the Augusta Symphony, the Kansas City Philharmonic, the Shreveport Symphony, the Orchestra Sinfonica dalla Radiotelevisione Italiana and the Orquesta Sinfonica de Maracaibo. A professor at several universities and colleges, many of his former students are playing professionally throughout the United States and South America. As a conductor, ensembles under his direction have toured the US, Switzerland, Italy and Brazil.

Eugenie Burkett, administrative assistant, chief strategy and operations officer; assists executive director in planning projects that fulfill the TBW mission and seeks ensemble growth opportunities; produces concerts and educational activities (executes and implements musician performance venue contracts, business plan, partnerships with arts agencies and arts organizations); manages payroll, budget, accounting; oversees business practices. Burkett has

performed as timpanist and keyboard musician with the Kansas City Philharmonic, Orchestra Sinfonica RAI (Turin, Italy), Orquesta Sinfonica de Maracaibo (Venezuela), the Augusta (GA) Symphony and is a co-founder of Trinkle Brass Works, performing under the WESTAF and Arts Midwest Touring programs.

TBW draws from a wide-range of national, state, and local funding sources including grants from the NEA(Challenge Grant), the Union Pacific Fdn, the PacifiCorp Fdn, Black Hills Energy, First Interstate Bank, etc. The financial support and management of TBW has remained stable for more than 35 years helping to secure consistent corporate funding. 100% of all funds received go towards production services and projects; members of the Board do not receive remuneration for service. TBW prefers to focus efforts on smaller, underserved rural communities; ensembles are able to perform in smaller, non-traditional venues that are incapable of being used by larger organizations. TBW has experienced an upsurge in costs related to touring as travel expenses have risen while musicians stipends have remained flat. Tax benefits have faded as the standard deductions rose in 2019 and 2020 resulting in fewer, small donations. TBW regularly receives rehearsal and performance space as an in-kind donation.

ORGANIZATION SUMMARY

TROOPERS DRUM & BUGLE CORPS, INC.

TROOPERSDRUMCORPS.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

"Unleashed"

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

"Unleashed"

The title, "Wyoming's Musical Ambassadors," makes all of Wyoming, our community! The Troopers strive to offer our pageantry to all audiences by choosing large locations that provide easy access to everyone and offer a wide array of ticket prices. The Troopers offer free tickets, reduced tickets, veteran and senior rates, and the availability of ADA accommodations at stadiums for the competitions in Wyoming.

This season the corps is holding 29 days of Spring Training in Casper to prepare for the tour. The Troopers have always had a policy of open rehearsals at the high school stadiums at no cost so that all demographics can experience the world of drum corps. With accessibility at stadiums and 8-10 hours of rehearsal daily, there is no limit to the opportunity of experiencing this unique musical art.

In addition to rehearsals, the Troopers will march in the Casper fair parade plus standstill and free field performances in the Casper area. The corps has not visited Jackson since 1990 and will travel there for open rehearsals and free performances. The corps will return to Cheyenne's Frontier parade, give a free standstill performance on the Capital steps in addition to Drums Along the Rockies. It's exciting to be able to share more than seven shows with so many audiences this season.

Due to COVID restrictions, the corps has not scheduled its normal clinics and collaborations with the UW marching band or Vibes of Casper or clinics during the summer season.

The Troopers will evaluate and measure the consequences of our program on audiences by utilizing the goal-based process of S.M.A.R.T. goals. We believe this process will give us a more concrete understanding of our successes as well as areas for improvement.

In addition, the Troopers will evaluate the entire Trooper program using S.M.A.R.T. goals to measure the goals of our administration, staff, volunteers, and most importantly for us, our members.

It takes months of prep work before the corps gathers all components together at Spring Training. Before that time, there are countless meetings with the instructional staff, food team, administration, and more. Deals are made with uniform companies, instrument companies, bus leases, food services, licenses, and housing sites. There are many moving pieces and too many to list. Most duties, once begun, continue year-round. Here is a BROAD snapshot of our year to make our program work:

July: National competitive tour, major fundraising campaigns

Aug: Finish national competition tour, Administrative Retreat

Sept: Begin new show concept, participate in UW marching band festivals, clinics, and state festivals, begin grant writing for the new season

Oct: Plan camps and audition sites

Nov: Create Annual Report, instrument repair, begin housing and tour dates, develops a new budget

Dec: Camps begin, fundraising campaigns

Jan: Begin uniform design, begin spring training work, Planned Giving work

Feb: Begin Wyoming Tour work

March: Begin Drums Along the Rockies work, begin major fundraising campaign work.

April: Begin Drums Along the Rockies sponsorship work.

May: Major fundraising work

June: Spring Training, Wyoming Tour

Key people include:

Executive Director, Mike Ottoes

Mike has a bachelor's degree in Management from the University of Wyoming. His role includes:

Mission and Vision Clarity

Facilitate planning processes

Business Management

Ensure compliance with Federal, IRS, State, and county rules and regulations

Oversee organizational development

Oversee Risk Management

Develop, improve and manage the budget process

Governance and Board Support

Representative to Drum Corps International

Primary representative to Board of Directors

Personnel Management

Corps Director, Michael Gough

Michael worked in the television, and film industry, earning multiple Telly awards and a regional Emmy Award, among other accomplishments.

Responsibilities and Duties:

Hire and manage department heads

Member of DCI voting membership

Formulate tour plans

Create strategies for member and staff experience

Collaborate with other departments, including development, merchandise, events, TAAC, the member advocate, and the alumni corps.

Work on behalf of the corps members to meet their expectations.

Oversee the collection and management of data

Oversee and manages the positive promotion of the organization

Create and maintain relationships with the public, sponsors, housing locations, fans, alumni, parents, and members.

Development Director, Sue Masterson

Sue has a bachelor's degree in music education from the University of Wyoming.

Responsibilities and Duties:

Grant Writing.

Cultivate and maintains show sponsors.

Foster Charitable Bequests.

Creates/runs all fundraising campaigns.

Create the Annual Report.

Work with Alumni Association for relevant fundraising.

Foster new relationships with donors, and sponsors, and foundations.

Written in member manuals, staff manuals, Mission Statement, and Programs, the members of the Troopers are our number one priority. Their educational, mental and physical well-being needs are addressed across our organization. A lot of instruction takes place during camps. Once the corps begins Spring Training, visual instruction begins, and the hours of rehearsals move to 10 hours/day for a month. Once on tour, teaching time is limited. It's vital to have a great staff that thrive in this dynamic.

Percussion Caption Head, Lauren Teel

Lauren has the primary responsibility to oversee all aspects of the percussion section including teaching, recruiting, hiring & managing percussion staff, collaborating with all staff, gear & equipment purchase and maintenance, rehearsal schedules/goals, & having an exciting long term vision for the percussion section.

Brass Caption Head, Mary Duerkop

Mary is an integral part of the drum corps staff and has the primary responsibility to oversee all aspects of the brass section including teaching, recruiting, managing brass staff, collaborating with all staff, rehearsal planning, show design, and implementing a pedagogical approach to teaching brass.

Colorguard Caption Head, Manuel Ruiz

Manuel creates the design vision of the colorguard as set by the Program Coordinator. Responsibilities include teaching, setting goals and objectives, consult on show concepts and design aesthetics

Visual Caption Head, Brian Ellis

Brian develops a visual technique program that gives the performers the skills necessary to achieve the written visual responsibilities at a high level. Responsibilities include: managing the visual techs, create schedules, lead the daily visual rehearsals, participate in ensemble rehearsals.

Please see full bios at: troopersdrumcorps.org

A very broad snapshot of our timeframe:

July-Aug: Daily Rehearsals

Sept-Oct: Recruiting & Show Preparation

Nov-May: Camps, Auditions

June: Spring Training, WY Performances

It should be noted that the Troopers teach far beyond the job descriptions of the staff or show. Guiding and demonstrating the "Saber Standard" and "Traditions of Excellence" is equally if not more important. (Further information can be provided.)

Specific Educational Goals for the Troopers Drum & Bugle Corps:

Hire a qualified instructional staff that can teach a variety of proficiency levels within the corps' overall program to foster musical and artistic growth with dignity and respect.

Design a robust winter educational camps program that will prepare the members for their summer show, rehearsal, and tour expectations.

Design a productive, safe, and effective Spring Training program to mentally and physically condition the members in order to learn their field show and grow their talents.

Plan an engaging summer tour program that includes a variety of engaging activities on days off, to provide rest and rejuvenation.

Foster leadership and mentoring through teaching and modeling self-reliance, self-growth, self-realization, and confidence, through a variety of educational styles and activities on and off the field.

Provide an environment of inclusion, awareness of self-needs in the scope of the group, within and outside the scope of rehearsals.

The Troopers created these educational goals to teach the entire person through our entire program. These goals have been identified through the refinement of over 63 years of teaching a world-class drum corps as well as learning the new needs of modern youth.

Key educators

Percussion Caption Head, Lauren Teel

Adjunct Instructor of Percussion for Texas A&M Commerce and the University of North Alabama, Director of Percussion for Mililani HS, and percussion teacher for University of North Texas Green Brigade. Lauren worked with the University of Alabama, the University of Montevallo, and the University of Alabama- Birmingham. She also served as principal percussionist of the Tuscaloosa Symphony Orchestra.

Percussion Asst. Caption Head, Brennan Davis

Brennan received a Bachelor of Arts degree in Music Performance from the University of South Carolina and a Master of Musical Arts from the University of North Texas in Music Performance. At USC, he performed with the percussion ensemble at PASIC and has performed in the premier USC Wind Ensemble at CBDNA and ABA conventions.

Brass Caption Head, Mary Duerkop

Assistant Band Director for Nixa Schools, where she teaches the HS marching band and jazz band, 8th-grade band, and 7th-grade brass. Mary was a K-5 General Music teacher for four years before. She graduated with her Bachelors of Arts in Music Education from the University of Central Arkansas.

Brass Staff, Chris Hines

Chris is a graduate of Capital University with a degree in Music Education. He studied at the Kodály School of the Franz Liszt Academy of music in Keszthely, Hungary. After doing extensive research on the positive effects of the Kodály philosophy on brass players, his research was presented at the Nation Conference on Undergraduate Research in 2015.

Colorguard, Roberto Morales

Over ten years of dance experience. Dance degree from Mount San Antonio College and various professional studios in Los Angeles & Switzerland. Morales has appeared in commercials, stage performances, small ensemble dances, independent films, and the hit TV show "Glee!".

Visual, Brain Ellis

Brian Ellis is currently in his tenth year as the band director at John Hardin High School in Elizabethtown, KY. He received his bachelor's degree in music education from the University of Kentucky and his Master's in Leadership from the University of the Cumberlands. Prior to teaching in Hardin County, Brian was the director of bands at Marshall County High School Shelby County High School, and East Jessamine High School.

Visual, Jaasiel Wilson

Jaasiel trained and studied with a vast range of creators in the commonwealth, making him a versatile artist. Eastern Kentucky University's Dance Theatre, Lexis Winter Guard, One Love Dance Company, The Kentucky Conservatory Theatre, and Blackbird Dance Theatre's Sr Company are a small sample of his repertoire.

The Troopers Caption Heads are selected by the Program Coordinator, Tim Snyder. From there, the Caption Heads hire their assistants and technicians with Tim's oversight. Executive Director Mike Ottoes approves all staff. All staff undergo background checks and receive mandatory training for anti-harassment, bullying, and more.

The Troopers handle its finances responsibly and methodically to stay within our budget and constantly look for new income channels to increase monthly cash flow. Expenses align with our program by firmly aligning costs to a positive and healthy member experience.

Drum Corps is a crazy financial model. Most income and expenses all occur within three months, leaving the rest of the year to operate on savings incurred during fundraising and grants.

Income

Some funds come from camps and auditions during the winter months, but summer months bring tuition, show fees, and many fundraisers.

Expenses

Significant expenses include food, bus leases, fuel, housing, instruments, and uniforms. Other costs that are not as big but still large include salaries, medical, payroll, and general operations.

Income Channels:

Grants

Fundraisers

In-kind Donations

Donations

Dues

Audition and Camp Fees

Appearances

Key Partnerships:

Wyoming Arts Council

McMurry Foundation

Casper GMC

Trooper Alumni

ORGANIZATION SUMMARY

TRUE TROUPE

TRUETROUPE.COM

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

CSG - 2021-2022 True Troupe

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

CSG - 2021-2022 True Troupe

We seek to serve the Cheyenne community for most of our current projects, however we are also currently doing outreach to Centennial, and Pine Bluffs, as well as gauging interest in Laramie and Lusk for our Classics in the Park series. We seek to engage with the low income communities, keeping our projects accessible and affordable, by keeping our ticket prices low and offering opportunities for free performances and free tickets whenever possible. We cast artists with a variety of ages, ethnic backgrounds, and many people in the LGBTQA+ community, as well as people of different religious backgrounds and individuals with disabilities, both mental and physical. We generally address requests for accommodations per request, and we are very flexible and open to adjusting things as needed for various abilities as necessary. We always want our art to be open and accessible to our whole community, and we strive to fulfill all requests for physical, mental, and emotional accommodation as allowed by our spaces and project scope.

We plan on evaluating and measuring our impact by counting our attendance numbers at our productions, as well as hosting talk backs for a chance for our community to talk with our artists and express their thoughts to our organization. We are also tracking our ticket sales, social media engagement, and questions/comments emailed to us directly. We always try and incorporate a survey component to our seasonal selections, but our surveys have been less than fruitful. Our production team is in currently discussing and brainstorming ways to further engage and evaluate our programs and services. We have engaged with audiences in a series of livestreams via social media and had great success with these, and are expanding on how we can incorporate these livestreams into our evaluation methods.

Our organization is requesting project support for our season. Our projects includes:

1. The Bacchae - Classics in the Park returns to the True Troupe stage through traditional Greek theatre. Using mask, projected voices, & distancing onstage, we will complete a COVID19 friendly classics in the park experience for audiences. Our show will travel through Cheyenne, Pine Bluffs, Centennial, Laramie, & potentially Lusk. Budget needs for this show will include space rentals, traditional mask building, & travel expenses. The artists involved with this project include Adrianna & Amber True, our directors; both of them possess training in classical theatre and movement.

2. A Mental Health Cabaret - The mental health Cabaret is a collaboration of songs, scenes, & monologues from different shows highlighting the different issues that come with mental health. We will be bringing these ideas to a new light, & raising awareness within the community by collaborating with Grace for Two Brothers. Becky Steele has been in theatre since she was a child & has taken many theatre classes, workshops, & has performed and participated in at least 20 different shows. Becky has directed multiple shows and is excited to create a living theatrical piece that is focused on the human experience. Budget needs for this show are space, costumes, & music.

3. Wrights of Wyoming - Wrights of Wyoming is a unique theater experience where we acquire plays written by authors all over Wyoming & Northern Colorado. We select many of those plays & put together a cast for stage readings or a limited production. This gives the authors the ability to see how their play sounds & will be perceived by an audience. They can then take this feedback & develop their play further. Traci Maher will continue to head our team for this production. Traci possesses a degree in Education & uses this to further the discussion and help create these new works. Budget needs are space for auditions/rehearsals, limited props & costumes, format for delivery (space for performance or ability to film/edit for online shows).

4. Cosmos, A Dance Piece - True Troupe's first dance concert explores the vastness of space, the wonder of the human experience, & how we fit among the stars. This piece will showcase dancers of various ages & abilities. HannahClaire Sutton will be our lead choreographer on this & has taught dance for 8 years at Act 2 Studios. She trained at Casper College & was our choreographer for our 20's Cabaret in 2020. This piece is seeking to collaborate with Array School of Design & Technology. Budget needs are space & costumes.

5. A Holiday Collaboration - This piece will focus on bringing holiday spirit to Cheyenne & the surrounding areas. We plan on partnering with Visit Cheyenne again to help create an interactive holiday experience for all ages & income levels, while people from all over. Budget is not yet determined.

All shows budgets include promotional material.

Our organization is financially funded by three main sources: in-kind partnerships, ticket sales/donations, and grants. Key partnerships include small businesses such as Capitol Lumber company, The Pine Bluffs Historic High School, and The Post in Centennial. These partnerships and working relationships enable us to create theatre in spaces that provide our audiences more opportunities to engage in our art at the same cost each space. Our budget aligns with our programs and services by helping us to create projects within our community at a low cost to our audiences, while also providing our actors, technicians, and other collaborating parties the compensation we feel they deserve. Our organization relies on the generosity of community donors, ticket sales, and other project income. 2020 was a strange year for us, and we are hopeful that 2021 will put us back on track to continue the projects we strive to bring to our community.

ORGANIZATION SUMMARY

UCROSS FOUNDATION

WWW.UCROSSFOUNDATION.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

The Ucross Art Gallery, Exhibitions, Public Programs, and Arts Learning Activities | 2021-2022

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

The Ucross Art Gallery, Exhibitions, Public Programs, and Arts Learning Activities | 2021-2022

Ucross serves as a meaningful cultural center for the community by providing creative space for the public to observe AND participate. Families with children of all ages, as well as senior citizens, are welcomed and encouraged to attend exhibitions and receptions. The target audience for public programs includes residents of Sheridan, Gillette, Buffalo, Big Horn, Story, Clearmont, and surrounding communities. Our audience is best classified as the general public, as it cuts across all age ranges, backgrounds, and demographics.

Ucross strives to provide an inclusive environment and a nurturing experience for all artists, visitors, and participants. Studios and common areas, including the gallery, are physically accessible. We feel that it's important to involve nondominant communities in program development and planning. Ucross recognizes that its location is steeped in Native American culture. As we developed our Native American program, we sought advice from Native Arts & Cultures (Vancouver), the First People's Fund (Rapid City), the Wind River Reservation (Eastern Shoshone, northern Arapahoe), and the Crow and Northern Cheyenne reservations. For our work with Latinx writers, we work with program partners such as the University of Houston's PhD program in Creative Writing in Spanish and the Aura Estrada Prize. Recent grants made from the NEA provided support to expand access to Native American writers and visual artists (2020) and Latinx writers (2021).

As a creative laboratory for the arts, we offer a variety of educational activities, and we benefit from both qualitative and quantitative evaluation. In addition to one-on-one conversations and testimonials, evaluation forms and exit surveys are used to follow up on specific events, programs, and outreach activities such as symposia, readings, or artist talks. A visitor guest book is available for all exhibitions. We seek ongoing feedback from all types of constituencies ranging from the general public to our local legislature representatives. We value the comments from

a broad spectrum of people, as the purpose of our Gallery is to raise awareness in the arts. Our guest book provides opportunities for comments as well as a suggestion box that enables visitors to fill out an evaluation card with an area for written feedback. This type of qualitative information is essential.

Quantitative impact includes visitation numbers, media mentions, and geographic reach. The staff tracks website statistics and monitors social, print, and online coverage. We also track our email marketing and newsletter list growth and social media engagement. On social media, we recently surpassed 2,710 Facebook and 2,915 Instagram followers. Our Constant Contact mailing list exceeds 3,800. Through this following we're able to receive instant feedback, not only from people who have visited us in person, but also those who have only visited through our website or social media channels.

Ucross requests support for its gallery-based activities and its community-based events, which are all free and open to the general public.

Total operating costs exceed \$1.96M. According to our last audit, 58% of our expenses are allocated toward programs, 42% toward management and fundraising. The majority of program costs are tied to the residency program. The costs associated with the proposed exhibitions and programs are \$161,355, which includes anticipated expenses for two community events, two exhibitions in the Ucross Art Gallery, and one exhibition in the Raymond Plank Center. (These expenses include installation, shipping, artist fees, exhibition brochure printing, utilities, promotion, workshop fees, curatorial fees, and production costs. The requested funds from WAC would be allocated toward artist fees, exhibition costs, and event production costs.)

Memory in America: Monica Brown, Bill Will, Brittney Denham will start in May, but its opening reception is scheduled for July 30, 2021. It will conclude in Sept. The three artists in this show are Ucross alumni who investigate "memory" through various modes and mediums. (Bios below in "Artists Involved.") These artists will travel to Ucross in July. During their visit, they are scheduled to provide workshops at Wyoming Girls School and artist talks at Sheridan College.

This summer, Ucross will participate in Celebrate the Arts by hosting a public event at the Raymond Plank Center and Park at Ucross on Aug 22. The event will feature music by award-winning bluegrass musicians and Ucross alums Laurie Lewis and Darol Anger, food trucks, gallery visits, and an art giveaway. (Anticipated: 300+ visitors.)

We have tentatively scheduled a fall exhibition for the Raymond Plank Center. Narratives of the Possible is a traveling book arts exhibition organized by Laramie County Library in Cheyenne. This group show, which features 20 (5 from WY), is curated by Ucross alumnus Mark E. Ritchie, who will visit Ucross and offer an artist talk. Tentative dates: Sept 1 to Nov 1, 2021.

In Dec 2021, Ucross will host its annual Community Christmas Celebration, which is a family-friendly event that includes local music, a reading by Ucross neighbor Craig Johnson, crafts for children, tree lights, and fireworks. (Anticipated: 400+ people.)

Lastly, in 2022, we will present our third exhibition featuring recipients of the Ucross Fellowship for Native American Visual Artists. This exhibition will feature the work of the 2020 recipients of the Native American Fellowship, LA-based artist Teresa Baker (Mandan/Hidatsa) and Portland-based performance artist Anthony Hudson (Confederated Tribes of Grand Ronde). It will include an exhibition brochure, workshop, and artist talk. It is expected to travel to the Yellowstone Art Museum. Dates TBD.

Our gallery programs and community events aim to bring diverse, thoughtful, and exceptional arts activities to residents of Sheridan County and beyond.

The Ucross Art Gallery provides many opportunities for arts education and community involvement. Every year, exhibiting artists conduct workshops with students from the Wyoming Girls School, as well as other area schools. These classes allow the students to have a one-on-one experience with the artists, enhancing their reflection and personal engagement with the art. In addition, Ucross works with a variety of community-based groups such as senior centers from Sheridan and Buffalo, local public schools, and student groups from the University of Wyoming and Sheridan College.

In 2021-2022, exhibiting artists for Memory in America are scheduled to present workshops with the Wyoming Girls School. For 10+ years, we have worked with our artists to offer exclusive art or writing workshops for students from the Wyoming Girls School. Often, this involves exhibiting or resident artists visiting their classrooms, as well as on-site gallery workshops. The three Memory in America artists, as well as the curator of Narratives of the Possible exhibition, which is tentatively scheduled for the Raymond Plank Center, will present artist talks. Artist talks at Ucross or with partners such as Sheridan College enhance community involvement with the arts and raise awareness of connections between the arts, nature, history, and education.

As we plan our next Native American exhibition (2022), we will continue our outreach to the Native American community with special invitations to our exhibitions and workshops. The exact dates of the exhibition are to be determined; therefore, the scope and timeline of the related arts learning events are also to be determined.

All of our community-based programs (including exhibitions at The Ucross Art Gallery) are designed to deepen the learning experience of the participants, provide access to the nationally renowned art and artists in a small and unique rural setting, and raise the profile of Ucross as an arts resource for the community.

Our exhibitions and gallery activities, including associated workshops and artist talks, seek to:

- 1.) connect our exhibiting or resident artists to the community;

- 2.) offer opportunities for interested parties to increase their knowledge or skill in a particular art form;
- 3.) discuss the artistic process, the artist's life, and creativity; and
- 4.) serve our local community.

We also aim to continue our commitment to Native American visual arts and the annual exhibition. This allows us to make connections with individuals and groups from the Native American Club at Sheridan College, Little Big Horn College, Wind River Reservation, and the Crow Reservation. By inviting groups to Ucross Art Gallery, we create exposure to a contemporary Native art experience that is not widely accessible otherwise. Ucross will continue to cultivate connections such as these within the community through further artist talks, readings, and performances.

Large-scale public events like the planned Celebrate the Arts-Sheridan: Ucross Spotlight and the Ucross Community Christmas Celebration, both of which will take place at the Raymond Plank Center and Park at Ucross, provide another platform for arts learning through performance, discussion, and community-building. We seek to do more of these events in 2022 and beyond.

Our large-scale community arts events, such as the Celebrate the Arts: Ucross Spotlight in August or the community Christmas celebration at Ucross in December, aim to:

- 1.) raise Ucross's profile as a community arts resource (and destination);
- 2.) deepen community engagement;
- 3.) enliven arts learning or participation; and
- 4.) share Ucross's network of world-class contemporary art and artists with our community.

The following artists will be involved in arts learning activities:

Monica Brown (Chicago, IL) explores memory, history, and personal mythology through visual art, sound, movement, writing, and performance. She has exhibited nationally and internationally; created murals with Chicago's Hubbard Street Mural Project and Detroit's Live6 Neighborhood Arts Project; participated in performances at the Museum of Contemporary Art, Chicago; and presented her solo performance at Prop Theatre in Chicago and the Columbus Performing Arts Center in Ohio.

Bill Will (Portland, OR) is a conceptual sculptor and installation artist. Will uses mundane materials such as pennies, bowling balls, and appliances to create work that points to the absurdity of human behavior. Many of Will's projects are kinetic and include low-tech motorized components. In addition to temporary work in galleries and museums, Will has completed more than 30 public art commissions. He is a professor emeritus at Oregon College of Art and Craft.

Brittney Denham (Sheridan, WY) was born in California and raised in Gillette, Wyoming. She graduated from the Art Institute of Colorado with a BA in Design Management and an emphasis in Photography in 2009. She received an MFA at The Ohio State University in 2012 and has recently been an Instructor at Sheridan College in WY. Her work has been exhibited nationally.

Mark E. Ritchie, the curator of Narratives of the Possible, a books arts exhibition from the Laramie County Library, will participate in a talk in September 2021. Ritchie is a Laramie-based artist and educator. After receiving a BFA from the University of Kansas, Ritchie spent a year in Cardiff, Wales at South Glamorgan Institute of Higher Education and in Aberdeen, Scotland at Peacock Printmakers. He was awarded an MFA in Printmaking from Indiana University. After teaching at Universities in Georgia and Texas he accepted a position at the University of Wyoming, where he is a Professor in the Department of Art.

While the Celebrate the Arts: Ucross Spotlight event on August 22 is mainly a festival, it will feature arts learning activities that will enliven appreciation for music and visual art. In addition to our art giveaway, musicians Laurie Lewis and Darol Anger will perform. Lewis is a Grammy Award-winning musician and an internationally renowned singer, songwriter, fiddler, bandleader, producer, and educator. A founding member of the Good Ol' Persons and the Grant Street String Band, Lewis was twice voted "Female Vocalist of the Year" by the International Bluegrass Music Association. A pioneering woman in bluegrass, she has paved the way for many young women today. Anger is exceptional among modern fiddlers for his versatility and depth. He has helped drive the evolution of the contemporary string band through his involvement with numerous pathbreaking ensembles such as his Republic Of Strings, the Turtle Island String Quartet, the David Grisman Quintet, Montreux, and others.

Ucross benefits from endowment income, which contributes nearly 50 percent of its annual operating budget. The gallery and public programs are free to the community, so earned revenue is modest (gift shop sales, residency application fees). All other funds (approx. 50%) are a function of development (individual giving, grants, partners, fundraising events).

Ucross's Finance Committee provides expert financial planning and monitoring. Led by Ucross Chair Jim Nelson, a former CFO, the committee meets monthly to review finances and receive updates from its fund managers. Trustees and staff are regularly engaged in long-term planning, which include financial sustainability modeling.

Ucross experienced a loss in fundraising event revenue in 2020, but it continued to see strong support for its core residency program. Grant funding from WAC is a critical component of our public program and exhibitions budget. Despite the challenges of 2020, Ucross remains in a strong financial position.

ORGANIZATION SUMMARY

UNIVERSITY OF WYOMING / DEPARTMENT OF THEATRE AND DANCE

WWW.UWYO.EDU/THD

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

University of Wyoming Department of Theatre and Dance: Multiple Projects

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

University of Wyoming Department of Theatre and Dance: Multiple Projects

The University of Wyoming is located in Laramie, the county seat of Albany County in southeastern Wyoming. As Wyoming's land grant and flagship school, UW is a nationally-recognized research institution that draws ~13,000 students from all 50 states and ~90 countries. Laramie's demographics reflect the transient and underemployed student population, with a median age and household income below and cost-of-living above State averages.

UW Theatre & Dance is an academic performing arts program charged with providing high-quality educational and pre-professional training opportunities to students and high-caliber artistic experiences to the local and State community.

UW's performing venues are ADA-compliant, with clear entry signage, zero-entry doors, assistive listening devices, ADA parking spaces, seating, and accessible bathrooms. Special requests are accommodated as needed (e.g., sign language interpreter). UW websites are ADA compliant. UW Paratransit provides busing to event sites as requested.

We tour shows, free of charge, to underserved areas of the State, host the Wyoming State Thespian Festival annually for secondary school students, and provide outreach to K-12 schools through performances and workshops.

We offer discounted tickets for K-12 youth (\$3) and university groups (\$5), and school-only shows for these rates or for free. We offer a sliding scale to underserved groups (e.g., seniors). This year, we offered all virtual shows free to students and \$5 for others.

We are an academic program with specific curricular goals to provide pre-professional training opportunities to students and artistic goals to provide high-quality productions audiences. Thus, most of our projects involve outside

adjudication by professional organizations (e.g., Kennedy Center American College Theatre Festival, American College Dance Association). This will be true for PETRUSKA/AFTERNOON OF THE FAUN.

Work associated with classroom teaching is assessed according to standard academic measures. Guest artists are selected according to professional expertise and how it addresses student needs as well as value added to classroom and practical training.

Outreach and service activities are vetted by faculty to meet the needs of the population served, assessed through surveys, and reported through UW's Office of Engagement and Outreach.

Projects associated with productions rely on ongoing assessments in weekly production meetings to ensure quality for our creative production team, students, and patrons. A staff photographer documents formal projects. Audience response is assessed by tracking expenditures, attendance, and box office receipts and soliciting feedback. Company members provide feedback in a project post-mortem. Most student company members receive class or scholarship credit for performance work, which is evaluated using academic assessment tools.

W Theatre & Dance receives funding from the UW budget, student fees, ticket revenue, and donors. Until 2017, when it was cut, a State endowment shared among UW's arts units provided guest artist support.

Annual operating costs include faculty/staff salaries and fringe (\$1.7 million); salaries for part-time shop labor and supplies, paid from student fees; overhead, including office supplies, IT, and recruiting support paid from unrestricted funds; and summer/academic year production season budgets, paid from mandatory fees, ticket revenue, and donations.

This year, ticket revenue was modest due to the pandemic and virtual productions. Student access was free and virtual tickets for others \$5. We had lower production costs, but disproportionate to lost revenue. Virtual delivery required acquisition of new technology, facilitated by CARES funding. Next season, revenues should improve, but houses may be limited. The production budget is projected to be ~\$40,000, of which half is shop labor and half is materials, supplies, shipping, and related needs.

We request WAC project/operating support for the following.

PROJECT 1: Remounting Paul Taylor's "Junction (1961)." We remount historical modern dance works to enhance student training and performance. This season, guest artists from Paul Taylor Dance Company will set one of his earliest and most beloved works, Junction (1961), on UW dancers for a fall concert. A repiteur from the company will coach and stage the work. We assume the cost of licensing (\$5000) and hosting the repiteur. We request WAC support to help defray the cost of requisite costumes and costumer royalty.

PROJECT 2: Support for "Wide Open Stages." We are committed to diversity, equity, and inclusion, and are pursuing a new initiative to develop and present work that encourages active dialogue on diversity. We aim to increase and diversify recruitment, retention, production, and casting practices and to facilitate broader participation in diverse productions. The "Wide Open Stages" initiative will launch with staged readings of two newly developed Latinx plays, Las Pajaritas by Jordan Ramirez Puckett (Fall 2021) and Bless, Me Coatlicue (Spring 2022) by Robert Con Davis. We request WAC help provide guest artist support for the playwrights and royalties.

PROJECT 3: Design/Tech Support for PETRUSKA/AFTERNOON OF A FAUN. In spring 2021 we planned to produce, with UW Symphony Orchestra, two great works from Diaghilev's "Ballets Russes" (1909-1929), PETRUSHKA and AFTERNOON OF A FAUN, choreographed by Marsha Knight. The pandemic forced us to move this production to spring 2022, as part of dual season offerings. It has significant costuming demands, with a large dance cast (35).

Also, UWSO is too large for the orchestra pit and must be housed onstage, which will require platforming, acoustic panels, paint, rigging, and hardware. We request WAC support to help defray the cost of costumes and scenic costs related to siting the orchestra onstage.

Due to COVID19 restrictions, we could not host a residential Snowy Range Summer Dance Festival (SRSDF) in 2020, its 25th anniversary year. Instead we offered several days of free virtual training.

SRSDF provides students age 12 through university and studio teachers professional-level dance training that is affordable and accessible, in a safe environment using UW's high-quality facilities.

For SRSDF's in-person 25th anniversary celebration July 14-24, we are bringing in favorite faculty, along with new artists, including: Keith and Kellye Saunders, Donald Williams (all former Dance Theatre of Harlem); Natalie Desch (former Limon Dance, Doug Varone Dancers); Lawrence Jackson (former Cleo Parker Robinson Dance). University of Utah faculty, Tony Coppola and Carole Shuberg; guest teachers/performers from Paul Taylor Dance Company, Amy and Rob Kleinendorst; and guest performers Chyrstyn Fentroy and Tyson Clark from Boston Ballet.

These top-notch artists generously share their time and talents, interacting with students in classes and rehearsals, and providing students with a realistic idea of standards and expectations placed on professional dancers. The quality and intensity of training provided is unparalleled in the region.

Students stay in dormitories and all activities occur in the Buchanan Center for the Performing Arts (BCPA). Students take daily ballet and modern technique classes, with options for Pointe, Jazz, Tap, Hip Hop, Improvisation, Composition, Yoga, Pilates, and participate in wellness seminars, master classes, and Q&As. Students audition and are placed for Gala Concert repertory pieces set by guest choreographers and perform in the Student Showcase. UW students gain arts administration and leadership experience through internship and counselor opportunities. SRSDF provides essential professional development for studio teachers, who attend classes and special seminars with guest faculty and may also perform.

The Snowy Range Summer Dance Festival (SRSDF) has always presented a rigorous program of dance education that addresses the following Wyoming Fine and Performing Arts Standards for Dance, whether in classes and seminars, during creative expression through participation in works set on or choreographed by students, participation in the management of the festival, or aesthetic valuing:

- (1) Improve technical skill as dancers and choreographers (FPA4.1.D.1, FPA4.1.D.2, FPA4.1.D.3, FPA4.1.D.4, FPA4.1.D.5, FPA8.1.D.1, FPA8.1.D.2, FPA8.1.D.3, FPA8.1.D.4, FPA11.1.D.1, FPA11.1.D.2, FPA11.1.D.3);
- (2) Learn technical dance terminology and make informed judgements about their work and that of others (FPA4.2.D.1, FPA4.2.D.2, FPA4.2. D.3, FPA8.2.D.2, FPA8.2.D.3);
- (3) Learn about different types of dance and their context (FPA4.3.D.1, FPA4.3.D.2, FPA4.3.D.3, FPA8.3.D.3, FPA8.3.D.4);
- (4) Learn about dance careers and related disciplines, recreational opportunities, healthy practices, and how to set goals (FPA4.4.D.2, FPA4.4.D.3, FPA4.4.D.4, FPA4.4.D.5, FPA8.4.D.2, FPA8.4.D.3, FPA8.4.D.4, FPA11.4.D.2, FPA11.4.D.3, FPA11.4.D.4);

The goals of this program are to provide arts learning experiences for all ages; provide high-quality, technical dance training to relatively underserved populations of the Mountain West; increase student understanding of the profession of dance and related careers; provide a safe, nurturing environment for students and teachers to learn;

enhance studio teachers' training; and create opportunities for professional artists to improve expertise to dance studio teaching. Participation in the festival allows studio teachers to address these same standards for their students when they return home.

Most SRSDF participants are secondary school students (ages 12 and up), although many college-age students attend or work on the festival as well, and often over multiple summers. Teachers from throughout the region come to hone their own dance skills and learn best pedagogical practices.

Older students benefit from improving their technique in various dance classes, which are assigned according to the individual dancer's ability and level of expertise, as well as from master classes, seminars, and workshops geared towards the particular questions and needs of studio teachers and advanced dancers.

Internship opportunities in festival organization, management, and promotion are important capstone experiences for university students, who are transitioning to professional work, whether in local dance studios or arts promotion or management. Many students who have served in this capacity in the past are currently working in the dance field in similar areas.

2021 SRSDF teaching faculty and guest artists /performers are as follows.

Tap virtuoso Tony Coppola is a former All-American gymnast with a degree in music and an extensive dance career. He served on the faculty of Colorado Ballet and UNLV, and now teaches tap at Don Mirault's Theater Arts Preparatory School.

Natalie Desch performed five seasons with Limón Dance Company and 11 seasons with Doug Varone and Dancers in NYC. She has taught at Hunter College (CUNY), Weber State, University of North Carolina School of the Arts, and Beijing Dance Academy, and at summer residencies/festivals. Now on faculty with University of Utah's School of Dance, she teaches at Ballet West Academy, Westminster College, Utah Valley University, and Salt Lake Community College.

Keith Saunders has had a 44-year career as a performing artist, teacher, ballet master, stager, coach, company director, director of education programs, lecturer, adjudicator, and consultant. A long-time dancer and ballet master with Dance Theatre of Harlem, he has taught all levels of ballet while serving on the faculties of the DTH School, BalletMet Dance Academy, New Ballet School (Ballet Tech), Steps NYC, and 92nd St. Y.

Kellye A. Saunders was principal dancer with the Dance Theatre of Harlem and is now Ballet Master. Guest appearances include New York City Ballet, Collage Dance Collective, Washington Ballet, Complexions Contemporary Dance, Flint Institute of Music, and the Metropolitan Opera. She has extensive experience teaching and coaching dancers at both academic and professional levels.

Carol Schuberg is a NYC-based dancer and choreographer who has performed on Broadway and in national tours. She served as the Visiting Guest Artist in Dance at Stephens College and taught Master Classes at NYU, Penn State, Baldwin Wallace Conservatory, and American University.

Donald Williams was Premier Dancer, Dance Theatre of Harlem, for 27 years, and has served as principal guest artist for Royal Ballet Covent Garden, NYC Ballet, and Complexions, as well as performed on Broadway, television, and in film. He is a Master Ballet Teacher and served as Company and School Instructor for many professional companies and guest teacher for at several universities. He is Adjunct Professor at Tulane University.

Lawrence M. Jackson is Associate Chair/Director of Graduate Studies in Dance at the University of Alabama. He devoted several years to Cleo Parker Robinson Dance Ensemble, has performed as a guest artist in various venues, and produced over 85 original choreographic works.

Performing artists are Boston Ballet soloist Chyrstyn Mariah Fentroy, former principal dancer with Dance Theatre of Harlem, and company artist Jorge Andres Villarini, formerly with Dance Theatre Of Harlem, BalletMet Columbus, and Martha Graham Dance Company; and Paul Taylor Dance Company artists Amy (Young) and Robert Kleinendorst, both former company members and current and former faculty at The Taylor School.

UW Theatre & Dance is an academic unit of the University of Wyoming. Our general budget prioritizes our academic mission and comprises faculty and staff salaries/fringe, part-time shop employee (student) salaries, and overhead. Production budgets are paid from targeted student fees, ticket revenue, and donor contributions. Ticket revenue during the pandemic has been low.

Production budgets for summer and academic seasons have declined under the current budget model compared to historical averages, although costs have increased. Until 2017, when it was cut, a State endowment shared among UW's arts units funded eminent/guest artist residencies. Donor contributions and grant funds are used as available to provide guest artist support.

Cash match for this grant is the production budget, ticket revenues and donor contributions/endowments for the Operating/Project request, and donor contributions and tuition/fees associated with the Snowy Range Dance Festival for the Arts Learning request.

ORGANIZATION SUMMARY

UNIVERSITY OF WYOMING / ART MUSEUM

WWW.UWYO.EDU/ARTMUSEUM

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

FY22 CSG: Artistic residency with Anthony Garcia Sr.

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

FY22 CSG: Artistic residency with Anthony Garcia Sr.

Laramie's population is 32,711 and median age is 25.7 years (2020); however, our constituents are broad-based and layered, including the UW community (students/faculty/staff), local preschool youth and educators, local and statewide K-12 teachers and students, non-dominant communities such as people who are incarcerated, veterans, people with varying cognitive, emotional and physical abilities and the wide variety of backgrounds from general public and visitors to Wyoming. Our communities are intersectional. We often work with many partners to reach sub-sets and target audiences, such as specific ethnic backgrounds, like with this project. Programs are often co-planned with partners, including educators in public schools, and campus and community co-hosts, and supported by feedback from general audiences. Each of these is an opportunity to listen, better understand those we serve, and tailor exhibitions or co-plan programs.

In general, accommodations are honored if requested 1-3 days in advance for transcription, captioning, or ASL services. Request information is included in PR materials.

For this project, we will work with Director Mary Cisneros at the Lincoln Community Center on Laramie's West side. Approximately 10% of Laramie's population identifies as Hispanic, with many residents located in this part of our community. This center caters to cultural events such as Dia de los Muertos, and Cinco de Mayo and has a goal of growing the educational aspects of their events.

We use qualitative and quantitative methods of evaluation. For each program, unique surveys are used and include open ended questions such as "How were you changed by the conversations today?" Attendees self-identify as a UW student (including major), K-12 Teacher or UW Educator, Volunteer or Board Member, or Member of the General Public, with "Over 65" option. Attendance information is used to track which populations we are accessing and to what degree. Many programs are designed to engage broad sectors of the population.

We use internal post-mort meetings to assess our own successes with exhibitions, programs and with partners. Each museum department has specific questions measuring success and contributions to the strategic plan, and then course-corrects for the future. Focus groups are used for planning purposes.

Partners provide valuable feedback and shared goal setting/attainment. Our educators and visitor service attendants are trained to capture information through dialogue and observations, including empathetic response. A post-visit survey is sent via email to museum-goers. Repeat visitors, and increases in members, are sure signs of positive impact.

We completed 3 Museum Assessment Program (MAP) reviews: institution, collections, and community engagement. Each review gave professional guidance provided through in-depth self-reflection, community focus groups, and expert consultant reports. We are currently undergoing the Education and Interpretation MAP.

Continuing the commitment to working with and exhibiting regional contemporary artists, the Art Museum is working with Denver area artist Anthony Garcia Sr. on a two-part installation scheduled for January – June 2022. Garcia grew up in the Globeville neighborhood, a largely Hispanic community, and as a teen did graffiti, leading to his evolution as a studio and mural artist. His colorful murals, seen in various locations around Denver, are abstracted visualizations of the serape, a Latin American blanket. Of his work Garcia says "I never wanted to pigeonhole myself into this category of a Hispanic artist. I kind of did this to myself, but I feel like it still represents me with the colors and the way that I do things." He is also the founder and director of Birdseed Collective, a nonprofit organization supporting young artists and addressing community needs through its food program. He was a resident artist at Redline Contemporary Art Center and his artistic training was molded by Denver "Art Street" program and the Center for Visual Arts.

This collaborative project will include a permanent mural in a public area inside the museum, an exhibition in a gallery space highlighting Garcia's work as both a mural and studio artist, and related programs (see Arts Learning sections). The 48' x 16' mural will be created in the stairwell between the education classroom/studio and the main museum lobby. The space is currently bright white with a skylight, which on sunny days tends to be visually blinding with its white walls. The mural will enliven a space where all the preK-12 students and others using the education classroom/studio pass through, creating a physical, metaphorical, and visual transition from one level to another, from seeing art to creating art, from creative thinking to visual thinking. Garcia will be onsite to create the mural for approximately one week in January. Important to his artistic practice, Garcia will involve student participants in the

creation. The public will also be able to view the work in progress for increased understanding of artistic process. The mural will remain a permanent aspect of the Art Museum.

The gallery exhibition will open following the completion of the mural, demonstrating the flexibility and aptitude of Garcia to be both a studio and mural artist. In his studio work, he transforms the normative white exhibition walls with colorful graffiti-like designs and then places canvases with the linear serape designs over the gestural designs. For audiences, this creates an interplay between street art and fine art.

Garcia will be onsite for the creation of the mural and installation of the gallery exhibition. He will visit remotely and will return in May 2022. Nicole Crawford, Director & Chief Curator, previously worked with Garcia when she curated the Annual Resident Exhibition at Redline Contemporary Art Center in 2019 where the idea of a collaboration with Garcia and the Art Museum began discussions.

As part of his mural and exhibition installation, Anthony Garcia Sr. will work with students from local Laramie schools, including Laramie Middle School and Laramie High School, through the TOAST (Teen Open Art Studio Time) program at UWAM, as well as UW students. In January 2022, together, they will design and paint a 48' x 16' space within the Art Museum.

Throughout the semester, guided by the Ed team, students in the TOAST program will continue to learn about LatinX culture and community, and design small murals that will be painted at the culminating event, the annual Cinco de Mayo celebration at the Lincoln Community Center (LCC). The surfaces are yet to be determined but may include dumpsters or garbage cans (per Garcia's public art and community development projects), possibly walls, or take-home boards to honor culture and community. Garcia's extensive work in artistic and youth development will support college and career readiness for Laramie youth and professional artists and build community support and revitalization efforts through art on the West Side.

Garcia will return to Laramie in May 2022 for the annual Cinco de Mayo celebration at the LCC, in Laramie's West Side neighborhood. This celebration is led by Executive Director Mary Cisneros. It includes a celebration of Latinx cultures through a car show, food vendors, Las Angelitas Dancers, piñatas, and in 2022, street art with Anthony Garcia, Laramie mural artists and Laramie youth. People of all ages and backgrounds will be able to participate in the painting process. This project will allow community building through art.

This project will pair students with professional artists, providing arts learning skill development, integrated learning (such as math through artistic production), as well as opportunity to learn about art business itself, and the ways mural and street art can be used to focus youth energy into creative outlets that build positive networks and community-focused projects.

For all programs, we strive to create a dynamic environment for authentic, creative, intellectual, and artistic inquiry, rooted in the exploration of the museum's exhibitions and enhanced by the voices, perspectives, and experiences of the diverse communities served by the Art Museum.

Overarching department goals are: 1) To provide a playful learning environment for all ages and abilities, 2) To empower lifelong learning of and through the arts, and 3) To create space for unlikely connections.

We anticipate achieving the following 3 outcomes:

- * Museum audiences will be fully engaged and well served by the Art Museum's programs.
- * Parents, local community members, businesses, service organizations, and tourists will consistently use the Art Museum as an extension of and enhancement to their experiences and programs in Laramie, and as a way to provide authentic, investigative learning and discovery through engagement with original source material for a wide range of cultural, socioeconomic, and developmental learners.
- * Visitors will have an on-going relationship with the museum, and regularly participate in museum-sponsored events.

For school related programs, we use WY Fine and Performing Arts Standards. Curriculum is differentiated accordingly across the grade bands (K-4, 5-8 and 9-11). While UWAM's education program is built on the premise that the arts are a powerful tool for teaching and learning across disciplines, students are provided the opportunity to create and revise original artwork (FPA4.1.A.1), utilizing a variety of materials and processes (FPA4.1.A.2) that respond to or reflect their investigations in the galleries and become documentation of their thought processes and understanding of learning, addressing Standard 1: Creative Expression Through Production. Activities address concepts such as prepare and exhibit work, use tools in safe and responsible manner, collaborate with others in the artistic processes, use elements and principles of design, and conceptualize, create and revise works of art.

Deep Looking or viewing artwork in the museum galleries firsthand with an object-based inquiry model, addresses Standard 2: Aesthetic Perception. Students learn to analyze and think critically about art, using vocabulary that communicates values, contexts, symbols, and themes (FPA 8.2.A.1-3). Deep looking also creates connections between content areas and to the greater world, addressing Standard 4: Artistic Connections (FPA8.4.A.1). Visiting artists, like Anthony Garcia Sr., will be brought into classes and programs, connecting different communities and cultures (FPA 8.4.A.3).

Our exhibition program offers diverse perspectives, genres, and cultures. At any given time, exhibitions of contemporary art, artwork from other time periods and cultures, and art of the American West are simultaneously presented (FPA 11.3.A.1-3). Interaction with Garcia's Latinx-based mural and process also meets Standard 3: Historical and cultural contexts.

Anthony Garcia Sr. began as an urban street artist (aka graffiti writer). He has grown into a multifaceted creative entrepreneur and community leader, and is now most recognized for his public artwork, community outreach programming, and leadership in championing emerging artists. In addition, Anthony is the co-founder of Birdseed

Collective (non-profit), whose vision is to be a leader in integrating artistic creation with economic improvement, through food programs, after-school programs, beautification projects, and a diverse array of inclusion efforts.

Additional partners include:

Mary Cisneros, ED of the Lincoln Community Center in West Laramie, is responsible for the planning and implementation of the cultural celebrations such as Cinco de Mayo, community partnerships, management and development of the Center.

Laramie Mural Project is a group of local artists, includes Meg Thompson Stanton, Dan Toro, and more, who have collectively painted over 44 murals in downtown Laramie. Will act as local consultants and support for our team.

Laura McDermott, ED of Laramie Public Art Coalition, will act as a consultant and partner for any of the public engagement that happens outside of the Art Museum, and on the West Side. LPAC collaborates with community partners and amplifies the work of artists in public spaces. Their mission is to enhance the unique visual and cultural vibrancy of Laramie and Albany County, in a manner that encourages participation and engagement from all our citizens and visitors.

Art Museum team:

Nicole Crawford, Director and Chief Curator, has oversight for artistic vision and decisions for permanent installation. She has been at the museum for 11 years and is former director of Gerald Peters Gallery in Santa Fe, NM.

Katie Christensen, Curator of Education & Statewide Engagement. Responsible for vision and oversight of all PreK-12 education, academic and public programs at UWAM. Community liaison. Christensen holds an MFA from Bowling Green State University and a recent graduate of the Getty Leadership Institute.

Jennifer Smith, Master Teacher. Responsible for planning and delivering PreK-12 programs serving local and statewide teachers and students. She designs curricula to meet specific needs of each teacher or program. Manages interns, teaching artists. Certified K-12 educator. Helps students and teachers expand their comprehension and understanding of history, literacy (visual and verbal), social studies, geography, technology, math, science, sociology, music and more through art.

Teen Coordinator (intern) runs Teen Open Art Studio Time, or TOAST, targeted to middle and high school youth for career development, social networking, and art learning.

Sterling Smith and Anthony Teneralli, Museum Preparators, will support the mural installation with technical support and artist liaison. Both are practicing artists and experts in handling and installing art. Teneralli has worked with public projects across the globe.

The University of Wyoming Art Museum is funded partially by State of Wyoming block grant dollars allocated to the University, partially funded by donor established endowments, gifts and planned giving, as well as grant funds. These funds allow us to pay staff and visiting artists, to show exceptional exhibitions from renowned artists and objects from our permanent collection, and create related interpretation and programs. Funding allows the University Art Museum to carry out our mission. This project budget will support the collaborative installation with Anthony Garcia-- a mural in the Art Museum stairwell and a gallery exhibition, along with arts learning programs. Costs includes substantial supplies and materials, artist honoraria, and exhibition fees. In-kind contributions include student and volunteer hours, and project partner time and rental space. We will partner with Laramie Public Art Committee Director and Lincoln Community Center to host community educational programs.

ORGANIZATION SUMMARY

UNIVERSITY OF WYOMING / DEPARTMENT OF MUSIC

[HTTPS://WWW.UWYO.EDU/MUSIC/](https://www.uwyo.edu/music/)

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

UW Jazz Outreach, Cello Festival, String Project

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

UW Jazz Outreach, Cello Festival, String Project

Jazz Outreach Initiative is designed to promote jazz in underserved parts of Wyoming, focusing on populations not normally be exposed to jazz. We visit venues that make the arts accessible for people with mental and physical disabilities, older adults, veterans, and people living in institutions. This year, these include schools and community centers in Saratoga, Rawlins, Green River, Rock Springs, and Evanston.

The UW Cello Festival targets developing cellists of all ages, from Wyoming secondary and college students to community members, and is open to all. This year's gathering is expected to have regional representation, comprising students, professional cellists, and amateur musicians. UW Cello Festival aims to increase participation from underserved communities. Last year, 75 participants attended from Casper, Cheyenne, Jackson, Lander, Laramie, and Wheatland, as well as from other states.

UW String Project is specifically designed to provide access to a diverse community of children in grades 3-12 and their families, including those would not be able to afford a program like this without costs being kept low. External funding allows us to do just that and offer tuition waivers and scholarships and provide instruments and materials as needed. We make every effort to ensure that no student leaves the UWSP for financial reasons. Students of all ethnic and racial backgrounds participate in the String Project.

We evaluate the UW Jazz Studies Cultural Outreach Initiative using written surveys, delivered via print and e-mail, and word of mouth. The faculty planning committee assesses presentations and performances in an effort to continually improve.

For the UW String Project, we assess quality of instruction, student learning, teaching effectiveness/methods, and administration/organization. We align instruction with Fine and Performing Arts Standards and Teacher Certification Standards. We use the following tools:

Evaluation forms from students/parents; Enrollment and attendance; Skills assessment and student performances; University student interest and involvement; Regular video recording for teacher self-assessment;

Informal assessment of teachers through observation and planning meetings; Formal, detailed assessment of teachers based on teaching ability, collegiality, leadership/ organizational skills, motivation, interactions with children and parents, and an ability to give and receive criticism

The UW Cello Festival is evaluated using surveys and direct feedback, which guides planning, such as not scheduling on Sunday, maintaining festival length, and providing microphones for guests in large groups. Past festivals reflected our mission to provide a welcoming environment for advanced learning that encourages developing cellists and affords audiences a world-class

Jazz Outreach costs:

Travel and Lodging: \$500

Per Diem: \$300

Artist Fee: \$2000

Cello Festival

description	category	quantity	unit cost	amount
Mooney and Cello Airfare	Event		1,500.00	1,500.00
Rick Mooney and other artists	Event	1	2,500.00	2,500.00
Lunch (projected)	Food & Drink	100	10.00	1,000.00
Honorarium- Student Ex Dir	Event	2	350.00	700.00
Guest meals	Food & Drink	1	250.00	250.00
Publicity Cards	Supplies	2	70.00	140.00
Misc Expenses	Supplies	1	300.00	300.00
Printrunner Stickers	Supplies	1	85.00	85.00
Posters	Supplies	2	40.00	80.00
Hotel (anticipated)	Event	6	105.00	630.00
Cello Choir Music	Event	1	100.00	100.00

T-Shirts	Event	1	500.00	500.00
			Total Expenses	\$7,785.00

Income / Funding

description		estimate amt	actual qty	actual amount
UW Music Department		1,000.00	estimate	
Registration Fees		1,500.00	estimate	
cello studio fundraising		285.00	estimate	
Wyoming Arts Council	2021 \$2500	3,500.00	estimate	
silent Auction		500.00	estimate	
MTNA	750.00 awarded	750.00		
Denver Violins Sponsorship		250.00	estimate	
Total		\$7,785.00	Total	

UWSP

Organizational Personnel

Teachers and Administrative assistants are hired at the start of Fall semester. Please see "Key Personnel" for a list of 2018-19 staff. These are our anticipated expenses for 2020-21

7 Teachers, \$2,000 per academic year		\$14,000
2 Senior-level teachers, \$2,400 per academic year	\$4,800	
2 Administrative Assts./teachers, \$3,500 per academic year	\$7,000	
Master teachers		\$4,200
Organizational Personnel Total:		\$30,000

Outside Contract Services

Accompanists		\$600
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Outside Contract Services Total:	\$600
Other expenses, 2021-22	
Organization Membership Dues	\$50
Teacher development, travel, clinicians	\$1,400
Need-based scholarships, instruments, material	\$1,000
Music purchase, printing, teaching material	\$700
String Academy – String Project scholarships	\$3,250
Operating Expenses Total, 2020-21:	\$6,400
 TOTAL EXPENSES, UWSP 2021-22	 \$37,000

Jazz Outreach Initiative

The UW Jazz Studies area is launching an initiative to educate and expose jazz to the most isolated areas in Wyoming through public performances and educational clinics. The model we are adopting will involve our students and faculty performing with a prominent guest artist. Performance locations will be selected by their population and relative isolation from larger Wyoming cities. Additionally we want to seek out organizations and populations that are generally afforded the opportunities to experience jazz.

UWSP

The UW String Project serves two purposes. It is a community music program providing lessons, classes and ensembles to children in 3rd through 12th grades. It is also a teacher development program providing hands-on teaching experience to UW music students interested in a career in teaching, under the close supervision of master teachers. Master teachers and faculty meet weekly to plan classes, prepare and select material, discuss pedagogy, plan and coordinate classes and performances and to critique teaching. String Project faculty teach up to six hours per week and receive a stipend for their work.

Cello Festival

Now looking forward to the sixth consecutive year, the UW Cello Festival provides an outstanding cultural event to the regional population, bringing cellists together for a day of inspiration and community. This unique festival, the only cello festival of the kind in the mountain west, attracts cello students, professional cellists, amateur cellists and audience members and delivers an unparalleled educational opportunity and an uplifting artistic experience. The

2021 UW Cello Festival take place on April 24, 2021 and will feature performances, workshops, the Mountain West's largest cello choir, and as special guests, the charismatic and widely published cellist and composer, Rick Mooney. The concerts, masterclasses and workshops included are specifically designed for developing cellists of all ages.

Jazz Outreach Initiative

This initiative is designed to promote jazz in underserved parts of Wyoming. It focuses on populations and demographics of people who would not normally be exposed to jazz. Specific areas include Saratoga, Rawlins, Green River, Rock Springs and Evanston. Organizations and schools in this area do not always have the opportunity to be exposed to this type of music and educational presentations. The benefit of exposing a community to this type of art has the potential to profoundly affect each person at the concert or presentation. The benefits may include: an arts supporter, inspire further study of the music, economic increase within community.

Cello Festival

The UW Cello Festival has arts education as a central part of its mission and the participants are primarily in the Pre-K to grade 12 designation. Students receive large group (hands-on ensemble and expert lecture on special topics) and small group (masterclass) educational experiences. Given that opportunities for specialized cello technique are rare in Wyoming, these experiences are critical Pre-K-12 students during their development. In addition, we have teamed with the Wyoming Public Teaching Standards Board to offer continuing ed credit for Wyoming's k-12 music educators.

UWSP

The UW String Project director and master teachers are responsible for setting goals, with input from the UW students who serve as faculty, as well as students and parents. Our general goals remain consistent from year to year. More specific goals for student achievement are set in weekly in meetings with teachers and master teachers. Long-term goals are examined periodically through interactions between teachers, parents and master teachers.

Mission of the UW String Project, 2021-22

- * Provide high quality stringed instrument instruction to all children regardless of income or family background
- * Provide high-quality concerts for the benefit of students and the community
- * Provide high quality, positive musical experiences for students and families
- * Develop a love for music in children who will become lifelong learners and consumers in the arts
- * Support existing public school string programs
- * Attract high caliber string players into the teaching profession
- * Address areas underserved in string education through teacher development
- * Provide training and experience for future teachers, raising the level of string teaching and the chances of success for new teachers
- * Develop and explore new and effective teaching methods, materials and models, using String Project classes as a laboratory

Jazz Outreach

Andy Wheelock - Drums, Evan Gregor - Bass, Ben Markley - Piano.

Ben Markley, a jazz pianist, has performed with Brian Lynch, Greg Osby, Eddie Henderson, Terrell Stafford, George Garzone, and John Fedchock. Markley's latest recording project is Clockwise: The Music of Cedar Walton (OA2 records).

This trio along with various UW students who will comprise student groups. will give presentations and performances in underserved areas of the state. This year, the group will focus on areas in the south and west including, Saratoga, Rawlins, Green River, Rock Springs, and Evanston.

Dr. Andrew Wheelock, an active jazz drummer and percussionist, has performed with Bobby Shew, Terrell Stafford, Chuchito Valdés, Joel Frahm, Jim White, Carlos Vega, Denis Marks, Chip McNeil, Matt Olson, Ben Markley, Ivan Trevino, William Moersch, Chip Stephens, Tito Carrillo, Jim Pugh, Larry Gray, Bill Sears, Oliver Nelson Jr. and Rob Smith. Wheelock's latest projects include the Ben Markley Quartet ft. Joel Frahm, the Gonzalo Teppa Quintet, the Dimitrije Vasiljevic Quintet, and the UW Jazz Faculty.

Cello

More specifically, the festival day begins with rehearsals of cello choirs grouped by experience level. UW professors and cello majors play and rehearse with all groups to ensure all students, particularly beginners, feel comfortable. Next, students have the choice to attend one of two masterclasses, both of which are presented by authorities in the field. Mr. Mooney will lead a session on non-traditional (folk, alternative musics) techniques. Students then have time to eat lunch and socialize, but even these times are full of educational opportunities such as viewing documentaries or expert lectures (previously on topics of instrument building and technological development of the bow, respectively). Next, students return to rehearsals before performing in a public concert.

UWSP

UWSP Administrative and Supervisory Staff, 2021-22

James Przygocki: String Project Director and Master Teacher for beginning classes, director of High Plains Sinfonia; Professor of Music at UW

Sherry Sinift: Master Teacher for private lessons, Chamber Music; Adjunct Instructor of violin and pedagogy at the UW, Director of the String Academy of Wyoming.

Trish Schumacher: Administrative/clerical duties. Senior Office Associate in the UW Department of Music

Scott Turpen: Chair, UW Department of Music

UWSP Faculty 2020-2021: Name, degree, hometown

Stephanie Benedict: Music Education, Cheyenne, WY

Marcis Bravo: Music Education, Cheyenne, WY

Erin Dennis: Music Education, Laramie, WY

Chase Jordan: Music Performance, Missoula, MT

Lydia Gilbert: Bachelor of Arts in Music, Sheridan, WY

Ashley Ingerle: Music Education, Cheyenne, WY

Celia Karim: Environmental Studies, Fresno, CA

Ana Merchant: Music Education, Casper, WY

Madison Ryan: Master of Music in performance, Lincoln, NE

Alexandria Sloan-Harper: Master of Music in performance, Cincinnati, OH

Kiara Smith: Music Education, Casper, WY

Each area within our proposal has sought out additional funding sources. These include the Maggie George Foundation, UW Jazz Discretionary Fund as well as local businesses in Laramie including Premier Bone and Joint, UNIWYO, as well as other area fundraising activities.

** We are not able to include our entire budgets for each program because of the character length restrictions. We are prepared to present the full budgets for each project if helpful.

UWSP

Expenses - \$37,000

Income - \$37,000

Cello Festival

Expenses - \$7,850

Income - \$7850

Jazz Outreach

Expenses - \$5,000

Income - \$5,000

ORGANIZATION SUMMARY

UNIVERSITY OF WYOMING / EARLY CARE AND EDUCATION CENTER

[HTTP://WWW.UWYO.EDU/ECEC/](http://www.uwyo.edu/ecec/)

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Making Music with Mothers and Fathers in Prison

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Making Music with Mothers and Fathers in Prison

Dr. Tiger Robison and the team of musician/educators are the resident music teachers at the ECEC and the only people teaching and making music with prisoners in the Wyoming Women's Center (WWC) in Lusk and the Wyoming State Penitentiary (WSP) in Rawlins. WWC has a fully operational nursery for women who are pregnant or recently gave birth. WSP has a small space dedicated to music making and instrument storage.

The Wyoming Department of Corrections (DOC) keeps detailed demographic information about the prisoners. Prisoners are over 90% White and approximately 60% of them have an identified disability (including emotional or behavior issues). Approximately 70% of the women are mothers. An overwhelming majority, over 90%, come from poverty. One critical figure is that the state of Wyoming spends approximately \$40,000 to house one inmate for a year. Statistically, in both Wyoming and the nation at large, children of prisoners are more likely to enter prison themselves if there is no treatment to break intergenerational poverty.

Prisoners are very busy, so we only offer programs they will attend. To do so, we "invite, engage, and create the programs" alongside the prisoners through surveys to gain interest, one on one discussions, and letters.

We address requests for accommodations through the generous efforts of the education managers at each facility, who carefully consider all requests and make sure they are possible within safety protocols. They have honored all requests.

We use both quantitative and qualitative methods for evaluation of impact.

Quantitatively, we will administer questionnaires before and after the program beginning and ending dates. These questionnaires are based on previous research and utilize five or seven point Likert-type scales through which Robison can identify any statistically significant relationships among facets of the programs and prisoners' answers to questions on motivation and dispositions. Through factor analysis, we can determine latent variables that explain any variance in impact among prisoners. The questions about self-efficacy (one's belief in their ability to do a certain task) are particularly telling, and we are happy to report steady progress in prisoners' musical and parenting self-efficacy.

Qualitatively, we will engage in semi-structured interviews with the prisoners every other week, then analyze the transcripts. To do so, we will code the interview data in three rounds to arrive at emergent themes with narrative descriptions.

Testimonials and unprompted e-mail messages from prisoners (screened through the AccessCorrections platform) are always welcome, as are observations from the DOC staff. We have learned from prisoners' feedback last year to alter our proposal this year. In short, the women want more opportunities for rock band pedagogy, so we are seeking to honor that. We credit the education staff at the facilities for sending our questionnaires to prisoners during Covid lockdowns.

We seek to expand our lullaby and song-tale program in which we record female prisoners singing lullabies and song-tales for their children and then provide those recordings to their families.

When Covid restrictions lessen, we seek to continue making our early childhood music classes more like commercially available "mommy and me music" classes within the realities of prison safety protocols. These courses involve rhymes, movement activities, beat-keeping activities, simple songs, and dances. Robison is certified in First Steps in Music (Feierabend) pedagogy and structures classes accordingly.

Women in WWC seek more popular music making and songwriting opportunities and capabilities this year (akin to what is now available to the men in Rawlins). They currently share two guitars that are in disrepair. The bulk of any project support we are fortunate enough to win this year will go towards acquiring popular music instruments (guitars, basses, keyboards, a drumset, and a simple audio recording machine) at WWC. Many of the women are natural songwriters. Our goal is to expand their knowledge of songwriting, then achieve rough recordings of their songs so we may begin to assemble an original album.

A closed circuit library of instructional videos is now available to prisoners, and we seek to fill it with original how-to videos on popular music making and early childhood music techniques.

We will continue our music-making programs in Rawlins as well with bi-weekly visits to give lessons on instruments and song-writing.

Tiger Robison, Ph.D., is the elementary/early childhood music specialist at UW. He is president-elect of the Early Childhood Music and Movement Association, has published multiple times in music education's flagship journals, and serves on the editorial board of the Journal of Popular Music Education.

Mark Bittner is director of the ECEC and a published author on early childhood education.

Dillan Spence is a music education major and award winning jazz guitar player at UW. He has made dozens of instructional videos for prisoners.

Sheena Dhamsania is a multi-instrumentalist, national clinician, published author, and public school music teacher in Teton County. She serves on the National Association for Music Education council for composition. She will contribute in all facets of popular music pedagogy and songwriting.

Estella Torres Guernsey is a UW alumnus and award-winning elementary music teacher in Campbell County School District #1. She will contribute to early childhood music, guitar pedagogy, and any Spanish translating.

Kate Hayes-Siltzer is an outstanding UW undergraduate and multi instrumentalist who has volunteered approximately 75 hours to teach early childhood music with Tiger. She is competent in all project activities.

Tamera Caetano is a second year UW graduate student and award-winning classical vocalist from Brazil. She will contribute vocal pedagogy and coaching.

Most of our work and resources will be at the Wyoming Women's Center (WWC) because men in the Wyoming State Penitentiary (WSP) are becoming more autonomous in their abilities to make music thanks to WAC support last year.

At WWC, we seek to expand our lullaby and song-tale program in which we record female prisoners singing lullabies and song-tales for their children and then provide those recordings to their families.

We seek to continue making our early childhood music classes more like commercially available "mommy and me music" classes within the realities of prison safety protocols. These courses involve rhymes, movement activities, beat-keeping activities, simple songs, and dances. Robison is certified in First Steps in Music (Feierabend) pedagogy and structures classes accordingly for the parents' education.

Women in WWC seek more popular music making and songwriting opportunities and capabilities this year (akin to what is now available to the men). They currently share two guitars that are in disrepair. The bulk of any project support we are fortunate enough to win this year will go towards acquiring popular music instruments (guitars, basses, keyboards, a drumset, and a simple audio recording machine) at WWC. Many of the women are natural songwriters. Our goal is to expand their knowledge of songwriting, then achieve rough recordings of their songs so we may begin to assemble an original album.

A closed circuit library of instructional videos is now available to prisoners, and we seek to fill it with original how-to videos on popular music making and early childhood music techniques.

We will continue our music-making programs in Rawlins as well with bi-weekly visits to give lessons on instruments and coachings on song-writing once Covid restrictions lift. The program has grown approximately 25% this year according to the WSP education staff.

Participants will learn the art and science of music making in early childhood including but not limited to the following:

- 1) A large repertoire of developmentally appropriate rhymes, simple songs, beat keeping activities, and movement activities for infants, toddlers, and pre-school students.
- 2) The science of music cognition and audiation in early childhood.

We seek to increase awareness of the importance of early childhood education and the capacity for families to do this on their own through the free, original resources available from the P.I. at <https://tinyurl.com/TigerMusicEC>

Participants will gain basic executive skills (techniques) on popular music instruments (guitar, bass, keyboard, drumset).

Participants who are willing and able to teach fellow prisoners these skills will learn basic pedagogy and educational psychology to do so.

Participants will learn basic music theory and form so that they may teach themselves songs from recordings.

Participants will learn basic songwriting techniques.

These goals were identified through extant research on music education in prison and by the feedback of the prisoners themselves. In general, researchers have found that prisoners need to be in charge of musical decisions, not part of an ensemble with a conductor and reliance on Western musical notation. Those findings resonated with feedback and solicitations of interest from prisoners in Wyoming.

The early childhood goal was identified through Robison's doctoral studies, First Steps in Music certification, and ten years experience in the public schools.

Tiger Robison, Ph.D., is the elementary/early childhood music specialist at UW. He is president-elect of the Early Childhood Music and Movement Association, has published multiple times in music education's flagship journals, and serves on the editorial board of the Journal of Popular Music Education.

Mark Bittner is director of the ECEC and a published author on early childhood education.

Dillan Spence is a music education major and award winning jazz guitar player at UW. He has made and will continue to make dozens of instructional videos for prisoners.

Sheena Dhamsania is a multi-instrumentalist, national clinician, published author, and award winning public school music teacher in Teton County. She serves on the National Association for Music Education council for composition. She will contribute in all facets of popular music pedagogy and songwriting.

Estella Torres Guernsey is a UW alumna and award-winning elementary music teacher in Campbell County School District #1. She will contribute to early childhood music, guitar pedagogy, and any Spanish translating necessary.

Kate Hayes-Siltzer is an outstanding UW undergraduate and multi instrumentalist who has volunteered approximately 75 hours to teach early childhood music with Tiger. She is competent in all project activities.

Tamera Caetano is a second year UW graduate student and award-winning classical vocalist from Brazil. She will contribute vocal pedagogy, coaching, and the diagnosing of any vocal health issues.

These artist educators were selected by Robison for their achievement, aptitude, and willingness to work with prisoners. All but one team member have been Robison's students and have represented the top 1% of achievers in that context in his experience teaching in three college institutions.

This project enjoys the full support of the Wyoming Department of Corrections.

The ECEC is funded by tuition from families of the children that attend it. It has a limited amount of institutional support from the University of Wyoming including a Sr. Lecturer position, six lead teacher positions, some paid staff members, and operations/custodial care. UW students carry out duties as part of their coursework in consumer science.

The ECEC has key partnerships with Head Start and the Developmental Preschool in Laramie.

Much of the ECEC's operations rely on in-kind contributions from UW faculty and/or parents such as Robison in this case. Extension operations such as this project are funded by any available UW grants and in-kind contributions from UW faculty. With this project in particular, in-kind contributions from the Wyoming Department of Corrections are paramount (e.g., prison staff hours and extra duties).

ORGANIZATION SUMMARY

WASHAKIE MUSEUM

WWW.WASHAKIEMUSEUM.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Arts for the Big Horn Basin of Wyoming 2021-2022

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Arts for the Big Horn Basin of Wyoming 2021-2022

WM is located in Worland and serves the people of WY's Big Horn Basin and surrounding areas with a primary target outreach comprised of six counties (Washakie, Big Horn, Hot Springs, Park, Fremont, and Johnson) and a population of 100,908 residents (2019). The median age in Washakie County is 42.9 years (2019), and median annual income is \$33,365 for females and \$49,806 for males (2018). Limited access to the arts due to geography and economics makes it costly and difficult for residents to take part in quality arts programs. WM strives to serve the greatest number at the lowest cost possible so that we may provide services to our entire community.

WM invites and engages nondominant communities by providing scholarships for youth education programs, discounted admission rates for seniors, veterans, and free guided tours for schools. WM gives free tours to residents at Worland Healthcare and seniors through the Worland Senior Center. Free tickets to theatre productions are offered to Big Horn Enterprises organization for adults with disabilities. WM offers free programs and events such as: Montana Shakespeare in the Parks annual production, STEAM Saturday youth program, and Indigenous Peoples Day, among others. WM programs involve community members on the WM Board and collaboration with numerous organizations and individuals as teachers, artists, and volunteers. The needs of the community have been identified through census.gov and Wyoming Kids Count Data Book.

Evaluations, attendance, photos, and verbal and social media feedback will be collected for each program in the project. Suggested changes from last year's evaluations have been taken and incorporated into planning this project. Online and written surveys will be the primary method of evaluation used to measure expectations and success. Surveys are both qualitative and quantitative, and include scale-based questions as well as free space for participants to evaluate how programs met their expectations. The surveys also measure outreach and inclusion,

such as the participation of diverse ethnicities and a wide range of ages. WM staff will evaluate success after completion of each program. Evaluations are used to measure success by assessing the project's ability to meet WM's mission and project goals and determine interest for future programs. Future evaluations and program details are formatted based on feedback from survey results. The project committee then provides evidence and goal assessment to the Board of Directors through written and verbal communication to assist in strategic planning.

Throughout 2021-2022, WM will present a series of performing and visual arts programs:

August 10, 2021: Free public performance of "A Midsummer Night's Dream" by Montana Shakespeare in the Parks (MSIP) in Sanders Park, Worland, WY. Since 1973 MSIP has made quality outdoor theatrical productions, accessible to communities in MT, WY, ID, ND, and WA. The estimated attendance is 400.

September 17, 2021: Artist Opening with music performance by Shane Foote of Worland and featuring the artwork of Lindsay Saunders of WA. Foote is a blues, rock, and country musician and plays in a 5-member band around the Big Horn Basin. Saunders' oil paintings are inspired by the dramatic landscapes of WY where she was raised. She received her BFA from the University of Great Falls. The estimated attendance is 100. The art exhibit will be on display through October 16 with approximately 600 viewers throughout the duration.

October 9, 2021: The Wind River Dancers and Artists Robert Martinez and Talissa Abeyta at Indigenous Peoples Day. The dancers will perform a variety of American Indian dance styles with drumming and singing, and the significance of each dance will be described. The Artist Exhibits will be on display and artists will discuss their techniques and styles. The Wind River Dancers travel all over Wyoming performing at community events and sharing their cultures and heritage. Martinez attended Rock Mountain College of Art & Design and is a recipient of the 2019 Governor's Arts Award. Abeyta's artwork combines Native American patterns, designs and traditions with contemporary design and approaches. The estimated attendance is 500.

December 10 – 12, 2021: "It's A Wonderful Life" community theatre production at WM, featuring select acting roles and stage crew, and directed by Dan and Nancy Frederick. Auditions for community artists will be held in October 2020. Dan and Nancy Frederick have acted and directed in numerous WM and community theatre productions. The estimated audience is 360 between three performances with one free performance for military, emergency services, and youth organizations.

January 28, 2022: Exhibit opening ("WWI America") with music by Lauren Podjun of Casper. Podjun is a singer/songwriter and musician who accompanies her vocals with banjo, ukulele, and piano. The estimated attendance is 100.

April 22 – 23, 2022: "Spring Melodrama" performance at WM, featuring select community actors, comedians, and singers, and directed by Muffie Shaw. Auditions will be held for community artists in February 2022. Muffie Shaw

has written and directed three musicals at WM, as well as performed as an actor and vocalist in numerous productions and concerts. The estimated attendance is 260 between two performances.

June 16, 2022: Exhibit opening (“How the Other Half Lives”) with harp music by Julie Edholm of Worland. Edholm graduated from BYU with a degree in music. She plays the piano, harp, clarinet, and organ. The estimated attendance is 100.

The WM 2021-2022 Arts Education consists of two adult visual art classes, two youth visual art classes, and two youth performing arts programs. All programs, except Missoula Children’s Theatre, will be held at WM.

September 18, 2021: Found Object Art with Cody Artist, Gretchen Papka. Students will create mixed media art that reflects themselves with provided materials and their own selected objects. This class is for up to 15 students ages 5 to 12.

October 2, 2021: Oil Painting Workshop with WA Artist, Lindsey Saunders. Using vibrant colors and her own distinctive style, Lindsey will instruct students through the completion of a landscape oil painting. This half-day class is for 12 adults, high school and up.

February 26, 2022: Mind-Eye Magic with Cody Artist, Jim Mossman. Students will learn about and experience capturing mind-eye magic in landscape painting. This class is for up to 15 students ages 5 to 12.

March 21– 26, 2022: Missoula Children’s Theatre residency. This free program consists of one week of workshops in Worland schools taught by two professional actors. Auditions will be held at Worland Middle School for 60 students in grades K-12 to be cast in a full-scale production. The cast will rehearse each day after school throughout the week, two performances on March 26.

March 26, 2022: Beadworking Workshop with Worland Artist Diana Scranton. Diana will instruct students on how to create one of her beautiful beadwork images. This half-day class is for 12 adults, high school and up.

June 6 – 25, 2022: Performing Arts Camp. Contract Director, Naomi Durrant, and Educator, Emma Reid, will lead three weeks of day-long workshops culminating in a full-scale production for 30 students ages 9-18. Students will learn acting technique, vocal performance, character development, costume and set design, and choreography while they work to put on a show for the community. Three performances of “Pirates of Penzance, Jr.” will be held on June 24, 25, & 26.

By the end of each program, we hope to see goal achievement for participating community students through their gained skills, knowledge, and experience in the visual and performing arts. Washakie Museum education programs are developed with the arts as an important tool for teaching and learning any subject or event. Arts Learning goals have been identified through the WM Strategic Plan and Wyoming Fine and Performing Arts Standards.

The WM 2021-2022 K-12 Arts Education programs will address the following goals through the listed workshops and residencies: 1. Encourage students to create, perform, and participate in the arts. 2. Increase students' skills and knowledge in the arts. 3. Foster creativity and confidence through engaging visual and performing art production. 4. Provide the opportunity for students observe and learn unique art techniques from the expertise of professional Wyoming and regional artists. The youth Mind Eye Magic and Found Object Art classes will provide the equipment, materials, and professional instruction for K-6 grade students to learn and create works of visual art including landscape oil and watercolor painting and mixed media. The Missoula Children's Theatre residency and Performing Arts Camp will provide participatory theatre opportunities for K-12 and 4-12 grade students involving self-discipline, improvement of theatrical skills, collaboration, character development, movement exploration, staging, and more.

The WM 2021-2022 Arts Education programs will offer two workshops for ages high school and up. Adult art education classes are offered for community members to be introduced to and learn new art mediums and skills, as well as for those seeking to advance and hone their techniques. The Adult Education programs will address the following goals through the listed workshops: 1. Art instruction and creation in new and/or unique art mediums by professional visual artists. 2. A community classroom environment that is engaging and non-judgmental. 3. Artists will demonstrate and teach traditional and individual techniques. 4. Advanced instruction in unique art subjects. The planned art workshops will provide the equipment, materials, and professional instruction for participants of all abilities to learn and create works of visual art including oil painting and beadwork.

The project committee for the 2021-2022 arts education programs consists of WM's: Emma Reid, Educator; Victoria Frisbee, Assistant Curator; and Rebecca McKinley, Executive Director. Emma Reid is responsible for the planning, coordination, and oversight of all K-12 education and public programs. Victoria Frisbee coordinates and assists artists/instructors for the adult visual art workshops. Rebecca McKinley oversees planning, finances, and marketing. The select staff have been chosen to coordinate and lead programs based on their expertise and professional roles.

Artists are selected on the following criteria:

1. Workshop artists are chosen based on their proficient level of artistic skill and ability to teach their art form. 2. Local artists must be included as an opportunity to demonstrate their talents and to further involve the community.
3. Professional artists/organizations are chosen based on their longstanding high-quality arts education and enrichment for students.

Artists/Instructors:

Gretchen Papka, Cody, WY, is an artist who specializes in encaustic wax and found object pieces, combining them into mixed media artworks. The blend of the two mediums creates a unique look. She attended the Parsons School

of Design in New York City and served for many years as a representative of Parsons reviewing portfolios for college level artwork.

Lindsey Saunders of Washington is best known for her vibrant landscape oil paintings inspired by the dramatic landscapes of Wyoming where she was raised. She received her BFA from University of Great Falls where she focused on anatomy and physiology drawings.

Jim Mossman, Cody, WY, is a landscape painter. Painting had been a hobby of his for a long time, but it was not until he attended an art program at the Buffalo Bill Center of the West that he decided to work on painting full-time. He has taken several oil painting and watercolor classes at Northwestern College.

The Missoula Children's Theatre (MCT), MT, provides a team of directors to travel the country teaching weeklong theater education to children in areas underserved in the performing arts. MCT guarantees educational and performance quality in its programs and holds a strong belief in their mission: to develop children's life skills through participation in the performing arts.

Diana Scranton, Worland, WY, is a self-taught beadwork and pencil drawing artist. Her beadwork experience began with making jewelry, but her family's interest in indigenous art inspired her to incorporate that into her beadwork by designing amulet or spirit bag necklaces. In the past few years, she has been designing bead interpretations of local petroglyphs as framed art pieces.

Naomi Durrant, Worland, WY, studied theatre at the University of Wyoming. She encourages children to perform by directing youth choirs and theatre. She has directed WM's Performing Arts Camp and productions since 2017 and high school productions for over six years.

The financially solvent WM is a shared museum and cultural center—each receive 35% of the total budget (facility maintenance 30%). All expenses are allocated to each of those areas with subcategories for each education program, art exhibits and events; history exhibits and curatorial work; maintenance and general operations. The Board approves the schedule of arts programs with corresponding budgets. The WM will dedicate 30% of its total budget to arts from July 1, 2021 – June 30, 2022 with 25% directly to the arts events scheduled in this grant. Arts financial support includes: 48% from School Districts, Rotary, Kiwanis, and 490 business/family memberships, 34% from existing endowment, and 18% from grants/sponsorships. WM has 120 volunteers—teachers, technicians, musicians, artists contribute 3,500 hours for art programs. WM is audited and has cash assets to meet liquidity needs for greater than one year; a financial challenge is revenue effect of market value losses to WM endowment.

ORGANIZATION SUMMARY

WHAT FEST

WWW.WHATFEST.COM

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

WHAT Fest 2021

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

WHAT Fest 2021

WHAT Fest serves the off-the-beaten-path communities of Wyoming. For 17+ years WHAT Fest has enriched the lives of folks in the state of Wyoming by bringing a special brand of music, arts and social connectivity festival to rural communities across the state, including Cody, Clark, Riverside, Centennial and Laramie. WHAT Fest serves as a platform for local and regional artists, educators, production and logistical support companies and volunteers to present their art, facilitate knowledge sharing and empower citizens of all ages to participate in a community and volunteer supported festival that emphasizes sociability, leverages local talent, mobilizes local resources and connects Wyoming citizens to great music and art worthy of a budget ten times its size. WHAT Fest leverages Wyoming vendors and local talent to make the festival possible, everything from production and logistical equipment to the use of Wyoming-owned creative companies who create our promotional materials and social media campaigns to produce Wyoming-centric, organically produced WHAT Fest media content. In addition to geographic communities, WHAT Fest engages these smaller communities through our operational philosophy: Inclusion, Gender Equality & Community Empowerment. WHAT Fest facilitates physical infrastructure, remote content, developmental and sensory solutions utilizing existing ADA compliant infrastructure at the festival venues.

Web Traffic

WHAT Fest gauges our overall performance through web traffic: social media, website, and email accounts. We believe in openness because WHAT Fest is inexpensive and open to all. However we are always open to suggestions, and if there is another method of evaluation the Wyoming Arts Council suggests we would be excited to work with you. We just want everyone to continue to enjoy themselves and have a say in their WHAT Fest experience.

Event Surveys

In person interviews will again be used in 2021 to measure behaviors and attitudes regarding the event targeting a sample portion of total WHAT Fest attendees. These surveys will be used to determine an attendee's age, home town, the distance they have traveled, where they heard about WHAT Fest, and why they chose to attend. We also have surveyed local businesses to understand how WHAT Fest has impacted their sales/profitability.

Ticket Sales

Total ticket sales beforehand and at the gate will be counted and compared with previous years.

Other

In addition to social media and email traffic as well as participant surveys and ticket sales we can also measure historical impact and return on investment (ROI) by comparing WAC grant monies received by WHAT Fest with distributions paid out by WHAT Fest to artists and vendors. From 2015 - 2019 WHAT Fest distributed \$128,678.22 to artists and vendors. In this time period we received \$10,108.00 in WAC grant monies translating into a 12.7 to 1 ratio on the ROI of WAC grant monies.

Operating Support

WHAT Fest 2021 Budget

Insurance- \$500.00

Porta Potties- \$800.00

Hospitality- \$300.00

Audio Rental- \$1,500.00

Labor- \$800.00

Video- \$800.00

Bands- \$5,000.00

Merch- \$500.00

Badges- \$150.00

Security- \$1,000.00

Generator- \$800.00

Artwork- \$300.00

Misc Supplies- \$2575.00

Total- \$15,025.00

Disbursement of Grant Support

Any grant monies received from WAC will be applied to our general operating budget (see above).

WHAT Fest 2021

Part of WHAT Fest's allure is its rendezvous spirit & can do attitude. Many dedicated people work very hard to bring our little 'festival on the frontier of Wyoming' to life. For 2021, WHAT Fest plans to relocate to the tiny town of Arlington (population a handful) located about halfway between Laramie and Rawlins along I-80. After a pause in production during the summer of 2020 (due to COVID), WHAT Fest is altering our operational model to a one day, limited seating "short run" festival this year to adjust to lingering social and economic disruptions brought about by the pandemic. A long year of COVID restrictions has increased the public need for creative and social outlets that the positive mood of an all day outdoor event brings.

WHAT Fest continues to be a staple of the Wyoming Arts community offering a platform for up and coming artists to be paired with established artists expanding their opportunities all while bringing diversity in music and arts to off-the-beaten-path Wyoming. Each year we strive to simply break even and although we adhere to a strict budget, we often come up a little short, thus relying on WAC grants and partnerships so we may continue to provide the WHAT Fest for all the great people who make it happen. "WHAT Fest is what you make of it!".

2003-2019

Volunteers/Infrastructure

10 to 30 volunteers donate many hours into site prep and hosting WHAT Fest. Many of whom return year after year making WHAT Fest a destination and annual summer vacation experience.

Ongoing Sponsors

Wyoming Public Radio (WPR) -advertising, Laramie Plains Civic Center/Gryphon Theatre -lights and ticketing solutions, BendeRuble Sound LLC -audio/production, UW Associated Students Technical Services (ASTEC) - gear/technicians, Uhaul- logistics, Bio-diesel for Bands LLC- 50% off shuttle/recycling, Teton Beverage-beverages/banners, Coal Creek Tap -catering/community awareness.

Artists/Educators

23 bands and artists per night were featured (average).

Youth art programs, yoga sessions, social awareness lectures, DIY artist survival seminars were hosted.

Services

Creating gigs for artists & economic opportunities for vendors.

Financial Situation

WHAT Fest maintains a strategic partnership with Toga Productions (Fiscal Sponsor).

ORGANIZATION SUMMARY

WILD EXCELLENCE FILMS

WILDEXCELLENCEFILMS.COM

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Nature journaling segment of "Golden Eagles: Witnesses to a Changing West" documentary

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Nature journaling segment of "Golden Eagles: Witnesses to a Changing West" documentary

Wild Excellence Films makes it a priority to include a representation of cultures, ethnicities, and races in their films whenever possible. Wyoming PBS has committed to showing "Golden Eagles" on their station, and we are aiming for nationwide distribution. We expect the film to reach up to five million viewers on Wyoming PBS and, if the film gets picked up nationally, it could be as high as 30 million viewers. The station reaches approximately 95% of Wyoming. The five largest ethnic groups in Wyoming are White (Non-Hispanic) (84%), White (Hispanic) (7.51%), American Indian & Alaska Native (Non-Hispanic) (2.47%), Two+ (Non-Hispanic) (1.76%), and Other (Hispanic) (1.43%) [datausa.io].

The film will be closed-captioned.

"Golden Eagles" will include segments featuring women in prominent roles, as well as Dr. Shane Doyle, an enrolled member and unofficial representative of the Apsáalooke (Crow) Nation.

Ongoing promotion will be needed to achieve the desired outcomes and measure the success of the project. To that end, we will contract with De Shields Associates (DSA), a national leader in the field of public television program marketing/station relations. DSA bridges the gap between producers and stations and brings great content to public television audiences. They bring years of solid experience that include the national marketing management of ongoing and limited series. DSA nurtures and maintains long-term relationships with PBS station personnel at all

levels including program managers; general managers; public information; and outreach and development personnel nationwide. They also maintain cooperative relationships with staff at CPB, PBS, APT, NETA, and the PTPA.

To help Wild Excellence Films track results, DSA will prepare regular status and carriage tracking reports and deliver a final report that details the results of contacts with station programmers and scheduling decision-makers in the top 50 public television markets and 27 statewide networks. Based on those reports, Wild Excellence Films will be able to gauge if the goal of reaching a wide audience is being met.

To assess the effectiveness and flow of the film, we will assemble a review committee that will review the rough cut via virtual meetings and give recommendations about pace, sequence, wording, and other elements.

Kenn Kaufman will appear on-screen working on nature journal entries, as well as serve as narrator for the film. His vast knowledge of birds and nature in general are invaluable, and his personable manner will help the film connect with a diverse group of viewers, introducing large audiences to the art of journaling.

The goal of the Arts Learning segment is to introduce viewers to the methods and benefits of nature journaling. In recent years, nature journaling has become recognized as a distinct activity, a legitimate subgenre of art on a par with urban sketching or even plein air painting. The heart of nature journaling is the fact that it involves direct observation at a deep and intensive level, interpreted through both writing and drawing. Pages of a nature journal become crowded with sketches (often in color) and words as the observer is immersed in the experience of nature.

Many people find that nature journaling brings mental health benefits similar to those found in deep meditation. It also builds powers of observation. By responding to nature with both drawing and words, it doubles the creative process, enhancing both visual artistic skill and creative writing elements. The combination of writing and drawing also makes it less intimidating than drawing alone, giving beginners a place to start by putting down some words before they begin to sketch.

The practice of sketching from nature engages many traditional approaches to other kinds of visual art, including gesture drawing, understanding proportions and perspective, creating texture, and capturing motion.

An additional, interdisciplinary benefit of nature journaling is a result of the subject matter. By closely observing animals, plants, and landscapes, people automatically pick up some kinds of information about biology and ecology. So nature journaling could be seen as the ideal bridge between art and science.

As a lifelong naturalist and professional communicator, Kenn Kaufman regularly incorporates illustration into his work. His drawings or paintings of birds and other nature subjects have been published in four books and numerous magazine articles. He has taught classes in field sketching for both children and adults. His paintings have been included twice in the prestigious "Birds in Art" exhibition at the Leigh Yawkey Woodson Art Museum in Wausau, Wisconsin, and in 2020 that museum purchased one of his bird paintings for their permanent collection.

Kenn will appear on-screen working on nature journal entries, as well as serve as narrator for the film. His vast knowledge of birds and nature in general are invaluable, and his personable manner will help the film connect with a diverse group of viewers. He is internationally known as an author, naturalist, artist, and lecturer, and his reputation will draw even more viewers to the documentary.

For the "Golden Eagles" documentary, we have received funding from Wyoming Humanities, Community Foundation of Jackson Hole, Wyoming Cultural Trust Fund, Nancy-Carroll Draper Charitable Foundation, and the Meg and Bert Raynes Wildlife Fund.

Kenn Kaufman will donate in-kind for travel costs, prep work, script review and editing, initial sketching and art direction of the final field notes and nature journal film segment.

We have strong partnerships and relationships with Wyoming PBS; Dr. Charles Preston, Willis McDonald, IV Founding Curator and Senior Curator Emeritus of the Draper Natural History Museum; the Nancy-Carroll Draper Charitable Foundation; The Center of the West; Dr. Shayne Doyle of the Crow Nation; Wyoming Wildlife Advocates; and the Teton Raptor Center.

ORGANIZATION SUMMARY

WIND RIVER MOUNTAIN FESTIVAL

WWW.WINDRIVERMTFEST.COM

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Wind River Mountain Festival

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Wind River Mountain Festival

The community served by the Festival is two-fold. First is the local community of Sublette County, which has a population base of 8000. Ranching is the traditional economic base followed by tourism and recreation in the mountains surrounding our county. Second is the tourist community. Each summer domestic and international travelers flock to the mountains to experience our vast trail systems, thousands of alpine lakes and rugged glacial geography that has made the area famous amongst the outdoor recreation community. Pinedale is very remote, rugged and sparse. Access and availability to the arts is very limited. Outside of the Pinedale Fine Arts Council, there are no other organizations that regularly present touring artists, so there is a great need for live music in our area. The WRMF fills this need with quality live music and it brings together these two groups: locals and travelers. Economically, the festival provides a much-needed boost to the local economy as the natural gas tax revenue continues to decline. Visitors stay in our hotels and dine in our restaurants and shop in our stores. Additionally, the park is wheelchair accessible at both entrances and we worked with the Town to create more handicap parking and accessible restroom facilities. Comfort and service animals are allowed, and the event is free admission for everyone. We are 100% volunteer-based, so all financial contributions go directly into the Festival and its events.

We evaluate and measure outcomes via attendance numbers and demographics as well as surveys conducted on site during live music. Survey items include: *On a scale of 1-10 please rate tonight's artists. *Have you seen live Americana/Alt-country/Folk music in the last 6 months? *Would you rate tonight's music on par with other festivals in the area (Targhee Fest, Lander Live, JH Live, Oyster Ridge Music Festival)? We will also follow up with our on-site vendors to gauge any uptick in sales and customers as a result of the live music. In evaluating the Festival as a whole, we again utilize surveys on a broader level with questions such as: *Do you feel you now have a deeper understanding of the Wind River Range as a whole? *Do you plan to head to the backcountry in the next 6 months? *Have you recreated in the Wind River Range in the last year? *Do you feel the WRMF raises awareness and

promotes backcountry responsibility? We follow up with our regional USFS office to determine any uptick in backcountry usage just prior to or following the festival via trailhead log books. Finally, we issue participant surveys to the bands, musicians, artists and presenters to get their feedback as well. The WRMF is working to become part of the greater movement to strengthen the Independent Music Scene in Wyoming. By hosting live music we want to not only bring the community together but add to the livability of our town and support talent in our region.

Our 3-day celebration of our area's rich history features outdoor education workshops, a large vendor fair, community events, including children's workshops for music and storytelling with our local library and contributing musicians and live music. Pinedale is Wyoming's first Continental Divide Trail Gateway Community, and the Wind River Mountain Festival is an event celebrating that designation. Since its inception in 2016, the Festival has grown into a large, year-round community celebration with additional events such as the Surly Pika Adventure Race, and The Drift, the highest elevation winter ultra-marathon in the United States. WRMF is part of a greater movement to strengthen the Independent Music Scene in Wyoming and increase livability in our community. Two nights of music feature local, regional and national touring bands. Our artist workshop with area youth begins before the festival and the kids do their final performance during the festival itself, which is always a huge hit. This year's event features the following artists:

*Jackie Venson, a multi-instrumentalist, singer/songwriter known far and wide for her beautifully complex music and blazing guitar skills. Born and raised in Austin, Texas, Jackie has traveled the world playing to massive crowds both as a headliner and as support for major acts such as Gary Clark Jr, Aloe Blacc, and Citizen Cope, to name a few.

*A.J. Fullerton, a Roots, Rock & Blues artist originally from Montrose, CO. He grew up listening to artists like; Mississippi John Hurt, Taj Mahal, T Model Ford, Albert Collins, R.L. Burnside, Junior Kimbrough, The Black Keys, Patrick Sweany, North Mississippi Allstars, Robert Belfour, and many more. Since picking up the guitar as a teenager, A.J. has become known for his signature style of fingerpicking & bottleneck slide guitar.

*The Boom and the Bust, an alt-country duo based in Pinedale, are story-tellers who delve deep into the roots of the dirty south and untamed west.

*Goodnight, Texas, the transcontinental garage Appalachian collaboration of San Francisco's Avi Vinocur (formerly of The Stone Foxes) and North Carolina's Patrick Dyer Wolf. The music is the product of their travels, their whispers and roars, their sounds made with steel and wood, and the echo of our country's past.

*Pixie and the Partygrass Boys, not exactly bluegrass, or newgrass, or pop, or punk, or rock and roll. They fall somewhere in between it all, and that's exactly how they like it. Drawing influence from the bluegrass roots of Appalachia and transporting it straight to the western edge of the Rockies, Pixie and the Partygrass Boys create a uniquely American sound. Inspired by landscapes from coast to coast, the group combines classical training with jazz, Broadway, pop-punk, and an unabashed love for having a damn good time.

*The Annie Oakley, a harmony based folk duo from Oklahoma City fronted by twin sisters Joanna (Jo) and Sophia Babb.

The WRMF is unique in that it is 100% volunteer-run. All of the money received is put back into the Festival-every contributor is truly investing in creating a better festival each year with their donations. On that note, we rely completely on grants, fundraisers, sponsorships and other donations to make the whole thing work. We are

fortunate to live in a community who believes so whole-heartedly in this event that they make an effort to support us, either financially or by volunteering, or both. This is a community event from the ground up. From donations to volunteering, our community helps immensely to make the event successful, but advertising, musicians and insurance are our largest expenditures, and we need assistance outside of what the community can provide to ensure a successful event with a variety of music and experiences. To promote growth, new experiences, new music, more events and to create a greater livelihood in our community we must have additional support.

ORGANIZATION SUMMARY

WYO THEATER, INC.

WYOTHEATER.COM

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

WYO's 21-22 Educational Series

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

WYO's 21-22 Educational Series

The WYO serves approx 39,000 people in Sheridan and Johnson Counties. These 39,000 residents are a diverse group both professionally and ethnically. Though the population is predominately white (95%), the African population makes up .8%, Asian at .7% and American Indian at 1.7%. While the majority of these residents live in Sheridan a large portion live in small surrounding communities or rural areas making physical access to the WYO difficult. Though popular entertainment like western music and musical theater draw large crowds; there is demand for other artistic genres offered by the WYO both live and digitally like opera and ballet.

Serving the entire population described above means providing arts access to all. One way the WYO accomplishes this is by offering free or discounted tickets to disadvantaged individuals & or groups like Wyoming Girls School, Big Brothers/Sisters, NSI, RENEW and Sheridan VA Medical Center as well as providing outreach activities to community members of all ages and income levels. And for groups lacking proper connections like assisted living facilities, the WYO offers mini-performances/lecture demonstrations as available.

The WYO is happy to work with anyone visiting the facility to ensure their experience is safe, comfortable and welcoming. We continually evaluate and update the WYO's level of accessibility and it is our policy to provide the greatest care to the best of our ability upon receiving special accommodation requests.

Over the years the WYO has become more adept at evaluating different programs. We have standardized surveys requesting specific feedback on programming, connection to curriculum and overall success which allows us to

continue to make informed programming choices. Our most often utilized evaluations technique is attendance. This helps inform which events are most highly anticipated. Additional evaluation techniques we have found helpful is the engagement of teachers in the selection of educational series events. Based on their feedback, we can better identify performances that are useful to their styles and curriculum. Similarly, we utilize a committee made up of board and community members to assist in the overall programming of the full season. This helps us vary our season selections in variety, styles and genres.

As we look to cultivate excellent patron experiences the WYO focuses on offering events who satisfy multiple criteria. And, of significant value as we consider our Educational Series and work to enhance citizens arts education across their lives is educational merit.

DAVID GONZALES - 2 Day Residency / 2 Free Matinees

David Gonzalez's topics range from fairy tales to historical dramas, spoken-word/poetry, epic myths, and community voices, all of which enchant audiences of all ages with stories of love, hope, courage, and wisdom.

PADDINGTON GETS IN A JAM - 2 Free Matinees / 1 Public Performance

Paddington goes next door to borrow a cup from his neighbor who is in a panic because he is expecting a visitor; so Paddington volunteers to help him with his chores. Will Paddington be able to fix everything before the visitor arrives?

LIGHTWIRE THEATRE'S A VERY ELECTRIC CHRISTMAS - 1 Free Matinee / 1 Public Performance

Lightwire Theater enralls audiences worldwide with their unique combination of skill and grace as told through the technological innovations of moving light characters while combining the arts of puppetry, theater and dance.

KUNIKO YAMAMOTO - 3 Outreach / 2 Free Matinees

Kuniko Yamamoto enchants audiences of every age with dramatic storytelling using myths and fables from ancient and modern Japan. Kuniko uses traditional Japanese music, handcrafted masks, traditional Japanese Origami, stylized movement and a touch of magic to create an artistic balance of illusion and reality.

MYSTIC INDIA: THE WORLD TOUR - 1 Dance Workshop / 1 Free Matinee / 1 Public Performance w dancers from workshop

Mystic India: The World Tour is an acclaimed Bollywood dance spectacular based on the concept of ancient India's transition into modern India. The team of diverse dancers combines authentic Indian and modern techniques bringing the streets of Mumbai and New York into perfect harmony.

THE ACTING COMPANY - 1 Outreach/Acting Class / 1 Public Performance

The Acting Company is the only professional theater principally dedicated to the development of young classical actors. The Company has launched the careers of some 400 actors while bringing high quality professional theater to hundreds of communities from coast to coast.

NOBUNTU - 3 Outreach / 1 Free Matinee / 1 Public Performance

Nobuntu performances range from traditional Zimbabwean songs to Afro Jazz to Gospel. Their concerts are performed with pure voices, augmented by traditional instruments and authentic dance movements. They believe that music can be an important vehicle for change, transcending all boundaries.

SECRETS OF SPACE - 4 Free Matinees

Suni and Mae are dreamers. As young girls, they dreamt about journeying far beyond our solar system, singing among the stars and discovering all that was unknown to them: the secrets of space. The wonders of outer space are explored with dazzling imagery and key ideas and inventions in science, technology, and engineering.

Throughout its history, the WYO has valued education as one of its central tenets. Now, the theater has launched WYO PLAY, a new and dynamic series of educational programs aimed at all age groups in creative, collaborative, and playful artmaking. WYO PLAY programs are rooted in the theater arts, bringing together artistic practices across disciplines. WYO PLAY will prioritize young people by providing opportunities for the children of Sheridan county to engage with the arts. Future programs will expand to include adults and elders. But this year WYO PLAY is launching three new programs to specifically meet the needs of students and local schools.

ELEMENTARY AFTER SCHOOL RESIDENCY, an outreach program of WYO PLAY in collaboration with SCSD 2. This program is designed to engage elementary age students in exploration of themes and performances that are featured on the stage of the WYO. Each year, WYO PLAY will send a teaching artist into each of the 5 elementary schools for a four-week after school program.

MIDDLE SCHOOL DRAMA CLUB, a second outreach program of WYO PLAY in collaboration with SCSD 1. Students will elect to participate in this after school program two days per week over the course of six weeks at their schools. This program allows students at Tongue River and Big Horn Middle Schools to learn performing arts skills and prepare a unique performance coming together to share their performances with each other at the WYO.

YOUNG THEATRE MAKERS ENSEMBLE, a program of WYO PLAY housed at the WYO. It brings together high school theatre artists from around the county to collaborate and grow as performers and people through classes and theatrical productions. During the Spring, ensemble members will meet every other Saturday morning to take part in masterclasses, scene studies, workshops, and play readings. During the Summer, ensemble members will gain experience both on and off stage by putting on their own summer production.

Program evaluation will begin and end with specific learning objectives that are determined using Wyoming Fine and Performing Arts Content and Performance Standards as a reference and taking into account the needs and assets of the specific participants engaged in the program. The objectives for each program will be set by the Lead Teaching Artist. As an example, the learning objectives for the pilot of the Elementary After School Residency program include:

- Students will be able to identify types of folk tales: Fairy Tales, Tall Tales, Trickster Tales.
- Students will be able to identify characteristics of folk tales: Hero, Villain, Magical Elements, Conflict, Exaggeration, Humor.
- Students will learn about and practice oral tradition through experiencing live storytelling.
- Students will have the opportunity to create and perform their own folk tales.

Subsequently, the learning objectives for the pilot of the Middle School Drama Club program include:

- Students will learn to share the stage.
- Students will learn to celebrate themselves as individuals and an ensemble.
- Students will learn four storytelling skills through practice:
 - Know Your Story Well (Story Structure)
 - Use Your Body and Facial Expression to tell your story
 - Use Your Voice to tell your story
 - Use Creativity to Connect with your Audience (ie, eye contact, asking questions, telling jokes, incorporating music)

At the conclusion of each program cycle, an evaluation of the success of the program will be undertaken by the Lead Teaching Artist and Executive Director. Evidence of success will be provided in teaching artist reports, student feedback forms, debriefing conversations with school liaisons, and feedback from audience and community members.

Furthermore, the Lead Teaching Artist and Executive Director will convene a meeting every six months (February and August) of an advisory committee to analyze WYO PLAY's overall performance and adherence to its own values and mission.

Through conversations and collaboration with stakeholders in the WYO Theater and Sheridan community, including administrators of local school districts, these programs and the accompanying curriculum have been designed by the new Lead Teaching Artist of WYO PLAY, Grace Cannon. In this role she implements most of the curriculum, coordinates additional teaching artists and plans for future programs. She also shares the responsibility of promoting and fundraising for WYO PLAY.

Grace comes to the WYO Theater as a recent Graduate of CUNY School of Professional Studies with an MA in Applied Theater. She is a Fulbright Scholar who received her BA in American Culture with a focus on literature and Anthropology from Vassar College. Grace's experience as a community-based theatre artist and educator began when she started No Fog West Theater Company, dedicated to producing documentary theatre to promote community dialogue in the Mountain West. Then, in Chicago, Grace worked in Community Outreach for Adventure Stage Chicago and as the Education Coordinator for the Youth Ensemble at American Theater Company. Since her return to Wyoming in Fall 2019, Grace has directed a production of *She Kills Monsters* by Qui Nguyen and devised an original piece of theater based on Franz Kafka's *The Metamorphosis* with Drama Club students at Sheridan High School.

Grace has identified additional partners for the Elementary After School program with Sheridan County School District 2. In organizing and developing this project the WYO worked with Mitch Craft, the Assistant Superintendent for Curriculum and Assessment as well as Judith Willis, After-School Program Coordinator for Sheridan County School District 2. Arianna Thurow, music teacher at a local Meadowlark Elementary School was selected as an additional teaching artist for the upcoming program based on her experience with students and close ties to the WYO.

For the Middle School Drama Club, Pete Kilbride, Superintendent of Sheridan County School District 1 and Jeff Jones, principle at Tongue River Middle School have been engaged to assist in planning and implementing the program. In Big Horn Elementary Dustin Olsen, Music Teacher will coordinate and participate in the Drama Club Program.

Income from ticket sales make up approx 40% of the WYO's overall budget. A small percentage of earned income comes from rental events, lease income, outside ticket sales and concession sales. Contributed income from local donors, foundations and state grants make up the other, approx 50% of the WYO's annual budget. Because this past year has made earning income in the traditional sense almost impossible, the WYO has had to rely heavily on contributed income from the local and state sources described above like The Scott Family Foundation, Mars Charitable Trust, Thickman Foundation and Wyoming Arts Council. This support is strengthened by contributions from individuals and businesses like Kim & Mary Kay Love, Bruce Burns, First Interstate Bank and Kennon. Most of these funders have areas they prefer to support like the Educational Series, WYO PLAY, Met Live in HD and other events. Additional contributions come from in-kind donations and support from the WYO's loyal corps of volunteers.

ORGANIZATION SUMMARY

WYOMING DANCE ARTS

WWW.WYODANCE.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Wyoming Dance Arts 2021/2022 Season

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Wyoming Dance Arts 2021/2022 Season

WDA is bringing awareness of dance to the general population, increasing understanding of dance to students, and offering opportunities for all community members to both observe and participate in dance. Central Wyoming has not had a professional dance company prior to WDA. Opportunities to see live concert dance in Casper are rare; through community performances and concerts, WDA is increasing those opportunities. We keep ticket prices low to help those who do not have a lot of money.

WDA is in a unique position to reach students at dance studios, high schools, and Casper College. By creating spaces where dancers from different institutions can gather and dance together, WDA is building a community of dancers. In addition, we are increasing student knowledge of what both a professional dance company and concert dance are and bringing the world of dance to them.

We will be continuing our community dance class this summer and through the next year, offering adults of all ages and abilities a place to come together and dance. At the start of the pandemic, we began an adaptive movement class for seniors taught via Zoom and as more people are vaccinated we are looking forward to continuing that class in person.

Evaluation is received through attendance, post-concert audience comments and feedback, a season end survey, and a Community Moves survey. The adaptive movement for seniors class is evaluated through participant responses and the teacher talks with the life enrichment coordinators of each facility to analyze resident responses and if the class is meeting their needs and at an appropriately challenging level.

WDA is continually looking for ways to reach new audiences and create a relationship with their current audience. To this end, we are logging all suggestions made by community members for projects or community programs that

they would like to see. As WDA grows, they will be reviewed to see if they meet our mission, if it will make a positive impact in the community, and if we can financially support a new program.

WDA is requesting operating support as this is currently the largest portion of the budget, and the most essential for WDA to continue through this next season. This past season WDA was able to navigate the year and continue to hold classes and rehearsals when possible and will produce an in-person concert in May. However, our rehearsal space rental cost doubled this spring. There are many places in which we can keep our cost low, such as creating our own costumes and finding volunteers to help with marketing and concerts, however, as we experienced last year when we held several rehearsals and classes outdoors to avoid COVID concerns, the dancers need a safe and warm indoor space in which to rehearse. For safety and the longevity of a dancer's career, the rehearsal space must have a non-slip, shock-absorbing floor. Spaces that offer this are few and far between, limiting our ability to find inexpensive space rentals.

With the addition of the senior adaptive movement class, the wages paid to our dancers have also significantly increased. The positive response to this class was both overwhelming and humbling. The ability to make a positive impact on seniors in an assisted living home is inspiring and something WDA will continue and expand in the future as possible, which will also increase our budgeted teaching fees to double or more as we add class locations.

WDA will be performing at several community events throughout the next year, the number only limited by funding for the dancers' wages. While we have ticket sales to offset dance concerts in the theatre, WDA is planning to spend more time out in the community, encouraging new audiences to observe and interact with dance. These performances generally do not bring in revenue to the company, but they are excellent opportunities to engage the community and collaborate with other artists and organizations which directly and positively impacts our mission to create community through dance.

Wyoming Dance Arts has educational programs spanning multiple age ranges and abilities including: masterclasses and a company performance for school-aged students of various ability levels and our Community Moves class for adult learners.

In our masterclasses, WDA brings in professional teachers to work with local students. Through these classes, dancers from around the community are able to join together and work with a highly experienced teacher, expanding their knowledge of the style, technique, and culture of the dance while learning about dance opportunities and communities across the world. This year, WDA will combine the use of video technology that has become increasingly important this past year to work with dancers ages 11-20 across Wyoming in creating a piece to be performed alongside WDA dance artists in the full length concert. Through working together, students will be able to model after the professional dancers; observing firsthand the dancer's work ethic and communication between dancers and the director in rehearsals and performance.

Our other professional teacher this year will offer two workshops, one geared to dance students with several years of experience, and another based on Laban Movement Analysis created for young actors who are looking to incorporate more physicality into expressing their characters on stage.

WDA offers classes to all ages. Through Community Moves, we offer dance classes to adults ages 25 and up. Adults have the opportunity to explore movement, exercise, and learn about the history and technique of dance in a comfortable and welcoming environment.

The arts learning goals for WDA were developed from numerous sources, including the Wyoming Performing Arts Standards, conversations with studio directors and teachers, and conversations with music and theatre teachers in

the school district. Some of the discussions included concerns about the lack of performance opportunities for young dancers, a sense of competition rather than support between local dance spaces, that dancers in Wyoming do not have access to the wide range of teachers and dance styles that students in other more populated areas have access to, and that there are few opportunities for beginning high school age and adult students to take beginning level dance classes.

Through the workshops, WDA will begin to build a community of dancers from the various studios and create connections with WDA company members in order to expand students' awareness of dance in the Casper community, and in the state of Wyoming. Through these interactions and the interactions with guest dance artists, students will increase their understanding of the role that dance can play both recreationally and professionally in their lives and how it can impact a community. Local dance students will be given the opportunity to perform alongside the company, demonstrating elements of dance, technical skills and musicality in performance. Students will be invited to take company class while rehearsing for the performance. This performance will give them an opportunity to participate in blocking and technical rehearsals, observing how production elements are integral to a performance.

All workshops will help dancers refine movement skills and help inform them and self-refine technical and movement skills as well as pushing them to greater understanding of phrasing and musicality. These workshops are an opportunity to introduce dancers to different styles of dance and offer the knowledge of teachers without the dancers needing to travel out of state.

Through Community Moves adult classes Wyoming Dance Arts provides a creative and physical outlet for adults with a wide range of capabilities. This is to reinforce the goal of providing exercise in an enjoyable atmosphere, all while promoting dance appreciation. These goals have been identified through conversations with local art patrons who want to see an additional recreational outlet, and reinforced through the past year in feedback received from participants. There are currently no inclusive modern, ballet, or jazz classes for adults at the dance studios in Casper.

Julie Anderson will be coming to Casper to teach both a class for intermediate and advanced dancers and workshops for the theatre classes at Kelly Walsh High School, exploring movement possibilities for actors in order to develop physical communication skills. Ms. Anderson is a certified instructor of Bill Evans Method of Teaching Modern Dance and holds a Bachelor of Science degree in Dance Education from the University of Idaho. Ms. Anderson is the lead instructor for "Be Beautiful, Be Yourself," a specially designed series of ballet classes for children who have Down Syndrome. Ms. Anderson performs with Maedee Dupre and Dancers and she was a company member for Louder Than Words Dancetheatre and has performed in many project-based works including Boulder Fringe Festival and Projekt Move. Ms. Anderson has been teaching for over 20 years.

Magnolia Machado, freelance dancer and choreographer, will be working with students from around Wyoming to create a film and dance choreographic work to be performed in the WDA spring concert. Ms. Machado has danced for Meow Wolf, Industrial Dance Alliance, and Between the Bones Dance Collective. Most recently she has performed in Amsterdam, Netherlands in a project by Corina Kinnear, presented under Johnson and Johnson. Ms. Machado has worked with numerous students throughout Colorado, and had her choreography showcased by studios in the Denver area. This year she worked with Ms. Hebert on a choreographic project done primarily through Zoom and has shown remarkable skills in describing movement and adapting to using video technology to create dance.

Aaron Wood, Artistic Director, has a B.F.A. in Theatre and Dance from the University of Wyoming, an M.F.A. in Modern Dance from the University of Utah, and 7 years of professional dance experience with Utah's Repertory Dance Theatre. Mr. Wood has performed works by renowned choreographers such as Michio Ito, Merce Cunningham, José Limón and many others. While in Utah, Mr. Wood was co-director of the dance company My Turkey Sandwich. Mr. Wood is currently an Instructor of Dance/Choreographer at Casper College. Mr. Wood will be co-directing the students in the WDA concert. Mr. Wood also teaches Community Moves.

Rebecca Hebert, Company Manager, has a B.A. in Ballet Pedagogy from Hampshire College in Amherst, MA. Ms. Hebert performed as a soloist with Ballet Ariel in Denver, CO for five years, then continued to dance with the contemporary company Danca Nova for three years. In addition, throughout her time in Denver, Ms. Hebert performed in numerous concerts with the Denver Choreographer's Project. Ms. Hebert has been teaching ballet for 20 years and has worked for dance outreach programs through Ballet Ariel and Colorado Ballet. She has completed teaching seminars on the Vaganova Syllabus years 1-6. Ms. Hebert will be co-directing the students during the WDA concert.

Wyoming Dance Art's largest expenses relate directly to our goals: to produce dance concerts, to bring in educational workshops for young dancers, and to create community connection through our Community Moves Class and our adaptive movement class for seniors.

Our revenue comes from many sources in addition to the WAC, including individual donations, fundraising event income, ticket sales, and workshop and Community Moves class fees. We are fortunate to have the support of several individuals and community businesses who have graciously given us generous in-kind donations. This coming season we look forward to expanding those relationships and creating a sustainable future.

ORGANIZATION SUMMARY

WYOMING EQUAL RIGHTS COALITION

[HTTPS://SITES.GOOGLE.COM/VIEW/WYERC/HOME?AUTHUSER=0](https://sites.google.com/view/wyerc/home?authuser=0)

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Wyoming Creates

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Wyoming Creates

We are serving middle & high school students in Albany County but aim to expand statewide. This program serves to help combat Wyoming's "brain drain," with half of our young people leaving to pursue better opportunities elsewhere. Our economy is plunging due to declines in the energy sector, combined with the COVID-19 crisis. In interviews, many young professionals who left Wyoming say they would return given an increase in opportunities available here.

There is so much room to create in Wyoming. The MFA in Creative Writing program is currently recognized as one of the best, and it is still growing. However, higher education isn't always accessible, and many students in secondary school aren't exposed to the arts in a sustainable way. Recently, most programs up for review have been culture and arts programs. Few students are encouraged to pursue an arts or creative education.

There are opportunities to create an entirely new narrative of Wyoming, with the voices of young people leading the way. There are very few published writers from Wyoming, and even fewer from nondominant communities. 15% of Wyomingites are people of color, yet the list of published writers from Wyoming is almost entirely white. Encouragement starts in schools and that is where our educational and arts learning initiative will take place. Wyoming students are hungry for education in the arts, and we want to give them a chance to have their voices heard.

The goals that we have for students are to exercise and demonstrate use and mastery of the elements of craft and genre. This includes: their own voice and style as a writer; originality; invention and organization of plot; character development; modulate tone; use evocative imagery; understand literary, cultural, and historical contexts within writing; their understanding of their own creative process; and their understanding of the workshop process.

These were chosen in order to get students to think of writing as a craft, not a hobby. We want them to have an idea of their own writing processes, and how these will work as they move through the rest of their lives.

Wyoming Creates is a creative writing workshop that introduces middle and high school kids to fiction writing. The two week writing program includes genre workshops in three different focuses, a mentorship with someone in the UW Masters' of Fiction Writing program, and a chance to work on UW's campus in the Historic Cooper House.

This program will guide students in the creation of a writing portfolio, finding their creative process and their unique voice and style as writer, and the navigation of the literary, cultural, and historical contexts within which they write. With an information and research specialist on call, students will learn the importance of research when crafting a story. Genre workshops with individual teachers will take place in the Cooper House, and students will be able to write from various places on campus or from home. Each student will write one piece for each genre they choose and will have the chance to read their stories for their peers and receive feedback.

There will be two workshops for each genre, with time set aside to work with a research librarian and have meetings with their mentors. The genre workshops have been developed by the four MFA students who have volunteered to be teachers. All teachers have a background in writing, have had works published in various forms and have teaching experience.

This program has put together a panel of published writers who are based in and write about Wyoming. Nina McConigley, Tyler Julian, and Ann Steele have all agreed to participate this first year. Our intention is to showcase the wide variety of peoples' experiences in Wyoming, encouraging students to expand their own views of the state and their place in it.

Exercise and demonstrate use and mastery of the elements of craft and genre

Your own voice and style as a writer, which you have discovered and developed

Your use of the central subject matter that comes out of your own individual life experience and from your imagination

Your ability to invent and organize plot; develop character; modulate tone; make use of evocative imagery; and shape and control the formal in both modular and linear narratives

Your awareness of the literary, cultural, and historical contexts within which you write, including the influence of past and present literary forms, structures, styles, and traditions on your artistic choices

Revision/ Creative Process

Your understanding of the creative process as a forum for critical and intuitive thinking, as well as problem-solving

Your understanding of workshop as a tool to help you in this process

These goals were identified by what writers are expected to know and do out in the world. We wanted students to come out of this program with a better understanding of the craft of writing, but also with an idea of their writing process, and the writing processes of others.

The director of this program is Janissa Martinez, a writer from Wyoming. Janissa graduated from the University of Wyoming in 2020 with her Bachelors of the Arts in Mathematics and Education, with minors in Creative Writing, Human Development and Family Sciences, and the Honors Program. From the University of WYoming, she received the H.G. Merriam Award for short fiction, the Hank Gardner Endowment Grant for her senior thesis in the Honors Program, and recently the Dean's Graduate Scholars award.

Wyoming Creates has invited additional writers to teach. These students are either working towards their MFA in creative writing, or their Masters of the Arts in English at the University of Wyoming. The seminar teachers are Rodrigo Duran, Cameron Blais, Sarrah Merril, and Caroline Fleischauer.

Rodrigo Duran graduated with a B.A. in English and Creative Writing Honors in 2016 from George Washington University. He was a Dean's Scholar of Globalization, and produced a documentary on T4 Program in Berlin as well as presented a paper on composing disability in 2016.

Cameron Blais has his Bachelors of Fine Arts in Writing from the Pratt Institute in Brooklyn, NY, with a concentration in Fiction. He has been an editor for Ubiquitous Magazine, a teacher at a Saturday writing school for young students, a Mental Health Specialist at The McLean-Franciscan Child & Adolescent Program.

Sarrah Merril completed her Bachelor of Fine Arts in Film Production from Florida State University in 2015. She obtained her Master of Arts in Library & Information Science from the University of South Florida in 2019. She attended numerous fiction workshops, and has received the A&S Dean's Graduate Scholars Award at the University of Wyoming.

Caroline Fleischauer graduated with a Bachelor of Arts in English Literature, and a minor in Education from St. Lawrence University, Magna Cum Laude and with Honors in 2015. She also obtained her Master of Arts in English Literature, with a minor in Gender and Women's Studies at the University of Wyoming. She has been teaching secondary levels since 2014, and has been a writing consultant for the past year at both LCCC and the University of Wyoming.

Alejandro Alonzo Galva is pursuing his M.A. in English at the University of Wyoming. He has received his M.F.A in Creative Writing from the University of Wyoming, where he was Co-Director of the MFA Reading Series. He taught several courses in english and creative writing at the college level, and has over ten years of experience in teaching, leadership, and creative work in a K-12 setting.

As a part of this program, we will also be bringing in published writers from Wyoming as panel presenters. Nina McConigley, Tyler Julian, and Ann Steele have all agreed to participate this first year. Our small mentor to mentee ratio allows us to cultivate lasting relationships, and build a support network for future writers within Wyoming.

This funding would be used to attract high-level artist-teachers to participate in this program. Though many of our seminar instructors are happy to volunteer, we believe strongly that artists and teachers should be compensated for their time and the learning materials that they create. Thus, we would like to pay seminar teachers a stipend. Since this program is for children, we would also like to pay the fee and postage for each participant to get a background check from the state of Wyoming. Being able to pay these fees and seminar teachers allows us to retain quality teachers and writers who care about young artists and the future of Wyoming.

Our second funding priority is food for the kids while they are participating in the program. Right now, we are able to host 7 children, although if COVID restrictions ease, that number can be as high as 20. We are working with local churches and community organizations to help combat this cost by “sponsoring” meals and/or snacks.

ORGANIZATION SUMMARY

WYOMING SHAKESPEARE FESTIVAL COMPANY

WWW.WYOMINGSHAKESPEARE.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Illuminating Perceptions through Theatre

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Illuminating Perceptions through Theatre

WSFC's base is Fremont County (pop.40,700) and includes the Wind River Indian Reservation. The median household income is \$52,773 with 14.2% living below the poverty line. FC's footprint is vast—9,000+ square miles—with 4.4 persons per sq. mile. WSFC unites demographics through a shared love of live performance. WSFC is the only WY program to train actors in classical theater performance. The audience, professional and student actors, partner organizations, and volunteers benefit from high-quality theatre. Participants on all levels recognize the complex nature of humanity these plays address. We plan around students' and adult's scheduling and provide summer and weekend programs and evening practices. Our policy provides programs accessible to all. Admissions are ticketed at-cost or free-will donations. We serve impaired student learners and audience members. Working with Eastern Shoshone Cultural Center & Fort Washakie middle and high school, our programs enhance English and Shoshone language. All cultures and ethnicities feel welcomed. We offer Direct Outreach to low-income populations providing free materials and scholarships. Older adults are audiences, actors, and volunteers. We have a record of accommodating at-promise students who benefit from theater's culture of inclusion while learning life skills. Women direct programming and administration and developed an inclusion plan for 2021-22. We use fully accessible facilities assuring participation of all abilities.

Written feedback gathered from the community following programs informs future planning and programming. Quantitative and qualitative evidence is collected and used as part of the WSFC's evaluation cycle. Quantitative evidence includes student and audience counts. WSFC evaluates the Academy and the Touring Company from the audience's perspective through a written, postcard-sized evaluation distributed and collected at performances. Actors, students, parents, volunteers, and board members complete a detailed written evaluation form and participate in an oral feedback session. Both verbal and written feedback is solicited from partner organizations who sponsor WSFC programs.

Evaluation analysis forms the basis for program adjustments as part of the following year's planning and program development process. WSFC staff is responsible for collecting and analyzing evaluations and feedback. In the early fall, the past year's programming is reviewed and analyzed with a keen eye on programmatic and administrative improvements for the upcoming year. The following season's program is determined while incorporating feedback from the quantitative and qualitative evidence collected and confirming alignment with WSFC's goals. We hold diversity central to our goals and critical to our Wyoming culture. For without equity and inclusion, we would have no tools to accomplish our best work against inequality in the world.

Beginning July 5, 2021 and running through June 2022, WSFC will create 5 productions in Fremont Co., one of them touring other towns in WY, and 3 theatre workshops in Lander. Our overarching focus this season will be to challenge audiences, and participants alike, to question and explore the limiting, blinding—yet changeable—confines of personal and societal perception.

The Shakespeare Summer Academy, for students, runs 7/5-7/30, five days a week for four hours per day. The students immerse themselves in rigorous exercises that increase their understanding of and ability to convey Shakespeare's stories as brilliantly as they are written. The Academy culminates in public productions of *MACBETH*. Tailored in style for young performers, the students will tap into their youthful sense of play to create larger than life characters, rather than kids imitating adults.

In July, Shakespeare-in-the-Park will present Shakespeare's dark/comic thought provoking work *MEASURE For MEASURE* in Lander. We will also visit other communities, adapting to COVID-19 restrictions, if needed.

From September to October, Shakespeare-After-Hours runs a theater/literature workshop for Lander high school students focused on exploring plays, acting styles and using the force of language to full advantage. From October through December WSFC produces in conjunction with LVHS Choir the fall musical. Annual musicals, plays and dramatic performances have been a part of WSFC's relationship with LVHS's culture since the inception in 2000. These performances have shaped the character of individual students as well as contributed to the formation of a tightly-knitted community as students are afforded opportunities to perform on stage, work behind the scenes on sound and lighting, or support classmates as part of the audience. Classmates, parents, staff and administrators come to the shows to encourage and show their support for those involved. If 'all the world's a stage', then every member of FCSD 1 is a player. From January through April the LVHS spring musical will finish the year.

From January 20 through March 3 the theater/literature workshop at Fort Washakie High School, will produce the play *BIRD WOMAN*, based on Sacajawea who lived, died, and was buried in Fort Washakie. The program was postponed in January 2021. One exciting aspect to this project is incorporating both English and the Shoshone language in the play.

Programs, produced by Diane Springford, with WSFC Board input, are directed with Erika Dierking. 2021 programs host Margo Whitcomb and Orlando Grant, guest artists from New York. They teach two Acting Workshops in July designed to enhance communication skills. Springford, performed nationally, trained with ACT in SF, CA & Webber Douglas in London & holds an MA. in English Literature. Dierking performed with Nebraska Shakespeare and holds a MA in Theatre. Whitcomb and Grant are theater artists with extensive resumes who performed & taught with WSFC in 2010 and 2019.

Since 2000, WSFC's most effective funding resource is to design programs within achievable parameters tailored to the demands and needs of the community. Directors, Producers, and Technical Directors often perform pro bono

services. In 2019, (2020 was not a normal year), members donated 650+ hours of unpaid services towards realizing world-class programs. Our budget is based on past years' actual expenses and income. The budget, covering production materials, guest artists, travel costs and promotional expenses aligned with actual programs and services provided. The budget is highly accurate.

The Summer Academy tuition remains low to assure no financial barriers to participation. FCSD 1 supports WSFC's inclusive policy by aiding WSFC's teachers with project-based stipends.

Other funding sources include the Lander District Recreation Board, Lander Community Foundation's Challenge for Charities,

individual donations, productions' gate fees and/or donations and the Wyoming Arts Council.

ORGANIZATION SUMMARY

WYOMING SINGER-SONGWRTERS

[HTTPS://WWW.WYOMINGSINGER-SONGWRTERS.COM/](https://www.wyomingsinger-songwriters.com/)

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Wyoming Singer-Songwriter Competition

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Wyoming Singer-Songwriter Competition

We aim to serve and benefit a diverse array of singer-songwriters at every level of commercial success in Wyoming. Our competition serves both early-career and not-yet established artists, as well as seasoned musicians, and over time we expect to attract more commercially successful local artists and contribute to the overall growth and flourishing of the singer-songwriter scene in Wyoming.

We host musical showcases year-round, and we very consciously celebrate diversity and promote gender equality with these events. We want the entire spectrum of Wyoming voices to have an audience. With this in mind, we have expanded our board from two to eight members to include representation from all corners of the state with an intentional balance of ages, genders, ethnicities, and musical styles and backgrounds. In terms of making our events accessible to people who lack access to the arts, we have previously focused on delivering this music digitally online, which we have further emphasized during the COVID-19 pandemic. We anticipate that at least a portion of the 2021 competition will take place online. To the extent that we will hold in-person event-based competitions this summer, we will ensure that every event will be held at a location that is ADA accessible, family friendly, and open to all ages. We are developing an ADA planning guideline and checklist this year which is more extensivité and thorough than what we have done in the past.

There are a number of metrics we can use to evaluate the success of the Wyoming Singer-Songwriter Competition. Every contestant gets a chance to have their songs heard by a large audience in a wonderful venue, and the opportunity to later record those songs and put them into the world with us through digital media. This year we will

ask questions of returning contestants to understand the long-term impact of our organization. Then the metrics we hope to demonstrate our impact are: number of Wyoming artists who we've helped get their first paying gig; the number of Wyoming artists who we've given the first studio recording experience; the number of Wyoming songs we've directly recorded; the number of hours of original live music performed for a large audience at our events; the number of artists who have started playing their music out in public as a direct result of our events and recording efforts; the number of artists who now play more original music than cover songs; and the number of Wyoming artists that we will have helped get their music onto the radio including online and streaming. Going forward we will continue to utilize feedback including surveys to find methods to improve the experience for both performers and audiences.

We are asking for funding to support the 2021 singer-songwriter competition event, along with substantial funding to record the artists professionally and to complete a documentary of this and previous years' events. This funding will specifically be spent on: supporting qualified judges; technical support for the event itself (sound/lights, video, and printing costs); bringing in professional videographers to collect footage and create a documentary; and an additional film crew to livestream the event and provide additional footage for the documentary; studio time in a number of partner recording studios throughout the state; and mixing and mastering of live and studio tracks for digital distribution (Spotify, etc). In terms of the documentary effort which is ramping up this year, we have a mix of professional and amateur footage from previous years including live performances and interviews, and we also have high quality audio captured from the live performances. This year we intend to interview many contestants leading up to the competition, to extensively film excerpts from each round including full footage of the Grand Finale. After the competition is over, we anticipate the majority of the documentary work to include editing, mixing, and any follow-up interviews after the event, which will take place during the fall of 2021 and early 2022.

The competition events include 4-6 regional showcases and workshops leading up to a competition festival including 8 quarter-final rounds, 3 semi-final rounds, and one Grand Finale. The event will unfold over three days in Ten Sleep, from September 2-5. The professional judges may include: Jason Burge, Lacy Nelson, Jennifer DePaulo, Sharon Martinson, Rigby Summer, Jim Angel, Pat O'Brian, April Bretzman, Evan O'Neil, and Jason Newman, among others. All of these judges are experienced musicians and/or singer-songwriters themselves and have achieved some degree of success and popularity, which is what makes them ideal to serve as judges for the competition. In addition, audience members get to follow along with lyric sheets and judge a special "audience award."

We are in the process of finding a videographer to collaborate on a documentary film. They will be hired to capture footage of the performances and conduct interviews with the participants (artists and audience members) at the event itself and to compile this footage afterward. Development of the documentary storyline and the creative vision for the documentary will be a collaborative effort between the videographers and the Wyoming Singer-Songwriters board of directors, a diverse and creative team. In addition, we will hire a live footage camera crew to film for real-time streaming and additional footage. The final documentary should be completed by the spring of 2022, and will be targeted for film festivals and live-streaming TV services.

We have been recording artists from the competition in professional studios with two important objectives 1) capture and archive this original Wyoming work of this era and 2) give artists the opportunity to take their musicianship to the next level through the professional recording process, which many of them have no previous experience with. At every event we explain our theory of musical development as having multiple phases. Before musicians are experienced performers they can only get so far with their ability by playing alone or with others. Then as they become experienced performers, they plateau and their next big improvement can only come through the recording process. They grow as artists by hearing themselves carefully, and being able to reconsider parts, add instrumentations, and other nuanced decisions. This increases their knowledge and understanding of music, and their own creative visions. They become more skilled in their craft through recording.

The specific goals are to give every participating artists the opportunity to record and learn from that experience; distribute those recordings on compilations albums that will then be available through digital distribution platforms (like Spotify); and to include these recordings in a larger archive project.

We are looking to expand our list of partner studios to include a studio in Jackson and another in Northern Wyoming, but we currently work with Larry Burger, Ben Slater, and Ray Carlisle at their respective studios. Mike Shaw Audio works with us for mixing of live tracks and home recordings, and is also responsible for all mastering. We feel lucky to work with each of these highly talented professionals at a reduced rate. To describe some of their experiences, Larry Burger runs the music recording program at Casper College where he both teaches and does professional recordings. Ben Slater is an audio engineer for Wyoming Public Radio in addition to running a home studio in Laramie where he has recorded many of Wyoming's top artists, including Jalon Crossland, Jason Burge, and many others. Ray Carlisle is a front-man in Teenage Bottle Rocket, arguably the most successful band to come from Wyoming. He pulls from years of experience releasing widely-distributed and internationally successful records to coach and mentor Wyoming musicians through the recording process. Mike Shaw is a highly experienced audio engineer working out of Cheyenne, mostly in the Denver area. He draws upon his recording education from one of the top programs in the country in Los Angeles.

Sources of income for WSS include in-kind contributions in the form of volunteer efforts and in professional services provided at a reduced rate from our graphic designer and our sound and recording engineer. In addition we raise money from fundraiser campaigns, competition entrance fees, and suggested donations, merchandise sales, and venue contributions from our musical showcases (often fixed donations or percentage of sales). Ultimately we also hope to sell our annual compilation records to provide ongoing additional revenue. On top of this revenue, we are supported by a yearly grant from Washakie County Visitors Council for the purpose of marketing, as well as grants from the Wyoming Cultural Trust for event operating costs, archiving previous recordings and collecting footage for a future documentary. We will also seek funding from Wyoming Community Foundation.

ORGANIZATION SUMMARY

WYOMING STATE BBQ CHAMPIONSHIP AND BLUEGRASS FESTIVAL

[HTTPS://WYOBBQANDBLUEGRASS.COM](https://wyobbqandbluegrass.com)

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Wyoming State BBQ Championship and Bluegrass Festival

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Wyoming State BBQ Championship and Bluegrass Festival

Worland sits in the center of the big horn basin, a unique and beautifully remote area that is surrounded by several other rural communities. The economy is primarily supported by the agricultural and energy industries and residents take pride in their livelihoods that require significant time and labor. Families value the close-knit community and home-town feel that comes with living in rural communities. However, for these very same reasons, opportunities to hear professional musicians are scarce.

Having a passion for bluegrass and seeing the need to make the musical tradition more accessible to the area, the Committee engages with the culture of it's community that already exists and builds up from there to meet this need. Working closely with several organizations such as the Worland Senior Citizens Center, Willow Creek Assisted Living, and Worland Healthcare ensures that needs for any special accommodations are met for the folks who wish to attend. Church and school groups and other non-profit organizations set up booths to gain awareness for community needs and fundraise for special projects and organizations critical to the sustainability of the community. A group from the Wyoming State Boys School, that helps at risk boys, are invited to the festival to help set up and tear down for the event and enjoy phenomenal music and good BBQ along with the rest of the community. This opportunity encourages and has served as a rewards system for the young men for several years.

To measure the overall impact of the Festival and the services associated with this event, surveys focusing on individual experiences and the perceived effect of the Festival on the community are distributed to the musicians, BBQ contestants and the people attending.

Strategically located and well spaced between the entrance and stage, an Information Booth operated by the Committee members creates a natural flow for traffic and conversation. It is here where individuals attending the event stop by to not only ask questions but deliver valuable feedback that is carefully documented. Survey participation is also creatively encouraged by drawing for Festival T-Shirts and CDs that are generously provided by the performing bands.

Soon after the event, the entire Festival Committee meets to review the surveys, feedback, and to evaluate the overall Festival numbers. The Committee is always humbled and affirmed by the overwhelming positive responses received from the surveys and feedback collected. Any comments and/or ratings that are returned with suggestions, or perhaps a low rating, are discussed at length and the committee begins planning and creating solutions for how to improve on the noted needs for the next year.

The Annual Wyoming State BBQ Championship and Bluegrass Festival will be held at the Washakie County Fairgrounds of Worland, Wyoming on August 20th and 21st, 2021.

The event commences at 5:30 on Friday afternoon, August 20th with a warm welcome from center stage, the Star-Spangled Banner is sung by a local group or individual, and the guest artists take the stage. Filling the grounds, approximately 2000 folks gather over the course of the two day event not only from all over the state but also from surrounding states. Along the perimeter tucked amidst the trees, the BBQ participants can be seen busying themselves with preparations while local non-profit booths stand ready to offer treats and entertainment as the music begins to fill the air.

With a passion for traditional bluegrass, the diverse bands share regional and unique interpretations of bluegrass as well as offer an even broader experience by bringing their original works from across the country. Not usually seen in the area by local artists and listeners, the festival also provides the opportunity for folks to see and experience instruments such as the bass banjo, dobro ukulele, and autoharp.

Rolling in from the hills of North Carolina, HillBilly Fever bring their extraordinary instrumental skills and tight vocal harmonies. Although it is Randy, Butch, and Mark who have been playing together since 1979, newer members Wes, a brilliant mandolinist, and Bob the "fiddler extraordinaire" play together as though they never missed a gig.

Women in bluegrass may be smaller in numbers, but having recently released their third album, award-winning band Lori King & Junction 63 is a source of inspiration. The band's authenticity and incredible talent of multi-instrumentalists, arrangers, and songwriters offers a different sound and style that speaks to the hearts of both the trained and untrained ear.

The Brothers Parker band, Featuring Parker brothers John and Billy, who have been playing for more than 40 years are joined by award-winning banjo player Tyler James. Between a couple of tours of Ireland, multi-instrumentalist

Isaac Callender along with Louise Steinway, who has experience over 20 years playing with her family band and several gigs, completes the group with their fiddle, guitar, and vocals.

The bands stay through the final day, Saturday August 21st interacting with one another and the crowd. For a fun and final spontaneous set, the musicians all come together and combine their musical talents for a joyful closure to the event.

With the festival being free to attend, as well as one of the few and largest events that bring the community together, the locals and visitors along with the musicians love the festival and unique venue setting and are eager to come back each year. Family and class reunions are planned around this annual event to catch up, enjoy people's choice BBQ, local cobbler, and soak in an authentic bluegrass experience.

For several years, Admiral Beverage (Pepsi/KDP), Pinnacle Bank, the Northern Wyoming News and Rocky Mountain Power have all been integral to the success of the event with their generous monetary (sponsorships) and in-kind donations of supplies, and printing materials. Also working closely with the Festival Committee is the Washakie County Tourism Board who help to promote the event on a wider basis and supports the overwhelming majority of the costs associated with advertising.

The Festival receives 10% of all proceeds from all of the booths that participate during the event in addition to the monies received from the BBQ entry fees.

In-kind donations continue to rise, however monetary donations from businesses have declined due to the present economic climate which continues to impact rural areas significantly. Despite these challenges, each member of the committee is eager to help meet the goals through fundraising and seeking additional grant opportunities.

ORGANIZATION SUMMARY

WYOMING SYMPHONY ORCHESTRA, INC.

WWW.WYOMINGSYMPHONY.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Wyoming Symphony Orchestra 2021-22 Concert Season

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Wyoming Symphony Orchestra 2021-22 Concert Season

A primary goal for the WSO is to be an integral part of the community in WY. Community partnerships are key to maintaining the reach of our organization. Our Music on the Move program brings awareness and access of orchestral music to schools, reaching students from K - College. In past seasons dance and music students performed on stage with the WSO. We partner with Reveille Rotary and AARP WY for Seniors to the Symphony, which provides transportation, a meal, and tickets free to participants. We recently engaged in a partnership with WY Dementia Care and The NIC to have artists create paintings inspired by orchestral music, as well as tickets and respite care for caregivers to enjoy a night out. We continue to grow our Pops in the Park concert, featuring recognizable music and more affordable tickets to appeal to families and new audience members. For all events we partner with restaurants, venues, and hotels to increase our economic engagement in Casper. Over the last year the WSO added a livestream platform, which allows patrons to safely experience music from home and households across the country tuned in! Virtual concerts also allow greater access to the WSO to those with mobility issues, financial concerns, families with young children and seniors. The WSO accommodates requests from individuals and groups for all events. The public communicates with staff via phone, our website and active social media accounts, we address all needs to ensure everyone can participate.

Staff and Board consistently evaluate WSO events and programs to make them relevant to the community and ensure we are fulfilling our mission as good stewards of donors' funding. Following every concert we distribute surveys via email to ensure we provide a positive experience for all of our audience members. In March 2020 the board participated in a strategic retreat where we focused on evaluating our current and proposed artistic and community programs determining what to 'Stop, Continue and Start'. This was with the goal of artistic excellence, audience growth, community access, community relevance and financial stability. While many specific plans were altered due to the pandemic, we still believe this was a successful step towards bringing our mission to more

individuals. We track our efforts on agreed upon strategic goals with a red, yellow, green system for the staff and board to review monthly. Our repertoire committee includes board representation, musicians and community members who give us feedback on programming, guest artists, collaborations and recommendations for the future. We also have an Orchestra Committee of elected representatives from each of the primary instrument sections. The representatives are in communication with their peers and bring comments, concerns, ideas or questions to the committee. This ensures that the musicians have a strong voice in the organization, and it has strengthened the relationship between musicians and administration.

The WSO's 72nd season will mark our return to the concert hall as well as a show of our strength and relevance after an atypical season. On August 28th the WSO will bring back its most attended and accessible event Pops in the Park. This large concert at Washington Park will be the first Pops concert with Christopher Dragon conducting, as well as award winning singer and actress Capathia Jenkins for a program of American classics and Motown hits. Our opening concert Nov 6, 2021 at the John F. Welsh Auditorium will follow the theme of Triumph, featuring a performance of Theofanidis' Bassoon Concerto, with CSA's Principal Bassoonist Martin Kuuskman. This more challenging music combined with the more recognizable Beethoven's Symphony No. 5 will mark our successful return to a full concert season. For our typically sold out Holiday concert on Dec 4th, we will feature community choirs and a special guest vocalist conducted by Scott O'Neill, the former Resident Conductor for the CO Symphony! The theme for our Jan 29, 2022 concert will be "Teacher and Student," performing works by Beethoven, and his mentor, Haydn. This concert will see emerging violinist Simone Porter who has recently played with both the New York and LA Philharmonics. It will also be the first time we provide an opportunity for music students to perform side by side with WSO professional musicians. On March 12th, we will stage our long delayed 'Suffragette Symphony,' which was scheduled to coincide with the 100th anniversary of women's suffrage nationwide, and the 150th anniversary in WY; in 2022 it will celebrate Women's History Month. This program will feature all female composers, as well as a piece commissioned by the WSO, composed by rising talent Stephanie Ann Boyd. This has been a passion project for the WSO, as well as for Boyd, who spent time and fell in love with WY. We close our season on April 9th with the return of our Young Artist Competition winners. This program invites high school and college students to audition in Jan 2022 and two winners will perform a concerto with the WSO. This competition allows the WSO to platform young WY musicians as well as provide the opportunity to perform with a professional orchestra. The 2nd half of the April concert will continue our partnership with Wyoming Dementia Care's Here and Now art class. For our performance of Mussorgsky's Pictures at an Exhibition, we will hold a discussion on the piece for art class participants, where they then create pieces of art inspired by the music which will be displayed during the concert as well as at The NIC. Coming off a season with smaller ensembles, we believe that this jam packed season will not only draw in the large audiences we saw in our 70th season, but also signal to the public that public art is safe, necessary, and possible. It is our hope that this ambitious, community focused season will bring Central WY together for an enriching common experience to heal our spirits.

The Wyoming Symphony Orchestra is committed to providing music education and access to live music for children and adults throughout the community through our Music on the Move programs and Pre-Concert Talks. Our goals with these programs are:

- To support music education curriculum in the classrooms while helping to make music education accessible to all students regardless of age or background
- To provide interactive music-learning experiences to students of all ages,
- To offer inspiring live music performances by professional musicians from the region and the world, and

- To educate children and adults about the history and development of symphonic music creating life-long learners who support the arts.

Through Music on the Move programming, the WSO is able to offer a variety of learning opportunities to students ages 5-105. Our Music on the Move program includes “informances”, interactive rehearsals, solo musician visits, the Conductor-in-Residency program, guest artist visits and masterclasses, and the Children’s Program. With these programs, the WSO is able to offer a variety of experiences by musicians in various venues throughout the county, including live performances, interactive lectures, and individual and ensemble music instruction. Although this past year we were unable to have in-person education programs in the schools, we adapted and added the use of technology to create supplementary virtual materials featuring our musicians for elementary and middle school school teachers, shared pre-recorded educational talks by Music Director Christopher Dragon, and offered complimentary live stream access to high school and college students. Live streaming and virtual platforms provide a unique and important mechanism for reaching more students, more frequently. The WSO is looking forward to renewing our in-person Music on the Move programs this coming year while continuing to use technology to supplement in-class learning.

Through Music on the Move (MOM) programming, the WSO reinforces classroom instruction of WY music content and performance standards. MOM has multiple interactive programs designed to aid teachers in any standard area. Evaluation for MOM programs is on-going; it begins at the beginning of the year with educator interviews on the effectiveness of the previous year’s programs. The evaluations seek to examine: the engagement level of the students, if the programming was an appropriately challenging learning experience, the correlation between material presented and the educator’s support needs for the classroom, the level of correlation between WY standards and district curriculum and the activities presented, and adjustments that can be made to improve or direct future programs. The WSO also requests ideas for offerings that will increase support of music educators’ efforts in the classrooms. After each program, feedback is gathered via email surveys or face-to-face debriefs with the educators and musicians to inform future programs. This continual evaluation helps the WSO assess if it is meeting its goals of supporting music education in the classrooms according to the WY Fine and Performing Arts standards and creating educational, interactive and inspiring programs for students. Some of the programs offered each year include Informances, solo musician visits, Conductor-in-Residency, guest artists visits, the Children’s Program, and pre-concert talks. Through the Informances, and solo musician and guest artist visits, students experience live music, learn about music history, theory and performance and ask questions of the visiting artists. Conductor visits give aspiring musicians the opportunity to work with a professional conductor to develop musicality and understanding of orchestral works. The Children’s Program brings contemporary musicians of various genres expanding student and community members’ musical experiences and connecting them with working musicians outside of an orchestral setting.

Pre-concert talks give adults the opportunity to continue learning about orchestral music. This year, using live stream technology, we were able to further our goal of promoting lifelong learning through sharing the pre-concert talks with those who were previously unable to attend them due to mobility or location. Prior to the pandemic, our educational pre-concert talks were only available to Casper residents who were able to travel to listen to them.

MOM partners with Casper College to bring guest artists, staff, and the music director to lecture and offer masterclasses for music students at the college. Casper College students are offered free access to dress rehearsals, live streams, and when health regulations allow, complimentary tickets to concerts. The program and event manager is in discussions with college professors to create new programs and support students through extra learning opportunities and convocation requirements.

All programs under the umbrella of Music on the Move are led by professional musicians, most of whom are educators in the school districts, community colleges or Universities and/or instructors in private music studios. This robust network of professionals allows the WSO to give a diverse and exciting range of programs that cater to students of all experience levels. The wide range of musicians the WSO works with allows these programs to cover a variety of topics including theory, technique, songwriting, and music history. Some of these music professionals are:

Christopher Dragon, Music Director, WSO & Resident Conductor, CO Symphony

Stephanie Ann Boyd, Composer, New York, NY

Richard Turner, Bassoon, Private Instructor

Delores Thornton, Flute, Casper College Adjunct Instructor

Dr. Scott Meredith, former Professor of Trumpet, University of Wyoming

Dr. Katherine Smith, Lecturer, Horn, University of Wyoming

Dan Watt, Lecturer, Trombone, University of Wyoming

Don Williams, Trumpet, Private Instructor and Clinician, Denver and Boulder, CO

Alan Harvey, Tuba, University of Wyoming

Sarah McCoy, Laramie School District Music Educator, Orchestral Rep, WMEA

Kaylah Driskell, owner of Driskell Music Studio, Wheatland, WY

Amy Wright, Music Educator, Snowy Range Academy

Music on the Move works closely with K-12 and college educators to ensure that the programs provided are reinforcing the lessons taught in the classroom and providing students with opportunities to utilize and explore those skills in an environment facilitated by academics and professionals. Communication between the WSO and these educators has been on-going throughout the year with a focus on feedback and program development, which has been particularly important as we navigate the current pandemic challenges and head into a new post-pandemic season. Some key educators are:

Dr. Joshua Mietz, Reeds Instructor, Casper College

Shawn Weis, Director of Bands, Natrona County High School

Audrey Ortberg, Orchestra Director, Centennial Middle School

Heidi Perrett, Music Teacher, Manor Heights Elementary School

Krista Reinsbach, Music Teacher, Cottonwood Elementary School

Conductor In-Residence Programs and Pre-Concert talks are headed by the WSO Music Director Christopher Dragon. Mr. Dragon is also the Resident Conductor for the Colorado Symphony Orchestra, and has conducted orchestras around the world, including the San Diego Symphony, Sydney, Melbourne, Adelaide and West Australian Symphony Orchestras, Orquestra Sinfônica de Porto Alegre in Brazil, the New Zealand Symphony Orchestra, and the Singapore Symphony Orchestra. Christopher has done extensive outreach through the Music on the Move program himself as well as working with the network of both educators and guest artists with whom the WSO partners.

The WSO has diverse income lines that include foundations, individual contributions, state and local grants, sponsorships, ticket sales, and fundraisers. We have strong partnerships with the WY Community Foundation, McMurry, Wold, Zimmerman and Ellbogen family foundations, and local banks including First Interstate and Jonah. We receive NCJPB support for our Music on the Move programs and in-kind funding from hotels, media advertising, and rehearsal space. For the 2021-22 season we will again experience a reduction in ticket sales and unsure of what restrictions might still be in place. The WSO offered to exchange tickets purchased for the cancelled March 2020 concert for next season and will honor already purchased tickets for our Suffragette Symphony. We also had to cancel our Spring Fundraiser and have already had corporate sponsors pull away from our Pops Concert. That said, the staff is working to ensure we can successfully implement a 72nd season and keep our outreach programs.

ORGANIZATION SUMMARY

WYOMING WOMEN'S BUSINESS CENTER, INC.

WYOMINGWOMEN.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Works of Wyoming - Professional Artist Development

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Works of Wyoming - Professional Artist Development

As one of many economic development organizations in Wyoming, the WWBC is the only organization that provides business development opportunities to artists. The WWBC derives its definition of socially and economically disadvantaged from The Small Business Act. The SBA defines socially disadvantaged as individuals subjected to racial or ethnic prejudice or cultural bias within American society because of their identities as groups and without regard to their individual qualities. The social disadvantage must stem from circumstances beyond their control.

All women artists in Wyoming are socially disadvantaged simply by their gender distinction. The WWBC is also the one of two Women's Business Centers nationally to target artists specifically with retail opportunities.

- WWBC focuses services to women, low-income and disadvantaged citizens in /Wyoming. Approximately 85% of our clients are women.
- Along with counseling we also provide a matched savings account program, also known as Individualized Development Accounts (IDA). The IDA Program is designed to help low to moderate income and low to moderate wealth individuals and families leverage a modest income into long lasting prosperity and provide a road-map for lasting social and economic stability.
- WOW is accessible at street level and easily accessible for wheelchairs. Anyone needing special services for speaker sessions/workshops can make a request with two-week notice.

To measure artist outcomes and demonstrate success, the WWBC utilizes surveys which gauges each artist's level of satisfaction with overall WOW experience. The WWBC tracks all counseling and training activities utilizing specific software developed for these purposes. The protocol the WWBC has followed to track trainings is an attendee sign-up sheet, and training evaluations.

All workshops and speaker series will require an attendee sign-in and evaluations will be collected at the end of activities. Evaluations will be compiled and assessed for effectiveness by responses to the questions. Evaluations include a question on workshop topics for future topics. This is valuable feedback to provide programming based on the interest of the attendees.

We utilize all the sales information Shopify collects sales by artist, total products sold by artist by day, month or year, and all this information is available to each artist to view through a dashboard component. Artists can view their inventory and track trends of items sold and make decisions of items they will discontinue or increase production.

All of the information detailed above will be documented. We will review documentation, look for trends and activity data to plan for future years to increase success for our program, for artists and provide activities the larger community enjoys.

WOW's first beginnings started in the Laramie Plains Civic Center. The space housed a gallery and gift store and incubator space for the artists. WOW is now located in the rich downtown Laramie community, on the corner of 2nd and Grand Ave. The artist incubator is still housed at the Laramie Plains Civic Center; we have two studios, one space houses seven artists, who paint in a variety of media, oil, acrylic and watercolor. The second space is utilized by a textile artist, Nadia Burton, CEO of Big Hollow Designs.

Currently 68 artists display their art/craft in the WOW gift shop. Several artists volunteer their time to help with jury committees, exhibits, entering inventory into our database. The WWBC is requesting operating support to help meet our monthly rent expense of \$1783. The WOW rental space is an important tool in providing a comprehensive Professional Artist Development Program targeting artists in business. WOW allows for artists to display and experience selling in a gallery setting. Artists work closely with WWBC staff to display, price and be more involved in interacting the community and consumers through receptions, speaking, and teaching in workshops about their art. Additionally, the WOW format provides professional business development for artists. Our core is to develop businesses. The WWBC believes self-employment is always an option to be self-sufficient and empowered. Wyoming has a significant population of artists and many aspire to derive an income from their passion. All of our services are provided to help any entrepreneur every step of the way – from concept, business planning, business capitalization, specialized counseling and training, and business expansion counseling.

The WWBC/WOW programs provide a vibrant and accessible resource that contributes to the ongoing economic diversification and development of the cultural fabric of Wyoming. The WWBC/WOW artists who are by definition entrepreneurs to resources and educational opportunities that help them excel in their pursuits, regardless of their income, education, experience, or demographic location. The WWBC/WOW fosters lifelong learning and ingenuity through personal consultations, programming, exclusive educational resources, and relevant online webinars that cultivate and expand an artist's ideas and goals. Artists can count the WWBC/WOW to help them build a foundation while also providing them with expertise and encouragement to assist them in reaching their goals. The WWBC/WOW strives to assist and support artists who will continue to enrich our state with their ideas and innovation, ultimately leading to a stronger Wyoming economy.

Listed below are the professional development opportunities planned:

- Creating a Business Plan: pricing, expenses, advertising, etc. (early-mid career) Instructor: Christine Langley
- Photographing/documenting your work: Recordings, photography, video, etc. Instructor: Clint Saunders
- Ecommerce: Overview of available platforms, tips & tricks, preserving copyright, etc. Instructor: Bria Hammock
- Early Career: preparing for first showing, pricing, public domain/fair use, etc.
- Mid Career: taxes, contracts/consignment 101, marketing/social media, Arts opportunities in WY, etc.
- Advanced Career: Insurance, fabrication, selling to collectors/major exhibits. etc.
- Art collector and artist relationships – How to Build and Improve Upon Them

Providing training and technical assistance is important to ensure artists success as well as the success of our WOW program. The WWBC recognizes that when thinking about entrepreneurship artist/craftsperson education there is a practical side, providing tools such as market research, business planning and negotiation techniques. However, we also recognize that when offering a comprehensive artist professional development program an organization must go beyond this and consider how to teach entrepreneurial reasoning and behavior which will strengthen our artist's sustainability and their portfolio. Our new educational training track will allow us to provide a comprehensive learning formula for artists.

The WWBC has invested and expanded our educational/learning track for our artists and potential artists and have developed a learning track that is unique to artists.

- The WWBC invested in DreamBuilder, which is a free online entrepreneurial training platform, however if an organization invest in the program, we are able to access additional tools and resources, which allows the counselor to track the educational path of their artist and if needed provide assistance to the artist.

- The WWBC also invested MemberVault, a platform which will allow our artists to access and view their learning modules.
- In addition, we have been utilizing the Ascent platform and providing training on the platform for our artists.

The WWBC/WOW assessed the professional development needs of our artists and the current offerings to artists and developed a framework/goals for an all-inclusive artist development plan that addresses the following:

- Provide training for artists and meet the needs that they feel are missing in their professional development.
- Partner with other non-profit organizations that can help meet the needs not addressed in the WWBC/WOW learning tracks.
- Identify growth areas for artists that will help them professionally in the future, especially in looking sustainability as an artist.
- Ensure that the professional development is relevant to the craftsperson and the fine artist.
- Guide fine artists to develop a beneficial relationship with the art collector, which requires delicate decision making and an interactive connection between gallery, artist and collector.

It is our continued goal to provide business coaching to artists and craftspeople who derive a partial or full time living from their art. We assist them through business counseling and workshops on a variety of business topics, microloans, matched savings accounts, and an opportunity to display and sell their art through WOW. The WOW gallery retail store provides a venue to not only sell their art, but to learn the retail side of business: display, marketing collaterals, customer service, and social media marketing. We target the artist community as a viable means to self-employment.

To ensure the competencies of our program are being met, we have partnered with ART 321 out of Casper, as they share our goal of providing a comprehensive professional development program for artists.

We have developed an advisory committee for WOW, that will help lead and steer the efforts of our arts learning program:

- Nancy Marlett is a Wyoming artist that has extensive success in promoting her work and developing the artist/collector relationship. A native of Colorado, Nancy relocated to Wyoming in 1999 and now calls Laramie home. In addition to earning a BA in Molecular Biology at the University of Colorado (1998), she earned her BFA in Art at the University of Wyoming (2015).
- Laurie LaMere is a Wyoming artist that has mentored several professional Wyoming artists. She found her true passion in plein air painting, while joining the Teton Plein Air Painters. She is a member of Oil Painters of America, American Women Artists, Sublette County Mixed Media, Teton Plein Air Painter, Art Association of Jackson Hole, and is a member and past president of the Wyoming Artists Association.

- Laura McDermit is Executive Director for the Laramie Public Art program, after spending over fifteen years as an arts administrator in Pittsburgh, Pennsylvania she now calls Wyoming her home. She is passionate about providing arts access for all. Laura has a master's in arts management from Carnegie Mellon University.
- Lorena Patzer is responsible for managing the WOW gift shop and working with the Wyoming artists.
- Wendy Fanning is Executive Director for the WWBC. She received her bachelor's in fine arts/humanities from the University of Wyoming. She has over 25 years' experience in the nonprofit world and closely follows the philosophy that "The best way to find yourself is to lose yourself in the service of others." [Mahatma Gandhi].

We have not secured all of the consultants of our programming, but the advisory committee doing its due diligence to ensure a comprehensive program. ART321 has been such a great partner in helping us secure consultants.

- Bria Hammock is the founder and owner of Wyo lifestyle brand, Go Slo, as well as Hammock Fine Art. She is also the creative director for Sheridan-based Bighorn Design Studio, as well as a founding member of the advocacy group WY/ART Coalition and a board member at Casper-local Art 321.
- Clint Saunders has a Masters in Fine Arts from the Academy of Art University San Francisco. Aside from his passion for creating fine art images, he has also worked as a professional photographer since 1999, and has taught classes and seminars in photography and art since 2003.
- Christine Langley is the WWBC's lead Business Counselor and Education Coordinator. She has a BA in Speech Communication from California State University of Fresno. For nine years she was the COO for the University of Wyoming Technology Business Center.

The WWBC receives funding from a variety of sources. Our main partner is the US Small Business Administration (SBA) and the specifically the Office of Women's Business Ownership (OWBO). We also receive a technical assistance grant from the SBA for our Microloan program. Our state funding partner is the State of Wyoming via the Wyoming Business Council (WBC). The WBC has been a partner since inception of our organization in 2000. The professional artist development program includes: WOW gift shop and is funded through a combination of 30% sales revenue, annual membership fees, and receives supplemental support from OWBO and donations. Our in-kind contributions derive from our volunteers that average sixteen volunteer hours per month.

ORGANIZATION SUMMARY

WYOMING WRITERS, INC.

[HTTPS://WYOMINGWRITERSINC.WILDAPRICOT.ORG/](https://wyomingwritersinc.wildapricot.org/)

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Wyoming Writers Inc., 47th Annual Writers Conference

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Wyoming Writers Inc., 47th Annual Writers Conference

Our identified community is Wyoming writers of all levels who have a passion for better understanding their craft, improving their writing abilities and who seek to publish their work. Our membership has grown beyond our Wyoming borders and now includes members from states such as Nebraska, Colorado, California, North and South Dakota and beyond.

We pride our organization on it's inclusivity in reaching out to nondominant culture through our faculty selections. We avidly seek diverse representation in our faculty with regard to culture, gender, age and other demographics. Furthermore, out of respect to our community, our conference includes a traditional Native American Blessing Ceremony complete with drumming and dancing from Shoshone tribe members.

With regard to people with disabilities, we accomodate people who attend our conference with wheelchairs, Braille writers and personal assistants. Our conference facility is ADA compliant and we have always utilized buildings that are accessible to all and that can accommodate both banquet and breakout session rooms for any special needs.

Each year we provide an evaluation survey to our members to help us identify needs and receive feedback from our members, The results of the survey provide us with insight on how well the faculty performed and how programs were received. Each item is rated on a 1-4 scale (4 being the highest rating), and the Board evaluates the data for use in creation and development of future conferences.

Highlights from the 2019 conference survey include:

Overall satisfaction for the combined faculty was 3.6. Responses to the survey included "inspiring", "superb topics", "outstanding presentations". All indications are the selection of speakers was diverse and well received.

Topics for the conference were rated 3.74. The 2019 conference included more expansive and diverse topics which were very well received. For example, Eco-poetry as it relates to political action, and topics on social change and conservation were highlighted as well.

The facility and its accessibility scored 3.87 and 3.83, respectively. This data further supports our efforts to create ADA compliant space and ease of accessibility.

We will continue to survey our conference attendees and incorporate the feedback in the selection of conference speakers and program topics going forward.

This 2021 conference schedule is an example of program offered to help writers of all levels build confidence, publish, or respond to literary criticism or rejection.

Some of the questions we will explore at this year's conference include:

How do we handle the hard stuff in our writing, the things we prefer to look away from or skip over?

How can we write about issues that are controversial, or painful?

And, after visualizing the baggage we carry as actual vessels--whether luggage or boxes-- we'll practice writing techniques that strengthen our voices and reveal the grace that is found in tough times and tough writing.

The Wyoming Writers Annual Conference provides each attendee with an opportunity to experience a master class in literary form and techniques presented by some of the most renowned and gifted writers and publishers of our time.

The 2021 Conference faculty features:

Ramón García:

The Chronicles (Red Hen Press, 2015) and Other Countries (What Books Press, 2010). His poetry has appeared in Springhouse Journal, Best American Poetry 1996,

His short stories have appeared in Story, Rosebud and Ambientes: New Queer Latino Writing.

Susan J. Tweit:

Susan has written 12 non-fiction books from nature writing to kids and travel. Her "WildLives" nature commentaries were featured on public radio. Her passion is re-storying this earth.

Caroline George:

Award-winning author & Associate Literary Agent, George's recent book is Dearest Josephine (HarperCollins, 2021). Her background includes 9 years of publishing, and internships with BookGrabbr, and Hillsong Publishing.

Bill Sniffin:

Bill focuses on Wyoming people and issues. His weekly column appears in 20 Wyoming newspapers and digital sites. He has First Place awards in the National Newspaper Association for column writing and editorial writing.

Pamala Fagan Hutchins:

Pamala Fagan Hutchins is a bestselling mystery/suspense/thriller author of 19 novels.

Awards include 2020 Top 25 Amazon Charts, and Top 100 Amazon Author. Nearly 3,000,000, readers have downloaded her books.

Publisher Workshops:

Aaron Lindsay - Sastrugi Press

Jessica Kristie - Winter Goose Publishing

Sessions:

This Conference will provide writers with working sessions that cover the essentials of craft, explore genres, publishing, promotion, marketing and managing a sustainable career.

We will delve into the Poetry of place and landscape, the Persona and assuming the voice of another, with the imaginative freedom it permits.

We will practice the meditative writing of Haiku--watching our creativity grow, while finding balance in the moment.

Writers will explore writing about controversy, the difficulty in taking a position and publishing it, whether it be a book, column, or Facebook post. A timely subject considering today's highly-charged political battle lines.

These workshops hold space for individuals to rekindle and foster friendships, inspire and coach each other, and provide insight into worlds unknown.

Wyoming Writers, Inc., derives income from membership dues and annual conference registration fees. Past grants from WAC and partnerships from the local Tourism Department have helped to support our mission, goals and enabled us to hold the annual writers conference. As with most organizations, the Pandemic has created challenges with loss of revenue (less paid memberships) and in-person attendance at the conference (we are limited in capacity due to Covid restrictions). We are offering Zoom participation for this annual Conference however, to try to offset the impact to income.

Since our main program is the Conference our budget versus expenses should result in a nearly breakeven scenario.

ORGANIZATION SUMMARY

YOUNG MUSICIANS, INC

WWW.THEARTSINC.COM

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Operating Support 2021-22

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Operating Support 2021-22

Uinta County includes several small communities, which has a total population of 20,226. The largest community in Uinta County is Evanston, which has a population of 12,226. Uinta County and the surrounding areas are characterized by sparse population and remote location. Our communities are underserved artistically and culturally and our entire population is underserved due to sheer lack of opportunity. Many residents of Uinta County cannot travel regularly to Utah or other Wyo cities for arts programming due to travel time, cost, or weather. There are no other organizations in Uinta County which provide regular professional arts programming or educational opportunities, aside from the schools. We provide consistent, recurring opportunities to experience and participate in the arts.

We make every effort to meet all requests for accommodation to the best of our ability. Our events are always held in accessible locations. Prices are kept affordable, and there are many volunteer and financial aid opportunities for those unable to pay. We publicize widely through both traditional and social medias in order to reach the widest possible audience. We work with small focus groups, including district arts teachers, to help determine programming that might appeal to sections of the community we haven't reached.

Evaluation is critical to ensuring The Arts Inc. meets its goals and serves the community effectively. Documentation to measure the outcome of events include inviting participants to fill out surveys at events and online; soliciting and accepting direct feedback from board members, the community and staff about the relative success of various

programs; tracking community participation in events; and measuring the level of community engagement through volunteers and corporate support.

Specific information is collected at each event, including the number of students, adults, and artists participating; ticket sales; and volunteers and volunteer hours. Sponsorships and donations are closely tracked by the board. Board members attend every program to help gauge the response.

We are fortunate to have board and community members who have been involved with The Arts Inc. since it first began. They provide valuable insight and context for evaluation data. As The Arts Inc. has grown, the board has observed and recorded increasing community participation, a higher number of volunteers, and more enthusiastic support from other organizations and businesses in the community.

All data is evaluated through the lens of the mission statement, goals and vision for the future, while also drawing on past experience. Each year, the board reviews the gathered information and determines the success of the past programs and the future direction of the organization based on this information.

We will divide the funds between project and operating support. Basic operating costs include rental of storage spaces for equipment, staff, insurance, marketing. We have extensive equipment, necessary for putting on festivals, and it has outstripped the ability of our staff to store it at home. All of our staff are contractors and their experience and consistent presence are key to ensuring our programs run smoothly. Marketing and advertising will be even more important after more than a year hiatus from programming. We intend to use every avenue of traditional and social media advertising available to us to get the word out and bring back our audience, as well as attract new people.

Projects: The first event will be Bluegrass Festival, beloved in Evanston for over a decade and new to our roster this year. Originally held in June, we moved it to August for better weather to ensure we could hold it outside to help facilitate any distancing requirements in effect at that time. It will be a 1-day extravaganza of bluegrass music! Jalan Crossland, a Wyoming favorite, is returning. Molly in the Mineshaft is a "newgrass" band firmly rooted in traditional Bluegrass sounds while bringing their own twist to it. Charm City Junction mixes Americana with Irish and Bluegrass sounds for a new twist on Bluegrass that hopefully will also draw some Celtic music lovers. Hillfolk Noir, based in Boise, calls their mix of punk, blues, bluegrass and folk "junkerdash" and keeps the dance floor moving with musical saw, washboard and other fun instruments.

In 2022, we will bring back the Ceili at the Roundhouse Celtic Festival. We have confirmed the Bryne Brothers, a family band originally from Donegal. They are three brothers, all teenagers, and their father. We find bands with younger members inspire our students to continue to improve their own skills. Dervish has tentatively agreed to come from western Ireland, as has Cassie and Maggie MacDonald from Nova Scotia. Dervish has been wowing audiences for more than 20 years. These folk artists grew up steeped in music in Sligo and Leitrim and incorporate new music along with interpretations of traditional songs. Cassie & Maggie come from a musical family and their performances include step dancing, traditional songs and new music influenced by multiple genres. They sing in both Gaelic and English and exude pure joy in their performances.

The Young Musicians Festival, our oldest program, will also return, bringing in artists and clinicians able to judge a variety of instrumental performances, including strings, woodwinds, brass, voice, and piano. Music students from around the area have an opportunity to polish a performance piece, play it before a professional adjudicator, and get critical feedback on their style and mastery. The festival's activities finish with the Honors Concert, which showcases the skills of some of the day's most outstanding students.

Music, Arts & Theatre Camp (MAT Camp) is a comprehensive five-day summer program which will be held July 19-23 that offers arts classes for the entire Evanston community, ages 1 through adult. Students register for up to eight classes to strengthen their knowledge and skills in the arts. Camp offers more than 180 classes based in visual art, music of all genres, theater, culinary art, technology in the arts, dance, literary art, and digital art, for all skill levels and ages, and includes large and small ensembles of all kinds. Performance-based classes demonstrate their learning at the end of the program in several concerts, including a grand gala performance open to the community, while many of the art-based classes put their work into a massive art display for the rest of camp and the community to see as well. Classes are kept small, and divided by age or ability level, to ensure that all participants receive personal attention. Camp offers a chance for participants to explore many aspects of the arts in a safe environment, receiving encouragement from staff instructors and fellow students in a small group atmosphere.

A unique aspect of the MAT Camp program is that the professional staff members participate and perform alongside students. Midweek, the professional performing staff present a concert for camp participants and the community. Students see their teachers model the technique, style and methods they have been learning in class. Camp staff bond with participants at after-hours activities, and since many staff return year after year, students and teachers sometimes form bonds that continue through many years.

During the school year, we offer assemblies and workshops in the school utilizing artists in the concert series. An important criterion when selecting artists is the ability to work with students, and we consult with District music teachers to select artists. All programs are open to all the schools, and schools often travel to participate.

The goal of all TAI's arts education efforts has always been to improve the skills and knowledge of participants in order to enhance individuals, families, and our community through the arts. We strongly believe that participation in the arts, even at an amateur level, brings multiple benefits to people of all ages. It brings beauty to our lives, promotes social and emotional development in children, helps older people maintain their health and quality of life, uses our brains in multiple ways and offers everyone a chance at connections through common interests. With MAT Camp, there are multiple goals. Originally, our goal was to help musicians leap forward in their skills and abilities with their instruments both individually and in group settings. This goal persists and we have seen growth across our community music opportunities as a result. A second goal is to offer participants the opportunity to learn about and try out a new art form that they may not have access to, such as various forms of dance, theater, new genres of music, visual arts, culinary arts, technological/digital arts and more. Thus we offer a wide range of ever-changing

electives. We hope to spark interest in something unfamiliar, to encourage people to try new things, and to gain an appreciation for something that might be new to them.

With in school events, the goals vary. For larger assemblies, it is for students to have an arts experience with a professional artist, and to inspire them. For smaller workshops, we seek to have students hone their skills, and learn new ones from specialists in the specific instrument or content area, to have an experience with a practicing artist, and to support the work of the arts teachers.

The MAT Camp staff, which has more than 40 members, consists of visiting college professors and professional performers brought in from all over the United States, with the addition of some local teachers and artists. Criteria for selection of the staff requires the highest artistic excellence that the proposed funding will allow. Included below are just a few of the 44-member MAT Camp performing/teaching staff for 2021. A complete list of staff with bios will be available from our website later this spring.

We are excited to welcome Mark Wood to MAT Camp this year. Mark Wood is a Julliard-trained musician mentored by Leonard Bernstein of Tanglewood, and one of the founding members of the multi-platinum selling Trans-Siberian Orchestra. He has performed with Paul McCartney, Celine Dion, Kanye West, Billy Joel and many others. He is an Emmy-winning composer, innovator of the electric violin and published author. Mark Wood will offer classes teaching alternative styles, improvisation and self-expression through contemporary music, providing students with unparalleled, transformative learning experiences that aren't found in traditional music programs. Mark Wood is also a powerful voice for music education and advocacy. While at MAT Camp, he will also coach educators on building their music programs in an adversarial climate.

Palmer Davis is a highly accomplished actress, dancer, writer and choreographer who has taught at MAT Camp for years. From the chorus of Broadway National Tours and the lines of the Radio City Rockettes to the television sets of Los Angeles, Palmer Davis has worked in almost every venue imaginable. Most recently Palmer starred in the dance film "Stepping High," now streaming on YouTube, and has written and performs her critically acclaimed solo show "Suburban Showgirl" around the United States. A graduate of UCLA Palmer majored in Dance, minored in Spanish and has choreographed for film, commercials, industrials and over 2 dozen musicals. Performance Highlights: 1st National Tour of The Will Roger's Follies, Crazy for You, Joseph...Dreamcoat, 42nd Street, CSI Las Vegas, Castle, 90210 The Academy Awards Show. Palmer Founded the Theatre Works Children's Enrichment Program in Los Angeles in 2006 and teaches world wide with her Triple Threat Professional Actors Workshops.

Paula Egan-Wright is a long-time educator who taught in Turkey for 2 years pre-pandemic. She retired from the Cheyenne schools after 30 years as a French teacher. For nearly 20 years, she taught KEY Camp at Casper College,

offering French and theatre classes. For MAT Camp, she offers introductory and conversational French, and a theatre production class.

For school year performances and workshops, a key criterion in selecting artists for our season is their ability to share their enthusiasm and skill with students and send them on from the session feeling inspired to pursue artistic activities.

Currently we receive grants from multiple organizations and are fortunate to be sponsored by some of the larger corporate entities in the Uinta County area, as well as a number of small businesses and private individuals. We receive extensive support from volunteers equating to thousands of dollars--providing lodging and supplies, to donating skilled labor, and more. Earned income from our ticket sales/registrations as well as funds generated by our fundraising efforts make up the other portions of our funding sources. Key partners include the City of Evanston, UCSD#1, Uinta BOCES #1, and the Evanston Civic Orchestra and Chorus. Our budget is entirely about our programs--if the funds do not go directly to artists and programming, they support the underlying structure required to provide the kind of excellent events we offer, such as storage for our equipment, staffing, and more. We are fortunate to be in a strong financial position following the pandemic thanks to CARES act funding.

ORGANIZATION SUMMARY

YOUTH EMERGENCY SERVICES, INC.

WWW.YESHOUSE.ORG

PROCESS MERGE FIELDS

PROCESS: FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

SHARED QUESTIONS

Arts in the Lives of At-Risk Youth

APPLICATION: APPLICATION - FISCAL YEAR 2022 COMMUNITY SUPPORT GRANT

Arts in the Lives of At-Risk Youth

The Y.E.S. House was established in 1976 to serve the most vulnerable population of our society - Wyoming homeless youth. Throughout the years, the agency has incorporated additional programs that include outpatient and residential treatment services for children and teens with mental health and substance abuse issues. Many of our youth have had limited opportunities to explore their creativity and healthy expression. Youth in our care need constant care and supervision. Many are at risk of self-harm or are working through substance addiction. For safety reasons, youth have limited opportunities to engage in activities outside of the Y.E.S. House's supervision. All Y.E.S. House programs, including the "Arts in the Lives of At-Risk Youth" program, are specifically designed to meet the needs of vulnerable youth and to create an impact on youth's well-being and capacity to live a meaningful life.

The Y.E.S. House operation board has a youth member to represent the voice of youth. The agency also has a Youth Advisory Council. This youth board is made of current youth in the Y.E.S House programs and former Y.E.S. House youth. The board assists the Y.E.S. House with improving services for youth served.

The agency serves children and youth with special needs and our facilities are designed to accommodate those needs. The Rockpile Museum and AVA Art Center have the same accommodations.

The Y.E.S. House has an annual license review of all of its programs that is conducted by the state Department of Family Services and the Department of Health and Behavioral Health Services Division. The Wyoming Department of Education also reviews our education program every year. The CARF (Commission on Accreditation of Rehabilitation

Facilities) evaluation team reviews our treatment programs every three years and assesses if the Y.E.S. House meets national and international standards for treatment. Each program has parent and child evaluation forms, and annual community evaluation forms are distributed and results compiled. Evaluations/assessments are completed for each youth and their family when they enter a program, reassessed in the middle of their program, and again when they have completed their program. Our programs use "evidence-based" components that come with assessment tools to show program effectiveness.

The Y.E.S. House board and the agency leadership team and a quality improvement committee are involved in the evaluation process. The feedback from evaluations are utilized at the agency's strategic planning session to develop a 3-year plan. The most recent feedback that relates to the visual and theatrical residencies, that are proposed under this application, was about giving youth more time to complete their art pieces during evening hours. A couple of hours are set aside on weekends for youth to work on their art pieces.

The proposed residency is created to meet the specific needs of vulnerable at-risk youth and to create a life-long impact on youth's well-being and capacity to live a full meaningful life. The Y.E.S. House is uniquely positioned to create meaningful artistic programming given its history and expertise in working with vulnerable youth. The program is made of theater and visual arts residencies tentatively scheduled for late spring and during the summer. During these months (May -August), youth have more flexibility and time to engage in artistic residencies. Additionally, our youth don't have access to traditional summer enrichment out-of-school opportunities. Visual and theatrical residencies address that gap and provide access.

Theater Residency: May-June 2022; Director: Ali Hasenkrug.

Youth are engaged in all aspects of play production. This is an intensive 2-month residency, where youth meet for 4-6 hours twice a week to work with the director. While working with the play director, youth will be guided in writing an original production. Theatre skills taught include: acting; role playing; character development; concentration and projection; prop and set design; and costume design. Soft life skills taught in addition to theatre specific skills include: problem solving; positive communication techniques; teamwork; and collaboration. This residency is a wonderful time for youth to explore their creativity and participate in innovative and constructive activities. It culminates in a public performance at the Rockpile Museum on June 25, 2022.

Visual Arts Residency: July-August 2021 Lead Artist: William Lopez.

Youth are introduced to a variety of mediums including pottery, tie die, mural, and sculpture. Each art medium is taught and explored for 3 hours per week over a two-week period by different artists at the AVA Art Center. This is an excellent opportunity for the youth to learn specific skills in a variety of art mediums.

"Art in the Lives of At-Risk Youth" is specifically designed for disadvantaged youth who are in state custody and/or live in residential treatment and have no access to traditional artistic opportunities unless they are offered by the Y.E.S. House. While in our care, we are the only agency that can bring artistic opportunities to youth and address the gap in access.

The overall goal of this project is to utilize a variety of materials, technical skills, elements, mediums, and principles to promote artistic works among at-risk youth.

The objective of the Theatrical Residency will be to introduce theatre and the basics of theatrical productions to youth that have never had drama classes or participated in a play. This will be achieved by

1. Each youth participating in writing an original play, creating props and acting.

The objective of the Visual Arts Residency will be to introduce a variety of visual art mediums and help youth to learn specific techniques for each art form. This will be achieved by

1. Each youth creating at least one artwork in each art medium.
2. Each youth experimenting with at least 3 art mediums.

The secondary goal is to introduce visual arts and performing arts as a form of healing and coping to youth with the server traumatic experiences. This will be achieved by providing visual art classes twice a week, and theatrical opportunities 4-6 hours a week during the summer.

The above goals were identified by youth themselves and based on what the artists and teachers felt would benefit at-risk youth the most. Youth provided feedback through the Youth Advisory Council and through written evaluations. This feedback included what youth were interested in learning, experimenting with and why. Youth ranked high pottery, tie die, and clay. They wanted to design and paint a mural because they have never done it. Youth also were interested in writing and staging a play that would be their own, with their stories and messaging. They felt their voice must be heard by others.

Based on these goals and objectives, the following evaluation will be put in place. The evaluation mechanism is built based on youth's "voice and choice" and is designed to create accountability to the youth we serve. Before starting each of the art mediums, the youth will be asked to take a brief survey to define what they hope to learn; what they currently know about the particular art medium; and measure their skills/technique levels. Upon completion of the section on each art medium, the youth will take a post-survey and provide feedback on what they learned in each art medium including vocabulary, techniques, and skills. In the post survey, youth will give a self-evaluation of their experience by rating it on a scale of 1-5. The project will be evaluated by written feedback from teachers and artists as well. As youth complete a medium, it is expected that 99% will increase their knowledge of the medium, and 80% will increase their skills/techniques.

Part I: The theatre residency will be directed by Ali Hasenkrug. Ali has educational background in technical theatre and has been directing plays at the local high school for 12 years. She has directed or been on the management team for close to 50 plays. She was recommended by teachers and youth, she worked with, for her amazing

creativity, outside the box thinking and her patience working with teenagers. She understands youth and the struggles they face. The director will collaborate with the Y.E.S. House teachers and staff.

Part II: Artists for the visual art residency will be selected by a local art center, AVA. AVA has been partnering with the Y.E.S. House in providing quality artists for the visual arts residency for the last 10 years. AVA does an excellent job in selecting artists that have several years of working with at-risk youth and are regarded as highly talented in their art medium. AVA selects artists that are sensitive to the issues our youth are faced with and understand where youth are coming from. Selected artists have patience, understanding, and at the same time are very good in keeping our youth accountable without getting frustrated. AVA has great space for hands-on artistic opportunities and provides equipment that the residency needs for pottery and sculpture workshops.

The schedule below is what AVA and its visual artists proposed. Youth and Y.E.S. House staff reviewed it and felt it will meet the needs of youth, and what they identified as their interests.

Pottery (July 6, 9, 13,16, 2021); The pottery workshops will teach a variety of hand-building and wheel-throwing techniques, and how to glaze self-created pottery pieces.

Mural (July 20, 23, 27, 30, 2021); During the mural classes, artists will teach youth how to create realistic and abstract mural designs. Students will work together, as a team, in designing and painting a mural that represents their life journey.

Tie Die (August 3, 6, 10, 2020); Tie die classes are a favorite among youth. Many youth in the Y.E.S. House's care do not have many of their own belongings when they enter our services. Therefore, learning to customize their own attire is a powerful and uplifting tool.

Sculpture (August 13, 17, 20); Youth will learn how to build a relief sculpture, make multiple productions, and create powerful images from plasticine clay.

The artists for this project believe, by exposing youth to the arts, we will provide them with an opportunity to learn how to fulfill their creative potential in a positive way. Arts play an essential role in the well-being of youth.

70% of the proposed "Arts in the Lives of At-Risk Youth" residency is funded by cash from private donations and the City of Gillette 1% tax funds; the WAC grant will only account for 30% of the total amount.

The in-kind support includes:

- * donation of space/utilities for play practices from the Rockpile Museum and the Y.E.S. House
- * mentors/volunteers donations for play props, sets, costumes
- * donation of a sound system/instruments
- * volunteers/staff time setting up and managing residencies

The Y.E.S. house works with vulnerable youth and stands by our mission of empowering youth to achieve lifelong success. Arts play a significant role in empowering youth to pursue their dreams and experience success. The proposed budget is aligned with the Y.E.S. House's values and is reasonable and cost effective. The Y.E.S. House takes pride in its ability to sustain programs that are essential for the well-being of Wyoming children and youth.