

ORGANIZATION SUMMARY

307 DANCE ACADEMY

WWW.307DANCEACADEMY.COM

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

307 Dance Academy

Application

307 Dance Academy stands as the sole non-profit studio in Natrona County, and our mission is dedicated to providing comprehensive instruction across various performing arts forms, including ballet, pointe, tap, jazz, musical theatre, contemporary, modern, hip hop, tumbling, and cheer. Our dedicated team of highly qualified faculty members is devoted to our goal of delivering exceptional training and opportunities while instilling essential life skills and values in our students. Emphasizing our goal of character development, we prioritize fostering responsibility, self-motivation, self-discipline, integrity, fairness, kindness, inclusivity, and community engagement. Through our diverse programs, our goals are aimed to raise awareness of the benefits of participating in the performing arts, increase community involvement, deliver measurable outcomes, and cater to a growing student population. Furthermore, our goals encompass continual improvement of instruction quality, expansion of performance opportunities throughout our community, character development, community engagement through performances and service projects, awareness raising, outreach efforts for diverse student inclusion, and studio capacity expansion. By aligning our mission with strategic goals, 307 Dance Academy strives to excel in performing arts education, nurturing talented performers, and enriching our community's cultural landscape. Our commitment extends beyond the studio, as we actively collaborate with local schools, community centers, and organizations to promote arts education and cultural enrichment. Through partnerships and outreach efforts, we aim to make the arts accessible to all members of our community, fostering creativity, self-expression, and personal growth.

307 Dance Academy serves various communities in Wyoming, including Casper, Mills, Evansville, Glenrock, Bar Nunn, Midwest, and Douglas. Based in Casper, our main studio accommodates around 150 students aged 2-18, with additional participants traveling from other Wyoming towns. Recently, we expanded to Glenrock, welcoming 28 new students, with plans for further growth. Our commitment to inclusivity drives initiatives catering to nondominant communities. The Firecrackers Adaptive Dance Class offers specialized instruction for individuals with disabilities, fostering skill development and self-expression. Financial Need-Based Scholarships ensure access for low-income families, covering tuition and recital costs. Collaborations with local nonprofits like Jason's Friends, Boys & Girls Club, and others broaden our impact. These partnerships facilitate participation in community events and initiatives supporting diverse needs. We prioritize accommodation requests, tailoring solutions for individual circumstances. Whether addressing physical accessibility or communication support, our goal is full inclusion. At 307 Dance Academy, inclusivity, accessibility, and community engagement define our mission. We strive to create an environment where everyone can thrive and experience the joy of the performing arts.

307 Dance Academy employs diverse methods to assess and gauge the impact of our programs and services within the community. We conduct thorough year-end evaluations, soliciting feedback from parents and students to evaluate satisfaction levels, pinpoint areas for improvement, and measure progress toward program objectives. Additionally, our faculty conducts ongoing assessments tailored to each class and age group, focusing on self-development, technique, commitment, and overall improvement. Enrollment indicators, including returning, new, and yearly completions, serve as vital metrics for understanding program impact and community engagement, guiding our efforts for growth and enhancement. We evaluate community engagement and program impact through performances like our Holiday Show and year-end Spring Recital, analyzing attendance and collecting feedback to ensure relevance and effectiveness. Evaluation findings inform modifications to training programs, facilitating skill development and supporting faculty development needs. Moreover, we adapt our offerings responsively based on community feedback, such as the recent addition of competitive cheer teams, aligning our programs with community preferences and interests. Through these evaluation methods, 307 Dance Academy remains committed to responsive, excellence-driven performing arts education. Our dedication to continuous improvement and community responsiveness underscores our commitment to providing high-quality arts education and enriching the lives of our students and community members.

307 Dance Academy is seeking operating support to sustain our ongoing operations from July 1 to June 30. Our operational expenses encompass a range of essential costs necessary to maintain our facility, provide quality instruction, and offer diverse programming to our students and the community. Our typical operating costs include: Payroll for Faculty: To ensure the delivery of weekly instruction, we allocate funds towards compensating our highly qualified faculty members who inspire and mentor our students. Rent and Utilities: Studio space is fundamental to our operations, and the cost of rent is a significant portion of our budget. Additionally, utilities are essential for maintaining a conducive learning environment. Office and Classroom Supplies: We allocate funds for office supplies to support administrative functions and classroom supplies to facilitate effective teaching and learning experiences. Venue Rental Expenses: We incur expenses for renting venues for our annual holiday show and year-end spring recital, providing opportunities for students to showcase their talents to the community. Performance Costuming: Costumes are essential for enhancing the performance experience and are a necessary investment for our dance productions. Advertising: Promotional activities are crucial for attracting students and community members to our programs and events. Insurance: We allocate funds for insurance coverage to ensure the safety and well-being of our students, faculty, and staff. Travel Expenses: When hosting workshops or bringing in guest faculty, we cover travel expenses to facilitate their participation and ensure a diverse range of training opportunities for our students. Facility Repairs and Maintenance: Maintenance and repairs are necessary to upkeep our studio space and ensure a safe and functional environment for students and staff. Additionally, we require support to expand our offerings at the Glenrock location, including faculty time and travel expenses, as this represents an added project expense. The requested operating funds will primarily be allocated towards our two largest expenses: rent and payroll. With a yearly rent exceeding \$42,000 and the need to competitively compensate qualified faculty members, these allocations are essential to sustain our operations and maintain the high-quality educational experiences we provide. Any additional support will be crucial for covering the costs of outside faculty, equipment, and materials for specialized training opportunities such as tumbling and cheer clinics or master workshops, ensuring affordability and accessibility for our students. Your support will enable us to continue providing a safe, encouraging environment for students to pursue their passion for the performing arts while receiving training from the best instructors available. Thank you for considering our request for operating support as we strive to inspire the next generation of dancers and performers in our community.

307 Dance Academy is embarking on two exciting projects within the timeframe of July 1 to June 30. We are in the process of the establishment of a second location in Glenrock, Wyoming, and the launch of a homeschool dance

program catering to students in the homeschooling community. These initiatives aim to expand access to quality dance education and provide tailored programming to diverse student populations. For the Glenrock location expansion, our project support request will facilitate the establishment of adequate space for our Glenrock location, covering expenses such as rent, materials, payroll, and travel associated with operating a second facility. While we are fortunate to receive discounted space at the local recreation center, these current arrangements are temporary, and expenses are expected to increase in the upcoming project year. The project will enable us to provide dance classes to the residents of Glenrock, offering opportunities for participation in our year-end spring recital and other community performances. Additionally, we aim to organize master classes within the Glenrock community to minimize travel requirements for our students. The Home School program project support will also contribute to the implementation of our homeschool dance program, which includes expenses for utilities, materials, and payroll for an additional faculty member. This program will cater to students within the homeschooling community, providing them with structured dance classes tailored to their unique learning needs and schedules. Our organization works with a team of highly qualified and experienced faculty members who are dedicated to providing exceptional dance education. While specific individuals may vary depending on availability and program requirements, our faculty collectively possess a wealth of qualifications and expertise in various dance disciplines. Their involvement ensures the delivery of high-quality instruction and enriching experiences for our students. The requested project support funds will be allocated towards rent and utilities for the Glenrock location, materials and equipment necessary for classes at both locations, payroll expenses for faculty members involved in teaching, travel expenses associated with operating multiple locations and organizing community events, and marketing and promotional activities to raise awareness and attract students to the new programs. This strategic investment will not only expand our reach but also strengthen our impact in fostering a love for dance within the community, ultimately enriching the lives of students and families in Glenrock and beyond.

307 Dance Academy is dedicated to enriching the lives of youth in Casper and neighboring communities through dynamic arts education initiatives. As part of our commitment to providing diverse learning opportunities, we regularly host workshops featuring highly qualified faculty who offer instruction in various dance forms, cheer, and tumbling. This summer, we are excited to expand our offerings by organizing a master dance workshop alongside tumbling and cheer clinics. These workshops will provide students with the unique opportunity to receive instruction from industry professionals and college-level athletes, offering insights and expertise not readily available in Wyoming. Our goal is to host these workshops at the 307 Dance Academy studio, although the overwhelming interest may necessitate renting a larger venue to accommodate participants from the wider community. Open to students aged 8-20 years old, these workshops aim to enhance not only their technical skills but also their understanding of the art form's broader significance and its potential application to their personal growth and future aspirations. By exposing participants to real-world advice and experiences from professionals actively engaged in the industry, we seek to inspire and empower the next generation of artists and performers. These workshops represent an invaluable opportunity for students to engage with alternative teaching methods and gain insights beyond their regular instruction, further enriching their arts education experience. Our commitment to providing these unique learning opportunities underscores our dedication to fostering a vibrant arts community and nurturing the talents of young artists in our region. Additionally, bringing in outside artists provides a broader perspective and exposure to different styles and techniques, enriching the learning experience for students and contributing to the cultural vibrancy of our community. These interactions with industry professionals and college-level athletes not only offer valuable mentorship but also serve as networking opportunities, potentially opening doors to future educational and career pathways in the performing arts. Moreover, the presence of these artists fosters a sense of excitement and inspiration among our students,

motivating them to push their boundaries and strive for excellence in their artistic pursuits. By bridging the gap between local talent and global expertise, we aim to elevate the standards of artistic achievement and foster a deeper appreciation for the performing arts within our community.

The specific Arts Learning goals for this opportunity were identified through a comprehensive assessment of the needs and aspirations of our students and the broader community. Our primary aim is to provide comprehensive arts education that not only imparts technical proficiency but also fosters creativity, critical thinking, and collaboration. Through the study of craft and technique, our goal is to empower students to excel in live performances. By honing their creative skills, students will develop the ability to express themselves authentically and compellingly on stage. It's essential for students to understand the rich cultural and historical contexts of various art forms. By engaging in critical studies and exploring the histories of dance, theater, tumbling, cheer, and performance, students will develop a deeper appreciation for the art they're passionate about. We aim to provide students with opportunities to create and perform original works that challenge their artistic boundaries. Whether it's through workshops, clinics, or collaborative projects, our goal is to foster creativity and innovation in live performance. Collaboration is central to our approach to arts education. We strive to create opportunities for students to work together, exchange ideas, and create performances that resonate with the community. This includes the possibility of presenting their work in performances, recitals, or competitions. Exposure to working professionals in the arts industry is crucial for inspiring and guiding students in their artistic journey. By connecting students with outside faculty and professionals, we aim to inspire their passion for continuous learning and provide them with pathways to future opportunities in the performing arts field. Our overarching goal is to "Inspire the Fire" and empower students to pursue their dreams in the performing arts. By exposing them to working professionals and demonstrating that a future in the arts is attainable and sustainable, we aim to ignite their passion and instill confidence in their potential for success. These goals reflect our commitment to providing meaningful and transformative arts learning experiences that enrich the lives of our students and contribute to the cultural vibrancy of our community. Through these initiatives, we aim to cultivate a supportive and inclusive environment where students can explore their creativity and passion for the arts while developing essential skills for success in their artistic endeavors and beyond.

307 Dance Academy is once again working to bring in master workshops featuring Rosero McCoy, McKena Silva, & Austin Marquez. Rosero McCoy is one of the most established and well-rounded Choreographers & Artistic Directors in the Entertainment Industry. Some of Rosero's Recent Choreography Credits : 2020 VMA's Keke Palmer performance, Netflix's Original Series Family Reunion, Soul Train Awards Opening Number with Tisha Campbell & Tichina Arnold, Black Music Honors Awards Show, Trumpet Awards Show. His Film Credits include: Rags, Rio, Honey 2, Hairspray, Camp Rock 2, Alvin and the Chipmunks 1 & 2, Step Up, Beauty Shop, Vanilla Sky and Garfield 1 & 2. Rosero's choreography can also be seen on A New Netflix's Show Called Family Reunion. Some of his TV Series include: Sing Off, Castle, Henry Danger, Austin & Ally, Shake It Up, MTV's America's Best Dance Crew & Good Luck Charlie. Rosero is known for his versatility in all styles of dance shown in commercials, music videos and stage shows for Keke Palmer, Toni Braxton.

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 Las Vegas, Nevada and is on faculty for Step Up Dance Academy, where she is an instructor for ballet, contemporary, and hip hop as well as the program instructor for their new theater program. McKena is currently a dancer on the NBA G League Ignites Dance Team the Shock Squad. McKena has booked work as a performer/dance ensemble for Missy Cochran Entertainment, Champagne LLC, & Best Agency. 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 for her choreography for theatres across the nation including "Margaritaville" at Cumberland County Playhouse, in Tennessee, "High School Musical" with Casper Children's theatre and 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.

Austin Marquez is a performer, choreographer and teaching artist based in New York City. Austin has been seen in the immersive theatrical experience *Zerospace*, the Off-Broadway premieres of *GEEKS! The Musical* and *MANIFESTO: The Diaghilev Project*. Austin's choreography has been seen on Off-Broadway stages around New York City, festivals around the country--including *Steps! On Broadway* and *Jazz Choreography Enterprises* dance project festival. His work has also been seen on screen in music videos for several artists. His focus spans from Hip Hop to jazz and contemporary and has a specific interest on dance in popular culture. He currently teaches at the acclaimed ABT affiliated dance school *American Youth Dance Theater*, and has been on faculty at *Hunter College*, *Marymount Manhattan College* and *Lesley University*. He is currently in the MFA Dance program at *Hunter College* and works and choreographs for *Cheer Teams* across the US.

307 Dance Academy carefully structures its budget to align with our mission and strategic goals and objectives. We allocate funds for salaries of key personnel, including the Executive Director, Office Manager, Social Media Coordinator, and our esteemed faculty who are crucial for delivering high quality instruction. Operating our primary Casper studio incurs expenses such as rent, utilities, and maintenance, professional fees, and operation costs ensuring an optimal learning environment. The new Glenrock location requires budgeting for payroll, rent, materials, and travel. Revenue sources include tuition, workshop fees, grants from entities like the Wyoming Arts Council, fundraisers, and private donations. Volunteers play a vital role in our events. With strategic financial management and diverse funding sources, we ensure the ongoing success and sustainability of our programs. Our commitment to fiscal responsibility underpins our ability to serve our community effectively.

ORGANIZATION SUMMARY

ACTION RESOURCES INTERNATIONAL

WWW.ACTIONRESOURCES.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

The Search for a Higher Ground

Application

Action Resources International (ARI) supports and advocates for community organizing that strengthens neighborhoods, communities and regions. We are a Wyoming-based, grassroots organization dedicated to community activism that promotes safety and prevention of violence; social and economic justice; sustainable food security and sovereignty; and access to overall health and wellness for everyone. We believe that lived experience as expertise is essential for achieving positive, effective social change. Based on this philosophy, we support, develop, and sponsor community programs that amplify the voices and self-empowerment of individuals living with the problems being addressed. ARI programs focus on the arts and culture as a means of helping diverse communities recognize, articulate and amplify issues that speak to their history, barriers and contributions in the Rocky Mountain region. As the Higher Ground Fair evolves, so too does the diversity, equity and inclusion at its core.

ARI's programs across Wyoming provide self-empowerment opportunities for non-dominant, marginalized and underserved communities facing social, economic and health-disparity barriers to self-actualization. Since 2016, ARI has sponsored the Higher Ground Fair (HGF) as an annual event that nurtures and showcases the often unrecognized diversity of the Rocky Mountain region, celebrating wide-ranging tradition and innovation in this high elevation, rurally-influenced culture. HGF provides a unique cross-section of the arts and a celebration of regional culture that serves as the creative weave bringing it all together. In 2023, participation and audience diversity continued to rise toward each other in a way so rarely available in the rural Rocky Mountains. Fairgoers responded in verbal delight, once again expressing awe and appreciation for walking into an event that presented them a glimpse of the magnificence of the world as it really is but is rarely seen in one place over one long weekend. And yet. Even as participation at HGF continues to grow and response to the diverse celebration of art and culture widens, its call for a large regional audience is not being heard. The complexity of the Higher Ground Fair - what it has become and its ultimate potential remain too far apart. The size and diversity of the audience community Higher Ground Fair continues to call out for, do not match that of the participants. And so begins this event's challenge and the goal of this proposal to create an outreach project for Higher Ground Fair that brings its artistic roots and cultural traditions to the audience it deserves. It's the search for deep community for HGF through digitally artistic outreach that is the objective of this proposal, so its fully intended community will come.

Evaluation of Higher Ground Fair's impact has relied on traditional methods of counting audience and participant numbers, interviewing those who attend, gathering feedback from participants to inform the next year's efforts. But with this year's primary objective and project focused on creating a digital audio-visual story of the producers, artists, performers, historians, musicians, traditional craftspeople and stewards of the Rocky Mountain lands,

evaluation will come from reviews of the project's storytelling and from measuring its success in outreach through viewing numbers, venues reached, media coverage and response, and ultimately from comparing Higher Ground Fair audience numbers to those of previous years. The project's theory of intended change will also be tracked by an unique version of Action Resources' Collaborative Pathway Modelling method of program development and evaluation - creating data capture that reflects community vision of project goals in a way that not only provides a visual rendering of objectives and outcomes, but is in and of itself a beautiful work of art.

N/A

Grant funds are being requested for support of the Search for a Higher Ground digital audio/visual and outreach project depicting the background story of the fair through the lives, experiences and motivations of the unique event's key players featuring the multi-generational Wind River Dancers; singer and regional icon Hazel Miller and her band; lead performer Eleise Clark of the Jane Taylor Reenactors and amateur Black American historian; singer-songwriter Amy Biondo, and more. Also featured in the piece will be local artisans, aspiring performers, struggling homesteaders all looking for the antidote to a world of divisiveness, hopelessness and hate.

Higher Ground executive producer and award-winning community organizer and writer, Gayle Woodsum will be taking the production lead on the project; script design, writing, outreach and marketing will be headed up by Janna Urschel, PhD; with film production consulting services being sought from Farsighted Creative.

This budget-friendly undertaking is in keeping with the low-income, entrepreneurial and innovative artists, performers and presenters who make up the core collective of Wyoming and regional artisans and land stewards promoting the Higher Ground Fair's mission to celebrate the traditional, innovative and truly diverse world of the Rocky Mountains, together with their effort to bring it together in one extraordinary fall weekend each year, while attracting an unlikely mix of a participant roster and audience.

Grant funds will be allocated to the expertise and time of film consultants and script writers, and to stipends for the key players featured in the film and outreach marketing efforts.

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). This project request is designed to create a digital rendering of the Higher Ground Fair story, and the stories of the key participants that set this event apart from any other, to be used as a means of outreach to a curious and diverse audience for the fair itself. This project involves a highly skilled group of professional writers, videographers, film consultants and producers who will be compensated with grant funds for time, travel, and expertise.

ORGANIZATION SUMMARY

ADVOCACY FOR VISUAL ARTS, INC.

WWW.AVACENTER.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Creating Visual Arts Access and Education at AVA Community Art Center

Application

AVA Community Art Center is a twenty-year old non-profit organization with a focus on advocating for visual artists and programs in the Campbell County region. At its inception, AVA was developed to provide physical working space for artists to build community, hone their interests, and develop their small businesses. Functions at AVA have varied and evolved over the last two decades, but the core of this mission remains our primary focus.

AVA enriches lives by creating the bridge between the visual arts and our community. AVA INSPIRES artists of all ages to experience art, whether for the first time or through continued expression, inspiring growth and creative opportunities in our community. AVA CONNECTS artists with opportunities to continue to learn, grow, and sell their art throughout Wyoming. AVA CREATES a space for artists of all ages to explore creative expression of the visual arts in various workshops and community programs.

AVA hosts a professional ceramics studio with various technologies and materials, open to artists during studio days to explore clay as a medium and develop their individual skills. AVA staff facilitate weekly kiln firings and a glazing station and tools are readily available for artists to use. Several instructor-led workshops in a spectrum of mediums are programmed throughout the year based on needs indicated by the creative community via public surveys and direct feedback. AVA also provides a gallery space featuring rotating monthly exhibitions that include open calls to the public, invitationals, and two juried shows each year. An Artisan Market is accessible for artists to display their inventory of locally made artisan items available for purchase. AVA staff also plan and execute several community outreach programs in partnership with local non-profit organizations and private businesses with a focus on visual art making and education.

AVA hosts a range of public exhibitions and featured shows in our gallery space, rotating displays on a monthly calendar inclusive of local and national calls for art, invitationals, and juried exhibits. Additionally, AVA hosts an Artisan Market space for artists to display and sell their works for a longer period of time, typically on a six-month rotation.

AVA also hosts a professional ceramic studio, and all of AVA's public spaces are available for artists to utilize while working on individual projects during open studio days. AVA provides a regular calendar of public and private programs focused on a full range of art mediums; In 2023, AVA hosted at least 127 public or private arts programs for 2,708 individuals in our community. Private partnerships with community organizations such as YES House, Boys & Girls Club, CC Public Library, CC Recreation Center, and Gillette College are a means in which AVA facilitates arts access to targeted groups, such as non-dominant individuals (low income, at risk youth, aging populations).

Partnering with local non-profits ensures AVA's engagement with and meaningful impact on individuals in the community seeking a broad range of services and support due to many extenuating circumstances.

Requests for accommodations are addressed on an individual basis related to the unique needs of the person. AVA's building is fully ADA compliant. Accessible parking and properly lit entrances are continually maintained; all public spaces are wheelchair accessible. Restrooms are equipped with accessible stalls, handrails and braille signage. Emergency and accessibility plans are readily available and a personalized accommodation plan is provided to every member requesting services.

AVA evaluates the impact of our programs and services through several methods, engaging directly with the community members we regularly serve. Post-program surveys are conducted to retain feedback related to the instructors and content of workshops. Surveys help AVA staff to determine if the value of each program was overall a net-positive for attendees. AVA also provides digital forms via our website to collect input from prospective attendees, which helps guide the planning and development of future programs. Typical questions on the survey include which mediums and techniques patrons want to explore, what level of advancement programs should be developed at (beginner, intermediary, advanced), and what times and days of each week are most convenient for programs to be scheduled. AVA also prioritizes an inclusive and welcoming environment for all patrons, and direct conversation and feedback with AVA staff is encouraged.

AVA staff and board analyze class enrollment statistics, membership retention, gallery and market sales, patron and donor relationships, and community engagement to evaluate community benefit. 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 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. Programs that do not meet both measures are eliminated from the calendar indefinitely. AVA Board members evaluate the annual success of the organization by establishing an annual budget and strategic plan; board members convene monthly to check in on the progression of set goals and expenditures.

AVA's projected expenditures from 7/1/2024 - 6/30/2025 total \$230,000.00. This encompasses all expenses related to:

- 1.) Staff Wages - AVA currently employs one full-time employee as the Executive Director. A second part-time employee, allotted 35 hours weekly, is employed in the role of Marketing Director. AVA's two employees work cooperatively to manage day-to-day operations, coordinating marketing and outreach strategies, inventory management, digital platforms and website maintenance, patron engagement, and donor and artist relations.
- 2.) Artist Instructor Fees - Classroom instructors are compensated for their time estimated at rates no less than the prevailing minimum compensation as required by the Department of Labor Regulations. Artist instructors are responsible for developing their own compensation structure, which is regularly reviewed by AVA staff and board to determine alignment with AVA's budget and strategic goals.
- 3.) Paid Artist Commissions - Goods sold at AVA, including artworks, reproductions, and all items displayed for sale throughout each year, are owned solely by the artist who produced them. AVA pays commission percentages to artists after each resulting sale. Commission rates are determined based on each artists' AVA membership status.
- 4.) Payroll Taxes
- 5.) Administrative Expenses - postage, printing, office supplies, dues and subscriptions.

6.) Utility Services

7.) Professional Services - Accountant & Legal

8.) Sale and Services Expenses and Fees - Materials and Fees related to major fundraisers, such as space rental and catering.

9.) Building Repairs and Maintenance - Weather mitigation, property maintenance such as lawn care and snow removal, building improvements, construction costs related to security and public access.

10.) Technology Maintenance and Fees - Software subscriptions, technology upgrades

11.) Property Insurance

A portion of the operating support provided by Wyoming Arts Council is allocated towards the retention of skilled employees in major operational positions, as well as expanding their knowledge and professional development via trainings, conferences and networking opportunities. Two staff members complete the majority of daily tasks required to keep the community center operating and properly maintained for public use, as well as developing and executing over 125 diverse programs throughout the calendar year. Remaining funds allocated to AVA are used to sustain building operations, necessary administration fees, contract pay related to legal and accounting, and monthly dues and subscriptions related to typical business functions. Any funds allocated from WAC and/or the NEA for AVA operating support will be distributed throughout the entire fiscal year to supplement only the specific expenses described above.

N/A (Only applying for Operating Support)

AVA provides multiple events and programs annually, as well as planning new programs and services dependent on the indicated interest of patrons and artists. In 2023, AVA hosted at least 127 public or private arts programs for 2,708 individuals in our community. Private partnerships with community organizations such as YES House, Boys & Girls Club, CC Public Library, CC Recreation Center, and Gillette College are a means in which AVA facilitates arts access to targeted groups, such as non-dominant individuals (low income, at risk youth, aging populations). Partnering with local non-profits ensures AVA's engagement with and meaningful impact on individuals in the community seeking a broad range of services and support due to many extenuating circumstances.

In 2024, AVA will continue our 20-year partnership with clients of YES House during bi-weekly art making sessions. YES House provides services to young people ages 5 to 24 with a focus on shelter, therapy, crisis prevention and family support. Clients who reside on their premises travel to AVA regularly to engage in workshops from qualified instructors in a variety of mediums such as painting, drawing, paper craft and ceramics. Shared goals during these programs include providing a space for clients to explore while practicing healthy habits and coping strategies, and offering them an off-campus "field trip" experience that varies from their daily practices.

In Summer 2024, AVA will host 36 local youth, ages 6-14 years old, in our annual Summer Art Camps for six-weeks of visual arts workshops. Each two-week session is instructed by a qualified artist instructor exploring a wide variety of mediums and techniques. Session 1 will focus on mixed media projects such as painting, drawing, collage, mosaic, and paper making. Sessions 2 and 3 will also explore mixed media but will primarily focus on ceramic art in AVA's pottery studio. These sessions are especially exciting for the young artists as it is often their first experience throwing on pottery wheels and exploring mid-fire clays and glazes, as well as kiln technology.

In August 2024, AVA will host the annual Summer Bash and Mini Art Auction which includes live music, local food options, a national juried exhibition, and the beloved MINI art auction that features 35-50 regional artist's works on sale. This fundraiser is one of two major fundraisers AVA provides each year that engages with national artists and encourages attendees to view and purchase visual art. AVA's other major Fundraiser is held in January 2025 and includes a highly competitive national juried selection of 45 artworks; major award money is allocated to 6 participants in the exhibit and all artworks are auctioned during the public gala event hosted at Cam-Plex in Gillette.

AVA will continue hosting other annual events in 2024 and 2025 such as Music & Mugs, which features local musicians and food while regional ceramicists display their pottery in a flash-sale. Ink Night is scheduled for November and will feature three local tattoo artists live-tattooing while their artworks are displayed in AVA's gallery.

Aside from public events, AVA will continue to host a rotating calendar of monthly exhibitions and public and private arts programs; scheduled programs include private business paint nights, renowned watercolor artist Stan Miller for a full-day workshop and evening demo and lecture, solar eclipse tie-dye, ceramic wheel throwing, Plein Air and open studio days.

AVA staff and instructors develop visual arts programs that align with the Wyoming Fine and Performing Arts Standards; these principles are considered with the following goals prioritized:

1.) Access for all community members to opportunities that encourage creative expression through production.

All workshop attendees, ranging from youth artists to Creative Aging students, create and revise their original art to express ideas, experiences and stories. In AVA's classrooms, students investigate and apply a variety of materials, resources, technologies, and processes to communicate experiences through art. Via qualified instructors, students develop and apply their understanding of the elements and principles of design in their artwork. Within this environment, students are encouraged to collaborate with others in creative artistic processes. With the supervision of artist instructors and AVA staff, students use art materials and tools in a safe and responsible manner. At the culmination of workshop series, AVA host student exhibitions and public receptions to display artworks completed in the classroom setting. (FPA8.1.A.1-6)

2.) Developing student and patron understanding of Aesthetic Perception.

AVA's Gallery, Artisan Market and semi-regular community events feature ever-rotating exhibitions including local and national visual art reflecting all mediums and disciplines. Exposure to a wide variety of styles and applications of visual arts encourages visitors to observe and reflect on the physical properties of artwork, and artist demonstrations and lectures provide an opportunity to respond to artistic subjects, themes and symbols. In a classroom setting, students are encouraged to describe their work and works of other using language that emphasizes artistic elements and their own preferences. (FPA8.2.A.1-4)

3.) Advocating for Artistic Connections by relating the arts to other disciplines, careers, and everyday life.

Regularly scheduled arts programs with the public and clients of partner organizations provide tangible evidence that the visual arts is a viable career option and educates them on the artistic skills needed to succeed in the field. Additionally, constant opportunities and physical spaces available for artists to display and sell their works demonstrate the economic viability of art as a career for artists. Public calls for art exploring a wide range of themes and concepts encourages artist to respond to the role of visual arts as expression when reflecting on our local and global culture. (FPA11.4.A.2-3)

AVA staff and volunteers, in tandem with artist instructors, will execute a vast range of visual arts programs and events this coming year with the above goals as the foundation for how they are developed. Prompts and conversations in our classrooms encourage students to consider and implement the principles and elements of design in their art, and initiate a consideration for how one can refine their understanding of successful art when exploring mediums. Qualified instructors are hired to supplement any knowledge and/or skillsets that students already possess, promoting continued growth and broader understanding of mediums and applications. AVA's continual efforts of exhibiting hundreds of local and national artworks throughout the year enables public exposure to a wide range of art, enhancing visitors' perception of what successful art can look like, how visual art is interpreted, and how they can apply these ideas in their own creative endeavors. Ultimately, the strategies highlighted in these goals are interwoven throughout all events and workshops hosted by AVA in alignment with our mission of creating the bridge between the visual arts and our community, ensuring accessibility for all of our community members in an inclusive and educational environment.

Rede Ballard - CCSD Faculty Coordinator and Community Artist

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

Joan Sowada - Textile artist, Curator and AVA Volunteer

Mark Paxton - Professional Oil Painter and Framing Instructor

Chris Amend - Professional artist, muralist and medium consultant, retired CCSD Teacher with 30+ years teaching experience

Blanche Guernsey - Professional Artist

Stan Miller - Award winning Watercolor Artist, Workshop Instructor (July 2024)

John Werbelow - Ceramicist, retired CCSD Teacher with 30+ years teaching experience

Anugraha Norstegaard - Mixed Media Artist and National Exhibitor

John Dumbrill - Painter and national exhibitor

Patrick Love - Mixed Media Artist specializing in Sculpture and Bronze Casting

John Werbelow - Retired Art Teacher, Ceramicist

Leanne Erickson - Youth Art Instructor

Georgia Ostrowski - YES House artist instructor, AVA Volunteer

Gerald Gardner - Artist Instructor and Bonsai Groomer

Meagan Anderson - Professional Metals artist and instructor

Londen Tabor - Multi-media instructor

Alexandra Hansen - Acrylic Artist and Instructor

Angela Dragseth - YES House Residential Programs Director

Meghan Gruman - GRTC Assistant Coordinator, YES House

Mikel Scott - Executive Director, Council of Community Services

Jessica Seders - Executive Director, Gillette Chamber of Commerce

Quinn Goldhammer, AVA 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.

Angelica Moskaliuk, Marketing Coordinator and Mixed media instructor

Dr. Verlyn Velle (AVA Board Director) - Recently retired from Campbell County Board of Higher Education Services, previous Director of Career and Technical Education for CCSD.

Dara Corkery (AVA Board 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 major patron of the arts.

Sara Olsen (AVA Board Director) - The University of Wyoming Extension Community Vitality and Health Educator in Campbell County

Adaneal Ruiz (AVA Board Director) - Loan Officer, First Northern Bank

Chris Ringer (AVA Board Director) - Ringer Law

Gina Hoogendoorn (AVA Board Director) - Artist Instructor, Volunteer, Visitation and Advocacy Center employee

Lisa Jackson (AVA Board Director) - Campbell County Health

AVA's primary funding sources include multiple annual fundraisers, artworks sales, classroom income, private and corporate donations, event ticket sales, local and state grants, and accrued interest in AVA investments and endowments. AVA facilitates two major fundraisers (Annual Art Matters Fundraiser Auction and Annual Summer Bash) and various minor fundraisers (WyoGives, Music & Mugs) that account for at least one quarter of the organization's annual revenue. In-kind volunteer hours and goods vary yearly, but in 22-23 equaled nearly one sixth of AVA's total revenue. Key funding partners who support AVA include Wyoming Arts Council, Campbell Co. Public Recreation District, Wyoming Community Foundation, Ovation TV (Stand for the Arts) as well as several local

and international private donors. Any additional revenue collected via artwork sales and program attendance directly supports AVA's goals and mission, with nearly half of sales immediately paid back to artists and instructors.

ORGANIZATION SUMMARY

ALBANY COUNTY THEATRE OUTREACH

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Platte County Theatre Outreach

Application

We are a nonprofit organization dedicated to the education, promotion, and cultivation of the performing arts in Wyoming. The ACT Troupe offers the members of Platte County a quality theatrical experience with a community education and enrichment through weekly theatrical in-school workshops. Our vision is to give the children of rural Guernsey a unique means of expression, capturing passions and emotions by allowing them to explore new ideas, subject matter and cultures. Our focus is to enrich the lives of our young actors by creating opportunities for performance through weekly in-school theatre workshops in Guernsey, Wyoming. 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 through our acting workshops is to build our students' sense of confidence. This program addresses the needs of our students by capturing their attention and requesting their participation. These young artists will participate in all aspects of our classes and then perform in our theatre productions. A nonprofit organization dedicated to the education, promotion, and cultivation of the performing arts in Wyoming. Part of our mission includes producing non-traditional work which, by its very nature, attracts non-traditional audiences. We take special pride in drawing a large number of first-time theatregoers by providing opportunities to attend live theatrical performances to those who might not otherwise have the means or experience as regular theatregoer. We can make creative changes based on the fact that we write our own scripts for specific actors to help each student grow in this unique field of study.

We are serving the community of Guernsey, Wyoming. Guernsey 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. This area is generally supportive of working artists and their contributions. It consists of a close-knit population that uses word of mouth as its most powerful tool. Guernsey is known for its welcoming nature to the arts and has been supportive of past theatrical troupes. As this area is limited, this creates a great opportunity for loyalty and patronage to that theatre. Yet there are few artistic classes. There is also a true fear of the unknown or "progressive" nature of the arts which can make new endeavors a challenge. So the school district serves as a resource for the entire community. It also allows our theatre to develop an interpersonal relationship with our donation/audience patrons. These patrons consist of retirees in the Guernsey region who wish to see more arts opportunities for the children of Guernsey. Our role in this community is that of the only children's theatre troupe. Our challenge is to serve those students with workshops and to encourage these pupils' talent and self esteem. Our goal is to steadily build and maintain a weekly class schedule to encourage and include more students. We know that by increasing our workshop classes, more of this population can be included into the experience of the arts. For all of the positives, Guernsey is very remote and many students only have our troupe to experience and participate within the arts. We are committed to bringing performances to rural southeast Wyoming. These mountain locations provide excellent settings for theatre and will allow us offer a cultural experience.

Evaluation is an ongoing process within our theatre troupe. Each show is evaluated by all participants in the production, helping us to identify ways that we can improve both the artistic and business sides of the house. We will also be inviting our students' parents to give their feedback as well. This 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/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. Performance Review Highlight: During the past year, we have set up an electronic survey to be sent to our audience members one week after the performance. This allows the audience to ruminate on the performance and reply to the survey with their own thoughts, intentions and suggestions. An online survey allows us to consistently track the audience's pulse after our performance. We will collect these emails at the entrance of the play on the play date. Our electronic survey helped us to narrow in on the needs to be met for the next production. The audience can include notes if they wish to see more productions by this troupe in the future. Some of our shows are adjudicated by academic theatre professionals which provides us with invaluable feedback. This feedback shapes our organizational goals and helps finetune our process.

The arts have long served as a way to discover who we are. This troupe's mission is to provide ways of new thinking in theatre that can be applied to math, science, literature and even philosophy. The arts help shape the future for every community. The infusion of creativity is essential for any generation and provides meaning in a troubled world. It is through nurturing new actors that children grow into forward thinking adults. This is achieved by a well-rounded education that includes the arts. It is a way of laying the foundation of successful students, successful adults which leads to a successful nation. The primary purpose of the standards in education is to clarify the learning needs of all of our students and guide them toward improvement. This is done by consistent tri-weekly rehearsals, routine set, costume and make up design meetings and regular check-in's with theatre professionals that help push our program forward. To realize our end goal of two main stage productions per year, we frame our preparations with artistic progress and creative practices. These are anchored in feedback from our production team. We will start our first rehearsals and production meetings the first week of September. Acting classes/rehearsal will be Monday, Wednesday and Friday. The production meetings which will consist of set design, makeup design and costume design will be Tuesday and Thursdays. These will culminate in a main-stage Fall 2024 performance of an Egyptian styled "Frog Prince" and in Spring 2025 with the French classic, "Cinderella."

Our costs revolve around supplies of props, lighting, costumes and set pieces. This is a big reason that many of our students join the theatre. They are often overwhelmed by being actors but find that the technical side of theatre fulfills their artistic ambitions. Technical theatre also serves as a gateway experience for younger students who start in makeup but eventually have enough confidence to join the actors on stage. We have support from

the Platte County School district so our rehearsal space and sound system are the in-kind portion of our operation. Yet even with their support, we have discovered the need for wood, paint and appliques to build these two complicated sets. The support of the Operating/Project portion would be instrumental to our success.

Artists Involved

We have a small Guernsey Community that is rich in support. We have connections with Principal Liesl Sisson, ELA Teacher Jenn Bruhns, Choir Teacher Matthew Hebbert and The Parks and Recreation director, Lori Ibarra. These organizations have been invaluable in their use of space and community support.

Our involved artists includes a core community theatre team:

Amy Hollon - Producer: Amy has produced and written over sixteen main stage productions at various theaters across the country. She is a graduate of the University of Wyoming and the founder of the Queen's Players Theatre. She will teach basic acting classes and direction. She will also teach musical theatre and improvisational acting classes. She is currently employed as an ELA Teacher at Platte County #2 School District.

Jacob Marquez: Sound design. Jacob is a graduate from the University of Wyoming and has directed five of our Cathedral Home shows. He is currently employed at Cheyenne Civic Center as a sound technical crew. Jacob will teach basic acting and sound cues classes.

Cody Mock: Set construction: Cody is a set, costume 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 will teach costume and puppet design.

Laura Green: Acting Instructor: Laura is a graduate from the University of Wyoming. Her background is in vocal and musical instruction and fight choreography. As a past performance actor, she brings over seven years of professional work to our troupe. She will teach musical theatre and improvisational acting classes.

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.

We are seeking project support for Guernsey, WY. Our mission is to better the lives of the students and volunteers involved in our rural theatre program. Our theatre troupe has been a catalyst for change in individual lives, an influence in the local schools and an impact on bringing arts to the community. Our clear vision is to host theatre classes and produce two full productions within the 2024-2025 season. We offer basic acting, blocking, prop and costume design classes.

Our project funding has three main goals: 1) To encourage our acting students to rehearsal and performance opportunities in production and play experiences. 2) To expose our students to captivating scripts and acting techniques which will initiate interest in acting, theatre history and our community. 3) To engage our students in our local community and bring that community into our theatrical setting.

Our involved artists include our community theatre team: We accomplish these goals by building toward weekly classes and rehearsals. These are building toward two productions for this 2024-2025 Season. Those productions include "The Frog Prince" and "Cinderella." These family friendly shows have been written specifically for the young actors in our Guernsey classes. We are pleased to bring these classic mainstage productions to Platte County. We are expanding our audience to include young students and giving pupils the opportunity to be involved in the performing arts in front of and behind the curtain. We have been in contact with members of the Cheyenne Little Theatre and Showcase production. At regional festivals, we have met with other theatre companies and attended multiple showcase productions in additional workshops. The input, support and suggestions we received there was invaluable to the growth of our program.

Our goals for the 2024-2025 Season include:

* Continue to serve rural Wyoming theatre goers by providing quality theatre productions in Guernsey, Wyoming and Laramie, Wyoming. We have concentrated our current main stage performances to Platte County #2 School District in Guernsey, Wyoming. We hope that by performing at a consistent venue will increase our audience base. We will seek to expand our performance venues to include Rock River School District in Albany County. We already have an interested faculty member at Rock River high school and this would enable our troupe to also have permanent home at this location. We offer free performances for all audience members at this time. We are working towards expanding our marketing to include radio, online advertising and newspapers ads to include the surrounding areas in an effort to increase interest.

* We will continue to develop our website and Facebook page that serve as an online vehicle for increasing artistic and audience participation. We aim to increase the number of student and community participants in the audition and performance process by 20% by Spring 2025. We have a goal to increase private donations to our program by selling sponsor shops to businesses and individual donors. We are currently working on our donor/sponsor structure. We will continue to conduct successful fundraising event to help fund our theatre program. We are actively involved with our Board in fundraising goals for each board member. Monetary goals were set but only three of five members reached or exceeded the goal.

During our 2024-2025 season, we will cast more than twenty-five actors, employ three directors, three technicians/designers, two stage managers, and an executive producer. Each of our performances provides at least eight people with the opportunity to volunteer off stage in various roles such as crew member, props master, costumer, marketing executive and advertising specialist. In a season of multiple performances, we will provide opportunities for over fifty participants in the creative process of theatre production. Based on past attendance, we will have the opportunity to entertain and educate over three hundred people through our performances.

Approximately 1/4 of these participants will be seniors and 1/3 will be students. With each additional performance, our theatre deepens an understanding and appreciation of the arts, and all involved - audience, artist and volunteer - profit. The combination of palling, thoughtful play selection, fine directing and a pool of experienced actors and technicians assures that the ACT will prove a quality theatre experience and a professional level of mentoring and instruction for community actors, students and volunteers. The result of combining veteran actors with new recruits and community volunteers has provided us with a wonderful collection of talent. Community members often have the opportunity to fill many roles, both on and off the stage, nurturing a love of theatre that grows out of this kind of creative opportunity.

This core group of experienced practitioners will bring the same level of expertise and commitment to the 2024-2025 season as they have to past seasons. With the addition of new members recruited throughout the local community, our troupe continues to grow and provide quality theatre.

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 fifteen years of theatre experience as a director, playwright, actor and producer.

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 Cheyenne Civic Center.

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 also does set design for the Hot Springs County School District and our theatre troupe.

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 give their experience, time and abilities to the children in our program.

The Albany County Theatre Outreach is unique due to continued community involvement in remote areas. We use volunteers to teach classes and orchestrate performances. Our funding comes from a variety of sources: grants and donations from the Platte County community. Local businesses and loyal patrons have been the most generous donors as they share an interest in expanding outreach and education to Centennial elementary students. We reuse/upcycle all previous set, prop and costume designs to keep our costs low and align our budget. Our organization has been in operation in the Centennial school district for three years, and in Guernsey for the last two years. With each year, we are able to make more connections in that area that help keep our

financial overview consistent. For the future, we plan on continuing to strengthen our existing relationships and to seek out new ones. All supporters, old and new, are crucial to keeping our theatre and education program active.

ORGANIZATION SUMMARY

ARK REGIONAL SERVICES, INC.

ARKREGIONALSERVICES.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

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

Application

Ark supports people with intellectual and developmental disabilities to actively engage in their lives through new opportunities, healthy relationships, and lifelong learning.

Ark Regional Services began in 1963 and has expanded its services over 60 years to support and serve 95 adults with disabilities. Ark offers a wide range of services, including Community Living Services, Community Support Services, Adult Day Services, equestrian services, employment support, and a curriculum-driven arts and education program. While primarily focused on supporting individuals with disabilities, Ark's services also extend and benefit the broader community. This includes providing opportunities for community involvement in events hosted in Ark's publicly accessible spaces.

The Cooper Center is a publicly open standalone Arts and Education Center featuring programs in Visual Arts, Theatre, Dance, and Music with a functioning black box theatre, art gallery, music room, and dance studio. The center welcomes all community members to engage in Theatre and Live Performances, Art Exhibitions in the Gallery, and interactive events like Festivals. Ensuring accessibility for all, including marginalized individuals and groups, Ark hosts visual art shows with free admission and keeps ticket prices for theatre productions affordable at \$7-10, enabling participation from older adults, veterans, individuals of lower socioeconomic levels, and individuals with physical or developmental disabilities.

At the Cooper Center, staff use various methods such as observations, interviews, focus group discussions, and video documentation to assess the progress toward individual and group objectives. Students are observed through all stages of their projects and receive timely feedback tailored to their needs. Students also have the opportunity to evaluate and provide feedback on each other's work and are interviewed at the completion of each performance or project.

Following the conclusion of a project or performance, the Artistic Director, instructors, and other stakeholders meet to evaluate the effectiveness of the project in achieving its goals. This evaluation includes production or project notes, verbal feedback from participants, the number of tickets sold for performances, and attendance numbers at art shows or events. Ark evaluates its projects on whether they provide opportunities for individuals with intellectual and developmental disabilities to actively engage in new opportunities, healthy relationships, and

lifelong learning. The success of these programs is measured when students can 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.

Operational expenses for the Cooper Center for Creative Arts are outlined in its budget, including personnel, program expenses, marketing/publicity, accessibility, facilities/overhead, and any additional expenses as necessary. As a publicly accessible space maintained by Ark Regional Services, personnel costs represent the most significant portion of expenditure due to the human support services provided by Ark and the Cooper Center, which require close contact and personal and time-sensitive supports. While costly, these services are essential for fostering an environment where individuals with disabilities can thrive and succeed.

Program expenses and facility/overhead are the next two significant expenditures, totaling 28% of all costs. This allocation covers various program costs, including Visual Arts, Dance, Theatre and performances, and Music classes. Although the grant award constitutes a small percentage of the Cooper Center's budgeted expenses, funding from the Wyoming Arts Council is crucial in sustaining these programs, especially amidst fluctuations in funding from the Wyoming State Government and other sources. Ark pursues multiple grant opportunities yearly to secure the necessary funding to support its programs. Many of these grant opportunities necessitate demonstrations of community support of matched funding. Furthermore, this funding is one of the crucial matching grant awards necessary to enhance the program's sustainability and success.

N/A

Ark's Arts Learning Program -- the Creative Arts Program, was established in the early 1990s to address the need for individualized opportunities for advancement among individuals with disabilities beyond traditional day habilitation and sheltered workshops offered at the time. Currently, the program provides over 95 individuals with intellectual and physical disabilities the opportunity to participate and engage in an average of 30 hours of Visual Arts and Performing Arts programs per week throughout the year. While there is no specific income requirement for participation, most students come from low-income backgrounds, with many classified as extremely low-income.

The primary objective of the Visual Arts Program is to provide students with artistic experiences and opportunities for creative expression, fostering appreciation for, exploration of, and skill development in the arts. The program offers personalized arts activities to enhance independence by communicating ideas, emotions, and meaning while facilitating social and educational learning. The Cooper Center hosts up to 13 visual art classes each semester, typically meeting 2-3 times weekly. These classes, integral to the Visual Art Curriculum, include 2D Design, 3D Design, Drawing, Color Theory, Mixed Media, and Painting, with regular critique sessions designed to develop students' talent in assessing formal and technical aspects of art. Elective classes such as art history, mosaics, collage, and wildflower art are also offered each semester, subject to student interest and resource availability. The Performing Arts Program includes an array of courses, encompassing Ballet, Rhythmic Dance, Costume Design, Theatre Rehearsal, Introduction to Film Genres, Music Theory, Experimental Filmmaking, Photography, Improvisation, Theatre Literature, and Band. Similar to the Visual Arts curriculum, these courses are subject to

change each semester based on student preferences and the availability of resources. Together, both programs place significant emphasis on providing diverse experiences to students, recognizing the importance of such opportunities as most individuals with cognitive disabilities miss out on formal education in any form, let alone in the arts.

The Cooper Center defines merit by its deliberate and comprehensive approach to programming, ensuring equitable access to a wide array of multidisciplinary arts, fostering professional development with art as a valuable resource, and embedding engagement and inclusion within the Laramie community. Students benefit from various Visual Arts classes focusing on the Elements of Art and Principles of Design and the Performing Arts Program focusing on artistic expressions through theatre, music, and movement/dance. These classes serve as platforms for students to enhance fine motor and interpersonal skills, problem-solving and decision-making skills, project planning, and critical thinking, individually and collaboratively. Participation in the Arts provides opportunities for students to cultivate self-expression, secure meaningful employment, set/achieve goals, maintain relationships, create connections, attain independence, and comprehend and interpret the world around them.

The benchmarks within the Creative Arts Program are tailored to the unique needs of the individuals served by Ark Regional Services. All participants in the Creative Arts Program are aged 21 and above, independently selecting classes without the typical constraints imposed by conventional educational frameworks. Nonetheless, the Visual Arts and Performing Arts curriculums consistently develop students' artistic skills through practice and performances, critical thinking of various art forms and expressions, exploration of historical and cultural reviews of artists and artwork, and promotion of interdisciplinary connections within the curriculum.

Students in the visual arts program, with support, are encouraged to engage in the process to:

- Persistently apply skills and knowledge to create artistic pieces.
- Communicate the meaning and purpose of their artistic work, utilizing adaptive equipment as necessary.
- Analyze and interpret the historical and cultural context of the arts with assistance and adaptive tools.
- With assistance, explain connections between the arts, other disciplines, and their community.

Instructors and educators within the Creative Arts Program ensure students achieve the goals set above using diverse instructional strategies tailored to the specific needs of individuals with disabilities. Unlike conventional educational frameworks, students participating in the Creative Arts Program are not graded or expected to meet advanced benchmarks. Instead, emphasis is placed on active participation, engagement, and demonstration of their understanding, knowledge, and skills included in the core curriculum.

Kayc DeMaranville is the Artistic Director at the Cooper Center for Creative Arts and chief operating officer 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 27 performances produced at the Cooper Center, and she teaches a variety of classes, which include Acting, Scenic Design, Play Reading, and Nia.

Carissa Isom is the Director of Education at the Cooper Center for Creative Arts. Carissa began working at Ark Regional Services in 2014. She holds a Bachelor of Arts in English from the University of Wyoming and has extensive knowledge of literature and theatre performance. Carissa teaches a variety of classes, especially theatre literature.

Bob Sell, CEO of Ark Regional Services, holds a Bachelor of Arts in Theatre from Western Michigan University and has worked professionally as both a Stage Manager and Director. Bob has worked on over 60 live theatre productions and provides Stage Management for the Cooper Center. Bob also oversees technical aspects of productions, including lighting, sound, and set construction.

Ark receives in-kind support from Casey Kearns in the form of consultation in regard to lighting, scenic, and costume design. Casey received his Master of Fine Arts in Scenography from the University of Kansas and a BA in Theatre from Chadron State College. He has held numerous college and university teaching positions and currently works as a freelance designer. Casey has consulted on over 2 dozen Cooper Center productions, provides advice and guidance on the purchase of lighting and other technical production items, as needed, and recently consulted on an extensive upgrade to the Cooper Center Theatre's lighting system. <https://caseykearns.com>

Ark actively pursues grants from governmental agencies and private foundations as available. In addition to past WAC grants, during FY24, Ark received financial support from United Way of Albany County, Guthrie Family Foundation, City of Laramie, Wyoming Community Foundation, the Daniels Fund, Wyoming Breast Cancer Initiative, Wyoming Home and Community Based Services, and the Wyoming Cultural Trust Fund. 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 receives funding through the Wyoming Home and Community Based Services Waiver. Despite being underfunded by this program, Ark continues to provide services of the highest standards through outside funding and in-kind support.

ORGANIZATION SUMMARY

ART ASSOCIATION OF JACKSON HOLE

WWW.ARTASSOCIATION.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Art Education at the Art Association of Jackson Hole

Application

The Art Association of Jackson Hole is dedicated to encouraging a vital, creative community through education, engagement with, and enjoyment of visual art.

We value creativity, collaboration and inclusivity.

Our strategic priorities are to

Be a place for community members to learn and practice new and familiar art mediums in a variety of well-equipped studios.

Communicate our mission through comprehensive marketing campaigns and relevant, dynamic programs.

Embrace a culture of philanthropy where all team members contribute to the financial health and stability of the organization.

Local youth are served through classes and camps. Parents of pre-school aged children need instructor-led art making opportunities as part of their developmental enrichment efforts. Parents of school aged children need a variety of high-quality, affordable programs for their children to participate in after school, during spring break and in the summer. For many children, out of school programs are a highlight. For their parents, these same programs provide opportunities to engage with peers in a safe, supervised environment. Art Association programs are the only visual art-making focused options held in studios dedicated to a variety of mediums and led by professional instructors. The majority of children served by our programs are ages 5-12, and many are members of the Latino community. We produce marketing materials in both Spanish and English.

Adults of all ages, socioeconomic status, and gender are served through classes and workshops. We provide adult instruction in a wide variety of mediums, and many community members enjoy the use of our studios. We invite participants and studio users to provide suggestions for classes and studio contents. Our scholarship fund provides access to low-income adults who participate in our programs.

Community members from various backgrounds and ability levels are served by our outreach program, Creating Hand-in-Hand, granting access to art experiences through partnerships with over 15 local organizations, including those that serve people with disabilities, older adults, veterans, and low-income communities. These members of our community benefit from therapeutic art-making programs, but are not able to attend our classes. Therefore, our goal for outreach is to make art accessible to our entire local community.

We measure progress across all art education programs using student and teacher feedback, carefully tracking enrollment trends, and through consistent communication with returning students. We survey our entire membership electronically annually, requesting feedback on curriculum, quality of instruction, pricing, timing, and desired classes and workshops. Staff also work closely with instructors to evaluate the success of each class. In our Outreach programs, participants are provided the opportunity to evaluate programming in the final session. Specifically, students are given a likert-based rating scale (adapted to their grade level and offered in both English and Spanish) to gauge their enjoyment in the program, comfort with the program, and interest to return to programming in the future. Students are provided, through a direct assessment procedure, an opportunity to identify areas of future programming that would be more beneficial and accessible to them. These areas include topics or projects that they would like to explore and items/activities within current programming that they would like to change. Results from direct and indirect assessments, direct observation, and enrollment numbers, inform future programming. Goals for participants within the Outreach programs are process based. Those that partner with the Art Association are included in the evaluation process. Educators and coordinators outside of the organization receive evaluation reporting from their participants and assist in shaping future programs. The Outreach program's work is deemed successful when it is supportive of the needs of its participants, and representative of the interests that participants have identified.

Our operating costs from July 1, 2024 - June 30, 2025 will consist of Administration, Programs and Fundraising/Special Events expenses. Our total expenses will exceed \$1,500,000.

Administrative costs include rent, utilities, supplies, and salaries. Those expenses make up 10% of the operating budget. Our largest operating expenses are people and space. We rent over 10,000 square feet of studio and gallery space in the Center for the Arts. Our facilities constitute the majority of the programmatic spaces in the entire facility. Our administrative costs are lean and salaries are reasonable. We have thirteen staff members.

Program costs account for 53% of the operating budget and include class materials, camp supplies, and artist/instructor fees. As the only local arts organization that offers visual art classes and workshops for youth and adults throughout the year, we pride ourselves in including unique and high quality materials and supplies in those programs. We are also committed to offering our many qualified instructors adequate payment for their expertise.

Finally, our operating budget includes fundraising and special event expenses, amounting to 37% of the operating budget. We host five fundraising events, two ceramic sales, a Fall Arts Festival awareness raising event, and a Holiday Bazaar each year. The expenses associated with events include food and beverage, auction platform fees, venue rental, artist commissions, and event supplies.

The \$10,000 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 Charley Daveler, Travis Walker, and Jon Stuart. Charley Daveler is a fantasy artist and writer, best known for her ongoing online serial, *Stories of the Wyrdr*, 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. She teaches many of our youth classes. Travis Walker was born in Tokyo, Japan, an Air Force brat whose nomadic childhood was filled with comic books, science fiction, and drawing. After graduating with a degree in Painting and Printmaking at Virginia Commonwealth University, the allure of the western landscape drew him to the valley of Jackson Hole, Wyoming, where he has lived and worked for 20 years, blending contemporary landscape painting with the fictional worlds of his past. We work regularly with Travis on a collaboration called the Uncommon Artist Residency. Jon Stuart teaches nearly all of our photography courses. His photographs examine the modern West. He began teaching as an assistant to Ansel Adams' Yosemite Workshops. 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.

N/A

The Art Association has made visual art a vital part of creative life in Jackson Hole for 60 years, and is the leading visual arts education resource in Northwest Wyoming. Throughout 2024 our youth programs will invite pre-k through high school aged children to experience our dedication to encouraging a creative community through education. Preschool art classes are offered weekly from 10-11 am in our Children's Art Studio focused on building basic art skills in a hands-on environment where children explore different materials. Instructors use process art to help children grow in their artistic expression and bring home a new art piece each week. We limit the class size to seven students because parents and caregivers attend as well. We offer four semester long sessions annually, serving 28 children and their families. We also offer after school, spring break camp and summer camp art education programs throughout the year. After school classes are offered for children ages 5-18 in the winter, spring and fall. Students explore mixed media, ceramics, digital illustration, drawing & painting, design and printmaking. We offer two one-week-long Spring Break Camps. A Mixed Media Makers camp for grades K-1 in the Children's Art Studio will be taught by an Americorp Service Member. A grades 2-5 thematic camp will be taught by a veteran instructor in the Painting/Drawing/Printmaking Studio. Ten weeks of exciting summer camp sessions will

also be held. Grades K-2 students will explore Mixed Media, Space Adventures, Toys & Games, Plein Air, Arts Sampler,

Creative Construction, Modern Art Marvels, Time Travelers, Literary, Liquid, and Large Scale Paintings camps. Grades 3-5 students will enjoy Fantasy Home Design, Cardboard, Plein Air, Modern Art Marvels, Stop Motion, and Photography camps. Middle and high school have opportunities in Plein Air, Photography, Sewing, and Outdoor Mosaic camps. All five of our studios will be utilized, and instructors will regularly take kids onto The Center Lawn. Our Creating Hand-in-Hand outreach program also serves local youth. Our goal for outreach is to partner with local organizations to provide art education and therapeutic art to community members from various backgrounds and ability levels. Through all of these programs we expect to serve over 1000 local youth with 2000 hours of instruction in 100 unique classes and programs.

We also offer over 600 hours of instruction to adults through classes and workshops, from beginner through master level instruction in painting, drawing, collage, printmaking, screen printing, leather work, digital photography, animation, videography, photography, ceramics, enamel, glass fusing, and silversmithing. Some courses are multi-week formats for extended learning, while others are three hour Try-Nights requiring less commitment.

Our painting studio contains easels, tables, drawing horses, matte board cutters, and dry mount presses. Printmaking offerings include a Takach press and materials for woodcut to solarplate printing. Classes in relief printing, monotype, and broadside printing are offered as well. Photography facilities include a full darkroom, as well as a digital lab equipped with scanners, iMac computers and Adobe software. Our ceramics studio is equipped for wheel thrown, hand built, slip cast, and sculptural ceramics. The multi purpose studio is home to silversmithing, glass, fusing, flameworking, and leather work.

Our youth education Arts Learning goals reflect Wyoming State Fine & Performing Arts Content & Standards for Visual Art in the following ways.

Kindergarten - 11th Grade; Standard 1: Creative Expression Through Production: Students create, perform, exhibit, or participate in the arts. FPA4.1.A.1: "Students create and revise original art to express ideas, experiences and stories" will be followed throughout our 2024 summer camp programs, and fall, winter, and spring after-school 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 all of our programs.. For example, students in the grades 6-9 after school program Graphic Design will gain a solid

foundation in the processes and techniques of the art form. Students will learn the foundations of graphic design using an iPad pencil and the program Procreate with projects inspired by contemporary text-based artists..

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 in all of our lesson plans by the inclusion of work by artists from diverse cultures and time periods.

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.5 standards regarding visual arts career and recreational opportunities are addressed through filmmaking, screenwriting, and programming coursework for the older youth demographics.

For adult students, we have identified the following internal arts learning goals:

- 1) Offer instruction for a wide range of abilities, so students can progress through different levels of coursework at the Art Association. We offer beginning throwing in ceramics with multiple instructors throughout the year, in addition to more advanced classes such as Focused Form & Function.
- 2) Bring acclaimed visiting artists to the Art Association to give students access to the highest level of professional training and critique. One of the community’s favorite visiting artists is Jeremy Morgan who travels to Jackson annually to offer both advanced painting techniques and art history classes.

The goal of our outreach programs is to offer therapeutic art making activities in an inclusive manner, regardless of ability level, background or skill. The benefits to community members of the target demographic are numerous, including mentorship, peer relationship building, problem solving and self discovery. We measure progress in the outreach programs using student and partner organization feedback and through consistent communication with collaborators. Participants are given a likert-based rating scale (adapted to their grade level and offered in both English and Spanish) to gauge their enjoyment in, comfort with, and interest to return to programming in the future. Because our programs prioritize inclusion, students are supported to participate at a level that is appropriate to their needs. Students are provided, through a direct assessment procedure, an opportunity to identify areas of future programming that would be more beneficial and accessible to them. These areas include topics or projects that they would like to explore and items/activities within current programming that they would like to change.

The Art Association maximizes teaching capacity in each studio. 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. Our youth and adult instructors have teaching experience and degrees in art. They work closely with our Education and Programming staff to determine the course content and materials. Jessica Koncak and Patrice Gonzalez, our Director of Education & Studios and Education Coordinator, continually invite local artists to become instructors ensuring a dynamic and exciting roster of youth and adult programming.

Below, you will find a small selection of Art Association instructors and visiting artists scheduled for 2024-2025:

Creating Hand-in-Hand Outreach:

Amber Mouton holds a degree in Behavior 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. Shannon Corsi also teaches landscape photography.

Adult Painting, Drawing, and Printmaking: Miga Rossetti and Sharon Thomas. Miga is an independent artist/designer with a degree in painting and graphic design from the University of Michigan, and Sharon is the owner of Miss Emily Designs and has a degree in art from California State University.

Ceramics: Ben Williams, Dahee Kim, Katy Ann Fox. Ms. Kim has a degree from Seoul National University of Technology and Science majoring in Ceramic Design and Ms. Fox owns Fox Trot Gallery in Driggs, Idaho and has a Masters in Fine Art degree from the Academy of Art University.

Sewing: Krista Gorrell owns Teton Tailoring and Haberdashery.

Youth Programming: Maria Sengle, Abby Keller, Tessa Bennett, Ava Reynolds, Hannah Habermann and Charley Daveler. Ms. Reynolds holds a BA in studio art with a focus on printmaking from the University of Virginia and has participated as a muralist in JH Public Art's Wildwalls program. Charley Daveler is an artist and writer most recognized for her online serial, Stories of the Wyrld and her debut novel, Making the Horizon.

Visiting Artist: Jeremy Morgan. Jeremy Morgan was born in 1956 in Cambridge, England. Educated at the Ruskin school of Drawing (University of Oxford) 1974-77, The Royal Academy Schools (RA) London 1979-82, and at the San Francisco Art Institute 1983-85. He is an Associate Professor of Painting at SFAI where he has taught since 1989 in both the Undergraduate and Graduate programs. He has also taught at JFK University (Arts and Consciousness program - Graduate Program), CCA in Oakland, California, and given various workshops in China (CAA Hangzhou, CAA Beijing, Luxan Academy, Shenyang). He has exhibited in the USA, UK and China.

The Art Association has four primary income sources: programming, fundraising, special events and other income (facility rentals, sale of art supplies).

We have a diverse, well-balanced fundraising model, seeking contributions from individuals, businesses and foundations. We also have a robust grant research and application schedule.

Membership fees and special event sponsorship are part of fundraising income.

Class tuition also provides a portion of our revenue. Tuition income fluctuates throughout the year, with influxes at key enrollment times.

We secure additional revenue through facility rentals and art supply sales.

We have committed and reliable in-kind partners and a large group of volunteers. Local businesses support special events with food, beverage, and gift certificate donations. Local artists donate original artwork. We often receive studio equipment and donations of various materials.

We have two endowment funds that grow annually.

ORGANIZATION SUMMARY

ART LINK WYOMING

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Art Link Wyoming proposal

Application

Art Link Wyoming's formal mission statement is simply to provide educational experiences in the arts to Fremont County. However, our overall mission is much more comprehensive; by providing quality arts education and exposure to musical/theatrical performance we strive to ignite a curiosity and passion for the arts that students in our rural community may otherwise lack. Through the arts we want to boost children's confidence, spark imagination, promote self-expression, encourage creativity, and simply expose them to an idea potentially new and inspiring.

One of our goals is to hire local talent, whenever possible, to carry out our arts education programming. Students often aren't introduced to real world professions in the arts, and our non-profit strives to provide them with mentors within their local area. This is a benefit for all parties involved.

Another one of our goals is to reach as many of the youth in our community as possible. This is why Art Link has begun offering some programming outside of the public schools and why we are building partnerships with the other arts non-profits in our area.

Finally, we work directly with the art and music teachers in the school district and want to continue offering support as budgets in those departments are continually being cut. Four music teachers for the entire district falls woefully short, and although the high school art department has a decent budget & staff, the other schools art programs are underfunded.

Art Link WY serves Fremont County with a primary focus on students in Lander, WY. Six schools comprise Lander's public school district, or FCSD1, with a student population of almost 1900. According to the district website, approx 37% of FCSD1 students receive free and reduced lunch, and 28% of FCSD1 students include minority populations. In regards to arts education within the district; there are 7 art teachers yet only 4 music teachers to serve the entire K-12 student body.

Art Link WY provides accessible arts outreach & education to all students regardless of gender, race, sexual orientation, socioeconomic status, or physical/cognitive ability. All of our public school programming is completely

free, and the majority of those programs occur during school hours, ensuring students have no barriers to participation. Additionally, FCSD1 staff strive to include all students in our programs, including those with disabilities or specific needs. Classrooms used (as well as the high school auditorium) are all ADA accessible. The director of Art Link is in communication with teachers, administration, and parents to ensure programs are inclusive and meeting students' needs.

To avoid excluding others in our community, this past year Art Link began offering arts programming to homeschool students, and we also began a free acting workshop open to any and all persons. Due to this expansion, we formed a wonderful partnership with the Lander Art Center, which allows us to share usage of LAC's welcoming, inclusive building on Main St. Even more importantly, our two organizations are now sharing ideas & aiming to reach even more of the community.

If requests for accommodations arise, and expertise is needed, we'll reach out to local non-profit Lander Inclusion Movement for help.

Currently, Art Link WY evaluates programs mainly by soliciting feedback, rather it be positive or negative, from participants themselves, from parents, or the teachers involved. We also collaborate with the public school staff, as well with other local arts non-profits, to discuss how to improve and implement positive changes.

One specific example from the public school comes from Courtney Widhalm, an FCSD1 art teacher, who says this about the screenprinting program we complete annually for the entire 4th grade: "Screenprinting with Art Link WY offers students a hands-on, fun, creative outlet that they look forward to every year...teaches lessons in patience and attention to detail...introduces the kids to new potential career possibilities such as graphic design and printmaking...and students love seeing their own artwork on their printed shirts." Additionally, as this is my own first year directing of Art Link, I can attest that most of the students insist on wearing their printed shirts immediately!

Our 6-class acting workshop (free and open to the public) had over 30 participants despite having limited advertisement, and ended with an overwhelmingly positive response. One parent reached out directly to thank us for giving their middle schoolers a performance opportunity, (as none exists at Lander Middle School), and said that his daughter had "found her thing". We've also had requests from parents to expand our homeschool art classes to more grades, as the younger siblings were "envious of the artwork" the older siblings were bringing home.

Art Link Wyoming's largest operating expense is the employment of one part-time employee, the Executive Director. Marnie Fusco joined the Art Link board in January 2023 and took over the Executive Director role in Sept of 2023, and is supported by a Board of 3 Directors. Marnie has many years experience as a musician and is passionate about expanding arts education in Lander, and since joining Art Link WY she has helped the non-profit form a budding partnership with both the Lander Art Center and Lander Performing Arts. She attends Parents In

Education meetings, Lander Art District meetings, hosts a BOOST Music in Lander Schools group, and acts as a communication bridge between the arts non-profits and the school district. She is the main contact for scheduling, contracts, and attends all performances or outreach programs that Art Link sponsors in the public schools. She also meets with artists, musicians, and other community members to expand and improve the quality of Art Link's programs. Budgeting, fundraising, grant-writing, and social media advertisement are her additional executive director duties for this small non-profit.

Additional operating costs for Art Link include general business items such as printing, postage, basic office supplies, a Post Office Box, and a Quickbooks online subscription for accounting.

Because most of Art Link's programming is in the schools, and because the Lander Art Center is very generously donating usage of their classroom to us for free (for homeschool classes or other small public programs), we currently do not have any operating costs associated with rent or utilities.

Overview of our major projects for the next fiscal year:

Sept '24 Missoula Children's Theatre (MCT)

MCT is the nation's largest touring theatre and Art Link has been bringing this wonderful program to Lander for many years. MCT gives children the opportunity to participate in a 5 day musical theatre workshop, then to perform on stage in front of a large audience. We open auditions to all children in grades K-8. The two traveling directors also provide in-school workshops and last year Art Link arranged 'improv' to very excited middle school choir students. The cost to bring in MCT (including housing) is currently our largest project expenditure.

Sept '24 Flash Fiction Youth Writing Contest

We collaborate with the Bookmarked Literary Festival to provide advertisement, judging, monetary awards, and printing for the youth writing contest. Creative writing is a form of art and with support from our non-profit, we hope to continue to grow participation in this contest, which is open to all *Fremont County* students in grades 5-12.

Nov '24 Screenprinting

Each year we bring equipment into Baldwin Creek Elementary for the 4th grade to learn about screenprinting and textile art. Every student creates a graphic letter using the first letter of their name, individual designs are combined for each class, then students press and flash their own shirt to keep. Our executive director and entire board spend countless hours on this project to make it a success. We purchase soft triblend t-shirts for every student, and also purchase new emulsion, plastisol, and cleaning supplies yearly.

Spring 2025 Youth Art Month support

We help purchase framing and matting supplies for the student artwork public shows, to enhance the presentation quality and increase student pride in their displays!

Ongoing throughout the year, we will host MUSICAL performances in the public schools during the day. Funds are needed mainly to pay the artists directly for performing, though we may occasionally pay for travel or lodging if hiring out of town. Some local groups we've enjoyed include:

-Wyojazz consists of several well-known local musicians and is lead by Lander resident and trumpeter Kelly Dehnert (former Professor of Music at CWC)

-Scout River is a Native drum group lead by Fort Washakie resident Willow Pingree. This group not only performs but teaches elementary students about Native music and dance traditions.

-Buffalo Bill is a Lander resident; yodeler and professional musician for decades, he performs a live-music presentation the "Legacy of Wyoming".

-Flight of the Green Elk is an Irish band consisting of professional percussionist Feike van Dijk, fiddler Erica Flom, and Lander public music school teacher Tom Wilson

Also ongoing throughout the year, we will continue to offer ART classes for homeschoolers or acting workshops for the public. Again, funds are needed mainly to pay the teaching artists, and some funds are necessary to purchase art supplies. Class examples:

-Drawing form and function, & Watercolor taught by Lander Burton - former school teacher w/ a Masters in Fine Arts

-Celtic lettering and Illumination by Julian Kwasniewski - graphic designer and Assistant Music Director at Wyoming Catholic College

-Mosaic Art by Traci Sessions - Lander Art Center mosaics instructor

-Acting 101 by Erika Dierking - resident with on-stage and directing experience & w/ Masters of Arts in Theatre/Acting

Art Link Wyoming receives monetary funding largely from grants such as this one, the Lander District Recreation Board, and the Rocky Mtn Power Foundation. We also rely on private donations and matching funds during the Lander Community Foundation's C4C drive, on donations solicited during MCT performances, and on donations made by PIE (which are parent groups associated with the public schools). New this year is a key partnership with the Lander Art Center, allowing us to use their public building on Main St for free, which is an amazing in-kind donation and opportunity for Art Link to continue homeschool classes and expand other art workshops to the public. Overall, we are in good financial standing and have lowered our operating costs from previous years in order to devote a larger percentage of funds to arts programming.

ORGANIZATION SUMMARY

ART PARTNERS

WWW.PARTNERSJH.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Art as an Avenue to Success!

Application

pARTners mission is to integrate the arts into Teton County K-12 curriculum, sparking creativity and self-expression in students.

pARTners Strategic Goals:

1. Provide Quality Arts Education for ALL Students. (Ensuring creative opportunities for all students, especially those who can't afford art classes.)
2. Secure Resources to Expand and Sustain Arts Education. (Writing grants and fundraises for additional art supplies and equipment in public schools.)
3. Raise Awareness of the Value of Arts Education. (Through social media outreach and communication, demonstrating the positive impact of arts on students, aiming to garner support.)
4. Support student learning by using a different (creative) approach than traditional classroom instruction. (Geared to students with different learning styles and/or are not engaged in school).

pARTners collaborates with teachers to design creative projects supporting learning objectives across all subjects. Our approach challenges conventional thinking, fosters students' creativity, and provides a fresh perspective on learning. Over 30 years, pARTners has brought arts education to all students, making a tangible impact on our community.

Jackson is a rural community with a small yet affluent population, alongside a larger low and middle-class demographic. Unfortunately, the Latino population in this area has limited access to the arts and recreational activities due to high costs. Teton County School District (2024) reports 33% of its population is Hispanic, with 16% of those students being English Language Learners (ELL). Additionally, 22% of students qualify for free and reduced lunch, and 10% qualify as IDEA. These statistics determine the needs of students and guide our programming.

pARTners supports nondominant communities by facilitating projects for English as a Second Language (ESL), Special Education (SPED), and at-risk students. We engage teachers through targeted email correspondence, staff meetings, and individual meetings to address specific challenges. When working within the school system, pARTners collaborates with TCSD#1 and private schools to provide inclusion services. We adhere to accessibility, inclusion, and intervention guidelines set by public and private schools. We are fortunate that the schools already have systems and IEP's in place for students with additional needs, so we can use that framework to increase access for all students. Our project and workshop locations outside of school facilities are fully accessible to everyone. We embrace diversity and accept participants 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 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. These 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.

pARTners is a small organization with a large impact. Our most significant expense is the salary and benefits of the Executive Director (ED), which totals over 30 hours per week, along with associated payroll taxes and contractor wages for our artists. These costs have increased this year due to wage hikes and the addition of benefits for the ED. However, given the high cost of living in Jackson, the Executive Director's salary falls below what other EDs in

Teton County are paid. pARTners also contributes to the ED's HSA account, because healthcare benefits are not provided. We contract local artists for approximately 40 projects yearly, paying them \$28-\$30 per hour, which is an increase from the previous rate of \$25 per hour, which had been in place for over 18 years. At pARTners, we strongly believe in paying a fair wage. We secure funding for these initiatives separately from WAC funding.

Our other significant costs include operations, marketing, and fundraising. The ED oversees and develops programming, while also raising funds. To support our marketing and fundraising efforts, pARTners contracts a graphic designer who creates literature, maintains and updates our website, and assists with our social media. We rely on QuickBooks Online for bookkeeping and other professional services, such as tax preparation, to efficiently manage our non-profit. While the cost of the QuickBooks service increases annually, it is indispensable to keep our records accurate and up to date. Tax preparation is a non-negotiable expense to ensure compliance with the IRS and the State of Wyoming.

Rent, liability insurance, phone and internet expenses, office supplies, and photocopies constitute the remaining operational costs. As rent prices continue to rise in Jackson, so does our rent at the Center for the Arts. Liability insurance is essential for conducting business at The Center and in schools. Phone and internet access are critical for seamless communication with teachers and other community partners. Office supplies and photocopy expenses are relatively minimal compared to our other costs.

The grant funding we seek help would cover our rent, professional services, our QuickBooks subscription, liability insurance, phone/internet, office supplies and marketing expenses. The ED will diligently monitor monthly expenses against the proposed budget, ensuring alignment. If adjustments to the original plan are necessary, the ED will collaborate with the Board. Despite being an extremely frugal non-profit, pARTners continues to make a significant impact with limited funds.

For the upcoming 2024-2025 school year, pARTners plans to continue to serve 2,500 K-12 students in both public and private schools. Our program is made up of two parts: 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, with our goal of 10 projects for the 2024/2025 school year. Upcoming projects through Educator Project Grants cover diverse topics, are dispersed across numerous grade levels, and are taught in different languages. So far this school year, pARTners has funded 8 Educator Grant projects: Teepee Art Education, Mexican Symbol Printmaking, Summit HS: Learning to Screen Print, Alebrijes, Art Kits for HS Ecology Class, Holiday Calendars, Beading Workshop, Raku Pottery, and a Calendar-making Project.

Integrated Arts Projects are recurring programs fully integrated into Teton County schools across all grade levels (K-12). Integrated Arts Projects are vital programming in schools, aligning arts education with all academic disciplines. These projects are built by a network of teachers and qualified local artists for grade levels K-12, serving approximately 200 students per grade. Examples include: Dancing Alphabet, Learning about Bees through Art, Kaleidoscopes, Animal Masks and Shields, Wyoming Topography Maps, Buffalo Education: Parfleches, Careers in the Arts, Fossils Project, Oregon Trail Flash Fiction and Photo Transfers, Variables in Art, Symbolic Portraits, Belief Collage Project, National History Day Art, Endangered Species Chalk Project, Art and Lit Intensive, iPhone Photography Bootcamp, How to Access Your Creativity Workshop, AP Art Portfolio Reviews and Artist Up-Close Workshops.

pARTners has a roster of 5 contract teaching artists with formal training in the arts and additional artists with unique specialties. This team travels to 14 schools in Teton County. Projects vary in length (students engage with artists for 4 hours to 25 hours) and take place in art, music, physical education, history, English, math and science classrooms.

Our 5 core artists are:

Charley Daveler; B.A. from the University of La Verne (concentrations in theater, set design, props and puppet making); 6 years of teaching experience at the Art Association of J.H. and a pARTner's artist for the last 4 years

Abby Paffrath; BFA University of Montana (focus: Painting, Drawing, Batik and Design); M.A. Lewis and Clark College; 12 years of teaching experience

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 for over 9 years

Miga Rossetti; B.F.A. Painting and graphic design, University of Michigan, 15 years of teaching experience and her second year with pARTners

Richard Ney; B.A. Photography/journalism from CU Boulder; Master in SpED from University of Northern Colorado, 20 years of experience teaching art at Poudre High School in Fort Collins, CO and his second year with pARTners.

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pARTners is committed to achieving our primary goal of providing every student with the opportunity to engage in integrated art activities that support their classroom learning. Through our numerous and diverse programs, we aim to foster creativity, performance, exhibition, and participation. Utilizing the arts as a modality, we empower students to explore information in innovative ways, nurturing both their artistic and creative mindsets.

Additionally, we strive to expose every student to the Elements of Art and the Principles of Design throughout their K-12 journey. To accomplish this, we align our learning targets and success criteria with the Wyoming Fine and Performing Arts Content and Performance Standards, as well as the core classroom curriculum. Classroom teachers establish specific project goals, which are then enhanced by pARTners' Executive Director with the appropriate fine arts standards.

The Fine Art standards identified by artists, educators, and pARTners' 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, identify 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 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 loco motor and non-locomotory/axial movements, moving in a variety of directions. pARTners uses these arts learning goals to provide students multiple opportunities to assess and meet their artistic and creative learning goals.

pARTners has a roster of 5 contract teaching artists with formal training in the arts and additional artists with unique specialties. This team travels to 14 schools in Teton County. Projects vary in length (students engage with artists for 4 hours to 25 hours) and take place in art, music, physical education, history, English, math and science classrooms. These artists were selected through a formal interview with the Executive Director to determine experience and capability with our programming. Each new artist is then required to shadow a more experienced artist to receive training on how to properly facilitate a pARTners project in the classroom.

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Charley Daveler; B.A. from the University of La Verne (concentrations in theater, set design, props and puppet making); 6 years of teaching experience at the Art Association of J.H. and a pARTner's artist for the last 3 years

Abby Paffrath; BFA University of Montana (focus: Painting, Drawing, Batik and Design); M.A. Lewis and Clark College; 11 years of teaching experience

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 for over 8 years

Miga Rossetti; B.F.A. Painting and graphic design, University of Michigan, 15 years of teaching experience and her second year with pARTners

Richard Ney: B.A. Photography/journalism from CU Boulder; Master in SpED from University of Northern Colorado, 20 years of experience teaching art at Poudre High School in Fort Collins, CO

pARTners also collaborates with a long list of key community nonprofits and agencies, including Grand Teton National Park, Dancers' Workshop, JH Public Art, The Center of Wonder, The Art Association, Off Square Theatre, the National Museum of Wildlife Art, Wind River Community Alliance and JH Historical Society and Museum.

pARTners is a community organization funded by diverse sources. TCSO #1, our main partner, contributed 8% of our last year's budget and offered in-kind support. Old Bill's Fun Run, a community-wide fundraiser, accounted for 64% of our budget. Grants and foundations contributed 15% and 13% respectively. We're expanding our donor base and sharing costs with partners like Dancer's Workshop and Wind River Community Culture Alliance. Our budget focuses on programming, covering salary, artist contracts, supplies, marketing, coordination/evaluation, and operational costs. We prioritize HSA account contributions, as healthcare is not provided. Marketing and fundraising are significant expenses, including graphic design, website maintenance, and social media management. Bookkeeping and tax preparation are handled through Quickbooks Online and an accountant. Other expenses include rent, liability insurance, phone, internet, office supplies, and photocopies.

ORGANIZATION SUMMARY

ARTCORE, INC.

ARTCOREWY.COM

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

ARTCORE Season & Outreach 2024-25

Application

ARTCORE's mission is to provide opportunities for Wyoming artists and audiences. We champion local and state artists, and love bringing back performers who grew up here and have gone on to have careers in the Arts. We present them in concert and also send them to inspire students at the school they attended. Some also give master classes, as with Andre Bohren on March 21-22, 2024, who will talk with and perform for students from Dean Morgan Middle School, then work with piano students of Casper Music Teachers Association members, both at Casper College and in the community.

We also present nationally- and internationally-known artists to bring the world to the people of Casper. With as many as we can afford, we also have them present daytime school programs in the same venue as their evening concert. The public and private schools, home school families, and assisted living facility residents are invited to the daytime programs. Students are given passes for three children to attend free with a paying adult. In this way, we generate family experiences, and it is exciting to see the students arriving with adults in tow!

We present dance each season, and we ask companies to give school programs, to which we bus students and go out in the community to give master classes at the college and local studios, in addition to presenting their evening concert. We love it when companies include dancers in their productions, and our Dance Representative, Rebecca Hebert, does a great job of coordinating dancers from the different schools.

The elementary schools are the ones that can mold their schedules to attend the daytime programs, so some artists are programmed to address the secondary school music classes, and sets of tickets for the season are provided for students to come to the evening concerts. Casper College students are admitted free to our programs.

Casper and the other cities of Natrona County have a long history of Arts excellence, through strong programs in the schools and in the community. Starting at very young ages, children can perform in the Casper Children's Theatre and Bel Canto, the prep choir for the Casper Children's Chorale, take lessons at the several dance studios and private lessons from fine music teachers. Those groups have some scholarships available, but there are costs.

ARTCORE invites the educators and students from the public and private schools, home school families, and assisted living residents to come to our daytime programs at no charge. We do not want anyone to be unable to attend. The elementary children grow up coming to these programs, because their schools are the ones that can adjust their schedules. We give some tickets to each secondary school and take some performers to their students, to also provide opportunities for older students.

We give passes to the students attending our outreach programs for three to return for the evening concerts free, with a paying adult. To make shows affordable, our tickets are just \$13 Adults, \$12 Seniors, \$7 Students & School Teachers, and \$5 for 12 and under. College students are welcomed free, and seniors are a mainstay of each of our evening audiences. Our season is massive and varied, so rather than sell season tickets, we sell non-date specific 5-admission passes that discount each admission by a dollar and 10-admission passes with a \$1.50 discount each. Purchasers can bring friends to introduce them to our offerings, and the passes do not expire. Happily, some of our audience members purchase more than one of the larger passes each season.

We are happy to assist folks who need special accommodations.

The ARTCORE Staff and Board Members work the series concerts, for the exact purpose of witnessing and evaluating the performers in our own eyes and in the reactions of the audience members. Our reputation is on the line each time we invite the community and school audiences to hear, see, and learn from the artist/teachers we present. We visit with attendees during intermissions and after programs, and love hearing the connections the artists have made with their lives.

We were really surprised about the audience buy in for the Cody Cattle Company this season. After the Bar J Wranglers of the Jackson area retired, an audience member visited friends in Cody and brought back the Cattle Company CD, for us to consider the group as a possible replacement. The night of the concert, we found that many audience members were fans, either from attending in Cody or from hearing the musicians who wintered and performed in Arizona. We had no idea!

We also ask people to fill out written evaluations giving us information on how they learn about our programs and evaluating the performers.

N/A

The grant funds will go directly to the honoraria of our performers. ARTCORE's season always begins with our five-part Music & Poetry Series, which champions local and state writers and musicians in a coffee house setting. Beyond that series, we look forward to presenting Wyoming's wonderful guitarist/composer/entertainer Jalan Crossland and Classical Guitarist Jeff Troxel. We delight in bringing back performers who have a Casper connection and have gone on to excel in the Arts. Susan Powell, Stephanie Scarcella, John McLellan, and Ina Eaton fall into that category, and they will give clinics for secondary students, as well as public concerts. Susan is the tenured Percussion Professor at Ohio State University, and her ensemble, Sympatico, made up of five outstanding professors, is in demand at prestigious conferences. Soprano Stephanie sings with the Boston Lyric Opera and is a

freelance artist in Boston. She was the guest performer with the Casper Children's Chorale, of which she is an alum, for the Wyoming Symphony 2023 Holiday Concert. John makes a living as a guitarist/composer/singer in Bozeman, Montana, with his duo El Wencho and his larger band The Clintons. Inda is part of the indie band scene in New York City.

Each year, David Street Station holds Fiesta WYO on the Saturday of Labor Day Weekend. ARTCORE is proud to present the headline act for this free event, which draws thousands, and this year, Brazilian singer Caro Pierotto will perform. She tours worldwide and includes the styles of samba, forro, reggae, soul, and pop.

ARTCORE is committed to presenting dance each year. Repertory Dance Theatre of Salt Lake is included in our Arts Learning request, but the other company we'll present is Terrell Davis Jazz Dance. Our dance expert, Rebecca Hebert, researches dance companies and brings video suggestions to the Board. We look forward to having elementary school shows, master classes at Casper College and local dance studios, and the concert highlighting jazz dance! We will generate dancing by our audience members at a collaboration with the Wyoming Veterans Memorial Museum to present the Glenn Miller Orchestra dance edition. Secondary students will get to do a question and answer session with the musicians about life on the road.

A special collaboration with the Casper Chamber Music Society and a memorial gift they received is generating our presentation of Mark and Maggie O'Connor, incredibly talented and popular fiddler/composers. Alanna Royale is an artist we are choosing to reach out to non-traditional ARTCORE attendees, and we will present her at Frontier Brewing, as we did Carsie Blanton for 2023-24.

Other nationally-touring performers will include James Garner with his Johnny Cash Tribute and a talk about Cash's life at Natrona County Library, our bi-annual presentation of the beloved Western music champions, Riders in the Sky, the a cappella excellence of FACE Vocal Band, Yesterday and Today - the Beatles Interactive, and Bindlestiff Family Cirkus. Sadly, last year's major April storm kept 1,290 students and teachers from loving the Cirkus, so we'll try again. For Yesterday and Today, audience members are invited to tell which Beatles songs they want to hear and why. The song list is made up of those pieces with the stories being read by the performers.

As you might infer from the variety of our programs, ARTCORE has several different audiences, as shown by attendance recorded on surveys.

ARTCORE engages performers who excel in their artistic disciplines and who also are seasoned teachers. At the end of the school year, the public and private schools, as well as home school families, are invited to register to attend the outreach programs of the following school year. Our partners are the administrators and teachers who value the opportunities for students to grow in many ways. For the elementary programs, students are brought to the same venues that will present the performers for their evening concerts. This allows us to serve many schools

at once and gives students from across our county the chance to build the socialization skills of coming together, hundreds at a time, and learning the manners of concerts. We also invite assisted living residents, some of whom use walkers and wheel chairs, and it is exciting to see the respect learned by the children and the delight of the elders, happy to witness the vibrancy of the young ones.

It is evident from the student responses to questions from the stage, that their teachers have informed them about the programs they are attending, so that the educational benefit is not just within the hour of the presentation. We have heard many horror stories from guest artists about school situations with teachers who are not engaged and students who are rowdy and rude. We freaked a magician out by telling him that 200 kindergartners were among the 700 attending one of his programs, but as we had told them, they were totally captivated by his good work and super audience members.

In the past few years, Natrona County School District No. 1 has allowed financial cutbacks to limit numbers of field trips, and ARTCORE's programs stand alongside of those at the Casper Planetarium, Nicolaysen Art Museum, Tate Museum dinosaur investigations, and other great institutions. Therefore, no single class can take advantage of our full slate of offerings, which for 2024-25 will include Japanese storytelling with oragami and Taiko drumming, modern dance, and professional children's singing and dancing. Still, each program is a valuable tool to take children beyond the scope of what they can encounter in Central Wyoming, and the teachers thank us for providing opportunities which would never be provided by the school system.

Secondary students will benefit from presentations about Basque and South American music. Since these students cannot be bused around like the elementary ones, the performers will go directly to the classrooms.

With the dance company, students at Casper College and local dance studios will learn new skills from modern dance master classes.

Our community had the honor of having an honorary Consul General of Japan, Mariko Miller, who collaborated with the schools to found an annual Japan Arts Day, so that students would learn about the art forms of that country. Though Mariko was first able to get funding from the Consulate in Denver, there were cutbacks, but ARTCORE has continued that celebration in her memory. The performers give school programs, and their evening concert is free.

ARTCORE is committed to including dance each year, and we rotate styles. We want to reach the masses with school programs that teach about the style and most often invite volunteers to the stages to try out some steps. The students and teachers also are inspired by seeing excerpts of dances from the evening concert. They are invited back to see the full evening performances with passes for three to come free with a paying adult. We also

want to assist local students in developing dance skills, so contracts include having the dancers go in pairs to the local dance schools and college dance department to give master classes.

We want to teach students about different styles of music, and this season, some pieces will be familiar like "Take Me Out to the Ball Game," others Art Songs by classical composers, as well as songs from other countries.

Beyond the goals of providing a rich variety of performances to inspire audience members, the artists we hire bring universal messages that to get where they are, they have worked hard and they have loved what they are pursuing enough to warrant putting in that hard work. They tell students to find important goals and commit to achieving them.

In exploring artists for our annual Japan Arts Day, we discovered Kuniko Yamamoto, who has performed at such places as the Kennedy Center, Epcot, the International Children's Festival in Canada, and who received the Tempo Award from Origami USA. Born in Japan and now living in Florida, Kuniko is a wonderful storyteller who illustrates her tales with Origami, creating paper works of art. She also married a magician and some special effects are involved.

We are pairing Kuniko with Taiko with Toni & Lance, because many in our audience equate Japan Arts Day with getting to hear the great sound of Japanese drums or Taiko. Toni Yagami performed with the Denver Taiko and San Jose Taiko before returning to Denver in 1995 and doing performances and workshops in Colorado and throughout the United States. Toni is also a performing member of TAIKOZA (based in New York City) and has toured with this group throughout the U.S. and Europe. She met her husband, Lance, an expert in jazz on woodwind instruments, in school at the University of Northern Colorado. They fuse traditional Japanese styles and modern works.

Repertory Dance Theatre (RDT) Utah's Repertory Dance Theatre was founded in 1966 as a fully professional modern dance company through a cooperative effort involving the Salt Lake City community, the University of Utah, and a major grant from the Rockefeller Foundation. This partnership was created to establish a company, which would keep alive that unique artistic achievement which is American Modern Dance. We have presented this company before, and they are master teachers in the school shows, explaining the difference between ballet, which is the basis of study - even for a modern company - and their style. They will give two school programs for elementary and home school children, plus assisted living folks who find it easier to come out during the day. They will split up to go in pairs to give master classes at Casper College and local dance studios, and they will give a full evening concert.

The Colorado Children's Chorale is extraordinary in the world of children's choirs, because they do extensive choreography. In fact, they are performing at Carnegie Hall on April 6th, and rather than singing with a group of choirs, they took the halftime spot, where they could sing and dance alone to best show their excellence. They will

give two school programs, and share a meal and rehearsal with the Casper Children's Chorale, which will also perform at the evening concert.

David Romtvedt and the Fireants are from Buffalo, WY, and are experts in Basque music and South American styles. Their outreach work will be with secondary students at Centennial Middle School and Kelly Walsh High School. They are great ambassadors of culture, and they, like the other groups for the 2024-25 ARTCORE, spread not only musical excellence, but great joy!

ARTCORE has 200 individuals and business that support our work through Co-Sponsorships, ad purchases in our series book, and donations of funds and time. The full thrust of our funds is toward the performances of our series. Grants are important from the Wyoming Arts Council, Western States Arts Federation, Wyoming Community Foundation - Casper Area, and Natrona County School District No. 1. Tickets sales are another component of our funding, and our media invitations to our close to forty shows are through grants and public service announcements from the media. We are very fortunate to be granted television ads from KCWY for seven shows per season and ads for each artist from the Casper Star-Tribune. Online sales and reminders on social media, as well as email blasts, are having positive results. The amount of our grant from the school system is not huge, but the partnership of the teachers and administrators in enabling students to experience live performances is enormous!

ORGANIZATION SUMMARY

ARTS CHEYENNE

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

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Empowering Creativity: Sustaining Operations and Enriching Arts Education

Application

Mission: Investing in the community through the arts.

We will be undergoing strategic planning this spring to reset and redefine our goals under new leadership and organizational changes. The following outlines what we have been striving for, and what we will continue to work towards.

Promote arts and culture through advocacy and support of diverse community events and activities.

Provide multidisciplinary arts programming through our five key initiatives: the First Friday Artwalk, the Cheyenne ArtHaus, the Cheyenne Arts Celebration, the Cheyenne Creativity Center and the Art in Public Places program.

Encourage thoughtful placement and maintenance of public art, while facilitating an environment of care and inclusion in all works implemented.

Facilitate meaningful partner relationships with organizations in healthcare, education, tourism, diversity and inclusion, and economic development that promote an inclusive, healthy arts environment for the community.

Diversify our funding streams for the health, wellbeing, and longevity of the organization.

Laramie County is composed of 91% white, 16% Hispanic or Latino, 2.5% Black or African American, and 1.4% Asian individuals, from a total population count of 100,984 (from the 2023 Census data). 49% of our community

members are female, with 17% over the age of 65, and 22% under 18. Our population is well educated, with 94% having a High school diploma, and 30% having a bachelor's degree or higher. Our median household income is \$76k, and 63.4% of our population is in the civilian workforce. This data set is key to our understanding of who we serve and who we see attending our events, workshops, and other activities, and falls in line with our prime audience groups: female working-class and older adults, close to or in retirement. While we see this audience group vary from program to program, we are working to grow to better reach more of our community. We have added older adult workshop programming where we offer multi-week courses throughout the year on a variety of topics of interest. Our Studio rentals at the Creativity Center are open to everyone and are based on an application process, but have predominantly served individuals in the LGBTQIA+ community.

As we come into new leadership in 2024, one of our goals is to do better at our own DEI, providing training to staff and board, and ensuring that we have key partnerships at events, providing direct arts education and programming, and a variety of other resources to a wider genre of racial and ethnic diversity.

All of our programming is income accessible, through low-cost tickets, no call-for-art application fees, and low-cost vendor fees. A variety of accommodation needs are fulfilled through audio-visual teaching styles, multi-faceted access to our facilities and programming, and other resources as requested.

Throughout all of our programming, our focus is on providing a wide range of artistic resources and cultural exposure throughout the community. We track a large set of data, including qualitative impact from foot traffic and visitations, sales purchases, event attendance, and social media analytics. We utilize qualitative data found through conversations, workshop surveys, community outreach campaigns, and through social media. These more 'human' methods of understanding our impact are spread across all of our programming, ensuring that we have a good understanding of who attends what arts and culture activities, and what those activities mean to the members of our community. From there, we make programmatic adjustments to ensure the effectiveness of our education, events, and activities across the organization.

Each of our program areas gives us an opportunity to further identify our impact to a specific audience base. For example, the Cheyenne Arts Celebration annually sees an average of 1500 attendees, and this is often composed of young families, local art collectors, and followers of the local and regional musicians who are performing. The Cheyenne Artwalk annually boasts around 4,000 community members attending the monthly event, and many of these individuals have turned the event into something to dress up and celebrate the arts each month, encouraging others to join as well.

Through the data we collected in the AEP6 survey released in late 2023, we also understand that roughly 124,000 local individuals attend arts and cultural events in the Cheyenne community, spending an average of \$42 per person. From this data, we can understand the value of arts and culture events to the community, and use it to continue to enhance meaningful arts impact.

Arts Cheyenne has a 12-person board of directors, and is staffed by one full time and two part time individuals. All programming and organizational activities are facilitated primarily by the staff, with support from the board. Much

of staff time is spent on administrative tasks such as organizing exhibits and workshops, ArtHaus attendance at events, marketing and communications, and ensuring that internal operations run smoothly. Our annual operating budget is around \$200,000, with about \$80,000 applied towards staff salaries. Our Executive Director is currently supported by \$30,000 in operational support from our local tourism entity, and that amount is included in the \$80k mentioned. The remaining \$120,000 in our budget is used to support our five program areas, and is sourced via a partnership with the City of Cheyenne; various grants, sponsorships and donations, and Creativity Center earned income.

In 2023, Arts Cheyenne launched the Cheyenne Creativity Center, an art center focused on providing arts education through skill-based learning opportunities and a focus on emerging artists through workshops, gallery and gift shop retail space, and artist studio rentals. The Center is located in downtown Cheyenne in a 6k sq ft building, and helps to build the awareness of what an art center can do to bolster our community's interest and support of the arts. While some of the programming at the Center can support basic operations, grant funds are used to support staffing and other admin costs that occur with running a space of this size and caliber.

The Cheyenne Creativity Center is a step towards a more permanent structure through the Arts & Aviation Center project. This project is a partnership with the Cheyenne Regional Airport Board to conceptualize and design a mixed-used space in the former historic 1960s airport terminal. This centrally located space would preserve a unique community building asset, and would allow for food, beverage, boutique retail, and an aviation history museum to take place alongside an arts environment. Funds would also be applied towards the administration of this project as it continues to evolve and move forward.

Arts Cheyenne oversees the 2021 addition of the Cheyenne ArtHaus, a mobile art gallery. This 'tiny home' was built as a mechanism for bringing visual art to more people across Laramie County, and, hauled by one of our board members, has attended over 40 events since its inception. The gallery is a tiny home constructed on a trailer base with open gallery walls and an internal hanging system. The ArtHaus is programmed with monthly calls-for-art that are free to apply to, and features unique show themes such as 'Fiber and Found' and the 'Wy-Co Art Show,' where we take the ArtHaus to Colorado in partnership with the Greeley Creative District.

To date we have featured over 100 artists through ArtHaus shows, and annual foot traffic to the ArtHaus averages around 2000 attendees. The ArtHaus 'season' is from May through October of every year, and for 2024 we will participate in the monthly First Friday Artwalk, The 'Plein Air in the Park' event in Curt Gowdy, Fridays on the Plaza, the annual Celtic Fest, and many more events through the ArtHaus season. We are seeing an increase in requests to bring the ArtHaus to more communities across the state, and grant funds would support both our regular event programming as well as any new partnership efforts we can coordinate. Average annual costs to facilitate the ArtHaus is \$12,000.00

In its third year in Lions Park, the Cheyenne Arts Celebration is set to take place on August 10th, 2024. The 2023 event featured 40 visual artists, 20 musicians (local, regional, and national), 7 food and beverage vendors, and an estimated 1200 attendees. For 2024, we hope to keep the vibrancy of the event alive through the same level of

visual arts programming, and to make a few changes in the performing arts area. We will be focusing on local and state musicians, providing a space for these artists specifically. This change is in response to the rise of booking of national acts through other local performing arts venues, and we are hoping to fill a need for our up-and-coming artists to have a chance to perform. Funds for the Cheyenne Arts Celebration will go towards talent booking, stage and sound rentals, and other equipment needs for the event. The average annual cost of facilitating the Arts Celebration is \$20,000.00.

At the Cheyenne Creativity Center, we provide several workshops per month covering a wide range of arts education concepts and skills-based courses. Our audience is made up of adult learners between the ages of 25-70, as well as emerging artists who are exploring work on a more professional level. We have specifically chosen not to focus on children's education since there is a wider variety of resources for this education in our community.

Our workshops occur in two formats: monthly drop-in sessions that are donation-based and utilize an on-hand facilitator for the content, and instructor-led ticketed workshops that focus on learning a specific subject. Our drop-in sessions include our 'Monthly Open Studio' led by board member Steve Knox, where a live model is available, and Steve is present to work alongside participants, to answer questions and to provide feedback as requested. Participants come with their own supplies and have an opportunity to engage with others while practicing the anatomy of the human form. We also facilitate a monthly 'Sketchbook Sessions,' which is a drop-in workshop led by our Executive Director, Desirée. In this workshop, prompts are generated to encourage participants to work in a sketchbook, creating a community around sketchbook practice and developing and honing old and new skills. Both drop-in sessions ask for an optional \$5 donation to participate.

Our instructor-led workshops are focused on specific subjects and range through all media: from painting, drawing, printmaking, collage and assemblage, paper arts, book making, and fine craft. We have also hosted workshops on color theory and magic as a performing art. For each of our instructor-led workshops, we ask that historical context, education on supply and process, and skill, are all presented and taught as a part of each session.

To date, the instructors providing many of our workshops have been staff and board members, with an occasional guest teaching artist. While these individuals have a wealth of knowledge and are willing to teach workshops for free, our limitations in engaging other teachers have been in our ability to pay those artists an appropriate compensation for their time. As we continue to move our workshop programming forward and enhance our offerings, we would like to invite up to two teaching artists per month to teach a workshop, providing them \$200 per class, which breaks down to \$50 per hour for a two hour class, and up to \$100 towards planning time.

Additionally, we are hoping to launch a printmaking program pending the acquisition of a printing press for community use at the Center. We have taught several styles of printmaking, predominantly focusing on lino block printing, and would like to further expand this program based on expressed community interest and to fulfill a niche within Laramie County. In this program, we would like to offer more diverse courses in the printmaking realm, and to invite master printmakers to teach these courses. Funds from this grant would go to support the addition of this program.

While all of our courses are offered for fun and engagement, at our core we want to ensure that participants come away from each course with new skills and techniques, and a renewed sense of love for art creation. It's important to us that participants have a positive experience in the arts, and are therefore more likely to support community arts efforts based on their own personal values and experiences.

With each workshop we teach, we want our participants to come away with a finished project and a new technique or skill. That simple format is the basis of how we plan and what types of workshops we look to provide. From there, we build on that core idea to include introducing new media, revisiting basic techniques, and finding projects that are exciting and innovative to our participants.

Many of the people who attend our workshops come from a wide variety of creative backgrounds: from novice creators, people revisiting skills they've lost, people looking for new techniques, or advanced creatives who want to be a part of a community. As we program our workshops for each month, we develop ideas and reach out to teaching partners to help fulfill this wide range of needs. In our monthly drop-in's, the prime goal is to get people in a room together, creating. From there, we hope to impart a new experience or skill based on the use of a model or a prompt. Over time, we've found that the same participants attend over and over, and welcome newcomers easily, creating a network and climate of acceptance in the creation of art.

As indicated, our instructor-led courses are more focused on a specific subject, and we ensure that the teachers we invite to teach are knowledgeable and advanced users of that subject. With each teaching artist, we discuss what techniques, skills, and materials they would like to share, and ensure they are comfortable with the process of teaching. The goal is to make sure both the instructor and the participants have a positive experience in the workshop, and come away wanting to either teach or create more in the future.

The following three artists have been our main arts educators since opening the Creativity Center. These artists were selected based on their involvement with our organization as either board or staff members.

Steve Knox

Steve is an art teacher at East High School in Cheyenne, a successful visual artist with an art business, and a board member with Arts Cheyenne. He regularly participates in local and regional art vendor events, and has built his art business up to include several local and regional collectors. At the Center, Steve facilitates our monthly Open Studio and has taught workshops on vendor education, basic drawing, and basic painting techniques.

Tati Thompson

Tati is the Program Manager for Arts Cheyenne, and facilitates our gallery shows and exhibitions, manages our gift shop, and teaches several workshops. Tati's specialty is heavy body acrylic and watercolor, and she has also led workshops in paper-craft, mono printing, and urban sketching.

Desirée Brothe

Desirée is the Executive Director of Arts Cheyenne, with a background in community and economic development, public art programming, and arts education. Also managing an art business on the side, Desirée primarily works in acrylic and watercolor, mixed media, and printmaking. In addition to teaching courses on these subject areas, Desirée has taught workshops on assemblage and miniatures, and basic art skills education.

Other community Artists, past and future:

As we look to expand our workshop offerings and provide teaching opportunities to more artists, we want to broaden our reach to include individuals with unique styles and skills. These relationships are facilitated through direct outreach as well as artist-led inquiries. Through each conversation, we establish a partnership guided by our teaching contract. Below is a list of some of the individuals we have had conversation with for future workshops in 2024:

Wanda Sanders–Watercolor

James Overstreet–Plein Air Oil

Tracey Swaim–Stained glass

Emma Rathbotham–Needle felting

Mary Cunningham–Intaglio and etching

Else Arntzen–color theory; children’s art camp (summer, 2025)

J O’Brien–How to Photograph Artwork

Kelsey Giroux–Van Dyke Brown Process Photography

Abby Paige–Soft Sculpture making

Sara Rusk–Embroidery, sewing and other fiber arts

Izabella Tysver–Book binding and paper making

Arts Cheyenne has a mix of earned and unearned income. 60% of our budget comes from individual donations, corporate sponsorships, foundation support, and grants. Grant support comes from both state and federal resources. The remaining 40% derives from earned income through the Creativity Center from our workshop fees, retail sales, and artist studio rentals. Additionally, that 40% is made up from public art management service fees, a partnership with Visit Cheyenne and the City of Cheyenne, event concessions and other small revenue sources.

While the mix of funds we receive allows us to run the basics of our programming, it does not allow for future growth. To accommodate this, the Arts Cheyenne Board is launching a fund development program in to offset

administrative and operational costs, while setting up stronger success for our future growth. Our goal is to diversify our funding streams to strengthen our overall financial health.

ORGANIZATION SUMMARY

ARTS IN ACTION

WWW.ARTSINACTIONWY.COM

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Arts in Action 2024-2025 Programming

Application

Arts in Action, started in 1966, supports arts events and individuals in Riverton WY and the surrounding area. Our mission is to foster a strong arts environment, produce and support live performances and visual arts events, and provide artist residencies in our local schools. This is an all-volunteer organization. Since returning from a pandemic-induced hiatus in 2020-2021, we have re-established our annual arts fairs (Day in the Park and Winter Arts Fair) and our annual production of Missoula Children's Theatre, and produced a handful of live performance events featuring largely local and regional artists. Having now made progress towards recovering financially after the pandemic, our goal is to return to occasionally producing higher cost programming (artists from out of state, multi-day residencies, etc.) in addition to our more routine events.

Riverton is a community of approximately 10,000 residents. There are approximately 30,000 in this area of Fremont County. The communities range in size from small to smaller! We market to schools, the senior citizen centers, and the general public. Two of our big annual events are the Day in the Park (July) and the Winter Art Fair (November), where we invite all artists/craftspeople to sell their products. Those two shows are limited to hand-made articles (no re-selling), and we have produced them for many years. We will draw around 1500 people to the Winter Art Fair and around 3000 to the Day in the Park. Vendors have had positive experiences with these shows, and we have many people who show year after year.

Socio-economic challenges are significant barrier to artistic access in Fremont County. Free-and-reduced lunch eligibility rates for Fremont County's eight public school districts range from 25% to 96%. We keep our ticket prices low (\$10 or \$15) to encourage attendance and maximize accessibility. We also comp tickets to organizations to stimulate audience. Artist residencies in the schools are an important part of our programming, and ensure access to all students served by the schools, regardless of background. A recent example of this was the David Munsick in-school song-telling clinics that we sponsored in the fall of 2022. David performed at public and private schools in Riverton and Pavillion at no cost to the schools or their students. We have sponsored the Missoula Children's Theatre in Riverton for many years. This past January, we had approximately 100 elementary and middle school students audition for the show, of which about 60 were able to be cast. This experience was offered to students for no charge.

We solicit feedback to events via questionnaire. We also collect and maintain data on event attendance and participation numbers as accurately as we are able. We utilize an online feedback tool for the vendors at our arts

fairs, asking for anonymous answers regarding income and suggestions for improvement. We use that information to continuously improve the events. We have substantially increased our social media reach in the last two years, and have received valuable feedback from stakeholders over that medium.

N/A

We are requesting \$500.00 in support of a local artist recital to be held in September, 2024. This recital will feature local performing artists, pianist Brooks Whitmore and clarinetist Dan Foster and will be held at the Fremont County Public Library Branch in Riverton. These are exceptionally gifted local performers who hold masters degrees or higher in their individual performance domains. They are deserving of an opportunity to share their artistry for fair pay, and the community deserves an opportunity to hear their music.

We are requesting an additional \$3000.00 to support our annual production of Missoula Children's Theatre that is scheduled for January, 2025. Missoula Children's Theatre annually provides 60-75 children in grades K-12 the opportunity to act in a 1.5 hour theatrical production in front of an audience of 400-600 spectators. This is one of the events that we are most proud to produce because of its impact on young people in our community. We have strong data on its impact and know it will be a success year after year.

By receiving support for these events from Wyoming Arts Council, we will be emboldened to use other financial resources, such as the funds we raise at the Day in the Park and Winter Art Fair, to pursue higher cost and, perhaps, higher risk (in the sense of not knowing the level of community participation to expect) initiatives. One possibility we are considering for spring 2025 is to host the Seraph Brass, an all-female brass quintet, for an evening performance and in-school residency.

The Day in the Park and Winter Art Fair, in addition to providing artists and makers from across Wyoming an opportunity to showcase and sell their work, are also two primary fundraisers, as vendors rent booth space in order to participate in the event. Additionally, we do charge (small) admission fees for the public to attend some events, although selling tickets usually only partially offsets event costs. In addition, we have received grant funding from the Wyoming Arts Council in the recent past (2022-2023). We do have some additional savings that can be used in years when fundraising does not quite meet costs, but this was drawn down substantially coming out of the Covid pandemic. Recently, our fundraising and admissions tickets have been enough to cover the cost of Missoula Children's Theatre and basic and an additional small event, while additional larger events have required additional grant funding or required a draw-down of savings.

ORGANIZATION SUMMARY

ASK AFTER SCHOOL FOR KIDS

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

After School for Kids (ASK) - Practical Art, Big Ideas, and Innovation

Application

The mission of ASK (After School for Kids) is to provide safe and effective after school and out-of-school time programming that inspires and empowers youth, aligns with the school day, supports families and strengthens the community.

ASK serves approximately 280 students per year. We are in 7 elementary schools including pre-school programs in three schools. We are also at Triumph high school, working with Cheyenne's most underserved teen population. Thanks in part to the WAC grant, the ASK program regularly engages students in music and arts driven inquiry, visual arts making with professional artists, hands-on music making opportunities, creative Project Based Learning projects, and regular arts journaling practices.

ASK supports families and the broader community of Cheyenne, by providing a safe and meaningful space for young people after school and out of school. Almost all of our direct programming is with youth who are on free and reduced lunch.

Our staff is diverse in age, ranging from students in their late teens to elders who are in the later stages of their careers. We are a women-lead organization. Our staff includes men, women, non-gender conforming individuals, people with disabilities, and people of color from historically marginalized communities. We contract with artists of all racial backgrounds to reflect the diversity of our student population.

ASK works with students whose families struggle in a variety of ways, 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 and summer 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.

Student voice and student choice are a key theme in our high school programming at Triumph High School: Student involvement in planning plus pre- and post- program debriefs.

At the elementary school level, parent/community evaluation forms 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.

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.

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.

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/metrics.

N/A

ASK's arts program focus this year is to provide as many opportunities as possible for practical, everyday applications of art. If students are regularly in process with their creativity, they will seek out art and engage in it throughout their lives. We are not seeking artistic excellence from our students; that is not our mission. We practice process-based arts engagement and enrichment to better students' lives and education experience. We want our students to explore the arts broadly in relation to civics, technology, and humanity.

ASK is seeking support to sustain creative programming across seven elementary schools sites and one high school site, including:

- Weekly arts programming within the areas of poetry and creative storytelling, visual arts projects, STEAM curriculum, and 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. All students will receive their own individual journal funded by this WAC Grant, along with arts journaling supplies to support all students' mental and emotional health
- 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 blackout poetry, painting, collage, and collective art making practices. This summer, students will explore and create mythical creatures and habitats for the first time, encouraging imagination, storytelling, and improvisation

ASK maintains an ambitious 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. We aim to provide as many entry points as possible to support diverse student learning needs and interests.

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.

All funding will be used to support arts curriculum and youth creative projects. 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 280 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.

Specific WAC projects for 2024-25 include:

- Funding arts journals, canvasses, and art journaling supplies for 280 students (elementary and high school)
- Engaging all elementary student participants in visual arts, storytelling, poetry and craft-making experiences
- Engaging all high school student participants in arts and entrepreneurship seminars for career perspective
- Doing storytelling and collective mural-making work with professional artists
- Creating a collective large-scale canvas of blackout poetry, paint, and collage
- Engaging in summer participatory outdoor mural art projects, along with other school renewal, garden and beautification projects
- Exploring creative culinary practices from around the world and doing culinary work with Triumph high school students

Ongoing ASK student participant engagement includes the following everyday after-school and in summer 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 2-3 sites
- Engaging students in 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 seven basic outcomes for ASK Immersive Arts Programming and Projects. 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.

- To engage students in visual art-making experiences (mural and canvas projects) that invite them into the creative process together. In this work, the process is more important than the product. Students are invited to co-create as they learn, and are challenged to accept their peers contributions while embracing the collaborative process.

- To expose students to hands-on music experiences on a regular basis throughout the school year, including summer out-of-school programming. ASK's Music program engages youth creatively through music experiences with guest artists. While much of our music programming had to shift online the past two year, we will be engaging students directly again in on campus programming in real space in real time.

- 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.

- 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 recent residency experience 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 families love these events.

We are currently reviewing WAC Roster artists for new collaborations for the 2024-25 school year. Specifically, we are looking to supplemental our day-to-day efforts in the following ways next school year:

- Develop a project that integrates coding, A.I. and art, and find the right artist to support that project.
- Bring a Wyoming storyteller into our classrooms to reinforce the importance of storytelling, human communication, and imagination in an increasingly digital age.
- Create a new large-scale mural with student engagement and involvement: site TBD. (We have successfully completed 4 other mural projects in prior years).

Specific artists who have been involved with ASK in recent years include:

- 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.
- WAC roster artist and Aussie/Wyoming legend Paul Taylor, who completed a mural with us at Triumph High School and visited our elementary schools on several occasions
- Jay Michael Jaramillo and his father Jerry Jaramillo (Denver area Chicano Muralist Elder/Legend). They created a mural that lives in one of the main corridors of Triumph High School
- Felix Fast4ward, a Nigerian American multi-instrumentalist based in Denver who works with Denver's Swallow Hill Music Program
- Joshua Abeyta, Diego Florez, and Elias Garcia, Denver bandmates and contributors to Denver's Youth on Record program
- Various additional Cheyenne, Fort Collins, and Denver-based musicians have contributed to our music education efforts

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. 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, with focus on arts education that is timely, relevant, meaningful and practical.

ASK has also worked with local folklorico dancers, Mexican folk artists, local and regional hip-hop artists and singer songwriters.

ASK's principle funding source is 21st Century Community Learning Centers / Wy. Dept. of Education. LCSD#1 provides classroom space and Nutrition Service provides free after school and out of school meals. United Way funding helps support program areas not funded by 21CCLC (staff and operating support). All funding aligns with program goals associated with the Department of Education, academic improvement and family support.

Family needs for safe and engaging spaces continue to increase. As a 21CCLC Learning center, it is our responsibility to provide as much access to after-school and out of school programs as possible. In centering arts in our programming, we are always dealing with the reality that many foundations and governmental funding agencies do not directly fund arts or arts education. This WAC Grant opportunity is an essential funding source for our creative programming, which support students' mental and emotional health, and staff and family well being as well.

ORGANIZATION SUMMARY

BASIN CITY ARTS CENTER

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Operating Costs for the Basin City Arts Center (BCAC)

Application

The mission of the BCAC, as a non-profit organization, seeks to develop and support the arts in Basin and surrounding communities, which is an area that is rural, underserved and has a low socioeconomic population. The BCAC Theater offers a venue for concerts, theatricals, local talent shows and melodramas. The Second Floor Ballroom and serving kitchen are used for art and quilt shows, music programs, social gathering fundraisers, book signings and local private functions. The Children's Resource Center uses the BCAC to enhance their programs. The BCAC seeks to provide a center that is available to respond and support any activity that meets the needs of our community. Therefore the BCAC Board will react to suggestions made and endeavor to implement a program that speaks to that need.

Big Horn County is primarily rural with small low-population towns. A significant percentage of the population is in the low socioeconomic category (18% below the poverty line, 40% at the high school and 42% at the elementary school are on free or reduced meals). In addition, there are a substantial number of retired and or senior citizens with mobility challenges. There are few amenities outside of the local school programs. Basin is the county seat and the Basin City Arts Center provides a variety of cultural activities that otherwise would not be available to the community. Local amateur and professional music, art and theater are offered at low cost or by donation. The ballroom and serving kitchen provide a low cost venue (the cost of utilities) for private local functions. The BCAS hosts special events for Veterans, for example free entry for Vets to the bi-annual Soup and Cookies fund raiser. Because the BCAC is in a three-story building, an elevator is provided for patrons needing assistance. The BCAC has an extensive email contact list to keep seniors and others engaged along with notices on Facebook and articles in the local press. Flyers of events are posted at local businesses. Space is provided for nursing home patients to attend events. The BCAC coordinates with local quilt guilds to hold the annual Quilt show. A Murder Mystery Theater in collaboration with the County Library draws children from the Home School community in addition to local thespians. A Monthly bingo night provides for a different enthusiastic community segment. The Festival of Trees in late November engages local business to sponsor a tree and or craft. Accommodations are made for those in need to attend the BCAC Christmas Home Tour. BCAC reaches out to all segments of our area.

Evaluation surveys and questionnaires are distributed to schools and BCAC patrons; local newspaper coverage advertises functions and provides reviews; community support is measured through regular donations; attendance counts are monitored at each function. Anecdotal responses offered to our board members and great volunteers reflect the success and/or needs of our audiences. The surveys and questionnaires are carefully reviewed to determine if the BCAC offerings are meeting the needs of our community. Those programs that receive positive responses will be continued, and recommendations will be considered and most likely implemented. New programs or offerings will bring in new volunteers and broaden our base of support while our standard schedule

will satisfy our current attendees. To evaluate and respond to our surveys and questionnaires is critical to our success.

The Basin City Arts Center is responsible to pay the monthly bills to keep the doors open. Estimated costs for Electricity is \$4200; for Natural Gas \$4200; Telephone/Internet \$2160; Elevator Maintenance \$3600; Fire System/Protection \$1250; Roof Maintenance \$450 Insurance \$1000; Artistic Fees \$3150; Supplies - printer cartridges, cleaning and sanitary supplies \$500; Marketing \$400. The WAC Operating Funds will be allocated flexibly over the 12 months as the bills come due. For instance the elevator maintenance contract is a quarterly payment over the span of the funding year. Electricity varies month to month but averages at \$350. Every month we pay the natural gas company \$350 and pay the difference at the end of the term. The telephone with internet service bill remains the same throughout the year. The Fire Alert System is a biannual payment while the Fire Protection System is paid in one lump sum in October. The major part of our insurance bill comes due in August. Purchasing supplies varies throughout the year as our program needs month to month. Roof maintenance usually occurs during the winter months. Marketing through newspaper ads will vary as the artists are scheduled throughout the year. The BCAC board hopes to increase the number of professional programs as this grant will help address the day to day maintenance of this historic building built in 1916. As is evident the board will have to allocate the funds as each month's bills come due. The Key Partnership with the Town of Basin allows the BCAC the use of the building virtually rent free. A huge part of the in-kind contributions accounts for this arrangement. Nevertheless the BCAC has a dedicated core of great volunteers that rise to the occasion to make it a success whether it be a professional event or a donations appreciated event. Creating and printing flyers, hanging flyers throughout the communities, posting events on social media, hosting events by setting up and greeting performers, taking tickets, accommodating those with special needs, donating main dishes or refreshments, and securing the building afterwards is all accomplished with volunteers. Although the BCAC has had some key patrons in the past, relying solely on them would not be fair when an operating grant is being offered by the Wyoming Arts Council. In summary the WAC operating funds will be allocated on a flexible schedule and solely to the operating costs of maintaining the building so that it is a pleasant and safe environment to offer programming that our rural communities needs and appreciates.

N/A

The Basin City Arts Center is a non-profit organization responsible for the monthly bills and basic maintenance of this historic three story building. The WAC Operating Grant will be used to help pay the electric, gas, telephone, elevator and fire system maintenance, insurance, and supplies. Key partnerships include the Town of Basin, Children's Resource Center, Friends of the Basin Library, a Local Bank, and several local patrons. Memberships and Rentals provide a significant source of income. Ticketed events such as some Concerts, Mother's & Father's Day Breakfast, Soup & Cookie , Festival of Trees, and Holiday Home Tour span the year along with donation only events such as Local Concerts; Lilac Days, Bingo, and Quilt Show. Our budget requires the BCAC to provide popular and enriching events for our community that will in turn provide the BCAC with operating funds. An Operating Grant from the WAC will help the BCAC provide enriching programs for our rural community.

ORGANIZATION SUMMARY

BASIN RECREATION DISTRICT 4

BASINCOMPLEX.COM

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Community Arts at the Rec

Application

At our organization, our mission is to foster creativity, inspire curiosity, and promote cultural understanding through the arts. We believe in the transformative power of artistic expression to enrich lives and build vibrant communities. Our strategic goals revolve around three core pillars: accessibility, innovation, and impact. We strive to make the arts accessible to all, breaking down barriers to participation and ensuring that everyone has the opportunity to engage with and contribute to cultural expression. Through innovation, we seek to push boundaries, explore new forms of artistic expression, and leverage technology to enhance the reach and impact of our programs. Ultimately, our goal is to make a meaningful and lasting impact on individuals and communities, fostering a sense of belonging, connection, and understanding through the arts.

While we do not have a formal mission statement, our organization is deeply committed to promoting arts and culture within our community. Our goals are centered around providing diverse and inclusive programming that reflects the rich tapestry of our cultural heritage. We aim to engage with a wide range of artistic disciplines, from visual arts to performing arts, literature, and beyond, celebrating both traditional and contemporary expressions of creativity. Community engagement is at the heart of our work, and we strive to create opportunities for dialogue, collaboration, and shared experiences that bring people together and foster a sense of belonging. Through our arts initiatives, we aspire to ignite imaginations, spark conversations, and inspire positive change within our community and beyond.

Our community primarily consists of children and families, including various socioeconomic statuses and abilities. To understand their needs, we offer surveys to gauge the number affected by our services. We actively engage with nondominant communities such as people with disabilities, older adults, veterans, and those from low-income backgrounds. We ensure their inclusion by providing accessible facilities, materials, and programs. This includes providing assistive technologies, alternative formats, interpreters, and other necessary support to facilitate their engagement and enjoyment of our programs.

To effectively evaluate and measure the impact of our programs and services in the community, we employ a multifaceted approach that encompasses both qualitative and quantitative methods. Firstly, we conduct thorough pre- and post-program assessments to gauge participants' knowledge, attitudes, and behaviors related to the arts and cultural engagement. Surveys, interviews, and focus groups allow us to gather qualitative feedback, capturing personal experiences, perceptions, and insights. Additionally, we utilize quantitative data such as attendance

figures, demographic information, and participation rates to track engagement levels and reach within the community. These metrics provide valuable insights into the effectiveness of our outreach efforts and help us identify areas for improvement and refinement.

Furthermore, we prioritize ongoing dialogue and collaboration with community members and partners to solicit feedback and input on our programs and services. Through advisory committees, community forums, and regular communication channels, we maintain open lines of communication and actively seek input on how better to serve our community's diverse needs and interests. By fostering a culture of transparency and accountability, we ensure that our evaluation methods are responsive to the evolving needs and priorities of our communities, ultimately enabling us to enhance the impact and relevance of our programs and services over time.

For the period of July 1 to June 30, our organization's operating costs primarily revolve around procuring essential art supplies to sustain our diverse range of programs and services. These supplies include high-quality paints, canvases, paintbrushes, easels, and various other painting materials. As a central component of our arts-focused initiatives, these supplies are crucial for facilitating hands-on artistic experiences, workshops, and classes for participants of all ages and backgrounds. Additionally, operating costs encompass overhead expenses such as facility maintenance, utilities, administrative support, and staff salaries, all of which are essential for the smooth operation and sustainability of our organization.

The requested operating funds will be allocated towards replenishing and expanding our inventory of art supplies, ensuring that we can continue to offer engaging and enriching artistic experiences to our community. Specifically, funds will be utilized to purchase a diverse range of paints in different mediums and colors, canvases of various sizes, high-quality paintbrushes suitable for different techniques, sturdy easels for displaying and working on artworks, and other essential painting supplies such as palettes, brushes, and cleaning materials. By investing in these materials, we aim to enhance the quality and variety of our artistic programming, empowering individuals to explore their creativity and express themselves through visual arts in meaningful and impactful ways.

Furthermore, a portion of the operating funds will be allocated towards covering overhead expenses necessary for maintaining our facilities, supporting administrative functions, and compensating dedicated staff members who facilitate our programs and services. This includes costs associated with facility maintenance, utilities, insurance, marketing and outreach efforts, and salaries for administrative and program staff. By ensuring adequate funding for these operational needs, we can sustainably manage our organization and continue to fulfill our mission of fostering creativity, promoting cultural understanding, and enriching lives through the arts.

We would like to have a mural painted on our south wall that faces the community pool. It would be nice to have a beach or waterfall feel to it. I am trying to work with the Greybull Arts Council to find an artist to help us. The funds would go to paying the artist and providing the materials the artist will be using.

Within the timeframe of July 1 to June 30, our organization is planning an array of dynamic Arts Learning programs and services designed to engage individuals of all ages and skill levels in meaningful artistic exploration and skill development. These initiatives encompass a diverse range of offerings, including workshops, classes, lectures, residencies, and community outreach activities, all aimed at fostering creativity, nurturing talent, and promoting

lifelong learning through the arts. Participants will have the opportunity to delve into various artistic disciplines, from visual arts like painting, drawing, and sculpture to performing arts such as theater, dance, and music.

Our Arts Learning programs will be thoughtfully curated to cater to the unique interests and needs of our community, with a focus on accessibility, inclusivity, and cultural relevance. We will offer classes and workshops tailored to different age groups and skill levels, providing beginner-friendly sessions for those new to the arts as well as advanced-level courses for experienced practitioners looking to further hone their craft. Additionally, special emphasis will be placed on interdisciplinary approaches that encourage cross-pollination between different artistic mediums and genres, fostering innovation, experimentation, and collaboration among participants.

Furthermore, our Arts Learning initiatives will extend beyond traditional classroom settings to encompass a variety of community engagement activities aimed at enriching the cultural fabric of our neighborhoods. This may include artist residencies, public art installations, interactive exhibitions, and outreach programs targeting underserved populations or marginalized communities. By providing access to transformative arts experiences both within and beyond our physical spaces, we aim to empower individuals to discover their creative potential, cultivate a deeper appreciation for the arts, and actively contribute to the cultural vitality and social cohesion of our community.

Being able to provide the supplies comes first. Reaching out to local artists who can come in and give their time to show the young people in our community what art can be. Teach kids how to focus on art as a hobby or career.

The specific goals of arts learning can vary depending on the context, the age group, and the educational objectives. However, some common goals include:

Creative Expression: Encouraging individuals to express themselves through various artistic mediums such as visual arts, music, dance, drama, and writing.

Skill Development: Providing opportunities for learners to develop technical skills in their chosen art form, such as mastering techniques, understanding composition, or honing performance abilities.

Critical Thinking: Engaging learners in analyzing, interpreting, and evaluating works of art, as well as encouraging them to think critically about their own creative processes and decisions.

Cultural Understanding: Fostering an appreciation for diverse cultural traditions and perspectives through exposure to different artistic expressions from various cultures and time periods.

Communication: Helping individuals communicate effectively through art by understanding how to convey emotions, ideas, and messages to others through their creations.

Collaboration: Promoting collaboration and teamwork skills through group projects, ensemble performances, or collective artistic endeavors.

Personal Growth: Supporting personal growth and development by building confidence, self-awareness, and resilience through the creative process.

Aesthetic Appreciation: Cultivating an appreciation for beauty, aesthetics, and the role of art in enhancing quality of life and enriching human experience.

We have not reached out to artists. We have not had the supplies even to start a program. This would be a top 3 priority if we were to be rewarded with the grant.

We receive a mil levy from county taxes. The school gives us money each year so they can use the facilities to practice in or hold tournaments.

We would buy canvases, easels, and paint (acrylic, oil, and watercolors). We will also be purchasing some hardware to hang the finished pieces.

ORGANIZATION SUMMARY

BIG HORN COUNTY LIBRARY SYSTEM

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Big Horn County Library System Summer Reading and Arts Program

Application

Mission Statement- Big Horn County Library System encourages lifelong learning by providing resources to enrich our communities.

Big Horn County Library System places a strong emphasis on encouraging lifelong learning through reading and art education. We provide a comfortable atmosphere that enlivens minds and is a safe place for all to enjoy reading and the arts. We strive to help community members daily on their path to becoming lifelong learners. In addition, we want to expose patrons to the arts. By working together, we can build unity, offer knowledge and share talent. We recognize that working as a team builds strong bonds and improves individuals. During the annual Summer Reading and Arts Program, we use a wide variety of techniques and creative activities to allow all ages the opportunity to learn and grow.

Located in north-central Wyoming, individual communities in Big Horn County have a population of under 2,500 citizens. Although all are sparsely populated, our communities each have many opportunities to offer their residents. Lovell has many young families and also serves the populations of Byron and Cowley, Greybull has a variety of ages, and Basin has a lot of retirees. Bentonite mining, sugar beet processing, railroading and farming are the main industries. Basin is our county seat and therefore is home to the courthouse, sheriff department, and county jail. All three of the larger communities in our county have their own schools. There are two hospitals and two nursing homes within our county. Our libraries serve all patrons of these diverse vocations. We work hard to engage and encourage lifelong learning through our free programs and activities for patrons of all ages and interests. We offer a wide variety of services and accommodate as needed. One way we serve people with disabilities is moving furniture and adjusting shelves to increase accessibility. We offer access to the internet, computers and printing, preschool story time, book clubs, family history assistance, holiday parties, STEAM activities, creative art projects, take home crafts and reading and arts programs. We provide a variety of outreach programs with day cares and schools which include reading and a craft. We encourage our older population to come to the library for technology assistance, checking out large print books, and socializing. Homebound individuals can contact us to let us know what library materials that they would like to have delivered. Our goal is to make everyone feel welcomed and valued when they visit or associate with any of our Big Horn County Libraries.

Big Horn County Library System gathers statistics and analyzes the results to measure the value of our programs. Participants register for our larger events, and we have noticed an increase across our county libraries. Door counts are recorded to measure how well these activities are received. Comment forms will continue to be available and verbal comments will be noted and appreciated. Surveys completed at the end of the Summer Reading and Arts Program will allow constructive input on ways BHCLS can improve the next year's program. In

addition to written comments, we will document verbal feedback and compile the information to increase the value of our future programs. This information will then be graphed so that we are able to see clearly where there are opportunities for growth, enhancements and adjustments. Our staff collaborates with patrons to determine the elements of art they would like to learn and practice. We gather age information to determine appropriate programs and activities. Again this year we will have three groups for our summer reading and arts program to ensure that all patrons are included. These groups are children, young adult, and adult. We also do a closure survey to help determine future programs. Library staff and participants post on social media which promotes and builds connections in the community with their local libraries.

N/A

Color Our World is the 2025 Summer Reading and Arts theme. This is the largest program that we offer and requires many months of planning and preparation. Generally, we begin brainstorming and putting our plans together the previous December. We strive to have the program completely in place by the end of March. This leaves a couple of months to fine tune everything. Through engaging events and promotion of the arts, Big Horn County Library System patrons are introduced to local artists and have an opportunity to engage in fun experiences. Unfortunately, our small towns do not have any venues for the public to go to for art classes or instruction. We do however have many talented artistic people in our communities who are willing to come in and share their talent with our patrons. It is our hope to provide several opportunities for patrons to practice elements of art. It would be a wonderful addition if prize winners could take home selected art supplies to continue practicing their art techniques. We estimate that if a single patron participates in three art learning events it will cost our library system approximately \$15-\$18 per person.

We have secured demonstrations and lessons from a few local arts. They are willing to travel around our county to each of our three libraries. Cindy Powers is experienced at creating stained glass. Dylan Alexander has taught several fly-tying classes in the past and is onboard to offer this to the public. Caroline Ostler has been needle felting for over 10 years. Janelle Workman is a former art studio employee that has instructed many young artists step by step on painting their own masterpiece.

Projected Projects:

Realistic Drawing - Learn basic drawing techniques using various mediums to create your own drawing.

Sip and Paint - Instructor will demonstrate and guide participants in their own painting on stretched canvas.

Create Tie Dye Shirts - Learn about colors in harmony to produce the best tie dye combination.

Fly Tying - Acquire a new skill that you can use in your outdoor adventures and continue using for years to come.

Stained Glass - Learn how to create more color in your life and sparkle in your house.

Bird houses - Decorate a beautiful house to hang in your backyard to help the birds.

Flowerpot Painting - Add a personal touch to your summer flowers as you gain experience using a paintbrush.

Shrinky Dink Crafts - Children can watch, learn, and absorb as art and science are rolled into one.

Rock Painting - Show your personality and new skills by hiding them around the community.

Supplies needed for projects:

Stained glass kits

Soldering Irons

Flux

Tape

Plywood Mats

Fly Tying Materials

Fly Tying Tools

Felting Needles

Felt

Foam Pads

Acrylic Paints

Paint Brushes

Art Canvas

Paint Thinner

Aprons

Easels

Colored Pencils

Charcoal Pencils

Sketch Pads

T-shirts

Dye

Rubber Bands

Cardstock Paper

Poster board

Diamond Art supplies

Glue Stick

Hot glue gun

Coloring crayons

Markers

Flowerpots

Clay

Acrylic paint pens

Art Supplies Prizes:

Portable Art Kit

Diamond Art Kits

Felting Kits

Pencil Sets

Small Paint Set

Brush Sets

Sketch Pads

Surveys and verbal communication is used to determine the elements of art that our patrons would like to learn and practice. We have selected art projects for the 2025 Summer Reading and Arts Program to reflect what our patrons are interested in and have shown the desire to learn. Through displays, engaging events, and promotion of the arts, Big Horn County Library System residents will have the opportunity to have new experiences. Local artists from the three communities will present and instruct for a very reasonable cost. We have reached out to several artists and have had a positive response.

Projected Projects for 2025:

Realistic Drawing - Choose from various mediums to create your own drawing to enjoy for a lifetime

Sip and Paint - Instructor will demonstrate and guide participants to create a memorable gift for a friend

Create Tie Dye Shirts - Learn about colors in harmony to produce the best tie dye combination

Fly Tying - Create a practical work of art that you can take into the outdoors and enjoy with family

Stained Glass - Learn how to create more color in your life and sparkle in your house

Bird houses - decorate a beautiful house to hang in your backyard to help the birds

Flower Pot Painting - Add a personal touch to your summer flowers

Shrinky Dink Crafts - Children can watch as art and science are rolled into one

Rock Painting - Show your personality and artwork by hiding them around the community

Each year patrons register for the annual Summer Reading and Arts program. We do this so that we know how much growth has occurred from year to year and for planning purposes in years to come. We like to adjust our programs to address the community effectively. Goals are identified through public and staff surveys. We create spreadsheets to keep track of the information that we gather. The most popular selections this year were painting, felting, and paper crafts. We use verbal input and feedback to determine if our goals have been met. It is important to us here at the Big Horn County Library System to create and offer programs that bring patrons through our doors and stretch their minds. One goal we have is to be able to offer art classes to all that are interested instead of having to restrict class size or only offer instruction one time due to limited funds. We strive to be creative and use resources that are available to us.

Arts Learning Goals 2025:

Patrons will find enjoyment and satisfaction through learning new artistic skills offered through the Big Horn County Library System.

Build community awareness of a wide variety of different art forms produced by individual artists that live in Big Horn County.

Participants will develop art skills and produce creative works while being guided by staff and local artists.

Patrons of all ages will be introduced and educated in elements of art and be able to recognize these same elements in their daily lives.

Find three new qualified artists in our county to instruct at our libraries for the 2025 Summer Reading Program.

Attendees will have a good understanding of acrylic paint and how to use it by the end of the BHCLS Summer Reading and Arts Program.

Provide social interaction through varied mediums of arts in Big Horn County.

Create a variety of art kits available for patrons to check out or take home and keep from the library after learning new skills. Providing this opportunity will

assist them in appreciating the arts for a lifetime.

Additional Goals:

Increase retention of previous participants, both patrons and volunteers.

Big Horn County Library System (BHCLS) would like to see a participation increase of 15% in our Preschool-5th Grade Summer Reading and Arts Program in 2025.

BHCLS would like to see a participation increase of 20% in our Young Adult Summer Reading and Arts Program in 2025.

BHCLS would like to see a participation increase of 25% in our Adult Summer Reading and Arts Program in 2025.

Due to our organization not having artists on staff the three communities will recruit local artist to present and instruct the participants in their artistic endeavors.

Big Horn County has a small population, but we are fortunate in having many talented community members willing to share their passion in their chosen field for free or a minimal fee.

The 2025 Summer Program theme is "Color Our World" which we feel is a perfect fit for the Wyoming Arts Council. We are excited to bring color and fun in learning about the arts into our community. We have already lined up several individuals to share in their talent at our library. Each artist resides in Big Horn County.

Cindy Powers- Local artist who has been making stained glass for several years and sells some of her work locally. Cindy works out of her home.

Dylan Alexander- Dylan has a passion for fly tying and has taught many clinics, passing along his talents in the Big Horn Basin.

Caroline Ostler- Local artist experienced in needle felting, over 10 years. Has sold some of her art online.

Janelle Workman- Former art studio instructor in Lovell, Janelle is willing to share her many years of experience with a fun "Sip and Paint" activity with acrylics.

Our communities have limited places for local artists to showcase their work. The Big Horn County Library System provides three locations for local artists to display their work for free to the viewing public. We offer limited advertising to get the word out and patrons enjoy these showing and look forward to the next artist to display their work. This can also be an economic boon to the artist as it sometimes garners sales for them. Offering the library as a venue expands the appreciation of the arts in our sparsely populated county.

Big Horn County Library System receives most of its funding from the county mill levy. Additional financial support comes from patron donations, memorial funds, and library revenue. Other entities that provide assistance to our libraries include the Big Horn County Library Foundation and Friends of the Library groups in each library. We offer activities every week in each location to provide information, encourage learning, and create positive spaces for socializing. Funding these events can be challenging. We try to be creative and use the resources at our disposal. Our county is economically one of the lowest in the state but fortunately we have many talented community members willing to volunteer to help with a variety of tasks and with donations when they are able.

ORGANIZATION SUMMARY

BIGHORN BLUEGRASS CAMP

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

BigHorn Bluegrass Camp Summer Winter and Spring Events

Application

BigHorn Bluegrass Camp seeks to increase opportunities for children and adults to build musical skills in order to create a life-long, multi-generational, vibrant musical community which learns, performs, and teaches bluegrass, folk and other kinds of acoustic music. To that end, Bighorn Bluegrass Camp seeks to provide instructional and performance opportunities in our community through camps, retreats, and concerts. Our instruction focuses on the skills of playing acoustic instruments by ear and participating in informal, student-driven jams, and public performances.

Our camp primarily serves children ages 7-18 in the town of Buffalo, Wyoming and adjacent towns in Northeast Wyoming. Our town has a population that hovers around 5000 and is situated in Johnson County. Our camp is open to all kids and we have a very generous scholarship program that enables students of any economic background to attend. We also have a very active tourist population in the summers, some of whom plan their visits to our community around our camp dates. In the past few years, we have opened classes to interested adults as well. Our winter and spring events have classes for all age groups.

We ensure access to all children and adults by providing instruments for all students by renting them a music store in Sheridan County, by using "loaners" from community members and camp instructors, and by purchasing and repairing used instruments. This enables students who cannot afford their own instruments to participate in camp. We also provide snacks and drinks throughout the day. Our application has clear contact information for Scholarship Forms. Each year we make efforts to include more at-risk and special needs students by sending our forms to school counselors and community service organizations. In 2025, our new event, Songs and Sonnets of the Wild West will seek to reach out to members of the Native American Community as we hope to expand our Songs and Sonnets to include the stories of our region prior to 1870.

In the summer, our camp will be hosted in Buffalo High School which is handicapped accessible. In the winter and spring, we are hosted by the historic Occidental Saloon whose first floor is also handicapped-accessible. Our performance venues vary, but they are open to the public and attended by community members of all ages.

After each event, parents and students will fill out a survey. We will also post an online survey. Typically we have only done official surveys after summer camp, but we will expand that process to our three main events. We use primarily attendance and anecdotal response for our additional events, including the multiple concerts we host throughout the year.

This year our Summer Camp will be held at Buffalo High School; I anticipate the rental costs to be approximately \$500.

In addition to facility rentals, we typically rent additional instruments; I anticipate the rental costs to be \$500.

The printing costs for the music books run approximately \$750.

January Jam will have rental costs of approximately \$500.

Spring Songs and Sonnets will have rental costs of approximately \$500.

Camp Shirts cost approximately 1700

Office supplies and Printing \$500

Camp Food Director & Expenses \$2000

Administration for all three events \$2000

Summer Camp Registrar \$750

BigHorn Bluegrass Camp introduces young, prospective musicians to a way of life in a community that celebrates music. The summer camp employs approximately 15 musicians and 5 support staff for its summer programs. For the past two years, approximately sixty students have gathered for a week in the summer to learn the fundamental practices of bluegrass music and, most importantly, the techniques of the bluegrass jam. We offer instrument instruction in bass, banjo, fiddle, guitar, ukelele, harmonica, guitar, and mandolin. In addition, we offer classes in vocal harmony and songwriting. Each student is able to take three courses during the day. The camp provides instruments for students who do not yet own their own; we are able to do this through our expanding collection of instruments, loans from local musicians, and renting from an instrument store in a nearby town. Most of our summer budget goes toward the salaries of musicians. In addition, we have an excellent "snack lady" and provide snacks between classes. Students provide their own lunches. Students pre-register and our staff uses this information to determine which courses we will offer and the schedule.

Our camp originally operated on the model of hiring one professional band to provide the instruction. After Covid, we began to focus on hiring local and regional musicians. This model has been successful for us; however, several of our local instructors are pursuing professional music careers and may not be available for summer camp. In order to assure that we have high-quality instructors for more advanced students, we may have to supplement our talented local teachers by reaching out to professional musicians from other areas. I anticipate many of our staff returning for this summer including Tessa Taylor, Sage Palser, Morgan Blaney, Brady Holzemer, Jill Flikkema (Montana Fiddle Camp), Lynn Young, David Stewart, and other local instructors.

January Jam is an event that provides students and community members with the opportunity for bluegrass education and entertainment during the Winter. The event lasts three days, with classes for kids on Friday and Saturday, and a kids' concert on Saturday evening. In addition, we fly in two to four well-known professional musicians to perform as headliners on Friday and Saturday night. Often those instructors teach a class or participate with other students in the songwriting workshops. We typically pay \$1000 per musician and pay for their transportation. The Occidental Hotel usually donates rooms for the artists. This event is well-supported by the community; this past year, the temperature was in the -30s, but the Occidental Saloon was packed out for the concerts. A student band was selected to perform the opener for the Saturday concert. We also hired our teaching band, Prairie Wildfire, to perform.

Our new event, Spring Songs and Sonnets of the Wild West, in 2024 hosted IBMA award-winning Greg Blake and offered workshops from the award-winning Jim Gatchell Memorial Museum and from our local library historian. We plan to continue this event in order to provide an opportunity to record the history of our region in song. Our long term goal with this event is to record songs written about the stories of our region. Each year we will host at least one performing artist with an interest in history and songwriting. This event is intended to reach a broader audience.

Each of our events emphasizes Arts Learning. Our summer camp is primarily instructional providing music education to students ages 7-18 (and often some adults as well). Each of our classes focuses on learning some aspect of either instrumental or vocal music. Our camp is performance-based. By the end of the week, all students will have learned how to perform several songs on each of their instruments. In addition to instruction, the camp provides multiple performance opportunities including our daily volunteer concerts, street music; and a final show with an audience typically over 200 people.

Our January Jam Winter Event also emphasizes Arts Learning; we typically have ten instructors who offer classes to beginning and intermediate musicians. This year we changed the format and grouped students by their experience level. Each "class" worked on a song to perform. The Winter Camp takes place over a two day time period; by grouping classes by experience instead of instruments, we were able to ensure that students were challenged and that they were able to participate in the final concert. Fortunately most of our instructors are multi-

instrumentalists, so each group of students had an opportunity to grow as instrumentalists as well as band mates and performers. The students met on Friday afternoon and had an hour lesson; on Saturday, students met for several sessions throughout the day. They performed to a full house in the Lobby of the Occidental Hotel on Saturday evening, and one of the bands opened the evenings concerts in the Historic Occidental Saloon.

Each student will learn to play up to three instruments by ear. Students will begin by mastering the I, IV, and V chords on the chosen instruments. They will practice switching back and forth between these chords. Beginning students will focus on learning a couple songs and switching back and forth. Intermediate students will expand their knowledge of both chords and keys. Students will learn hand shapes and how to switch keys. Advanced students will learn to "hear" and anticipate chord changes. They will also learn how to take more sophisticated "breaks" during jams.

All students will learn "jam etiquette" including playing by ear, calling the key, taking a break, leading a song, etc. The instructional technique is based on experience as well as the Pete Wernick method of music instruction.

Our goal is for our students to be able to fully participate in a musical community. We hope that students learn the joy of playing with other students and instructors, performing for themselves, and playing for their families and their communities. We provide daily performance opportunities and well as a culminating event. We also encourage students to join the weekly jam at the Occidental Hotel and Saloon. We partner with the highly reputable Montana Fiddle Camp to encourage students to continue their musical education. Many of our students have attended Montana Fiddle Camp after a few years at our camp. Some of our students have continued their music education at the college level. At least five former campers are now pursuing professional music careers.

The artists on our rosters vary each year depending on the number of camp participants and the schedules of the artists. While we have not yet registered for summer camp, we anticipate having songwriter David Stewart; instrument instructors Morgan Blaney and Sage Palser (camp alumni who have completed college degrees in music); local music instructors (Lynn Young, Cindy Barlow, Cindy Voiles, Brady Holzemer, Tessa Taylor) as well as some out of state instructors. For January Jam and Spring Songs and Sonnets of the Wild West, we hire professionals that are highly respected in bluegrass circles, such as this year's guests Jerry Salley, Junior Sisk, and Greg Blake. Our reputation has grown over the years and we now have a waiting list for our January Jam Events as well as the additional concerts that we host throughout the year. In the past, we have had award-winning bluegrass artists such as Dale Ann Bradley (recipient of multiple IBMA awards), Nick Chandler, and Bobby Powell. Greg Blake has been a frequent guest and is now celebrating his IBMA Male Vocalist of the Year Award.

We have received generous donations from the Wyoming Arts Council. We also receive a small award in support of January Jam from the Johnson County Recreation Board. In 2023 and 2024 we received a grant for advertising from the Johnson County Tourism Association.

We charge \$250 for our five day camp and \$40 for our January Jam Camp. We also charge a ten dollar admission fee for all of our concerts.

One of our teachers has donated a quilt for the past three years that we raffle off. Several community members donate instruments to raffle for scholarships.

We make camp available for any child who wants to attend. While we have kids who pay full price, we have many students who pay less than half the fee. Our camp is our most expensive event, but it generates the most money from tuition. January Jam and Spring Song are not break-even ventures, but the organization has been able to operate and grow its programs.

ORGANIZATION SUMMARY

BODYLINES DANCE THEATRE, INC.

[HTTP://WWW.BODYLINES.ME/DANCE/](http://www.bodylines.me/dance/)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Ruby's Bodylines Dance Theatre Adaptive Dance & Movement Program

Application

Our mission statement is to develop strong, young individuals of all levels of abilities, including those with disabilities and delays, with artistic and technical skills in dance, movement and performance, giving them the emotional and physical confidence they will need in life.

Bodylines Dance Theatre is a 501(c)3 nonprofit organization, which offers Ballet, Pointe, Jazz, Modern and Contemporary classes which have a set of curriculum from beginning to advanced levels; special programs include BDT Sponsor Program which funds low income families with dance classes and costumes and a Senior and Youth BDT Performing Group which performs biannually at a large theater venue as well as community service performances such as performing in front of the capitol building for National Dance Week and at long term nursing home facilities and independent living facilities where residents do not have the opportunity to leave their facilities to attend performing arts events. Ruby's BDT Adaptive Dance & Movement program focuses on serving dancers with disabilities, delays and special health care needs.

The program is designed to create a safe, fun, educating and most importantly, an artistic dance and performance atmosphere where children and youth with developmental and physical disabilities and delays and special health care needs can be together on as equal terms as possible in a positive environment and space, learning dance and movement with others with the same needs.

This program is important to my organization and the local Cheyenne, Wyoming community because I am not aware of another dance/movement performance program being offered like this program which is free to participants and offers children with disabilities and delays the chance to experience the positive self-esteem and self confidence gained which is often experienced with dance, movement and performing. The community will be able to visually experience dance and performance by children with special health care needs who do not have access or who normally do not have the opportunity to use their bodies like able-bodied children and the community will be able to see first hand how the performing arts are enhancing the lives of these amazing children.

A major task of the planning process of the program involves ensuring that the space for the classes are accessible for the participants with disabilities and special health care needs. An accessible space that meets the with American with Disabilities Act (ADA) has been located for this program. We are able to rent a local church gym/social hall which meets all ADA requirements in all areas, parking entrances, lobby, restrooms and gym space for the purpose of holding this class once a week.

There will be an evaluation form which parents and all assistants will fill out at the end of the 30 weeks which will rate the program. The form will ask what improvements and changes could be done to improve the program as well as what was learned during the 30-week program and if they would like the program to continue and if they would recommend the program to others. The information obtained from the evaluations are always helpful to improve the program and reach more families with children with disabilities and special health care needs. I share the information with my assistants so they may be able to see what we need to improve or change but they can also see that their work with the program is positive, important and appreciated by the parents and students.

I learn a great deal from the parents involved in the program on how important all Adaptive programs are for the parents and for their children. They would like for all these programs to be sustained because there are such limited Adaptive programs offered in our community because funding is difficult to find to sustain the programs and also it is very difficult to find people to work, organize and keep these programs going.

I am fortunate to have many patrons in our community who support my organization who do not even have children dancing in any of my programs but they love to attend all of our performances and they give wonderful feedback or constructive feedback on what they experience and see in our performances each season. These people are such an important part of my organization and we would not be able to sustain without their generous support.

The operating costs for the program include the cost of the rental per session for the ADA accessible church gym/social hall space for one hour a week for 30 weeks, cost of purchasing/downloading music, printing materials, planning hours and instruction hours for the main instructor for 30 weeks, hours of the adult and student assistants including 10 instructional meetings, additional hours worked for biannual rehearsals and performances, cost for the performance shirts for each child for two different performances.

This program will be in session for 30 weeks, the class will teach dance technique and movement. Participants will learn to execute balance exercises, crossing the midline movements and spatial skills. They will learn to make patterns such as moving in a circle, using steps to move into lines and crossing diagonally across the floor. The wheelchair dancers will learn to move their heads and moveable limbs. They will learn to make patterns with their wheelchairs to music. This group will learn rhythm work, clapping, stomping, clapping while seated or kneeling in different tempo patterns. They will learn to follow each other in a line, maintain the line as it moves in different formations or moves backwards or sideways. The children will learn to sequence steps and movement to different types of music, Jazz, Classical, Pop, Rock, Alternative and learn different disciplines of dance. The movements and steps will be modified to accommodate each child's abilities and needs. They will sequence and put combinations

together which will be choreographed to music to create a dance piece which they perform onstage. The group will perform a public performance in our biannual spring and fall performances.

Leslie O'Hashi, Director of Bodylines Dance Theatre, created Ruby's BDT Adaptive Dance & Movement program in 2009 and she will be the key instructor. Kelly Kamarad, Pediatric Physical Therapist, will be the consulting and referring individual for this project.

There will be four other key people in addition to the main instructor on the floor for all the sessions. They are chosen by their abilities to work with and assist children and youth with physical and developmental disabilities and delays, their reliability, responsibility and their ability to dance and perform. It is important for some of our children to have one on one assistance during each class. Each assistant is interviewed by the main instructor. All the assistants must be CPR certified and they must have basic sign language skills.

Taylor Poynter, the lead adult assistant for Ruby's BDT Adaptive Dance & Movement program for 6 seasons, she is also an instructor and main assistant at BDT studio.

Jayden Riddle, will be an alternate adult assistant with Taylor Poynter, she has been with the Adaptive Dance program for 4 seasons. She was chosen for her calm presence, her skills and enthusiasm to work with children with special needs.

Adrianna Sprakties, a student assistant for 3 seasons, she has experience with the hippotherapy program at Family Physical Therapy. She has great skills and connects beautifully with the children.

MaKaylah Rentner, a student assistant for 1 1/2 seasons, she is our youngest student assistant who was chosen for her strong desire to work with children with disabilities and her wonderful consistency and work ethic.

Holly Amick, is our newest student assistant who came on when our current began last September, she also has a strong desire to work with children with special needs.

We need at least five assistants to work and assist on the floor of this program in case one of them cannot be in class so we can alternate in when needed.

My Adaptive Dance & Movement program has been fortunate to receive grants, the first one in 2008, from the Wyoming Arts Council to help sustain the program with Bodylines Dance Theatre providing the remaining funds for those years. Seasons 2018 and partial seasons of January to May 2019, donations from Cheyenne Sunrise Rotary helped sustain the program. Cheyenne Women's Civic League donated for the performance shirts. The UW WIND Family to Family mini grant helped sustain part of 2022 season. The Community Support grant from WAC is partially funding our current season with BDT funding the remainder of the program.

The budget aligns with program and services by accounting for the cost of the rental per session for the ADA accessible church gym space for one hour a week for 30 weeks, planning and instruction hours for main instructor for 30 weeks, hours for adult and student assistants, 10 instructional meetings, additional hours for biannual tech rehearsals and performances.

ORGANIZATION SUMMARY

BOOKMARKED LITERARY ARTS FESTIVAL

WWW.BOOKMARKEDFESTIVAL.COM

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Bookmarked Literary Arts Festival 2024 Operations and Project Support

Application

Vision Statement: Bookmarked elevates Wyoming literary arts.

Mission Statement: Bookmarked exists to connect readers and writers and celebrate the art of writing.

Strategic Goals:

1. Create a space for Wyoming writers to showcase their work to Wyoming readers by allowing 50 Wyoming writers to be advertised as Featured Writers of the 3 day festival, read their work, answer audience questions, and participate in a book fair.
2. Create a space for 500 Wyoming readers to connect with Wyoming writers by hosting readings by Wyoming writers that are free and open to the public, hosting a book fair, and hosting an award winning keynote speaker who is a Wyoming resident during the 3 day festival.
3. Host Science + Literature in partnership with the National Book Foundation, putting Wyoming literary arts on the national radar. 200 Wyomingites will be in attendance.
4. Create a space for all forms of writing to be celebrated by providing a variety of programming to engage and interest readers and writers of all kinds throughout the year and during the 3 day festival including a Poetry OutLoud, Youth Short Story Contest, Poetry Slam, Oral Storytelling groups, workshops, and newsletters.

The Bookmarked Literary Arts Festival has two main audiences. The primary audience is Wyoming readers. This is a quite broad range of the Wyoming community, as readers vary in age, personality, interests, and reading level. With this knowledge, we strive to provide programming that will appeal to any Wyoming reader. We host a Youth Flash Fiction Contest for those in grades 4-12 with an award ceremony opening the 3 day festival. All youth, regardless of having won the contest are encouraged, but not required, to read their work to the audience. We host readings delivered by Wyoming writers of all ages and abilities. We feature college students as well as writers

who have retired from their day jobs. We feature Eastern Shoshone and Northern Arapaho writers, as well as writers who are members of the LGBTQ community. Writers do not need to be published in order to participate. There is no fee for participation for writers or for the public, including the keynote speaker providing access to Wyoming literary arts with few barriers to access. These writers write across genres: romance, mystery, thriller, sci-fi, memoir, poetry, etc. We actively seek new writers to feature each year by staying in touch with Jackson Hole Writers Conference, WYOWriters, and Center for the Book. We read Wyoming news sources and take note when a local writer is noted.

We have had few requests for accommodation, but we strive to be flexible and meet the needs that come up. One request has been to live-stream our events. We have done this and had several participants (Featured Writers and members of the public) attend this way. All our venues are wheelchair accessible, we continue to fine tune our sound to make sure everyone can hear, etc.

We use Google Forms to get feedback from Wyoming writers. This feedback has allowed us to fine tune the festival schedule to be more efficient and keep things organized.

We use our connections in the community to get feedback from Wyoming readers and other participants.

Bookmarked's operating costs are minimal at this point. We are a new 501c3 working to grow beyond our annual 3 day festival, however that is still where most of our expenses are found.

The operating funds requested here will cover the expense of a book keeper, software and apps, and printing.

The Bookmarked Literary Arts Festival will take place from October 11-13, 2024

Project support requested includes speaker fees, travel, and lodging for 2024 keynote speaker, author Tea Obreht. Ms. Obreht is

an award winning author and is a resident of Wyoming. Bookmarked was founded on the belief that Wyoming is home to great literary artists, Ms. Obreht showcases this and highlight as the keynote speaker of the weekend. Her keynote will be free and open to the public. She will also attend a ticketed dinner that allows readers an opportunity to share a meal and conversation.

The Bookmarked Literary Arts Festival, an event that is unique in the state and even among similar events in the region, is a true community effort. Our in-kind partners include the Houlihan Narratives, The Literary Rug, and the WY Center for the Book (an affiliation of the Library of Congress). Our funding partners include: Lander Library Friends Association, Fremont County Library Foundation, Wyoming Catholic College, Copeto Consulting, Cornerstone Realty, Wyoming Community Bank, and the Lander Chamber of Commerce. A new partnership for 2024 is with the National Book Foundation and their nationwide program, Science + Literature. An important aspect of Bookmarked is that it is free and open to the public. Our budget reflects this as we strive to keep our costs low in order to make Bookmarked accessible to everyone. We are a new 501c3 organization that is working to expand our programming and partnerships beyond a 3 day festival, although this is where our biggest costs lie.

ORGANIZATION SUMMARY

BOYS & GIRLS CLUB OF SWEETWATER COUNTY

WWW.BGCSWEETWATER.COM

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Boys & Girls Club of Sweetwater County Arts for the Ages Program

Application

To enable all young people especially those who need us most to reach their full potential as productive, caring, responsible citizens with a pay it forward attitude.

Strategic Goals: for 2024-2026.

The Boys & Girls Club of Sweetwater County goals are the following: To provide a safe, educational and fun atmosphere for our members throughout the year, to allow for parents to work and provide for their families. Provide educational enrichment activities and resources to our members, families and community members with family nights and community events. The Club will continue to support our members through programming in specific areas such as Character & Leadership, Education, Arts, Recreation and STEAM to better their futures in school and career readiness.

Our Club is very focused on creating a space for creativity, education and cultural awareness. Throughout the year we are very vigilant to make sure our members have the same opportunities. Whether it be providing new learning opportunities through a field trip, bringing in guest speakers, creating themed snacks from different countries, and learning new techniques and procedures in our programming curriculum.

We are also very concerned for the arts, and make sure to create learning opportunities not only to our members, but to their families and community members with art workshops. These workshops provide art instruction in many different genres and applications from beginner to advanced techniques. One such night that we are planning will be a fun lady's night, in which participants will expand their knowledge on the art of pour painting.

The Boys & Girls Club of Sweetwater County provides after-school and summer programming to youth ages 6-18 years. Our Club provides evidence-based programming to all those who attend to better their futures, compliment their school studies, while support their education and career readiness. Our Club provides programming and support to all demographics throughout Rock Springs and Sweetwater County. Even though our main purpose is to create a safe and fun atmosphere for our youth, we are also here to provide support to their families. We offer low membership fees, scholarships for low-income, meals at Club, as well as go home bags, and community resources to help with the day-to-day living.

We do encourage, invite and engage those throughout our community to experience our Club in different settings. We encourage youth who need a safe, fun and positive atmosphere afterschool or during the summer to become members. The Club also encourages youths' family members to attend the monthly extracurricular

activities, hosted by community organizations who aid in Human Resources. The Club also provides community engagement events, such as our Annual Art Show, to help publicize our organization and mission while also engaging the community with our Club members and Staff.

The Club does address the request for accommodations, we have never not been able to accommodate a request. During our daily programming routine, we accommodate all our children with their needs, as well as, when we have had community events. We do work with our parents to provide the best care and accommodations for their children to attend the club, as well as make sure our public events are easily accessible for all to come and join,

We will evaluate the impact of the program in multiple methods, one being, the increased amount of member participation in the art room throughout the school and summer program. This can be attained with our attendance tracking system, to keep track of members in the program as well as, the increase attendance throughout the year.

The second evaluation will be the impact art has on the emotional awareness of our members, once they start to create art through personal experiences with visual skill and clarity, we will be able to see what a difference art has made in the members lives.

The Boys & Girls Club of Sweetwater County will also evaluate the impact of our program through pre and post assessments/ surveys to evaluate progress and movement. These assessments and surveys will the progression of each program held at the Club.

Our Club will also measure the impact of our program and services with the increase of not only community engagement and activity engagement, but also community awareness of our services and mission. This will be defined with community surveys and community participation. We do track participation in our events with sign-ups, fundraiser sales, and the use of tally counters.

N/A

Boys & Girls Club of Sweetwater County works with many individuals through volunteering, mentoring and staffing to create our Art program that is offered year-round to all our members. In the past there has been two art directors and two staff working alongside each other throughout the year to create memorable art together and learn from one another with success in many aspects of the Art Room. Jodi has always been the head of the Art Room and has made it her goal every single member steps foot in the Art Room, whether it be to paint, or free draw and have social time with friends. Jodi used to a be an early learning teacher and Art/Craft Director of a local Art and Craft Store before it was closed, and Photographer at her own business. Jennifer has been on and off throughout the years with involvement in the Art Room but is very eager to always join in to teach a lesson on drawing, painting or pastel. She is very involved in creating lessons on beginner drawing lessons and teaching concepts to help other staff create impacting and meaningful lessons for the members in every program within the Club. Jennifer as well as Jodi Both has degrees in Education.

We do have a lot of volunteers and online guidance through BGCA that help in establishing lessons and curriculum to better aid in teaching lesson and adaptations for those who need accommodations. In this upcoming year we would like to get more outside help by bringing in more community artists and art studio business owners to teach our members.

These funds would help not only pay for more efficient supplies but allow for us to pay for field trips to art studios, trips to the community college to learn ceramics, and pay for the supplies from the art studios who will volunteer their time to set up art lesson with our members. though we do know how to teach art, sometimes members like a new perspective, and do like to learn from others as well. We would also like to purchase software for medias such as 3-D printers, computer software for animation, and cameras for photography.

Boys & Girls Club has been working since Covid (2020) to regain the prominence in our Art Program and collaborate lessons with those of the STEAM initiative to create and widen the range of concepts for our members to learn and grow. Our Art program director, Jodi, has been learning new techniques of her own with online classes, videos, and community members to create new lessons for our members to learn, appreciate and get excited about art. In our program members will learn the foundations of techniques, use of each media, concepts of art, historical presence of techniques and people, design, self-expression and self-evaluation.

All lesson have been designed for multiple ages with adaptations and alternative supplies to help those in need of accommodations and beginners in mind. staff have also created lesson within the program for members who may be advanced in their learning and would like a challenge and the supplies readily available to them.

As the program progresses, each member will be allowed more and more freedom to add their own individual characteristics and self- expression. All staff who work in the Art program want every member to experience the joy of creating their own piece of art, and in doing so, have created lesson in multiple medias. With the help of the Art Show fundraiser, the Club will be able to purchase new technology such as a 3-D printer, which we believe will entice the older teens and male members to walk in the art room more frequently. From start to finish our primary goal is to show our members have practice and dedication, allows for progress. Our Program is focused on members progressing in their work. At the end of the program, we will be hosting our 4th Art Exhibition to the public, during this exhibition, the members will have their work showcased. Our goal this year, is to arrange each member's art in a way that show progression, in skills, technique, creativity and self-expression. We hope this allows for their parents and the community to understand the importance of art in our members lives.

By the end of the program, we hope members have learned to use the skills and techniques taught to create their own piece of art, whether it be at the Club, home or at school. We also hope members find our program intriguing, exciting, fascinating and calming, with interest to keep creating art no matter the circumstance. More important to our Club is to be able to have art accessible to our members, supplies technology and time and instruction help the love of art grow.

Though we do mainly work with children from ages 6-18 years, on a monthly basis, we do provide a family night for the entire family to enjoy together. These nights include food, and fun for all. Within our program, we have decided to add an art element, so many parents were very interested in the projects their children had accomplished while at Club. Not only would this gather their families together, but also include the families in the enjoyment of what art can offer.

Understanding and using the elements and principles of art (line, color, texture, shape) in order to communicate ideas. Members will learn the techniques that will be used to create their own art, and in doing so will be able to create art with guided lessons from an instructor. Examples will be given, rubric used to evaluate comprehension.

Gain foundation skills in various media that enable them to explore principles and concepts of two-dimensional design and drawing. Member will demonstrate a basic understanding of visual techniques, methods and principles through design and drawing, evaluation rubric used.

Expressing one's personal experience and thought with visual skill and clarity; Allowing for members to create their own art through their own experiences with theme, techniques and methods to create a work they call their own with pride. The use of methods and techniques learned from previous lessons, should be inherent in the artwork. rubric on methods and survey of feeling about artwork by members will be used to evaluate the piece.

Building skills and capacity in creativity and innovation, critical thinking and problem-solving, and communication and collaboration. Members will be able to build on their skills by using multiple methods taught in lesson to combine into one piece of artwork. Once again, a rubric and personal survey will be used to evaluate skill mastered, and how they feel they used their skills.

Develop the technical skills and the ability to organize the visual elements necessary to communicate concepts and experiences across various media. Members will be able to handle materials effectively through use of responsibility and efforts with lessons on visual elements and technical skills, these should be able to show progress in their progression on art throughout the year. The evaluation method will be critiquing artwork from the first of the program compared to the end of the program, to show progress, organization, concepts and skill building.

Members will be introduced to a wide array of materials and methods. Instructors will create lesson that will include traditional and historical practices as well as those more contemporary and innovative. Special attention will be paid to safe and environmentally responsible practices.

Jodi Barnum- Programs Director/ Art Room Director, Prior teachers with SWSCD#1. As the Main Art Director of the Club, Jodi was selected as she has been in the Art Room for over three years. Before coming to the Club, Jodi worked in a small business teaching art and crafts lessons to an older generation, who enjoyed crafting together. Jodi has also helped to create the Art Exhibit the Club which has been a huge success as a community event.

Jennifer Kendall- Grants Coordinator, Arts Room Director, Minor is Western Art History. Jennifer is an avid advocate for the Boys & Girls Club and advocate for the Fine Arts. She has studied and applied her techniques to her own personal artist space, as well as, teaching the Club members the fundamentals of drawing, watercolors, acrylic, and pastel chalks.

Hallie Riskus- Junior High Art Teacher Volunteer had helped to create original paintings to help the Boys & Girls Club of Sweetwater County to raise funds for their art program. Hallie has also helped with small projects, and small instruction for art education. Hallie has been a long time supporter of the Boys & Girls Club, as well as, an art instructor who feels art is needed in the daily lives of children.

The Boys & Girls Club of Sweetwater County is supported by not only in-kind donations from generous community members and businesses throughout Sweetwater County, but also through grants that aid in our general operations and programming expenses. Our key partnerships allow our organization to operate on a daily basis, in general operations, employee wages, and programming. United Way of Southwest Wyoming provides funds for programming and employee wages, ESSR Funds through the Boys & Girls Club Alliance provides employee wages, programming and general operating funds. Wyoming Community Foundation, Sweetwater County Commissioner and City of Rocks Springs are all funds used for general operating expenses. We do have multiple fundraisers throughout the year that also help to fund other programs, scholarships for membership and general operating. As an organization we do try and ask for grants to keep the cost of membership low for our working families, as we know the cost of living.

ORGANIZATION SUMMARY

BOYS & GIRLS CLUBS OF CENTRAL WYOMING

BGCCW.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Creative Art Exploration

Application

The mission of the Boys & Girls Clubs of Central Wyoming (BGCCW) (The Club) is, "to inspire all youth, especially those who need us most, to reach their full potential as productive, responsible, and caring citizens." The organization's strategic goals fall under three categories – Operations, Resource Development, and Support Service. Each area contains specific goal statements. Creative art exploration aligns most with the goal statement outlined in Operations that states: Implement effective, impactful programming to provide a safe, supportive environment driven by a continuous quality improvement process. The arts tend to attract middle and high school students as a way of self-expression, thus it meets the strategic goal of growing membership and daily attendance. Boys & Girls Clubs of America has found that the more a child attends after school programming at the Club, the deeper the impact. By offering creative arts exploration, the Club is providing another reason for a youth to choose the Club over other less desirable options. Another key factor on impact is the implementation of the five key elements of positive youth development: a safe environment; fun; supportive relationships; opportunities and expectations; and recognition. When a child can see their hard work recognized at a culminating art show, it builds self-confidence and a sense of pride.

Now, more than ever, families are utilizing the Club because of the low/no-cost structure. According to the Wyoming Afterschool Alliance, on average, Wyoming families who pay for a child's after-school program spends \$100/week. At the Boys & Girls Club, the cost is half of that, at \$50/week. Even with the decreased expense, over 50% of families who utilize Club services still receive financial assistance to attend. While unemployment rates have improved in all counties of service since 2020, the Club continues to work with families to ensure children have access to its service and no child ever is turned away because of an inability to pay.

In addition, many teenage Club members come from environments where positive role models are scarce and knowledge of career opportunities is limited. With 2,000 Wyoming teens currently unemployed and not attending school, it is essential to engage this population with programming that can prepare them for the future. The Boys & Girls Club of Central Wyoming reaches thousands of at-risk youth residing in Natrona, Converse, Fremont, and Johnson Counties', some of our most distressed communities. Clubs deliver a proven youth development strategy following the Formula for Impact in areas of Academic Success, Good Character & Citizenship, and Healthy Lifestyles. Any youth has access to Club services, a safe and clean environment that meet accessibility requirements, life-changing programs, and the opportunity to receive mentoring experiences and relationships with diverse, trained and caring staff and volunteers in a supervised and structured environment.

Attendance is the foundation of the Boys & Girls Club measurement and evaluation strategy. To efficiently demonstrate impact, we must know who is in the building, how frequently they attend, and in which programs they participate. It is also important that we know how we are delivering the Five Key Elements of the Formula for Impact. Young people must feel connected to the Club in order for the Clubs to recruit and retain members. This is also how a Club has the greatest impact on youth. Boys & Girls Clubs of America provides Clubs with the National Youth Outcomes Initiative (NYOI) survey to capture members' perceptions of the Club Experience including how safe they feel at the Club, how much fun they are having, and how connected to adults they feel.

BGCCW measurement tools (NYOI and Vision) are utilized to monitor closing of achievement gaps, increasing educational proficiency, and improving community outcomes. BGCCW utilizes the National Youth Outcomes Initiative survey to measure members' perception of the Club. NYOI are reported annually to our board, tracks our impact, and helps us plan staff training as well as make plans for improvements to programs or facilities so that we can provide every child with the Optimal Club Experience. Vision software is utilized to track member attendance and participation in programs. BGCCW also relies on member, parent, teacher, and community testimonials.

The bulk of the operating expenses for running art programs at BGCCW comes in the way of staff salaries. Per BGCCW policies, we have one staff member for every 20 members that attend the Club. The support from this grant would go towards staff salaries.

BGCCW is requesting funds to assist with the annual Club art show featuring projects made throughout the year. Art projects are submitted by Club members in the areas of monochromatic, color pencil/crayon/marker, photography, 3-D art, painting, pastels, and mixed media. All 11 sites are invited to enter this culminating event with youth ranging from 5 to 18 participating in the exhibition. The annual art show is held at the Main Club and parents and community members are encouraged to view the projects completed by the Club members. All 11 sites of BGCCW have the arts as a cornerstone of the program, supplies are always in high demand and are regularly purchased for members to use. Support from the Wyoming Arts Council would be instrumental in assuring that Club members have the supplies they need to explore the arts. The grant award for this project would go towards the supplies for the art show.

At each of our 11 Club locations art programs are offered each day to Club members. Providing different avenues for youth to explore new kinds of art forms is vital to instilling a passion for art that will last a lifetime. We know that all Club members are different, and what excites one member might not excite another. Through finding new ways to give youth exposure to different art forms we can ensure they develop a passion for self expression.

The goal of this project is to help members gain a knowledge and understanding of the different forms of art, as well as art history. Additionally, we aim to increase members' self esteem through creating. These goals were determined through our mission statement to inspire all youth, especially those who need us most, to reach their full potential as productive, responsible, and caring citizens.

BGCCW employs staff members who are passionate about helping youth develop new hobbies, with our chief arts coordinator residing at our Main Club. At our school based sites, Club staff partner with the educators at their school to partner in providing art programs to youth. BGCCW also asks local art teachers to be judges at the annual art show. Additionally, BGCCW partners with ART 321 to provide programming to Club members.

BGCCW utilizes a diverse funding model to ensure that there is not an over reliance on a single source of funding. BGCCW receives contributions from private and public foundations, State and Federal grants, as well as individual donors. Some key partnerships are the Daniels Fund, the McMurry Foundation, and the Ellbogen Foundation. BGCCW operates from a \$5.2 million budget with 86% of all expenses being dedicated towards youth development.

ORGANIZATION SUMMARY

BOYS AND GIRLS CLUB OF CHEYENNE, WYOMING, INC.

WWW.BGCCHEY.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Giving Club Kids a Voice Through the Arts

Application

The Boys & Girls Club of Cheyenne's mission is to inspire and enable all youth, especially those who need us most, to realize their full potential as productive, responsible, and caring citizens.

The Club provides summer and afterschool programming in five locations: the West Jefferson Clubhouse, the Club at Laramie County Community College teen site, the Cole Elementary site, Burns and Pine Bluffs Elementary Schools. For a membership fee of just \$50 a month, members participate in fun, educational activities focused on the three core areas of Academic Success, Healthy Lifestyles, and Character & Citizenship.

The Arts Education program, an ongoing Club initiative, connects members with opportunities to explore diverse artistic mediums and platforms for self-expression. This program utilizes Boys & Girls Clubs of America-designed arts curricula, incorporating subjects such as photography and music while embracing the unique artistic landscape of Wyoming.

In 2023, the Club served over 700 members, creating an inclusive space for all youth. This included providing direct transportation from schools to the afterschool program, many of which qualify as Title 1. Among all members, over half qualify for free and reduced lunch.

At a glance, the isolation, confusion, and frustrations of COVID appear to be gone alongside the height of the pandemic. However, the long-term effects of trauma on young people's mental health cannot be ignored. Despite children being back in the classroom and returning to their extracurriculars, the rates of depression, anxiety, suicide, and eating disorders have continued to increase. For example, The Annie E. Casey 2023 Kids Count Data Book reports that the percentage of children in Wyoming ages 3-17 who experienced anxiety or depression increased by 13% from 2016-2022, jumping from 11.8% to 14%.

In addition, 10.2% of Laramie County citizens live in poverty, while 12.6% of children live in poverty. Rates of socioeconomic hardship are concentrated in the central and south sides of Cheyenne, which are the primary areas feeding into the Club.

Across all programming, the Club strives to help all youth reach their full potential, regardless of their background, financial status, or ability. All members complete paperwork explaining their unique needs, and staff members collaborate with families to provide accommodations. The Club also partners with LCSD#1 and LCSD#2 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. Based upon this formula, the Club recognizes that a program's impact on young people depends on how frequently and how long they participate, coupled with the five key elements of a Safe, Positive Environment; Fun; Supportive Relationships; Opportunities and Expectations; and Recognition.

To gather feedback surrounding the five key elements, the Club utilizes the annual National Youth Outcomes Initiative annual member survey, providing youth with a platform to share their perceptions of the Club. These responses, coupled with regular grade monitoring and teacher check-ins, allow the Club to see how well the programming is delivering a high-quality Club experience that promotes positive youth development.

Specifically for art, the Club will measure the number of youth entering pieces into the local, regional, and national BGCA art shows, as well as the number of youth participating in art-based workshops and other learning opportunities. With a focus on art as a positive outlet, the Club will also analyze NYOI data surrounding social-emotional skills, mindfulness, and overall well-being.

The Boys & Girls Club of Cheyenne is grateful for the opportunity to request support from the Wyoming Arts Council, enhancing the existing Arts Education program and creating eye-opening, immersive artistic experiences for local youth.

While attending the Club, members participate in weekly art lessons, building foundational skills in a variety of creative mediums. With guidance from Art Coordinator Amber True, members explore drawing, painting, printmaking, collage, mixed media, and sculpture, ultimately crafting pieces for The National Fine Arts Exhibit that will be entered into BGCA local, regional, and national art shows. To complement the ongoing Arts Education program, the Club offers quarterly BGCA-designed programs such as ImageMakers and MusicMakers.

The Club will embrace these outlined programs, as they provide a foundation for creativity, self-confidence, and academic achievement. The Club will also amplify creative voices by connecting emerging learners with established artists, bringing a new dimension to existing programs as well as creating once-in-a-lifetime opportunities. These opportunities level the artistic playing field, offering creative outlets beyond that of the typical school day while

providing extracurriculars typically out-of-reach for underserved families. The Arts Education program will also utilize out-of-school hours to help young people develop problem-solving skills, explore diverse cultures, and build positive self-esteem. In the post-COVID world, young people continue to struggle with heavy social and emotional burdens, and art provides a beacon of hope, positivity, and connection.

Specifically, the Club plans to expand partnerships with local artists to expand into the fields of theatre and ceramics, as they require resources beyond the walls of the Club's art room. This includes collaborating with Silver Sage Ceramics, Wyoming's most comprehensive pottery retail store and studio. Tamara Rodgers, the owner and primary instructor at Silver Sage Ceramics as well as an award-winning photographer, will guide members through an in-studio ceramics lesson. Taking place during the summer program, Tamara will work with small groups of elementary students, guiding them through hand-built, age-appropriate projects. During this one-day lesson, members will complete a project from start to finish, inspiring them to push beyond their artistic comfort zones.

The Club will also collaborate with the LCCC Theatre Department to offer an interactive theatre program, guiding members through the process of creating, producing, and acting in their own theatrical sketch. This program will take place over a week, with practices held at the Club and the final performance on the main stage at LCCC. This collaboration will open members' eyes to the world of theatre and allow LCCC theatre students to apply their skills in a new setting and inspire the next generation of performers.

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The Club serves as an extension of the school day, transforming out-of-school time into learning opportunities and creative outlets. Because of this, the Club closely follows the artistic vision of local school districts and BGCA guidelines.

For example, LCSD#1 outlines the following:

Goal: Students will achieve academic success, graduate from high school prepared for post-secondary education, be career ready, and be responsible citizens.

Mission: in cooperation with students, parents, staff, and community, is to guarantee a high-quality Art education in a safe and orderly environment for all students, inspiring them to become lifelong learners.

Purpose: is to prepare students who will independently use their learning to:

- Be visually literate.
- Be resilient and accepting of learning opportunities.
- Be able to transfer Art skills to real-life situations.
- Be aware and appreciative of Art's cultural and educational value as it influences their lives.
- Be creatively involved citizens who examine their community and the world from different perspectives.
- Be solutions-oriented citizens who use creative and critical thinking skills when presented with problems.

In addition, BGCA is committed to keeping art inclusive and responsive by approaching Arts Education in three different ways: 1) Arts Specific, 2) Arts Enhanced, and 3) Arts Integrated. The 2023 National Arts Contest will focus on Arts Integrated, engaging youth in the creative process by exploring connections between specific art forms and

another subject area to deepen their understanding of both fields. BGCA has also introduced new thematic categories such as Setting Expectations, Speaking Up, and Wellness Inside & Out.

Throughout the Arts Education program, the Club will utilize these principles to inspire stunning art pieces while engaging youth in critical conversations about the impact of positive self-esteem, leadership, personal development, and joy.

The Club strives to provide high-quality afterschool and summer programming emphasizing artistic expression and creativity. By integrating art as a platform for student success, the Club's goal is to spark creativity and imagination among Laramie County youth, especially low-income and vulnerable youth who don't typically have the opportunity to enroll in extracurricular classes or pursue their artistic passions. The Club helps "level the playing field" for these underserved youth, while also boosting math and literary achievement, building critical thinking skills, and developing their own personal interests and goals.

Artistic outlets are especially critical in the aftermath of COVID-19, as it provides a sense of community, connection, and self-expression, ultimately serving as a powerful tool for self-care and mental wellness. To measure the social-emotional impact of art within the Club setting, the Club will utilize the NYOI annual member survey, which includes reflection questions such as:

- I have at least one friend my age who helps me when I am having a hard time
- Understanding how my feelings influence how I act
- Staying calm when I feel stressed
- Getting through something even when I feel frustrated
- Controlling my temper when I am upset
- Thinking carefully about what I say before I speak
- Knowing ways I calm myself down

Specifically for Arts Learning, the Club's goal is to provide an Arts Education program that is thoughtful, professional, and inspiring. The Club strives to create an environment where the arts are visible and valued, complete with dedicated creative spaces, near-professional equipment, well-trained program staff, and regular enrichment opportunities. The Club also seeks to show youth that art expands far beyond the walls of the Club, as it is especially meaningful to draw from the rich cultural history of Cheyenne and Wyoming as a whole.

Within the Club, members can learn from and appreciate the beautiful pieces of artwork in the local community, while also developing their own styles and exploring new platforms such as theatre and ceramics, made possible with support from local arts organizations including Silver Sage Ceramics and LCCC. The Club will track participation

in these hands-on opportunities, as well as implement pre and post-surveys to best understand the increase in artistic knowledge, highlights, and youth perspectives of the overall program. Because the ceramics workshops will be designed for elementary-age youth, the Club will also offer an internal, smaller-scale program to provide all members with a surface-level introduction to ceramics. The Club also plans to have older members and teens document these artistic opportunities, creating video series, newsletters, and social media content to engage a larger number of youth and share the program's impact with the greater community.

The Boys & Girls Club of Cheyenne's Art Coordinator, Amber True, will be the primary artist involved in the Arts Education program. Tracy is highly involved in the local arts community and regularly works at the Cheyenne Little Theatre and performs in a local choir. Amber has experience as an art instructor and educator, and she brings experience in countless mediums including painting theater, set design, recycled art, sculpture, and more. She is also currently planning the Boys & Girls Club's Spring Craft show, taking place on Saturday, April 20, 2024. For this event, 30-40 local artisans registered to have a booth, with the registration fee supporting the Club's Arts Education program. Amber will also train and work closely with youth development professionals across the Club's five sites, as well as collaborate with the Club's unit directors, director of resource development, community impact officer, chief executive officer, and other administrative staff.

Community partnerships will also ensure the success of the Arts Education program, providing diverse perspectives and expanding art resources beyond the walls of the Club. With support from the Wyoming Arts Council, the Club will partner with Silver Sage Ceramics owner Tamara Rodgers, who is also an award-winning photographer and adjunct photography professor at LCCC. She has experience working with young artists of all ages, exposing them to age-appropriate ceramics projects that will eventually progress to wheel throwing and other more intricate projects. The Club will also collaborate with Jason Pasqual and the LCCC Theatre Department, bringing LCCC theatre students into the Club environment to teach an introductory drama program. This program will also foster a relationship with the LCCC Art Program, with the goal of eventually expanding into various media and concepts encouraging young people to consider a career in the arts.

The Club is funded through diverse streams including grants, private donations, events, membership fees, and in-kind donations. Key partnerships include BGCA, Blue Cross Blue Shield, The Daniels Fund, Microsoft, and many other local businesses. With art offered on a daily basis and a full-time art coordinator on staff, the Arts Education program represents a significant portion of the Club's budget. This includes staff time, art supplies, equipment, marketing, and other art essentials. With support from the Wyoming Arts Council, the Club will continue to grow the internal arts program, while collaborating with local artists to offer one-of-a-kind workshops and programs. Specifically for the ceramics program, funding will support the artist and supply fee for Silver Sage Ceramics, as well as transportation and staff time at the studio. For the theatre program, funding will support set building materials, costumes, and staff time, in addition to stipends for participating LCCC students.

ORGANIZATION SUMMARY

BY WESTERN HANDS

WWW.BYWESTERNHANDS.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Artist in Residence Summer Program

Application

By Western Hands aims to preserve the western cultural heritage of functional art and design through the celebration of past and present artisans. Our three-part mission to educate, perpetuate, and conserve the legacy of western functional art and design corresponds with three main elements - an exhibit hall and archive, educational and hands on training programs, and the legacy artisan gallery. Achieving our mission and goals through events, workshops, demonstrations and related activities that help sustain the creation of decorative and functional art using designs and techniques influenced by the American West. Education is our primary focus, Western Functional Art is our passion, and our artisans and students give us strength and vision. Through the interrelated Exhibits, Archive, Internships, workshops and the Gallery, BWH hopes to become the link between current and future generations of western artisans and the epicenter of information for and about western functional art. Teaching new skills, processes and techniques to the next generation of western functional art artisans in our demonstration shop and around the state of Wyoming. Partnering with organizations around the state.

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/Exhibit Hall is free. Tours and personalized experiences for patrons of all demographics are welcomed and encouraged by staff members and volunteers. Private tours are arranged if needed or requested. All patrons are able to and encouraged to interact and speak with our artisan in residence and participate in workshops. Unique workshops are offered throughout the summer to enhance the patrons and artisan relationship, financial assistance is available to those in need. BWH has the ability to accommodate patrons with disabilities in workshops and demonstrations. Our downtown location is paramount and easily accessible within our community. All events, programs and workshops are advertised locally, on social media, on the website and in the gallery. Newsletters with the same information is sent out to all our subscribers with periodic updates. BWH events, workshops and programs are open to the public. BWH brings in local musicians and artisans for events and workshops. Our facility is ADA compliant and we address special requests or accommodations on an individual basis promptly.

Evaluation is key to make sure we provide the best environment for learning and are providing workshops that the public desire. Education is a critical leg of our three-legged stool. Shown below is the information we assembled to

establish the Artist-in-Residence Program and the Evaluation portion of the program that is an integral component. The Evaluations that we receive will help ensure we are on the right learning path, not only for the attendees, but also for our Artisan Instructors. BWH will have rotating artisans that will work in the Workshop three days a week beginning in July and ending in September. Artisans include John L Blair – Leather, Tim Lozier – Furniture, Chris Chapman – Leather, Ernie Marsh - Silversmith, Brad Taylor – Jewelry, Rip Caswell – Sculpture, and Eric Shell – Furniture. Each artisan will work on and complete pieces in the workshop so that the public can view the work through the workshop windows. Select artisans will be providing workshops for patrons to experience hands on work. We encourage each artisan to mingle on the Gallery Floor with patrons when able to do so. Patrons will have the a chance to work alongside each artisan. We will be tracking social media shares and viewings, including those on the website of the videos taken during program, as well as on our YouTube channel. We will track expenses per Artist-in-Residence along with the number of patrons that sign up to work with each artisan while serving as the Artist-in-Residence. Artists will be interviewed after each session on the pros and cons of the Artist-in-Residence Program and the Workshop and any changes they would recommend for the program. Written feedback from patrons participating in the workshops will be gathered to plan next more advance workshops in the future.

By Western Hands is requesting \$10,000 in Operating and Project Support for the Artist-in-Residence Summer Program. This program will run over 14 weeks, from July 1, 2022 through September 30, 2022. The Program will have an Artist in the Demonstration Shop and on the Gallery Floor three days a week. The Artist-in-Residence Program is estimated to cost a total of \$32,812 over 14 weeks with the Artist and Supply expense being the majority of costs. Expenses will be \$14,000 to cover Artisans Stipends. Materials and supplies over the 14 weeks are estimated at \$500 per week for a total of \$7,000. Advertising and In-Store Displays for the Artist-in-Residence Program are estimated at \$2,740. Travel and lodging to cover up to 5 Artists from out of the areas, total \$3,000. Miscellaneous unexpected expenses (i.e. safety glasses, earplugs, supplies, food, water) come in for an average of \$60 per week at \$840. All social media and website advertising will be developed and implemented by part-time employees and volunteers. Part-time expense to coordinate, setup and video the Artist-in-Residence experiences each week \$408, total \$5,232. Videography will be done in partnership with the Media department at the Cody High School, giving these students further experience and opportunities in the media arts and a chance to showcase their talents. The videos will capture the activity within the Demonstration Workshop three days a week as well as the guest artisans. Videos will be posted on social media, the website, and YouTube. Video will be used for future promotions and advertisements for our programming. Students will be awarded a paid fellowship to help us with the video content for the website and our YouTube channel. Media students will work directly with the Executive Director to develop detail content of our gallery and workshop. As well as the workshops being presented to the public. Teaching these students to meet deadlines and expectations. We estimate that over 2,500 members of the public will view demonstrations in the workshop and interact with the Artist-in-Residence during the program. Patrons that wish to work directly with the artisan will sign up and work with each one on specific projects that he or she may have and need guidance on. Videography will take place during such projects and posted for others to view and learn from. Providing the video services and interacting with the artisan to enhance the experience for the viewer and the apprentice. Artisans will create pieces from start to finish in the workshop, patrons will have the ability to see a project from the beginning stages to the last final details. Each piece will then be available for purchase in the gallery. Funds will go to further BWH mission and our education program. By Western Hands pays \$3000 in rent each month. Rent will be \$9,000 between July 1, 2024 and September 30, 2024. Advertising and Marketing (includes all printed material) at \$17,800, Credit Card, Insurance and Bank Fees are \$24,500, Utilities, Repairs, Maintenance and Cleaning are \$15,000. Payroll expenses and taxes are \$105,000, and Education, Workshop and Event expenses are \$45,000. Travel \$6,000, Supplies of \$2,000, Cost of Goods Sold is \$6,000 and Postage & Mailing at \$1000. As a non-profit organization we rely heavily on donor support, over the

last couple years due to economy we have seen that support decrease. Funds from these type organizations are extremely helpful and appreciated.

By Western Hands artisans are amongst the best in the nation. Each artisan is required to apply to become an artisan within the organization. Artisans must submit a piece of work that will then be evaluated for craftsmanship, quality, uniqueness and functionality. The seven artists that will be participating in the summer program are John L Blair, Tim Lozier, Chris Chapman, Ernie Marsh, Brad Taylor, Rip Caswell, and Eric Shell.

John L Blair was born into his craft and to the western lifestyle. A lifelong resident of Wyoming — Pinedale, Cokeville, Cheyenne, Douglas, and now the Shell Valley, east of Greybull — Blair was introduced to saddle making at an early age by his father, Neal L. Blair, in his saddle shop in Pinedale.

Tim Lozier, furniture means creativity. He was introduced to woodworking in junior high and participated in shop classes throughout high school. Upon moving to Cody in 1989, he started working as a sander at Sweetwater Ranch furniture. When Sweetwater closed in 1997, Tim opened his own shop.

Chris Chapman started sewing at age five and has been a leather artist for fifty years. For much of her career she has been involved in historical research and reproduction work dating back to 16th-century European leatherwork, clothing, and artifacts. She has made museum-quality reproductions of Native American and Early American garments and artifacts, including bead and quill work.

Ernie Marsh is founding member of the Traditional Cowboy Arts Association, he continues to promote and carry on the traditions and skills that were passed down to him and is gratified to have influenced the next generation of craftsmen through his artwork and unique style. A practicing craftsman in Oregon and Wyoming for more than three decades.

Brad Taylor graduated from Laramie High School in 1978 and attended Northwest College and the University of Wyoming. He has a 26-year career as a fine art teaching at Petersburg High School in Alaska.

Rip Caswell is a respected authority in the world of bronze sculpting and will skillfully bring to life the human form and animals in his artworks. Rip is a passionate naturalist, conservationist and world explorer.

Eric Shell born and raised in Upton, Wyoming Eric Shell spent his childhood exploring the forests around Upton. Upon graduation Eric spent four years in the army and six years working as an aircraft electrician. Ending up in Cody and working under and learning from John Gallis from 1994-2004.

By Western Hands is requesting \$10,000 in Operating and Project Support for the Artist-in-Residence Summer Program. The Program will have an Artist in the Demonstration Shop and on the Gallery Floor three days a week. The program is estimated to cost a total of \$32,812 over 14 weeks with the Artist and Supply expense being the majority of costs. Expenses will be \$14,000 to cover Artisans Stipends. Materials and supplies over the 14 weeks are estimated at \$500 per week for a total of \$7,000. Advertising and In-Store Displays for the program are estimated at \$2,740. Travel and lodging to cover up to 5 Artists from out of the areas, total \$3,000. Miscellaneous unexpected expenses (i.e. safety glasses, earplugs, supplies, food, water) come in for an average of \$60 per week at \$840. All social media and website advertising will be developed and implemented by part-time employees and volunteers. Part-time expense to coordinate, setup and video the Artist-in-Residence experiences each week \$408, total \$5,232.

By Western Hands' Artisans are the best of the best. All have significant experience in their medium(s) and regularly collaborate with other artisans. Many artisans have been moved from the ranks of apprentice to master

artisan, mentoring others along the way. Any artisan would represent our Artist-in-Residence in the high-quality, interpretational abilities, and inspirational skills expected. Each artisan possesses the design aptitude and execution techniques that others appreciate observing and learning from. All the artisans scheduled for the program are passionate about their work and have a great desire to teach their skills and techniques to others that want and have the desire to learn them. For our 2024 Artist-in-Residence Program, there will be seven rotating artisans, July through the end of September. Artist-in-Residence Summer program will be three days a week, Thursday thru Saturday, in the Demonstration Workshop so that anyone from the public can learn from Artisans as they work on in the shop for By Western Hands. This allows for people to enjoy it when they are able with their schedules. Select artisans will be providing workshops during the three days including making leather coasters, wooden spoons, leather bags and more. Lessons will include but are not limited to proper tool handling, material selection, traditional methods and new methods. Safety is the number one lesson taught to keep everyone safe and injury free. In addition to working in Demonstration Workshop and providing workshops, the Artist-in-Residence will be available to interact with the public on the Gallery Floor. Patrons wishing to work with the artisans can sign up and bring their projects to receive guidance and help to complete. Each day the artisan will be videoed for further opportunities for those not able to come into the gallery. Local High School Media student will provide videography for these instructional classes that can be viewed later and reach a larger audience. Videos will be available on our website and YouTube channel to reach a broader audience. Questions that are generated from the videos will be provided to the artisan to answer in his next session, or contacted directly. Rotating the artisans is important so we are able to provide experiences in more than one medium and have more than one opportunity to learn from a Master Artisan. Restricting the artisan to one weekend made it difficult for people to schedule to see the artisan. Having only one medium limited the number of people that participated. Having multiple artisans with multiple disciplines for one to two weeks at a time will be more beneficial to the public. More to experience, more to learn and share. Having the chance all summer makes it more user friendly and easier for the public to interact and have the opportunity to learn from a master artisan.

Increasing our Education Programming and use of our Demonstration Workshop are two goals. The Workshop is well designed with the necessary equipment needed for any artisan to feel comfortable producing their work and mentor inspiring artisans. Being able to fully utilize the Workshop includes having views where public can see what the artisans do to create their western functional art, and is a vital learning tool for apprentices, interns, and the public. By Western Hands developed the program for July 1, 2024 through Sept 30, 2024. It includes "How to" Workshops and videos incorporated in the Artist-in-Residence Program. Artisans will rotate to give the public and apprentices opportunities to see multiple mediums and artisans. There will be seven artists including John L Blair, Tim Lozier, Chris Chapman, Ernie Marsh, Rip Caswell, Brad Taylor, Supaya Gray Wolfe and Eric Shell. Over the past several years providing this program we have learned that our artisans thoroughly enjoy teaching their skills to others. Information gathered from patrons from past programs indicated the desire for workshops, so they are able to experience the skills and techniques required to complete projects. "How to" Workshops and videos will be completed on a variety of topics throughout the program, these will be customized to each piece, it will include design, methods and the skills needed to complete the project. The Artist-in-Residence will complete pieces in the workshop, provide workshops and answer questions as well as interact with patrons. Our goal is to have videos accessible to those that are not able to come in and see the artisan in person. Expanding our reach to another group of learners. Giving the media students a chance to refine their cinematic skills and use of videography equipment. Artists-in-Residence Program is designed for our peak season. Artisans share skills and approaches for interns, apprentices, and the public. Teaching and refining new and old skills. Projects will present learners with a variety of skills that will be transferable in their own workshops and available on the website for future reference. The workshops may also inspire a person to work with one of our artisans in the education programming. People are welcome and encouraged to bring their current project to work on with our artisans to learn and develop new

skills and ideas from the master artisan. Goals 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 artisans and their work. Our goal is to have over 2,000 people view our Demonstration Workshops and more via our website videos. We feel we will be able to accomplish these goals with our knowledgeable Artisans as the Artists-in-Residence and marketing these learning opportunities beginning in May and through September. We have a social media marketing plan that will highlight the Artist-in-Residence, their body of work and the goals and opportunities available to the public. Evaluations of the attendees, interns and apprentices will help BWH determine the success of the program, as will tracking social media stats, video hits and other measuring tools from our website analytics. By Western Hands has become the link between current and future generations of western artisans and the epicenter of information about western functional art. Offering innovative and customized programs in tandem with public workshops and demonstrations, BWH has learning at the core of its mission and goals.

By Western Hands has some of the finest artisans that are highly qualified to mentor, teach and demonstrate each of their unique skills. Each artisan has a passion and dedication to the preservation and education of the art and success of By Western Hands educational programming. Eight of our artisans will be in the demonstration shop throughout the program, giving the public an opportunity to see multiple artisans and their mediums. Artisans will rotate to bring a wide variety of experience and knowledge to the program. Their rich history and diverse mediums will make for an entertaining and inspirational program for the public and patrons online. Artisan mediums offered during the 2024 program include leather, silversmithing, sculpture, furniture, jewelry and beadwork. Artisans from different disciplines include John L Blair, Tim Lozier, Chris Chapman, Ernie Marsh, Brad Taylor, Supaya Gray Wolfe and Eric Shell. These artisans will enhance the programming and offer a variety of opportunities for those that would like to learn from our Artist in Residence. BWH artisans are highly skilled in their crafts and have the desire and knowledge to teach the next generation of artisans. These master artisans who create functional artworks using wood, carved leather, bone, beaded textiles, antler, silver, and iron (to name just a few) are juried into the BWH Legacy Artisans' Group by an anonymous jury. Only those individuals demonstrating the highest quality of workmanship, with an eye toward the western tradition, are juried in. Their work is exhibited in the Legacy Artisans' Gallery. Many of them are represented in the Western Design Museum & Archive, and serve as artists-in-residence at BWH's onsite workshop and demonstration space. Continued development from 2022 is a partnership with the local Cody High School media department. A fellowship is offered to students for the summer and throughout the year. We will work closely with their instructor Betsy Kennedy Ryzewicz, to determine the best candidates to offer the fellowship. The advice and guidance from these individuals is crucial to the success of the partnership. Students that participate in the CHS Media Production Program learn media ethics, production, distribution, technology, and the artistic elements and development of crafts within the media production field. BWH and the Media department are teaming up to video the artist in residence for access online through YouTube. Students will video the artisans as they work which will become the "How To" videos for our YouTube channel. In addition to the videos, they will also be creating virtual reality tours of the gallery, workshop and artisan workshops, as well as detail clips of artisan pieces for the website. The experience the students will gain throughout the summer is extraordinary. The students will have the opportunity to not only enhance their videography and editing skills, they will have the chance to showcase their talent and portfolio. This partnership will continue throughout the year well past the end of the artist in residence program. Students will have the ability to use our location for classroom assignments and projects throughout the year. BWH will continue to grow and add to the artist in residence program for years, each year adding and improving from previous years.

Our budget for July 1, 2024 through June 30, 2025, is crucial to completing our goals for 2024/25. We anticipate remaining in this conservative mode until we obtain 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 Artisans' work,

donations, grants, event sponsorships, fundraising efforts and artisan dues. Expenses in the budget are 95% of our Total Income, which is in line with previous year's performance. Partial funding for the BWH Artist-in-Residence Program is requested in this application. For special initiatives and projects, we do not proceed with the initiative without full 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, we have great volunteers and artisan volunteers to help staff the gallery to keep payroll costs minimal.

ORGANIZATION SUMMARY

CANYON CONCERT BALLET

[HTTPS://CCBALLET.ORG](https://ccballet.org)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Cheyenne Nutcracker

Application

Canyon Concert Ballet's mission as a nonprofit educational organization is to expand, nourish, and enrich the artistic opportunities in classical dance through training, performance, and community outreach in service to the Northern Colorado region.

Canyon Concert Ballet School teaches almost 400 dancers each year the joy of dance. Our school faculty nurtures and develops dancers of all ages and abilities in a safe and progressive way. We do not believe that financial limitations should be an obstacle to dance, so CCB offers a needs-based scholarship program which is available to current and potential students.

Our full-time professional ballet company will perform the following for our 45th Anniversary Season: Ballet and Beer, The Nutcracker, Romeo and Juliet, Giselle and Innovation. CCB recognizes that not everyone can afford tickets to a ballet, so CCB performs several times a year for free, and CCB annually donates hundreds of ticket vouchers to local low-income students.

While Canyon Concert Ballet is located in Fort Collins, Colorado, we consider the entire region or north-central Colorado and southeastern Wyoming to be part of our community. Outreach to Wyoming is part of our efforts to grow our reach and become more accessible to a greater variety of audiences. Last year we received this grant, and we were able to produce two performances of The Nutcracker in Cheyenne while casting thirty local Cheyenne dancers in supporting roles.

Canyon Concert Ballet strives to ensure that all aspects of our programs and services are accessible to people of differing abilities. Our facilities are state-of-the-art and barrier-free. Large print programs and audio-assist devices are available at our home theater, and for audience members who are hearing impaired, a sign language interpreter and/or audio devices can be made available. All of these accommodations were made available last year in Cheyenne and will be again this year.

To measure the success of our productions we track ticket sales and a survey is sent out to all attendees of each show to capture where they are from, if they have attended a ballet before, their opinion of the show (music, costumes, venue), and if they would recommend the show to others. Based on the responses and reactions to the productions, we can gauge the impact on the community and use the feedback to make improvements in the future. Our survey of Wyoming audiences for December 2022 and 2023 provides valuable feedback for our goal of increasing both total numbers and the diversity of the audiences year over year.

A particular goal of this project is to improve the dance skills of Cheyenne's up-and-coming young dancers. It is a high priority of CCB to identify and support young dancers in achieving their goals. We also conduct a survey of the Wyoming-based dancers in the production to assess their performance and learning experiences. It is important to CCB that dancers in our productions, especially young dancers, learn a range of skills, including enhanced technical capacities, performance skills, theater culture, and behavioral expectations for performers. A post-performance survey can help us determine our effectiveness in teaching these important skills.

N/A

Canyon Concert Ballet will produce two performances of The Nutcracker in December at the Cheyenne Civic Center. CCB will hold auditions and cast 30 local dancers for supporting roles in the production. For four weeks leading up to the production, CCB staff will teach Cheyenne dancers the choreography, lead rehearsals, and refine their dance skills in preparation for the performances.

The production will include full staging with sets designed and constructed by Wyoming stage technicians. CCB will use our costume designer, Elise Wilcox. CCB company dancers will have lead roles in the ballet and perform alongside local Cheyenne dancers. Performances will be advertised through CCB social media, the Cheyenne Civic Center, local news and radio outlets, and the Greater Cheyenne Chamber of Commerce. At the two performances, CCB will set up a lobby boutique with Nutcracker themed merchandise. The 2022 and 2023 Nutcracker performances had high attendance and positive feedback from attendees and dancers that participated.

Our team will be led by Michael Pappalardo, Artistic Director and Choreographer. Pappalardo was appointed Artistic Director of CCB in early 2022. Prior to joining CCB, Pappalardo was the Artistic Director of Melbourne City Ballet as well as San Jose Dance Theatre. Pappalardo has performed and choreographed all over the world, including Australia, New Zealand, Japan, and all across the United States. His works have been nominated for numerous awards.

Pappalardo and CCB are committed to diversity, equity, and inclusion. Our policy is to cast dancers based on their skill and movement, rather than their look. Our Artistic Director is committed to creating positive and meaningful experiences for everyone, and in last season's production of the Nutcracker, he introduced new characters to the Act 2 line up. Michael Pappalardo said of his changes to the traditional lineup for a Nutcracker production, "As the world grows and changes, I am very proud to embrace a new tradition in these characters, and to replace out of date characters and cultural stereotypes."

He will be joined by Jenna Smith, Student Coordinator and Artistic Associate. She got her BA in dance at Colorado State University. While at CSU, Jenna spent two years in CSU's Tour Dance Company. Upon graduation, Jenna joined IMPACT Dance Company in the fall of 2012. She remained both a company member, and publicity and marketing director until moving to Tennessee in 2015 where she was offered a position in FALL aerial ballet company in Nashville.

Our final artistic team member is Anneke De Jong, Interim School Director. Anneke provides excellent teaching and administrative work for Canyon Concert Ballet. Her dance career and love of teaching make her a valuable member of the CCB team, particularly on the Cheyenne Nutcracker project.

Canyon Concert Ballet consists of two primary components, the school and the company. Our school serves to provide exercise and opportunities for expression to students of all ages. It also provides training to serious dancers to prepare them for our professional company. Our students learn perseverance, discipline, expression, technique, and performance skills.

Returning to Cheyenne for our production of The Nutcracker is another opportunity for us to bring our proven and acclaimed dance education to the dancers of Wyoming. Auditions will be held in Cheyenne for up to thirty local dancers for supporting roles in The Nutcracker production. CCB's artistic director, student coordinator, and school director will attend rehearsals for four weeks leading up to the production. They will teach the dancers the choreography and provide dance instruction and coaching throughout the rehearsal process.

CCB has launched many dancers into professional dancing careers, serious dance programs at colleges and universities around the country, and dance adjacent careers. Some of the places our graduates have worked and attended include The Boston Ballet, the University of Arizona dance program, Cornish College of the Arts, the San Francisco Conservatory of Dance, and The Washington Ballet. Our Artistic Director, Michael Pappalardo, has worked as a choreographer and instructor for companies from Australia to San Jose, CA to Cleveland, OH. He brings a wealth of experience in dance education and performance to the students and performers of Wyoming. Ultimately, Wyoming dancers who participate in our Nutcracker production will learn original and professional level choreography, enhanced technique, professional production expectations, and the culture of professional ballet productions.

Canyon Concert Ballet's production of the Nutcracker will engage and foster connections between Northern Colorado and Cheyenne region. The Nutcracker production will support 30 local young dancers who will have the opportunity to experience on-stage performances with professional dancers. CCB will travel to Cheyenne to work with the dancers for four weeks leading up to the performances and the following four main learning goals:

Improving the dancing skills of Cheyenne's up-and-coming young dancers. Throughout this project, we will be working with local dancers to refine their skills and provide career guidance. Through ballet classes, we will support the development of technique and coach them on refining their skills.

Develop the performance skills of local dancers - To be great artists, young dancers need the opportunity and the support to learn artistry and performance skills. The Nutcracker is an ideal way to engage youth in learning this skill. We will support the dancers by providing coaching with CCB's Artistic Director and CCB Company Dancers to learn how to perform on stage. These coaching sessions are incorporated into repertoire rehearsals and look at key aspects of artistic delivery and engagement with audiences.

Develop cultural awareness of dance in Cheyenne - Ensuring the community is engaged in the arts is a main focus of audience development at CCB. We will be providing community engagement opportunities for all ages to learn about dance. These community learning opportunities include lecture-demonstrations at schools and community groups, backstage tours, and a meet and greet with cast members. These activities teach community members the importance of the art form and develop a love for dance.

Guidance and support for local dance teachers - Canyon Concert Ballet works with many organizations to develop knowledge and strengthen connections with the dance industry. This knowledge-sharing and creation of long-term artistic outcomes is vital to our projects. We will be engaging local dance schools to share and benchmark our knowledge in providing world-class dance training and supporting the growth of Wyoming's cultural community. We hope to plant the seeds of new dance programs in Wyoming by engaging community leaders to share knowledge.

As a main priority of our organization, we want to ensure a healthy and sustainable dance industry for Northern Colorado and Wyoming. By identifying these main learning goals, we can ensure that we are providing an outstanding performance for the community and enriching the cultural landscape of our region.

Michael Pappalardo, Artistic Director, Choreographer:

Pappalardo began his dance training at the age of 6 and was accepted into the New Zealand School of Dance. After returning to Australia, Pappalardo worked with Queensland Ballet before launching himself into a very successful independent dancer career working with Leigh Warren and Dancers, Melbourne Ballet Company, Victoria State Ballet, Opera Victoria, and various independent projects. His love for creating ballets came to the forefront when he was appointed Artistic Director of Melbourne City Ballet in 2013. There he guided the organization to become Australia's largest classical touring company, performing over 100 shows across Australia, New Zealand, and Japan annually. In 2016, Pappalardo was also invited to work as co-director with Niconomiel dance company in Osaka, Japan. In 2020, he joined San Jose Dance Theatre as Artistic Associate and choreographed Dido and Aeneas for Opera San Jose in 2021. In 2022, Pappalardo was appointed Artistic Director of Canyon Concert Ballet.

Jenna Smith, Student Coordinator:

Jenna began her college training at Colorado State University as a dance major. Ms. Smith spent two years in CSU's Tour Dance Company, before joining IMPACT Dance Company. In the fall of 2015, she was offered a position in FALL aerial ballet company in Nashville. With the company, she performed all over Nashville, and was also invited to dance in multiple projects. Currently, she is an active member and Assistant Director of IMPACT Dance

Company, a company member with Canyon Concert Ballet and has appeared in several performances with Denver based dance company, Industrial Dance Alliance. Her choreography has been commissioned in multiple shows by CCB.

Anneke De Jong, Interim School Director

Anneke is originally from Minnesota where she began her Vaganova training at age 6 with St. Croix Ballet in her hometown of Stillwater. During high school She attended St. Paul Conservatory for Performing Artists and received her first contract at age 17 with Continental Ballet.

In 2013, she moved to NYC to train with Gelsey Kirkland in her Professional Program for two years. After completing her training in NYC she returned to MN and danced with St. Paul Ballet as an apprentice and then as a demi-soloist with Metropolitan Ballet. In 2017 she joined Texas Ballet Theater Professional Division and performed in Ben Stevenson's Alice in Wonderland and also as the Sugar Plum Fairy guest artist in Clara's Dream in MN. Miss Anneke was a founding company artist with Magnum Opus Ballet in Madison, WI for two seasons. She had the opportunity to perform many lead roles and choreograph her first professional piece, Cherish, for MO. She has spent two years dancing with US International Ballet in Wilmington, NC.

Anneke has been a company dancer for two years with Canyon Concert Ballet and recently was appointed Interim School Director due to her excellent teaching skills and administrative work for the ballet company.

CCB's annual budget is made up of three primary sources of income: tuition revenue from our dance school, production revenue from our performances, and grants/donations. Our budget aligns very closely with our programs and services, as our mission is to promote dancing through education and performance. Our expenses are almost entirely for production costs, our studio facilities, teacher wages, an Artistic Director, part-time programming staff, an office manager, part-time bookkeeper and grant writer, and an Executive Director. We also pay our company dancers as well. Our financial outlook is positive as our ticket sales remain strong, and we continuously seek new supporters: sponsors, donors, and grant funders.

ORGANIZATION SUMMARY

CASPER ARTIST'S GUILD, INC.

[HTTPS://WWW.ART321.ORG/](https://www.art321.org/)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Art321 Operations and Arts Learning

Application

Casper Artist's Guild nurtures and educates visual artists, and increases access to arts opportunities for all.

The Casper Artist's Guild is a distinguished nonprofit organization that is dedicated to empowering and fostering the artistic community in Wyoming. Our organization provides an array of resources and services, such as our gift shop, gallery, artist market, and diverse arts learning programs, which offer invaluable opportunities for artists and community members alike to learn, create, and connect. We nurture and educate artists. We strive to be a place where they can network, exchange skills, and develop their craft through engaging gatherings. The Casper Artist's Guild turns 100 years old this year. By cultivating a supportive environment, we want to inspire the next generation of artists and encourage the dynamic growth of the arts industry in Wyoming.

Art321 wants to be THE destination for exploration and development of the visual arts for everyone.

Our values include: Inclusivity, Passion & Integrity.

Our goals are:

To increase membership.

To increase attendance at events.

To host new & exciting exhibits for artists to submit to.

To increase our classes, class attendance and workshops.

To create a beautiful volunteer community within our organization.

To create financial stability for our organization.

Our community is located in the old Pacific Fruit Warehouse in Old Yellowstone District in Casper and is comprised of a diverse range of individuals from varying demographics and economic backgrounds. We strive to identify the needs of our community through open communication and actively listening to the voices of those we serve. We believe that by understanding the unique challenges and opportunities of our community, we can better tailor our programs and services to meet their needs.

We provide a safe space with a wide variety of services to citizens of all ages and have invested great care into strengthening access and service to people with disabilities, and nondominant, under-supported communities and artists. We work hard to reduce barriers and increase access to resources, experiences and needs.

We hold classes at multiple times of the day to allow for all ages to join.

At the request of some of our older members, we hold many classes in the late morning.

To ensure that we are meeting the needs of all members of our community, we actively seek out feedback and input from these groups.

One of our largest groups is focused on individuals with disabilities, taught by Jen Johnson, an artist with a disability.

She identified a lack of opportunities for people with physical disabilities and chronic illnesses. Drawing from her lived experience and arts education, Jen works to prepare adaptive materials and activities to meet the unique needs of each participant. Our building has a ramp, and ADA-compliant doors throughout the building for easy access to our facility. We also have 2 wheelchair-accessible pottery wheels. This year we are adding an adaptive easel.

We have developed a plan that includes multiple methods to ensure the success of our initiatives.

We conduct an annual membership survey that asks our members for their feedback. This survey helps us determine if our members are satisfied with the classes we offer, our hours of operation, workshops, exhibits and other important factors. We believe that by listening to our members, we can make the necessary adjustments to our programs and services to better serve our community.

We also host an annual membership meeting where members can voice their opinions and desires for the organization.

If there are board seats open to the membership, members can vote on new board members.

This meeting will provide a platform for our members to speak directly with our team and suggest new classes or other initiatives they would like to see implemented.

To measure class growth and progress, we will be tracking the number of members attending each class and monitoring enrollment.

By doing so, we can identify areas of growth and improvement and adjust our programs to better serve our members.

We will also be tracking yearly show submissions and measuring progression from the previous year.

We are also expanding our collaborations with other organizations in the community, including The Nic, Clay Arts Vegas, Casper Pride, Wyoming Symphony Orchestra, and Casper College. By working together with these organizations, we can leverage their expertise and resources to better serve our community.

We own our own portion of the building, which means we don't have to worry about rent or mortgage costs eating away at our monthly budget.

This not only allows us to focus on creating and showcasing amazing art, but also gives us a sense of stability and security as an organization.

Monthly costs to just maintain our building are around \$2500 monthly, or \$30,000 yearly.

This amount does not include any pay for staff.

Gas= \$400

Power= \$450

Water/Sewage= \$100

Phone & Internet= \$200

Cleaning Services= \$270

Payroll & Accounting= \$200

Outdoor Building Maintenance= \$200-\$500 (this varies for the seasons due to snow removal)

Security & Alarm Monitoring = \$75

Office Supply = \$50

Insurance \$500

Monthly Subscriptions or CRM, POS, Email Marketing = \$250

Our building is roughly 16,000 square feet including the upstairs and downstairs levels. The basement is currently used for art storage, workshops, event space and artist studio space. One way to access the basement is our over 100-year-old freight elevator. Service invoicing to keep this elevator operational and safe is \$125.00 monthly.

Casper Artist's Guild employs 1 full-time staff and 2 part-time staff members. The Executive Director is salaried at \$57,000 annually. Part-time staff is budgeted at \$15.00 per hour for 15-hour weeks.

N/A

Our yearly budget for weekly groups and programming is \$20,000.

Expanding our weekly classes will help expand our reach in the community, as well as expand our mission of nurturing and educating artists.

We currently offer the following classes :

Tuesday morning Clay, Tuesday evening Mixed Media, Wednesday morning Sketching, Thursday morning Envision, Friday morning Envision (twice a month, Saturday morning Watercolor.

Our clay class on Tuesday mornings is a beautiful gathering of around 15-20 older adults who have formed a close-knit community through their shared passion for clay. Most of them are retired, and this class is their weekly time to catch up with friends and explore their creativity. With each session, they learn new techniques for shaping the clay into different forms, which not only nourishes their artistic side but also helps with hand strength and mobility.

Our Tuesday evening mixed media group focuses on just being creative, in any medium. We offer an extensive variety of supplies, encouraging members to explore different artistic mediums, from constructing vibrant travel journals that encapsulate the essence of their journeys to providing a therapeutic space for individuals like our newest member, who is bravely facing the challenges of bereavement.

Wednesday morning sketching. Art321 is seeking funding to cover the costs of providing a live model for the Wednesday morning sketching group. Currently, the group members are responsible for covering the fee of \$10/hr for 3 hours each week. We aim to alleviate this financial burden for the group members and ensure that the Wednesday morning sessions continue to have a live model. The provision of a live model is crucial for the artistic development of the members and helps to foster a supportive community of artists.

Envision is a weekly group geared towards individuals with visible and invisible disabilities. Projects include collage, pour painting, pottery, and group projects, just to name a few. Jen is also working towards exposing the group to different art forms. This class has a regular attendance with iReach and Tuna's House. Twice per month another day rehabilitation group also joins. Any community member with a disability is welcome to participate. This program is free for all participants.

Saturday morning watercolor is a wonderful community of artists who have been gathering here for years. They share new techniques, taking turns teaching the class each week. With new members joining all the time, everyone benefits from each other's experiences. The group is led by Ellen Black, a past board chair who has a wealth of knowledge to share.

We want to add the following classes this year.

- An evening clay class
- Saturday afternoon watercolor group
- Thursday night acrylic group that would focus on art therapy
- Saturday afternoon Acrylic/Gouache group
- Monthly printing press class that would include block carving
- Monthly jewelry making class

Funds requested would provide art supplies and materials so we can continue to grow our arts learning programs.

We aim to establish an inclusive environment that nurtures creativity, refines skills, and demystifies the artistic process, making art accessible to all.

Participants in our programs can expect to achieve not just technical skill enhancement but also to cultivate a deep-seated belief in their creative capacities.

Most people that come to classes start off by claiming they are not artists.

Our goals are to:

Spread the Joy of Creativity

Build a Robust Creative Community

Enhance Skill Levels

Encourage Cultural Exchange

Foster Artistic Confidence

Incorporate Mindfulness and Well-being

Support Lifelong Learning

We identify our goals through surveys, membership meetings, and open communication from our members and community.

We had an amazing board training session with WNN & Align which helped us to see what pieces our organization was missing. We also went through strategic planning which helped us set short term and long term goals that aligned with our mission statement.

The artists are members of our community that are creative, or want to be creative. They are people that are just starting off on their creative journey, to professional artists that own their own studios.

Our Clay Group instructor is Dee Lundberg. Dee has been teaching clay for 7 years. Dee started as a student and took over teaching. She is self-taught. Dee teaches Ollie classes twice a year with Casper College, hosting the classes at Casper Artist's Guild. Dee is heavily involved with Casper Pride and is a Reverend with United Church of Christ in Casper, WY. Dee is a past member of the Casper Artist's Guild board of directors.

Our Tuesday Mixed Media Group is led by Kathy Dilgarde and Heather Watson, both long-time members at Art321, and both established mixed-media and collage artists themselves.

Sketching/Portrait Group: Nadine McLeod has lead this group for over 10 years. She organizes a model each week for the class. Minimal instruction is needed as attendees have all been involved in the arts for decades.

Thursday & Friday Envision - Jen Johnson is an artist with an arts education background. Jen is a disabled individual, which is how she became involved with Casper Artist's Guild. Jen grew physically stronger by creating with Clay Collective and she is now able to do physical tasks that she wasn't able to do before she joined our classes. Jen provides lived experience and can relate on a deeply personal level to her students. Jen is currently a member of the Casper Artist's Guild board of directors.

Ellen Black- Watercolor: Ellen is a retired educator and has been teaching art for 30 years. She is a past board chair with The Casper Artist's Guild and has dedicated many hours to our organization.

Our new classes will have the following instructors.

Thursday evening acrylic. Sara Bohl has taught this class before coming here. It will be a healing, meaningful art group painting acrylic on canvas and discussing the process and each person's painting as a group to understand ourselves more deeply.

Saturday afternoon watercolor group leader will be Bonnie. She has attended the Saturday morning watercolor group for years, and is recently unable to attend the morning class, and has decided to fill the need for an afternoon class for others that attend church Saturday morning.

The printing press class will be led by our new Executive Director Laura Hunter, and Eric Coates. Eric Coates has extensive knowledge of antique printing presses and has a passion for ensuring the art doesn't die. He has lent Art321 the use of his antique printing press over the years, and has decided it will have a semi-permanent home in the basement where we can do classes and workshops.

The new monthly jewelry class will be led by our new Executive Director, Laura Hunter.

Laura Hunter is a skilled silversmith with over 10 years experience in jewelry making.

We have an endowment through Wyoming Community Foundation.

We receive Private donations from supporters.

We hold yearly fundraisers.

We apply for grants.

We receive sponsorships.

We sell local artist work in our gift shop & gallery that we retain 30% of for administrative purposes.

We hold workshops and take a portion of the sign-up fees.

We are a membership organization with membership dues.

We receive in-kind hotel rooms from Ramkota for our workshop instructors.

As a membership driven arts guild, arts learning is a priority and our budget aligns with that portion of our mission. This includes supplies, instructor fees, and other class needs.

ORGANIZATION SUMMARY

CASPER CHILDREN'S THEATRE, INC.

WWW.CASPERCHILDRENSTHEATRE.COM

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

CSG: CCT Year 2024/2025

Application

To inspire, educate, cultivate, and foster creativity and self-worth for all children ages four to 18 through quality theatrical programs, performances, and workshops that empower them to become successful and respectful members of our community.

Theatre empowers children to grow and become successful members of our community. We use theatre to help our kids work in teams, think critically, public speaking, writing, reading, voice control/projection, construction, painting, learning how to light a set, as well as learning how to do hair and makeup. Theatre increases attention spans, memory, cultural relativity, and emotional literacy.

Theatre has also been found to help students succeed outside the realm of the stage in areas such as increased school attendance, better SAT scores, and increased reading comprehension. Our alumni are proof that this research is true.

Strategic goals established by the board to meet our mission include:

1. Create and maintain a sustainable development plan to provide financial support necessary to maintain and grow programming with a goal of building cash reserves.
2. Position CCT as a quality employer and lay groundwork to hire an executive director.
3. Ensure CCT becomes a visible, viable organization in the community by increasing community engagement, improving financial planning and reporting, creating an annual calendar of programs, and seek engaged individuals to help grow and diversify our board.
4. Improve the theater's functionality and usage and find opportunities to allow other performing groups to utilize our space.
5. Increase and enhance core theatrical programming such as:

Artist-in-Residence/Guest Director programs,
establish intergenerational opportunities for older participants to work with our younger participants,
create more opportunities for technical training such as stage construction, props, and lighting,
provide scholarship opportunities for both productions and workshops.

The CCT is an inclusive environment that welcomes all children; we have built a safe environment in which they thrive. Recent improvements to our facility, including bathroom upgrades, an asphalt parking lot and concrete walkway has improved our ability to accommodate more individuals as both program participants and audience members.

We continuously look for new opportunities to share information about our organization and programs with ALL children and families in the Casper area. Over the past year, CCT staff have made it a point to attend as many programs as time allowed in the local schools to both support arts in our community and invite students to explore programming offered at CCT. Additionally, we use events such as Casper Kid Fest and Nic Fest to promote our programs and shows.

We have found that our best recruitment tool is our performances; many of our new participants have joined after attending one of our shows. Because of this, we work hard to promote each show through social media posts, email blasts, and word of mouth.

We offer full program scholarships to families who meet TANIF income guidelines. Funding for scholarships comes from grants, community donations, and we have been using our Stedillie Scholarship Fund to provide 13 scholarships (4 at our Main Stage level, 4 at our First Act level, and 5 at our Kinderdrama level). Local performance art professionals help us plan our workshops and teach their skills.

All requests for accommodations are carefully considered and granted provided we have the staffing and infrastructure to ensure it can be done safely.

We have also had some community outreach whereby we invited kids from a nearby Women's Shelter to be audience members as part of the way we have used our grant money in the past.

This coming season we will be offering each student participant, each parent/guardian who has a student participant, each guest director, AND each audience member to fill out a quick survey. This will be available by QR code at each of our performances and will be sent via email to students and parents/guardians after the completion of each production, camp, and workshop. This will also allow us to better improve and gain valuable feedback on what people are wanting from the CCT.

CCT will know we are successful in our mission if we have at least 125 unduplicated children participate in our theatre productions and workshops in 2024 and if we meet our participant retention goal. In 2024, we will strive to achieve 50% or more participant retention. Retention is determined on whether or not a child participates in 2 or more productions or workshops throughout the year. We will survey parents after productions and workshops for advice and measure our impact on children's development and learning. In 2023 we saw 199 children, 140 were unduplicated and 59 were brand new. We also measure success by those who attend our productions. Our goal for

2023 was to have 1800 people and we exceeded this goal by having 2039 attend our 4 productions: Pinocchio (6 shows), Bye Bye Birdie: Youth Edition (6 shows), Frozen, JR. (6 shows), and A Charlie Brown Christmas (3 shows). Staff is required to track and maintain our evaluations and participant data.

Revenue streams for CCT are made up of class and workshop fees, ticket and concession sales, sponsorships, donations, and grants. For the 2024/2025 year our revenue goal is \$145,000 to meet all operating costs. Our operating costs are broken into three categories, program expenses, general and administrative expenses, and occupancy costs. Budgeted program expenses for our 2024/2025 season total \$40,000 and include guest/contract directors, costumes, scripts and royalties, sets, props, sound & lighting, programs, and other printing. General and administrative budgeted expenses for the year total \$39,446 and include advertising/marketing, bank and credit card fees, insurance, fundraising expense, office expense, professional (legal and accounting) fees, staff salaries & payroll taxes, and storage rent. Annual budgeted occupancy costs total \$65,527 and include mortgage payments, building maintenance and repairs, and utilities. Other expenses include debt service of \$1,200 annually on an SBA EIDL loan we received in 2020.

Requested operating funds will be allocated to programming costs including assistance in funding our guest directors (estimated at \$13,000 for the 2024/2025 season), script and royalty fees (estimated at \$6,000 for the 2024/2025 season), and acquiring costumes and materials to assemble sets, props for our classes and productions (estimated at \$11,000 for our 2024/2025 season).

N/A

The programs and services planned for July 1 - June 30 range from workshops to performance opportunities to community outreach.

During this time frame we plan to host 9 summer camps for kids ages 4-18. Camps include: Puppetry, Musical Theatre Dance, Swiftie Dance, 2 Kinderdrama Sessions, Vocal Music, Greatest Showman Dance, Dance for the Fall Musical, and Audition Prep. Summer camps run Monday-Thursday for 2 hours each day.

We will also be producing one summer production of Helen for ages 8-18 which will run the month of July with performances on July 26-28.

1 Day, 2-3 hour workshops will occur throughout the year and will include instruction on stage make up, stage combat, dialects and accents, stage and set design, lighting design, prop design and construction, costume design, and character development. Workshops will be scheduled on weekends once a month.

Both camps and workshops provide young students the opportunity to learn about and increase their skills in all of these areas. Each workshop and camp is taught by a trained professional in the industry who will help guide students to explore, learn, and create.

We will also produce 3 main stage productions for ages 11-18. These productions are scheduled for the fall with 6 performances in November, the winter with 6 performances in March, and the spring with 6 performances in May.

We will also produce 3 first act productions for ages 8-10. These productions are scheduled for the fall with 3 performances in December, the winter with 3 performances in March, and the spring with 3 performances in May.

We will also produce 3 kinderdrama productions for ages 4-7. These productions are scheduled for the fall with 1 performance in November, the winter with 1 performance in March, and the spring with 1 performance in May.

All of our productions offer young performers the opportunity to build their skills and knowledge of theater performing arts. Performers who are a part of these productions not only learn about performing, but they also help with costumes, set, props, and sound.

Lastly, we plan on engaging in community outreach by having our young performers perform at community events such as parades, Nic Fest, Boys & Girls Club, The Elks Club, KidsFest, the Wyoming Fringe Festival (new this year!), and various other events. These opportunities allow students to opportunity to work with a variety of community members in a variety of spaces with a variety of audiences. This hones their interpersonal skills as well as builds their confidence when speaking to the public.

Our Learning Arts goals are to provide a minimum of 10 workshops, 3 main stage productions, 3 first act productions, 3 kinderdrama productions, and 4 community outreach opportunities to students ages 4-18. Our goal is to have a minimum of 75% participation for each of these opportunities. Our goal is that a minimum of 50% of students who participate in one learning opportunity will return within the year to participate in at least one more learning opportunity.

These Arts Learning goals were identified by our Program Coordinators, Audrey Egan and Dominique Simmons, by looking at the data collected from previous years and striving to improve both our community outreach and to increase the number of students who gain invaluable theatre arts skills by participating in these learning opportunities.

The Arts Learning Goals for the student participants is for them to increase their knowledge of, understanding of, and skills in both onstage and offstage theatrical arts. Students will also be honing their interpersonal skills and team building skills by working with a cast to put on a production or complete a camp project or a workshop performance. Students will gain skills in public speaking, in performance art forms (acting, singing, dancing, improv, dialect and accents, stage combat, etc), and in technical theatre (lighting, sound, set, props, makeup, and costumes).

Our Theatre Educators include:

*Richard Burk - Stage Combat Instructor - Currently a Theatre Instructor and Director at Casper College who holds a MFA in Acting and a BA in Theatre Art and Speech

*Dustin Hebert - Acting Instructor - Currently the Theatre Director and Instructor at Kelly Walsh High School with over 20 years of experience both on and off the stage. Holds a BS in Musical Theatre Performance with a minor in Technical Theatre

*Lance Robinson - Set Design & Construction Instructor - Over 20 years in the theatre industry building and designing sets. Holds a BS in Theatre Technology and Design.

*Teri Heidemeyer - Set Painter, Puppet Creator, Prop Design and Construction Instructor - Owns her own art business called Degopunk, has been a fine artist for over 30 years, has created scenic art for over 15 theatre productions. Holds a BFA specializing in drawing and painting and a Liberal Arts Associates Degree

*Nicholas R. Johnson - Lighting, Set, and Sound Instructor - Has over 10 years of experience in technical theatre and currently works with a variety of theatres in Casper. Has an Associates Arts degree in Theatre Performance and in Technical Theatre.

*Steve Grussendorf - Director - Currently a music and choir director at Natrona County High School with over 50 years of music experience and has directed the music for over 20 musical theatre productions at Natrona County High School and Summit Elementary School. Has a BA and Masters in Music and Music Education.

*Robin Grussendorf - Director - Currently the music teacher at Summit Elementary School with over 50 years of music experience and has directed over 15 children's theatre productions. Has a BA and Masters in Music and Music Education.

*Lisa Smith - Acting Instructor & Director - Retired middle school teacher and director with over 30 years of experience both on and off the stage. Holds a BA in English & Theatre with a Masters in Curriculum & Instruction

*Stephen Spicher - Acting Instructor & Director - A long-time director with the CCT with over 30 years experience both on and off the stage. Holds an AA in General Studies and in Theatre.

*Audrey Egan - Executive Director, Director, Choreographer, Program Coordinator - Currently a teacher and director at CY Middle School with over 20 years of theatre experience both on and off the stage. Holds a BA in Theatre & English

*Dominique Simmons - Artistic Director, Director, Choreographer, Vocal Instructor, Music Director, Program Coordinator - Currently a teacher and director at CY Middle School with over 15 years of theatre experience both on and off the stage, 5 years professionally. Holds a BS in Interdisciplinary Studies

*Jacquie Navarro - Director - Currently a Reading Tutor for Midwest Schools in Natrona County School District. Holds a BA in English & Theatre and a Masters in Curriculum and Instruction

All of our educators teach at least one workshop or direct at least one show a year, but many teach and direct throughout the year. All of our educators were selected through a short interview and application process, but most of our educators are stand-out professionals in our community who we sought out due to their talent, experience, and professionalism. All of your educators also undergo a state and federal background check to ensure they are able to work with children.

Revenue streams are made up of class & workshop fees, ticket & concession sales, sponsorships, donations, and grants. A new funding mechanism that we have begun to explore is inviting other performing arts groups in Casper to utilize our facility when it is not being used for our programming. This "sharing" of space may be paid directly or through in-kind contributions such as technical support or program supplies. With limited reserves, it is necessary to secure funding for all operating costs as well as donations to support our scholarship program. In addition to the overall organizational budget, a budget is drafted for each individual program to identify both anticipated revenue (class fees based on enrollment and ticket sales based on number of performances), and all necessary program costs. These individual program budgets are used to identify strengths and weaknesses in our programming. We actively seek sponsorships for each season as well as for individual shows.

ORGANIZATION SUMMARY

CASPER CIVIC CHORALE INCORPORATED

WWW.CASPERCIVICCHORALE.COM

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

2024 - 2025 Concert Season

Application

The Casper Civic Chorale's mission is "Encouraging all to find the JOY in adult singing". Our music director (Mr. David Branson) uses rehearsal time as teaching opportunities by, not only learning the music, but also giving us background information about the music and the composers. It is easier for the Chorale to give a quality concert when information about the individual pieces and their writers is known. The Chorale rehearses only one night a week so Mr. Branson has to keep the rehearsal moving along to keep the Chorale members motivated and to keep interest high.

The majority of our audiences come from the Casper and surrounding communities. Our audiences usually consist of 275 - 300 people of all ages. We present good, quality choral music for an affordable price. Our regular concerts have a ticket price of \$15. College students can attend our concerts for \$2 just by showing their student ID. Children under 12 attend for free. For these ticket prices we perform about 10 songs (depending on length of individual pieces) accompanied by commentary about the songs given by our director.

The Chorale always performs at ADA accessible sites. We do not own any performance space so we must rent venues to perform in. For the last four concerts we have been fortunate to be able to rent Wheeler Hall at Casper College as a performance venue. The hall is ADA accessible and we make sure that attendees with special needs are taken care of. Our rehearsal space, UCC of Casper, is ADA accessible, also. Attention is always given to singers with special needs to ensure that they are made to feel comfortable and welcome and that their needs are addressed.

The Chorale evaluates its performances through listening to comments from our audiences verbally and through comments posted to our website (caspercivicchorale.com) and on Facebook. The singers are also providing input. The Chorale Board holds post concert discussions about what went right and what went wrong with the performance of the literature. We also evaluate the operational aspect of each concert to improve our professionalism and the appearance of our concerts as a whole.

The Casper Civic Chorale was started in 1972 with 2024 marking our fifty-second year of providing quality and exciting choral music to Casper, the surrounding communities and the State of Wyoming. We rehearse at the United Church of Christ located at 15th and Melrose, where we also store our music library and equipment. Our rent at UCC is \$125 per month (\$1500 per year) while rehearsal time bills out at \$25 per each rehearsal. The Music Director and Accompanist are paid on a per concert basis at \$2400 (Music Director) and \$750 (Accompanist). We

carry liability and property insurance for our singers, concert attendees and equipment. Currently, insurance costs us \$1075 per year but the rate seems to increase on a yearly basis. Our Facebook page (www.facebook.com/CasperCivicChorale) is always kept current by Chorale members as soon as news and notifications need to be made. The website (www.caspercivicchorale.com) has been totally revamped to make it more user friendly and relevant to anyone who visits. If changes need to be made to the website we have a website designer to go to. Depending on what needs to be done to the website maintenance to keep it up-to-date can cost about \$600 to \$800. The Chorale has developed a very good relationship with Casper College and has been able to rent Wheeler Hall for our performance venue for the last three years. Wheeler Hall is the finest venue in Casper for choral concerts. Each concert performance rents out at \$825 so for two concerts that equates to \$1650. We do live stream our concerts for \$100 per concert. Any grant monies awarded to the Casper Civic Chorale by the WAC will provide the Chorale with an outlet to advance the choral arts here in Casper and the surrounding communities.

Our concert schedule for FY 24-25 will consist of two concerts for just the Chorale. The first concert will be in November, 2024 and will consist of sacred and secular music befitting the season. The Board and Music Director are beginning the planning for this concert. We are also planning to have a joint concert with choirs from Cheyenne and Gillette. The Casper Civic Chorale is hosting just such a concert on May 5 of this year. Another concert with Cheyenne and Gillette is planned for May of 2025 and will be located in either one of those communities. We have been fortunate to sing our concerts in Wheeler Hall at Casper College. It is the premier concert venue in Casper and the Chorale has been performing there for the last three years. We live stream our concerts and the college has aided us in starting a YouTube channel. Our Director has begun looking at possible literature for the Chorale to perform. He is searching for works of a more contemporary nature so we anticipate having to buy music. The second concert will be in May, 2025 with the aforementioned joint concert being performed in May also. Planning for that concert will begin in January of 2025. Additionally, the Chorale will be a part of Carolyn Deuel's Festival Concert in December of this year. We will have our own part (usually three songs) in the concert and then we will join the Festival Choir to sing two songs with them at the end of the concert. We also plan to do some caroling during the Christmas season at retirement facilities and possibly the hospital. No costs for the caroling will be incurred, as members volunteer to perform this service.

The Casper Civic Chorale uses many sources for funding of our concert season. We charge for admission to our concerts and dues from our members. These help defray the cost of music and some of the overhead of operating the Chorale. We also seek donations from private individuals and request grants for sponsorship from corporate entities such as banks and foundations. Any grants received go towards supporting our conductor and accompanist, hiring musicians to accompany our concerts and for general operating expenses. As a small choir we do face challenges finding venues to perform and rehearse in. Music is also expensive. Our library is extensive but somewhat dated so we must purchase music to remain contemporary and that can be a fairly large expense. We rehearse at the United Church of Christ in Casper where we can also store our music library. With the generosity of corporate sponsors and donations from individuals we have been able to present quality chorale concerts for 52 years.

ORGANIZATION SUMMARY

CASPER COLLEGE/MUSIC DEPARTMENT

WWW.CASPERCOLLEGE.EDU

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Kinser Jazz Festival @ Casper College (CC)

Application

CC Mission: Casper College is a public, comprehensive two-year institution with a primary focus on student success that provides learning opportunities to enrich the lives of our students and community.

Strategic Goals - CC promotes education for a lifetime by:

- (1) Strengthening the college's proactive culture that anticipates needs of the community through curricula, program offerings, and partnerships.
- (2) Sustain transferability of coursework/applicability of skills.
- (3) Improve retention, completion, graduation, and student success.
- (4) Implement a data-informed decision-making process based on the success of students.
- (5) Create a supportive environment that encourages lifelong development rooted in critical thought and reflection.

Kinser (KJF) Mission: Provide world-class jazz education to student musicians by presenting high-quality jazz performances and offering jazz students, directors, and our Wyoming community's educational opportunities in jazz performance.

The strategic goals are:

- (1) Educate Wyoming students in the value of jazz.
- (2) Share information regarding business aspects of a music career.
- (3) Give students the opportunity to improve their musical performances and skills.
- (4) Improve student understanding of their performance.
- (5) Introduce new skills and strategies to students and directors.

(6) Learn teamwork and build self-confidence.

(7) Deepen the cultural understanding of jazz music on American culture.

The festival's primary focus is on students and their success in their musical undertakings whether it be for a career in the field or for their personal enrichment. It is part of the colleges as well as the Music Department's plan to create an environment in which lifelong learning and personal development is encouraged and supported.

The population of Natrona County is 79,601. 6,500 live at or below the poverty level and 10.2% of persons under 65 years live with a disability. The mean annual income is \$61,657. The Casper population is 58,656. Other population centers which are part of the designated Casper Metropolitan Statistical Area include Midwest (283); Edgerton (153); Bar Nunn (2,978); Mills (4,221); and Evansville (2,749). The predominate race is White (92.9%). Black, American Indian, Asian, and Mixed Race make up the 7.1% non-dominate population. 9.3% are ethnically Hispanic.

The Community supports 11 museums, multiple performing arts venues and dance studios, the Casper Symphony, and the Ford Wyoming Center which annually hosts performing arts events. The city's geographical location, multiple hotels, and restaurants make it an ideal place for events. CC sustains a robust theatre/dance/music program.

Engaging non-dominate communities includes the following strategies: (1) Understanding the needs of these communities. (2) Creating inclusive spaces that are accessible. CC provides accommodation which include listening devises, interpreters including ASL, closed captioning, large print signage, ramps, etc. These are available upon request to individual by calling the Human Resources Office at CC. All public areas are handicapped accessible. Seating in campus spaces are ADA compliant. (3) Show the diversity of non-dominate communities in our marketing materials in demonstrating commitment to inclusivity and adapt messaging appropriately. (4) Collect feedback from the community to evaluate the effectiveness of all efforts and make improvements for the following year. These strategies help to engage and foster positive and meaningful experiences for everyone involved in the festival.

Evaluations play a critical role in helping the KJF committee assess, improve, and demonstrate the effectiveness of the program. This festival is grant supported making it very important to demonstrate accountability and show the impact of the activities to the funders.

The KJF committee uses both quantitative as well as qualitative assessments to analyze the results of the festival. Quantitative data includes: number of schools attending, number of individual participants, number of ensembles, number of directors in attendance, and number of community members attending the evening performance of the headlining artist. Numbers can tell committee members if there is a community interest in the type of artist performing. Over the last several years, the attendance has been significant for big name jazz bands as the venue sold out. Participants, directors, volunteers, and attendees are asked to complete a written evaluation about their experience. Survey questions include (but not limited to):

- (1) Was the registration easy to complete?
- (2) Were the volunteers helpful?
- (3) Were your room assignments satisfactory?
- (4) Please rate your satisfaction overall with the festival.
- (5) List any suggestion you have to improve your experience.

The committee evaluates surveys to make necessary changes. The feedback helps to keep the event vibrant and focused on the musical needs of students. Suggestions for improvement have led to significant improvements in equipment, venue, and programs. Suggestions regarding the process, musical talent, and facilities are all considered by the committee and addressed in order to meet the mission. Evaluations are an important part of the process that have maintained this festival for 57 years.

The Casper College Kinser Jazz Festival exists to provide World-class jazz and jazz education to the current and future generations of musicians in the Rocky Mountain Region. The majority of students/directors who attend are from across Wyoming representing middle school /high school students. The 2024 festival featured 13 school districts; 778 total student performing; and, 53 total directors participating. The focus of the festival is to present authentic educational experiences for jazz ensembles, their directors, and the Wyoming community.

In February of 2025, the KJF will celebrate its 58th year. Student from approximately 48 ensembles representing schools from across Wyoming will once again perform live before celebrated educators/clinicians. Each group is given a 30 minute clinic in order to meet the goals of the festival. In addition, the festival features an evening performance for students and the community by world renowned artists. This takes a year of planning and a budget of over \$50,000.00.

The KJF committee is requesting funding to help with the festival operating costs. Operational expenses include rent, piano tuning, marketing, and supplies and materials directly related to the operational facets of the festival. Facilities at CC are used for the festival for free but the facilities for the evening performance at the high school require a rental fee. This auditorium is used because it has a seating capacity that will accommodate all participants and community members who wish to attend. Equipment rentals includes special instruments and /or sound equipment that are required but not owned by the college are part of the operational costs.

All salaries and benefits for the CC faculty involved are paid for by CC including the Kinser committee members and the instructors and staff who assist with the activities. Supplies and materials include the cost of the on-line ticket/booking system used to reserve tickets for the evening performance and the on-line registration program used to register the schools attending the festival. Other supplies include volunteer workers shirts, copy paper (for copying music and other materials), food provided for the volunteers during the three day festival, signage, lanyards for participants, and registration packet.

The John F. Walsh Auditorium at the Natrona County High School is rented for the evening performance of the headline artist. The rental fee covers the facility usage, stage set-up and the janitorial fees for the evening. Marketing includes posters, mailings, print materials, and other advertising costs. The grand piano in the Wheeler Auditorium is tuned several times per year for major events. The KJF is one of those events. Each year, myriad volunteers assist with the festival. Lunch is provided for the volunteers for each of the three days.

CC provides the majority of operational costs with the use of CC facilities, salaries and benefits for KJF committee and other instructors, use of CC instruments, provisions of some marketing through the CC Public Relations Office, and the recruitment and support of volunteers. The committee requests from the WAC the operational costs that are not provided by CC and/or other funding sources.

This funding helps to bring adjudicators to the festival who are artists as well as experienced teachers. The KJF committee carefully curated a list of these teachers to insure that the high quality of education.

CC artist involved are: Dr. Joshua Mietz, Executive Director of the Kinser Jazz Festival since 2015. He is an instructor at CC. Prior to CC, Mietz served as the Instructor of Clarinet at Fort Lewis and San Juan Colleges, the Instructor of saxophone at San Juan College. He also coached and arranged music. His arrangements vary from rock/pop, church hymns, and re-orchestrations of large-scale works.

Dr. Zachary Vreeman, Vocal Director, conducts the Collegiate Chorale, Men's and Women's Choirs, and the CC Contemporary Singers. He served as the Assistant Choir Director at UW. He has directed a wide variety of both choral/instrumental groups at all levels. He appears frequently as a clinician and adjudicator throughout the country, but has also sung professionally.

Larry Burger, Technical Director, has a lineage of audio production ranging from studio recordings, live sound venues, broadcast experience, and producing radio shows for weekly radio broadcasts featuring interviews and live musical guests. Burger has performed live sound engineering for concerts from jazz, concert bands, rock, and percussion performances. He is the Sound Design Instructor at CC.

Cynthia Harrison teaches the graphic design curriculum as well as 2D Foundations at CC. She works with the graphics and promotion for the festival.

The project support will be used to hire the clinicians including: David von Kampen, Bill Erickson, and Dana Landry. David von Kampen is a lecturer of music theory /literature at the Univ. of Nebraska where he teaches course work and directs the award winning UNL Jazz Singers. He holds a Doctor of Musical Arts degree from the University of Kansas, and a Master's and Bachelor's degrees from the University of Nebraska. Among his accomplishments, he is a six-time Downbeat Award winner in graduate-level jazz writing categories, a three-time winner of the Vancouver Chamber Choir Young Composers Competition, and was named the MTNA Distinguished Composer of the Year. . Mr. von Kampen has over 80 choral and instrumental compositions and arrangements.

Bill Erickson is a retired choral director having taught vocal music and music theory.. He holds a bachelor degree in Music Education from Northern State University in Aberdeen, SD and a Master of Music Degree from Arizona State University in Tempe, Arizona. He worked with students for over 30 years as an educator and provides significant insight regarding their performances.

Dana Landry is Director of Jazz Studies and Professor of Music at the University of Northern Colorado. His programs have won over 65 DownBeat Student Music Awards. Landry has directed all-state jazz ensembles in 9 different states. He created curricula for programs in Jazz Studies/Music Business, and designed the curriculum for a Latinx Music degree. He has performed throughout the U.S. and internationally, and is featured on recordings.

The adjudicators/clinicians are selected by the committee based on their education, background, their teaching standing, and others educators' recommendations. Committee members occasionally know these artists and have worked with them in similar capacities. How well they work with our target audience is above all else considered.

The Kinser Jazz Festival is an annual event which has taken place on the Casper College (CC) campus since 1967. The event is an instrumental and vocal workshop for middle school, high school, and college students. The KJF is the largest of the three jazz festivals in Wyoming, and, regionally is second in size only to the Greeley Jazz Festival.

The activities, which focus on jazz music, brings professional artists/educators to CC, providing students with opportunities to learn about jazz and its roots in American history and culture; to help students develop advanced musical skills and proficiency; to encourage student individuality and creativity; to develop a critical thinking and problem solving ability as they learn to analyze and interpret musical elements in real time; and connect with others through their music, gaining a sense of accomplishment and fulfillment.

A diverse program of activities are scheduled for festival participants. Ensembles (vocal and instrumental) from across Wyoming perform in the premier Wheeler Concert Hall on the CC campus. This hall is an acoustically tuned venue that is well-furnished with a state-of-the-art sound system and instruments such as the grand piano that is at home on the hall's stage. It is one of the most beautiful and vibrant performance spaces in Wyoming.

Activities include: (1) Each ensemble plays or sings a musical selection before an audience and a professional adjudicator/clinician listens and evaluates the performance. The clinician provides a 30 minute work session with the students and directors following their presentation, during which time they make suggestions about the performance and then have students apply these suggestions to sections of their work. The students as well as the audience often can hear a marked improvement in their performance, In addition, the adjudicator also gives each ensemble a rating and a written critique which they can continue to work on when they return home. (2) Regularly schedules seminars, workshops, and performances are offered to expose students to quality jazz. Students are often given the opportunity to speak with the arts attending the festival about such things as pursuing music as a career/business.

Another activity includes the feature artist who works with the young artists (students) in workshops and through presentation of their music. They also perform an evening concert for the community in the John F. Walsh

Auditorium at the Natrona County High School. During this performance, the Wyoming State Jazz Band and/or the Wyoming State Choir also perform. This concert is always well attended by both the community and students with several of the last years having sold out.

CC is also an Essentially Ellington regional festival and the only school in the mountain west region to offer these workshops. It is a unique among educational resource for high school jazz bands. Schools/students who participate in this program are eligible to participate in non-competitive contests and have the portion to submit recordings for the national Essentially Ellington High School Jazz Band competition and Festival at New York's Lincoln Center.

The focus is to bring professional jazz musicians to Casper College as performance clinicians, workshop leaders, and performance mentors. The overarching goals of the festival are. (1) Critique student jazz performances and give each ensemble the opportunity to learn more about their music and to improve their performance. (2) Provide an authentic jazz performances by artists of the highest caliber and to offer a variety of educational experiences and workshops that improve and enhance learning for jazz ensembles, their directors, and the public to students and the community. (3) Provide education to Wyoming students in the value of jazz music; (4) Share information regarding the business aspects of a music career; (5) Give students the opportunity to learn from professional musicians and adjudicators; and (6) Provide students with equipment at the festival that offer them the best opportunities to perfect their musical abilities. Learning outcomes are: (1) Improve student understanding of their performance; (2) Introduce to students and directors new skills and strategies to incorporate into their performances; (3) Improve and increase their musical proficiency and skills in Jazz performance; (4) Increase their knowledge of Jazz as a career pathway whether it be performance, education, composition, and more; (5) Learn teamwork and build self-confidence; (6) empower students to overcome challenges and connect with others through music; and (7) Deepen cultural understanding of the influence of jazz music on the American culture.

The goals of the KJF were developed by the Kinser committee and refined each year based on feedback from students, directors, and the public who participate in the festival. Over the 57 year history, the festival has tried to offer the highest quality jazz education to countless students many of whom come to CC to further their education in music. With each director the festival has grown and refined its format – adding new aspects of learning opportunities to the three day event and doing away with those that do not meet the needs of the students, directors and the community. The Kinser committee works year round to improve and enhance the learning opportunities of the festival. The committee responsible for meeting these goals are: Executive Director of the festival, Dr. Joshua Mietz; Vocal Director, Dr. Zachary Vreeman; Technical Director, Mr. Larry Burger; and Art Director, Cynthia Harrison. Dr. Mietz is the Instructor of Woodwinds and Jazz Ensemble 1. He has D.M.A. from the University of Montana. In addition his instructional abilities, Dr. Mietz has also coached and arranged music. Dr. Vreeman conducts the CC vocal ensembles. He appears frequently as a clinician and adjudicator throughout the country. He earned his D.M.A. from the University of Nebraska. Larry Burger has a lineage of audio production ranging from studio recordings, live sound venues, broadcast experience, and producing radio shows for weekly radio broadcasts featuring interviews and live musical guests. Burger has performed live sound engineering for concerts from jazz greats, concert bands, rock bands and percussion performances. Cynthia Harrison teaches the graphic design curriculum as well as 2D Foundations at CC. She works with the graphics and promotion for the festival. These four make up the core of the Festival Committee. Numerous other CC faculty are involved at various levels and a team of student/community volunteers help to make the festival successful. All of their expertise combined

The goals are student focused and are developed to support and enhance the goals of the college as well as the School of Fine Arts and Humanities. These goals are age appropriate for the target audience (students and

directors), are measurable and achievable (realistic for the audience and time frame), and clearly define the purpose of the festival.

The featured artist for the 58th Kinser Jazz Festival will be the Generation Gap Jazz Orchestra. This assemblage of remarkable musicians is an ensemble that transcends generational boundaries by showcasing musicians from multiple generations – from jazz’s elder statesmen to contemporary musicians. One of the orchestra’s founders has stated that this group of musicians celebrates and showcases generational diversity. Each brings their own perspective and expertise to the group. The diversity enriches the music and fosters collaboration where musicians learn from each other and push the boundaries of traditional jazz music. They will provide a great example for the students at the KJF of intergenerational collaboration and award-winning music. In 2023, the orchestra won a Grammy for Best Large Jazz Ensemble Album. It is an historic win for one of the band’s creators who is the youngest to ever win.

The band is led by Steven Feifke and Bijon Watson. Mr. Watson is a dedicated educator and in-demand clinician that has given master classes and clinics to colleges, conservatories, secondary schools, high schools, and middle schools throughout the United States, and Europe. He has co-founded an orchestra known for its diversity and all-star members who display the energy of the current generation of jazz musicians in creative cooperation with their mentors. Generation Gap Jazz Orchestra features renowned lead trumpeter Bijon Watson whose iconic trumpet sound can be heard in such Grammy-nominated ensembles as the Clayton-Hamilton Jazz Orchestra and the John Daversa Progressive Big Band as well as alongside such superstars as Natalie Cole, Michael Bublé, and Diana Krall, and can be seen in the award-winning film “La La Land.” Recognized as one of the leading composers for Big Band by the Recording Academy, Steven Feifke is a Yamaha Performing Artist and a two-time semi-finalist in the prestigious Thelonious Monk Jazz Piano Competition. At just 32 years old, Feifke has built an astonishing musical résumé, having appeared on over forty records to date, with DownBeat Magazine calling his music “an air of infectious joy.” His 2021 debut record Kinetic received critical acclaim, propelling his name among lists of top-tier contemporary big band leaders. The members of this ensemble represent nearly five decades of jazz musicians. Mr. Feifke has stated that this orchestra celebrates and showcases generational diversity.

The orchestra will provide clinics for students and an evening performance for students and the community.

The artists considered for each year’s festival are selected with input from committee members, other directors, and community. The process includes: (1) interview; (2) performers’ experience and musical reputation within the jazz world; (3) involvement in the jazz genre; (4) diversity they can bring to the event; (5) and reputation as educators. After selection, contracts are negotiated between Casper College and the artist. These selections are usually made by the 1st of May in the preceding year of the festival.

Key partners for this project include BOCES (Board of Cooperative Educational Services), Natrona County School District, Casper College foundation, and the Natrona County Recreation Joint Powers Board. In addition, other contributors include private individual donations. Attendance at the daily festival is free to observers; the schools pay a small entry fee; and there is a ticket charge for the evening performance.

CC provides salary/benefits for the KJF committee and support staff. The college covers services such as janitorial, maintenance, and security. The NCHS auditorium is rented for the evening performance. 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 festival is support by grant funds, school entry fees, and ticket sales for the evening concert. Funding has come from the Wyoming Arts Council, BOCES, Casper College Foundation, the CC Fine Arts Fund, Natrona County Recreation Joint Powers Board, and NEA. Funds are used for adjudicators (clinicians), headline featured artists, travel costs for the artists, facility/ instrument rentals, food, supplies and materials, marketing, and piano tuning/instrument repair. The largest expense are the professional artists. The KJF is an event sponsored by the Music Department at CC. This event is not part of the department's annual budget.

ORGANIZATION SUMMARY

CASPER MURAL PROJECT

WWW.CASPERMURALPROJECT.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Casper Mural Project Casper Mountain Skiing Heritage Mural

Application

The specific purpose and mission of the Casper Mural Project is to foster and encourage community expression through the creation of public art in the form of murals. In particular, to commission, orchestrate, and maintain community-related murals in the Casper area for the benefit of the general public. These murals will tell stories that inspire getting into nature with your Casper neighbors, having a wider cultural understanding and empathy, and focusing on stories of creativity and community peace. These murals will foster attachment and cultural identity; social cohesion and cultural understanding; public health, well-being, and belonging. The project will provide an ecosystem in which artists are contributors to the whole of Casper's economic and cultural benefit.

We began as a mural project to bring the story of James Reeb to life in 2019. From that passion project we developed into our own 501c3 and have continued create art that is inclusive and inspirational. In the 3 summer seasons of fundraising and facilitating murals in the community, we have worked to commemorate essential workers during the pandemic by painting the names of over 1500 people who helped serve the community (Better Together Mural, 2020), we have worked to bring inviting imagery to the side of the only Science Museum in town to inspire interest in STEAM learning (Where Wander Meets Wonder Mural, 2021), a Women of Wyoming mural (2022) which is a work of art created and executed by a woman and showcasing the diversity of women of Wyoming, and our most recent mural focused on Hispanic Heritage in Central Wyoming with the Hispanic Heritage Mural (2023).

We can accommodate artists' needs through our network of dedicated board members, who go above and beyond to ensure that everyone involved in the mural process has a safe and enjoyable experience. Each season we ask the people of Casper, through online polls, to give us suggestions for what they would like to see. This year, we want to focus on the history and heritage of our mountain community, focusing on the skiing experiences on Casper Mountain. We hope this will inspire people to get outside and enjoy the beauty of our mountain in Winter and to learn about the community building that both Alpine Skiing and Nordic Skiing can accomplish. We recognize that skiing is not always affordable or accessible to everyone, so Dr. Rebecca Hunt will assist us with cultural context to ensure this mural is inspiring and interesting to a wide audience, whether they have been skiing or not.

Since it is difficult for us to measure the impact of public art in a strictly quantifiable way, we look to two things to help us assess engagement: 1.) public response to the presentation of the mural (how many news articles, radio interviews are done about the mural) and how many attendees we have come to the opening of the mural, and 2.)

the number of collaborations that come out of each mural. We try to track the amount of community members who ask to collaborate with us, whether they are artists, building owners or donors after each mural presentation. This is one of our greatest ways to know if we are successfully impacting the community.

N/A

We have several different types of funding sources to support our organization.

- 1.) Cash donations: We have received cash donations from art patrons in Natrona County
- 2.) Grants: We continue to apply for grants from Wyoming Community Foundation, Visit Casper, Wyoming Arts Council and have sought funding from Wyoming Cultural Trust Fund, as well.
- 3.) Fundraising: We have held several fundraising campaigns including a painted brick given to donors to support the Better Together mural in 2020, several booths where we sell stickers and raffle gift baskets and we participate in Thankful Thursday in Natrona County each year where we are able to fundraise with donated items to auction off.
- 4.) In-Kind donation of goods and services: (ex: scaffolding, scissor lifts, plaques and installation, power washing the walls, priming the walls, graffiti coating the mural after completion, etc.).

We do not pay any staff members, as we are a volunteer board, so all funds go to the facilitation, marketing and creation of the mural and the opening celebration of the mural.

We are requesting project support to supplement paint, supplies and the artist's stipend for the 2024 Summer mural. Although we have yet to choose the artist, as we are in the selection process, we pay each artist a stipend which has varied between \$10,000.00 and \$20,000.00 each mural, depending on the size. We have secured other funds through grants and fundraising to match this request.

We typically execute the mural in August of each summer, depending on the artist's schedule and if they have to travel here. Each mural takes about a week to create, start to finish, so we are looking to have the Skiing Heritage Mural done by no later than September 30th of 2024.

We have funding secured already for marketing, advertising and supplies such as scaffolding, but in order to pay the artist a fair wage for their time, creativity and effort, and to pay for paint and supplies, we are trying to secure an additional \$9,500.00.

ORGANIZATION SUMMARY

CASPER PRIDE

CASPERPRIDE.COM

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Rainbow Collective

Application

We work to create space for all by providing inclusive events, diverse programs, and vital resources for the wellbeing and rights of the LGBTQ+ community. 1. Casper Pride will expand education opportunities for queer individuals, allies, and the broader community. 2. Casper Pride will celebrate diversity within our community by increasing attendance by 10% and adding three additional events and services.

Casper PRIDE stands at the forefront of LGBTQ+ organizations in Natrona County and is dedicated to fostering inclusivity and community engagement. Our mission revolves around hosting a wide array of events, gatherings, workshops, and activities throughout the year, aiming to involve as many members of the community as possible. Our primary goal is to cultivate spaces that welcome everyone, providing opportunities for learning and collective growth.

Leveraging our extensive network within Casper, we strive to ensure accessibility to all our programs and activities. To achieve this, we prioritize offering free attendance and easy accessibility, thus guaranteeing that every community member can participate. Additionally, we actively seek feedback from participants through evaluation forms, allowing us to address any overlooked accommodation needs and continuously improve our offerings.

Our organization thrives on community support, and we are committed to expanding inclusivity both within our organization and throughout Casper. We aspire to create as many inclusive spaces as possible while consistently exploring avenues for further inclusivity enhancement.

We will employ various evaluation methods, encompassing both quantitative and qualitative data, to monitor the effectiveness of our program. Engaging with community members will allow us to understand their experiences and assess whether their needs are being adequately addressed. Additionally, we will track the demographics of individuals who engage with Rainbow Collective. Furthermore, we will distribute surveys to Rainbow Collective members to gauge the success of our initiatives and gather feedback on preferred mediums of engagement.

N/A

The Rainbow Collective, originally established and managed by Queer artists based at Art 321, has enlisted the support of Casper PRIDE to spearhead and fortify its programming for long-term sustainability. The objective is to foster a rich tapestry of artistic disciplines within the community. Casper PRIDE will introduce a series of monthly workshops through the Rainbow Collective, featuring artists from diverse backgrounds and mediums. Working closely with accomplished individuals such as Betsy Bower (metal artist), Dee Lundberg (ceramics artist), Michelle Soulleck (Cookie Artist), and NJ Wallace (collage artist, painter, and graphic designer), we aim to curate engaging workshops that educate the community about various art forms. Additionally, we're actively seeking collaborations with other local Queer artists to host workshops during our monthly gatherings.

In order to ensure the success of these workshops, funds will be allocated to compensate the artists for their time and expertise, as well as to cover the cost of necessary supplies. Through partnerships and community support, we will prioritize the fair compensation of artists, recognizing the value of their contributions to the cultural enrichment of our community.

Rainbow Collective gatherings will take place monthly, providing community members with opportunities to acquire new skills and connect with local artists. These workshops, scheduled for the fourth Friday of each month, will be hosted either at the Center on Melrose or the artist's studio, depending on equipment availability and logistical considerations. Our aim is to ensure accessibility for all participants while fostering a vibrant exchange of artistic knowledge within the Queer community.

Casper PRIDE is fortunate to have several financial partners who believe in our mission and efforts to expand access to the Queer community in Casper and Wyoming. Some of our most influential partners include Natrona County Health Collective, Casper Natrona County Health Department, United Way of Natrona County, Wyoming Community Foundation, Rocky Mountain Power, Art 321, The Lyric, Casper College, Self Help Center, Casper PFLAG, and many more. With the support of these organizations, Casper PRIDE can provide free programs and projects tailored to the Queer community in Casper and Wyoming. Our budget is meticulously aligned with these programs and projects, as they are all designed with and for the community, ensuring that our resources are effectively utilized to meet the diverse needs of LGBTQ+ individuals.

ORGANIZATION SUMMARY

CATHEDRAL VOICES CHAMBER CHOIR

WWW.CATHEDRALVOICES.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

2024-25 Cathedral Voices Chamber Choir Operational and Concert Season Support

Application

CVCC's mission is to inspire harmony and community through musical excellence in performance, education, and outreach. For twenty-five years, CVCC has championed choral music experiences in Teton County for both children and adults of all ages through performances, workshops, festivals, and summer programs. Our vision is to enrich lives through music, nurture talent, and empower individuals to fulfill their potential.

To realize our mission and vision, we share choral music with community audiences in formal performance venues, senior centers, and schools. We also sing at assisted living centers and community events, using music to connect our diverse community outside of the concert hall.

CVCC's goals are:

Providing quality performance experiences in exceptional performance venues at least twice, annually

Engaging directly with those in need through singing at assisted living centers and informal community events at least twice, annually.

Exposing singers and audiences to diverse choral repertoire including classical standards, new contemporary works, and works by living composers of various gender, race, and cultural backgrounds.

Involving culture bearers to understand and celebrate music beyond the Western traditions we know, in a way that honors and respects the music.

Strategic goals CVCC is expanding upon include:

Creating an atmosphere where all individuals feel welcome, included, and accepted. This goal applies to all aspects of the organization – online presence, choir recruitment and audition process, performances, and community outreach and relationships.

Building the local community's understanding, and respect for choral music as an expressive art form through creative programming and local partnerships.

Connecting with community choirs in other parts of Wyoming to learn from our shared experiences – challenges and triumphs – as we look forward and plan for the future.

CVCC is open to all singers ages 8 to adult in the greater Jackson Hole area. We offer two evening chamber choirs by audition for mature singers with previous experience. Our mixed-voice chamber choir and women's ensemble typically include community adults from the ages of 25+, but have included high school singers as well. We currently partner with Teton Music School and support an afterschool choir for youth in 2nd-5th grade.

These choirs are the cornerstone of CVCC. They meet weekly to rehearse, polish, and perform choral music. Our community of singers and audience are people from many races, walks of life, and cultural experiences. People of Hispanic, Asian, Caucasian, and Filipino descent are involved in our choirs. Choir membership also includes young adults, musicians, hospital workers, civic servants, and hospitality leaders. These diverse groups attract an equally diverse cross-section of community attendance.

One of CVCC's goals is to engage with those in need, and provide access to the disadvantaged. Every season we visit senior centers and assisted living centers to share music directly with residents of these facilities. CVCC also offers at least one concert via livestream each season, accommodating those who are unable to physically attend in person. This year, CVCC is also offering singing opportunities to the whole community through two community sing events. These events will be at accessible venues, free of charge, no previous singing experience expected. CVCC wants everyone to appreciate the choral arts, and to feel welcome and included in the experience.

All CVCC concerts are free, no tickets required. Membership in CVCC choirs is affordable, and financial aid is always offered to those in need. No one is ever turned away from CVCC.

Evaluation is a continuous process throughout the year for CVCC.

CVCC has only one part-time staff member, 25+ choir members, and a Board of Directors with 7 members. These groups of individuals play an active role in evaluating and assessing choir activities including rehearsals, performances, planning, and fundraising.

The Board has a check-in with the Artistic Director on a quarterly basis (more, if needed). Board members are also active singers within the choir, thus they provide direct feedback on the rehearsal process, membership engagement, and musical preparation from a unique perspective as a Board member & singer.

Choir members are also part of the evaluation process. Surveys are distributed at least twice each season, and throughout the season they are invited to talk about their personal experience, what is going well, and where their struggles are.

Audiences are encouraged to comment on concerts via post-concert e-blasts and communications.

Fundraising is itself, an evaluative tool. Board Officers engaged with fundraising reach out to key financial stakeholders for their direct comments and impression of the organization and its value within the community.

Periodically, additional key stakeholders such as long-term singers, retired singers, committed audience members, and concert volunteers, are contacted for their points of view and third-person perspective.

All of these documented surveys, discussions, and informal conversations are a crucial part of the planning process for future organizational growth, changes, and improvements as we look to the future. Every July, the Board of Directors meet for a debrief of the previous season, reviewing all the various evaluation results before the upcoming season begins.

Cathedral Voices Chamber Choir is fortunate to have in-kind rehearsal space at the Presbyterian Church of Jackson Hole for weekly rehearsals, and reduced office space rent at the Center for the Arts for the choir's Artistic Director and storage of the choir's music. As a resident of the Center for the Arts, CVCC receives discounted use of the theater, free use of the conference room, and all these venues accommodate access for those in need. Additionally, CVCC has greatly reduced bookkeeping and accounting fees donated by a board member, and a marketing designer with a nonprofit hourly rate far below market value for creating the choir's visual presence in all print collateral, online, and other marketing materials.

Below are listed the anticipated operating costs for Cathedral Voices for 2024-25:

Performance Venue, Center Theater and/or lobby for concerts, \$2,750

Office space at the Center for the Arts, \$3,200

Piano tuning, \$350 per tuning x 3

Livestreaming concerts, \$500 per concert x 2

Marketing Design, \$2,700 for a full year of creative for concerts, events, auditions, etc.

Advertising, \$4,500 for a full year of digital, radio, newspaper, and venue banners; \$1900 for print collateral

Accounting, bookkeeping, \$500

Office Supplies, \$525

Postage, \$650

Online subscriptions (Zoom, dropbox, etc.), \$475

Website maintenance & improvements, \$700

Salaries, artistic director, conductor, and choir pianist, \$33,500

Funds allocated towards operating support would enable CVCC to present at least two concerts in an exceptional performance venue at the Center for the Arts, and would also provide livestream for those concerts, increasing access for those unable to attend and those living far away in isolated areas. Operating support funding would also be allocated towards marketing and advertising, some of the most expensive budget line items, but so crucial to raising awareness and inviting the community to engage with CVCC. And lastly, salaries to maintain the dedicated, forward-thinking staff who build community relationships and execute the vision of CVCC to inspire community and harmony through innovating music programming.

Cathedral Voices is seeking project support to enhance programming for the 2024-25 Season. CVCC's 26th season is one of outreach, connection, and inclusion:

Coty Raven Morris residency and Community Sing, September 16-20, 2024

Wyoming Community Choir Fellowship, visiting and connecting with neighboring community choirs in the state, October-December, 2024

Winter Holiday Chamber Concert in partnership with Jackson Hole Symphony Orchestra and Teton Music School Youth Choir, December 2024

Community Caroling Sing, December 2024

Swing Night in partnership with the Jazz Foundation of Jackson Hole, February 2025

Spring Chamber Choir Concert and Community Sing, May 2025

The '24-25 Season begins with a week residency with Coty Raven Morris. Ms. Morris is Assistant Professor of Choir, Music Education, and Social Justice at Portland State University. A graduate from Texas State University, Ms. Morris received her Masters of Music in Choral Conducting at Michigan State University. Ms. Morris is a speaker, artist, conductor, and advocate for equality and belonging. Her passion and ability to demonstrate—and teach—social emotional learning has made her a sought-after clinician and speaker across the country.

The residency details are still being developed, but will include interactive discussions with local educators and administrators, choir classroom visits to team-teach and clinic with choir directors, and after school workshops and clinics for the community at large. At the conclusion of the week, she will direct an All-Community Sing supported by singers from Cathedral Voices Chamber Choir.

Collin Binko, the incoming Director of Music at Jackson Hole High School, will play a key role in developing and executing the outreach of this residency. Mr. Binko currently serves as the Jackson Hole Middle School Choir, Band, Guitar Director. He holds a Bachelors in Music Education from Duquesne University in Pittsburgh, Pennsylvania.

The Community Sing that concludes this residency will be the first of three Community Sings this season. These events are a new addition to the CVCC calendar. A community sing is open to all. No audition, no singing experience required. Experienced singers guide the audience through the process of creating a joyful noise together. Fun, informal, and inclusive.

Additional project highlights for '24-25 include the Wyoming Community Choir Fellowship. There are many community choirs in Wyoming. But how is everyone doing? What challenges do we all face? What successes can we celebrate and learn from? CVCC will send its Artistic Director, Laura Huckin, to visit at least two community choirs elsewhere in Wyoming this fall, beginning a multi-year process of meeting and connecting with fellow community choir ensembles in Wyoming.

CVCC's annual holiday concert will be a community highpoint this winter, and also the jazzy swing night in February. These events are free, all ages, and family-friendly. CVCC's spring chamber concert in May is a jubilant conclusion to a season of engaging performances and outreach. The concert will include a final community sing, including audience in the creation of song and harmony as a concert closer.

Project funding received from WAC will be allocated towards the residency and community sing with Coty Raven Morris and the Wyoming Community Choir Fellowship. Guest artist fees, lodging, and travel, venue rental, and sheet music will exceed CVCC's general operating expenses.

The primary income sources for CVCC are listed in order of greatest income source to smallest:

1. Local community foundation fundraiser
2. Local business sponsors
3. Wyoming Arts Council grant
4. Choir membership dues
5. Local county grants
6. Misc. fundraising

7. Concert/Event donations

8. Performance Partner Cost-sharing

Key income sources are local sponsors and the annual Old Bill's Fun Run fundraiser, organized by the Community Foundation of Jackson Hole. These contribute a major amount of funding. All events are free, so there is no earned income.

CVCC is fortunate to have consistent support from several local businesses, choir members, and our performance partners always share the hard costs of presenting a collaborative concert.

In-kind donations lower costs for bookkeeping and accounting services, and weekly rehearsal space is available at no charge. This in-kind support allows us to divert fundraising efforts towards personnel retention and creative project expenses.

ORGANIZATION SUMMARY

CENTRAL WYOMING COLLEGE

[HTTPS://WWW.CWC.EDU](https://www.cwc.edu)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Hot Notes | Cool Nites Concerts in the Park

Application

CWC's Mission is "Transforming lives and strengthening communities through learning, leadership, and connection." The goals of Hot Notes | Cool Nites (HNCN) include providing excellent performance opportunities for local artists in the Community Band, and Guest Artists, and providing high-quality concert experiences for Fremont County communities that have few such opportunities. Each week, local band musicians have the opportunity to rehearse and perform standard and popular works. It is a unique privilege for these musicians to perform new literature every week. Additionally, Wyoming and national artists - including folk, popular, classical, and jazz - have the opportunity to broaden their audiences and present unique performances. Our audiences include a full range of ages and musical tastes. Because the artists provide a variety of musical genres we attract many different lovers of the arts. Our concerts take place in the parks, free to the public, and families take advantage of the atmosphere to share time experiencing the arts. This is CWC's way of giving back to the communities we serve and helping expose the immense talent in Wyoming musicians.

1. Both Lander and Riverton have produced exceptional folk musicians and ensembles. Each have long-standing classical music performing ensembles - The CWC Community Band and Fremont Symphony Orchestra. However, little opportunity exists for amateur musicians to perform in a relaxed concert environment. In addition, there is excellent support for folk music in the county, but little opportunity for free performances that draw a new generation of concert goers and musicians.
2. Fremont County has enjoyed the influence of a community band and orchestra for approximately 30 years. The summer band tradition began early in the 20th Century in Lander, but had been dormant for many years before being resurrected by Tonia Burnette and Kelly Dehnert in 1994 when they developed the Hot Notes / Cool Nites (HNCN) Concerts in the Park. The program has provided informal opportunities for amateur musicians to perform on instruments they have long left in their closets. In addition, HNCN attracts both young and older audiences, encouraging performing arts in folk, Americana, and classical genres.
3. Because of the varied nature of these performances, their location in different towns and the fact that they are free to the public and in ADA-accessible parks, our concerts reach the whole range of audience members in the county: young and old, affluent and impoverished, classical, folk, and rock lovers. Each concert provides the opportunity to experience live music at no cost in a completely accessible, welcoming and community-focused environment.

HNCN's primary means of assessment is seeking input from the band musicians and audiences we serve. As a major purpose of this organization is to provide excellent performing opportunities for local musicians and high-quality concert experiences for our communities, it is imperative that the organization receive input in the form of questionnaires and personal discussions.

We encourage feedback from audience members through surveys, questionnaires, and verbal suggestions. The musicians are asked about their experiences post-concert, to ensure that this is a positive and enriching experience for everyone involved.

N/A

Our project costs for HNCN are \$16,500. Those costs are for staff salaries, music, uniforms, stage managing, and guest artists for this concert series.

this is our budget breakdown:

Musical Director - \$3,500

Manager - \$2,500

Sound/Stage - \$3,000

Guest Artists - \$4,300

Accommodations - \$750

Music - \$600

Librarian - \$350

Advertising - \$800

T-Shirts - \$700

The in-kind support includes approximately 500 hours of volunteer service and use of CWC-owned musical equipment. The HCNC band of nearly 30 musicians donate their time for all five concerts, approximately 450 hours total, and the 10 members of the board of directors meet 2-3 times each year for a total of approximately 45 hours. To calculate the in-kind value, this time has been valued at \$20/hour. Additionally, the value of the musical equipment is estimated at \$12,000.

Dr. Jeremy Cochran – Music Director: Director of Bands of Central Wyoming College.

Dr. Kelly Dehnert – Manager: Kelly was Director of Bands of CWC for 14 years and has managed the HNCN for seven years since.

Guest Artists this year will include:

Lights Along the Shore (folk ensemble led by Dr. Rod Garnett – retired UW music)

Packin' the Mail – professional folk / country band

The funding sources for the Hot Notes / Cool Nites Concerts in the Park are local Recreation Board grants, businesses, audience donations, and the WAC. Its budget is developed to effectively provide personnel necessary for successful concert planning, marketing, and performance. Professional musicians and arts managers are employed to efficiently use local talent, and organize the many details involved in presenting outdoor amateur and professional level performances.

Financial challenges include decreasing grant funding due to economic factors. However, area businesses have provided the needed additional funding. Currently, Hot Notes | Cool Nites holds a small amount of cash reserves, but not enough to retain continued service to our communities for the full summer series.

ORGANIZATION SUMMARY

CHEYENNE ALL-CITY CHILDREN'S CHORUS

WWW.CHEYENNEACCC.COM

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

General Operating Funds – Cheyenne All-City Children’s Chorus

Application

The mission of ACCC is to enrich, inspire and transform the lives of children by providing superior caliber choral music education and achieving performances of high artistic quality. ACCC’s goal is to offer all youth in the Cheyenne area the opportunity to use their musical talents, through hard work and dedication, to grow musically, personally and professionally. Our method is to educate, inspire and encourage our singers to achieve their highest musical performance abilities while providing important musical services to Cheyenne and beyond. Our goal is to help turn out happy, productive and exemplary adults who appreciate the high importance of music and other arts in society.

ACCC is based in Cheyenne, WY and is a community based choir that is open to all students from grades four through eight. Singers currently come from 21 elementary schools, 2 JH Schools and home schools. Tryouts are held in May for the following season and tuition assistance is available for any singer who cannot afford the cost so that no singer is turned away for inability to pay. ACCC performs four major concerts that are free and open to the public. These concerts are live streamed to allow those who cannot attend in person and for those who live outside the Cheyenne community to be able to view the concert. All of the rehearsal and performance venues are ADA compliant. The staff of ACCC are all educators and work to make any adaptations necessary to meet the needs of the singers in the choir. In the past we have adapted rehearsals for a visually impaired singer, autistic singers and other learning disabled singers.

One of the goals of ACCC is to take our music to the seniors in our community. Performances are arranged as often as possible. The residents enjoy the performances and visiting with choir members following the performances and are appreciative of this outreach.

Evaluation is an ongoing part of the choir. Evaluations are done by the staff, singers, parents, audience members and the community.

ACCC staff constantly evaluates the progress after each rehearsal to prepare the lesson plan for the next rehearsal and after each concert to see what needs to be done to improve choir performance.

ACCC singers have input in the evaluation process. After watching an archival recording of a concert, singers and staff critique themselves and discover what needs more work and where goals were reached. During the rehearsals, singers are asked about what can be done to improve performance, what can be change to make it better, etc. and are also given the opportunity to submit a written evaluation of the concert.

The Board of Directors and Parent Board discuss the concerts and what can be changed and improved. Community members who attend the concerts give their input regarding the 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 partner with LCSD#1 for the use of facilities, including utilities and liability insurance. ACCC's budget can be used for costs of the Civic Center as a performance venue, publicity for our concerts, office supplies, music for our singers, performance shirts, live streaming the concerts, and general operating expenses. ACCC hires local musicians to play accompaniments on our major concerts.

The following are the projected expenses for ACCC for July 1, 2024-June 30, 2025.

- Performance Venue - \$2000 per concert at the Civic Center = \$2000
- Instrumentalists for concerts - \$250 per concert x 4 = \$1000
- Live stream costs - \$250 x 4 - \$1000
- Publicity – concert and tryout publicity - \$5000
- Season program book - \$4000
- Office Supplies - \$2000
- Administrative Expenses - \$500
- Performance Shirts - \$1500
- Website maintenance - \$250
- Equipment – disposable - \$500
- Fundraising costs - \$250
- Non-educational Staff Salaries – Executive Director, Bookkeeper, Marketing Director - \$16,000
- Miscellaneous - \$250

The allotted grant funds would help ACCC meet its general operating expenses allowing the choir to use the Civic Center for the May concert, which allows ACCC to reach a larger audience of community members, cover the cost of additional musicians that enrich the concert experience, and help cover the cost of live streaming the concerts.

In addition to the annual choir program, which includes the Lyric Choir and Concert Choir, ACCC will have two addition projects that it will be sponsoring next season – 3rd Grade Choir and Summer FUNdamentals Camp.

The 3rd Grade Choir meets once a week during the month of April to give all 3rd graders in Laramie County the opportunity to sing in a choir and to be a part of two concerts – the 3rd Grade Concert for all 3rd graders in LCSD#1 and the May Concert of ACCC.

- Staff – director & accompanist - \$1000

- Music - \$250
- Performance Shirts - \$400

The Summer FUNdamentals Camp meets from 1:30-5:00 for a week in June. It is open to any one in grades 3-6. The four teachers cover sight reading rhythms, sight reading melodies, movement to music, vocal techniques and a choir.

Staff – 4 Teachers, 1 Choir director, 1 Accompanist, 1 Administrator

- Teachers - $\$500 \times 4 = \2000
- Accompanist $\$250 \times 1 = \250
- Choir Director - $\$250 \times 1 = \250
- Assistant $\times 1 = \$250$
- Administration $\times 1 = \$500$
- Music/Materials/Snacks = \$ 750
- Camp Shirts = \$750

Janet Weisbrook – Artistic Director

Directs Concert Choir

Helps with the selection of the repertoire

1 year as Artistic Director

13 years vocal music director at Cheyenne South High School

3 year vocal music director at Johnson Jr. High

Associate Degrees in Music and Education from LCCC

Bachelor of Music degree in Vocal education from the University of North Texas.

Debbie Mathews – Associate Director

Directs Lyric Choir

28 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

35 years with ACCC 30 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

Monica Huntington – 3rd Grade Choir Director

3 years with ACCC as the director of the 3rd Grade Choir

Music Specialist for LCSD#1

Masters Degree in Music Education from the University of Wyoming

Bachelors Degree in Music Education from the University of Wyoming

Level 1 Orff training

Presenter at WMEA conference – 2018, 2019, 2021, 2022, 2024

Presenter for AOSA Wyoming Chapter - 2021

Presenter at the international Alpha Delta Kappa convention in Kansas City - 2023

2004 News Channel 5 Golden Apple award

2020 Wyoming Music Educator of the Year

Former President AOSA Wyoming Chapter

Amber Thompson – Rehearsal Assistant

Checks in singers, sets up equipment, plays parts on piano in sectionals, assists as needed in rehearsals and concerts

1 year teaching K-6 general music – Cheyenne, WY

Bachelor of Music Education – University of Wyoming - 2023

Member ACCC – 5 years

The All-City Children's Chorus is an auditioned choir that is open to all 4th-8th graders in the Cheyenne area. The majority of our singers attend LCSD#1 but we do have a number of singers from LCSD#2, charter schools, church and home schools. Through its rehearsals and performances, ACCC provides a comprehensive learning experience for singers involved in its program. ACCC has two choirs, Concert Choir and Lyric Choir, that rehearse and perform through the entire school year. A 3rd Grade Choir was recently added to give young singers a brief (5 week) choral experience. This choir joins the other two choirs for two concerts in May.

Choir rehearsals start with warmups that include physical movement, body alignment, breathing exercises in addition to vocal warmups. Sight singing using solfege syllables, reading rhythmic notation, breathing and phrasing, vowel shaping and production, intonation and tuning, dynamics, range, style, timbre, blend and posture are all covered in the warmups and throughout the rehearsals.

ACCC presents four major concerts on Oct. 5, Dec. 2, March 1 and May 4 with the singers having an average of fifteen rehearsals to prepare for each major concert. Concert Choir will also perform a holiday concert with the Cheyenne Symphony on Dec. 9 and Carmina Burana on May 10, 2025. Other smaller concerts will be scheduled during the year and singers travel to assisted living centers to perform for seniors in our community.

On May 1 the choirs will perform for all 3rd graders in LCSD#1 as part of their music curriculum. Concert and Lyric Choirs tour to ten elementary schools in Cheyenne to perform assemblies for the students.

In June, ACCC sponsors a week long Summer FUNdamentals camp for students in grades 3-6. At the camp singers work with five experienced music teachers in the areas of solfege sight singing, rhythmic reading, movement and dance to music, vocal techniques and choral performance techniques.

Also in June 2025, ACCC will be hosting the WY ACDA Children's Honor Choir which is composed of 132 singers from all over the state of Wyoming. A guest clinician will be brought in to work with the singers to present a concert on the second day. It is a wonderful experience for singers to come together for the purpose of working together to produce an amazing concert.

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

Music Standard1 – Creative Expression through Production

FPA8.1.M.1: Students demonstrate musicianship through individual practice, rehearsal and revision.

Singers attend two weekly rehearsals throughout the school year and rehearsal tracks are provided to each singer for individual practice at home.

FPA8.1.M.2: Students perform independently and with others a varied repertoire of music, demonstrating correct posture, playing position, breath control, dynamics, intonation range and tone quality.

The repertoire of ACCC contains a variety of music – gospel, folk, classical, contemporary, musica, foreign language, and ethnic music. At rehearsals singers work on intonation, posture, breath support, dynamics, tone quality, vowel matching, blending, and increasing a signer's range.

FPA8.1.M.5: Students develop musical literacy through reading, sightreading and notating music.

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

Music Standard 2 – Aesthetic Perception

FPA8.2.M.3: Students discuss criteria and evaluate the quality and effectiveness of their own and other's performances, compositions, arrangements, of improvisations.

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.

Musc Standard 3 – Historical and cultural context:

FPA8.3.M.1: Students describe distinguishing characteristics of musical genres or styles from various historical periods and cultures.

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.

Music Standard 4 – Artistic Connections

FPA8.4.M.1: Students demonstrate safe, responsible and appropriate behavior in a variety of music settings.

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.

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

Janet Weisbrook – Artistic Director

Directs Concert Choir

Helps with the selection of the repertoire

1 year as Artistic Director

13 years vocal music director at Cheyenne South High School

3 year vocal music director at Johnson Jr. High

AVID instructor and Site Coordinator for South High

Directed the North Platte Middle School Honor Choir

Adjudicated for Wyoming District MPA festivals

Served as the Wyoming Jazz Ensemble Vocal chair

Received CBS News Channel 5 Golden Apple award in 2014

Associate Degrees in Music and Education from LCCC

Bachelor of Music degree in Vocal education from the University of North Texas.

Member of the Cheyenne Chamber Singers since 2002

Volunteers with the Cheyenne Little Theatre Players

Debbie Mathews – Associate Director

Directs Lyric Choir

28 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

35 years with ACCC 30 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

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Monica Huntington – 3rd Grade Choir Director

3 years with ACCC as the director of the 3rd Grade Choir

Music Specialist for LCSD#1

Masters Degree in Music Education from the University of Wyoming

Bachelors Degree in Music Education from the University of Wyoming

Level 1 Orff training

Presenter at WMEA conference – 2018, 2019, 2021, 2022, 2024

Presenter for AOSA Wyoming Chapter - 2021

Presenter at the international Alpha Delta Kappa convention in Kansas City - 2023

2004 News Channel 5 Golden Apple award

2020 Wyoming Music Educator of the Year

Former President AOSA Wyoming Chapter

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

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

Bachelors of Music Education with emphasis in General/Choral

University of Northern Colorado – Greeley - 2013

Bachelor of Science, Business Administration with emphasis in Management and

Marketing – University of Northern Colorado – Greeley – 2006

Level 1 Orff training

Amber Thompson – Rehearsal Assistant

Checks in singers, sets up equipment, plays parts on piano in sectionals, assists as needed in
rehearsals and concerts

1 year teaching K-6 general music – Cheyenne, WY

Bachelor of Music Education – University of Wyoming - 2023

Former Member of ACCC – 5 years

Cheyenne ACCC sources of income are:

- Singer Tuition - 32%
- Donations - 20%
- Season/Concert Sponsors and advertisers in the ACCC season program book – 22%
- Fundraising - 2%
- WY Arts Council Grant - 15%
- Wyoming Community Foundation Grant – 6%
- Delta Kappa Gamma Grant -3%

In kind donations are:

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

would add 49% to budget

Other in-kind donations are:

- Steve Schmerge - accountant
- Dave Niemann - piano tuning
- KFBC - radio advertisements
- Civic Center - discounted rate
- PBR Printing - reduction in printing costs
- Val Rothwell - formal choir photographs

would add 14% to budget

All money spent is 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 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: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

A New Season of Song - Choral Music for the next Generation

Application

The Cheyenne Chamber Singers (CCS) mission is to provide the region with a distinctive, well-blended, chamber-size choral ensemble, contributing to the life of the community, to the organization's singers, and to global choral literature by programming traditional and new choral works.

CCS' long-term established goals are:

- * bring important cultural messages to local and regional audiences
- * grow in musical depth and difficulty
- * create new choral works at least every other year
- * perform an outreach activity at least every other year
- * arrange two collaborations each year
- * perform a low-cost or free performance each year

The Cheyenne Chamber Singers has commissioned 11 major works in the last 17 years . . . unprecedented for a choral organization of its size.

CCS' long-term operational goals are to:

- * manage and present at least three performances each season
- * increase audience diversity
- * develop alternative sources of funding
- * operate with fiscal responsibility that supports organizational and program growth

Strategic Goals for this season are:

- *The development of new choral works through commission.
- *Involvement of audience/patrons/singers in programming.

*Continued new audience development through creative and new venue use, contemporary programming, and collaborations with other performing ensembles.

*Creation of e-mail marketing to replace traditional methods of advertisement

*Creation of multiple surveys to develop new Strategic Goals and possible Mission/Vision update. Target respondents would include Patrons, Sponsors, Audience Members, Performers, Broader Community (Social Media ask open to all)

*Board Development to increase participation in Board of Directors, including an increase in members representing the Business and Professional Community in Southeast Wyoming.

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 at 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 offering one donation-based performance every year. To accomplish this, we are increasing the reliance on corporate sponsors to offset the impact of decreased ticket revenue.

For this season, we will explore doing multiple performances in different venues to provide evening and afternoon opportunities to accommodate our audience members who may have difficulty attending a performance at night or when there is limited venue parking.

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 will not 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. We also use our social media presence to encourage feedback and comments from the community.

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.

Surveys created for target audiences as specified in the Strategic Goals above will be developed and will include suggestions for programming, venue choices, accessibility, multicultural inclusivity, and general impact for the Greater Cheyenne Community. This will be used to guide programming for the next 3 - 5 years. A portion of the Operating Grant will be used to develop these tools.

CCS is comprised of 32 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 35% of our annual expense budget. Additional operating costs include Marketing/Printing (20%), Sheet Music (15%), Membership in Chorus America (5%), Performance & Rehearsal Venue rental (20%) with Insurance/phone/PO Box/Office Supplies taking the last 5%.

Organizational operating expenses have increased significantly for CCS in the past two years. For many years, we were not charged for our rehearsal space, but that has now ended and we have had to add that to our budget. Sheet Music costs have almost doubled in the past 5 years, and as proponents of new music, we are continually buying sheet music for our ensemble.

We will be use 10% of the new operations grant to create survey tools as outlined in our strategic plan, and to assist us in developing digital marketing tools including an email database to move away from expensive and time constrained older methods of advertising.

The remaining portion of the operations grant will be used for Venue and Rehearsal costs, Sheet Music, Annual Brochure and Marketing/Design development, Staff Contract payment and payment for musicians to accompany CCS in concerts.

The Artistic Staff of CCS includes Sean Ambrose - Artistic Director and Conductor; Rebecca Tish - Assistant Director and Wade Holzapfel - Collaborative Pianist. All three have degrees in Music, with decades of experience in Music Education, Performance and Community Performing Arts. CCS is a fully auditioned ensemble, and members are expected to maintain a level of vocal proficiency and are re-auditioned as needed to maintain a professional quality ensemble. Approximately one-third of the singers with CCS have a music degree of some sort, and work in Music Education or Performance, the remainder are gifted amateurs with a passion for choral singing. In addition, CCS regularly hires instrumental musicians of the finest caliber from Cheyenne Symphony, LCCC, UW and Northern Colorado.

Project Support: CCS is planning a robust season of 3 independent concerts and two collaborations with the Cheyenne Symphony, including an undertaking to bring Carl Orff's Carmina Burana back to the Cheyenne stage for the first time in many seasons. We plan to expand at least two of our independent concerts to 2 performances to accommodate our audiences' diverse needs of access.

The performances planned for the 2024-25 Season are:

A Symphony of Voices

Holiday Memories - A Child's Recollection of Home and Hearth

Wyoming Songs and the Contemporary West

Christmas with the Cheyenne Symphony

Carmina Burana - a collaboration with the CSO, University of Wyoming, LCCC, All-City Children's Chorus

A Symphony of Voices - With the glorious Serenade to Music by Ralph Vaughan Williams as its centerpiece, this concert will feature 20th and 21st century compositions that pair vocal and instrumental music and showcase the individual talents of the singers and players in Southeast Wyoming. With most of the music drawn from contemporary composers, we will utilize a portion of the project support to hire professional musicians for this production.

Holiday Memories - We will paint a picture with traditional and contemporary songs to highlight all aspects of the Holiday Season from a variety of Cultures and Communities that have representation in Southeast Wyoming and the larger region. Not only Christmastide but pulling from many of the cultural celebrations that happen from the end of harvest through the various festivities heralding the 'new year'. This concert will be free and open to the public with donations gladly accepted, as has been our recent tradition.

Wyoming Songs - Continuing our tradition of a concert that is 'an event' we will create an evening of Food and Drink, paired with songs that represent the American West, both contemporary and historic. Using a venue

designed to encourage a new and diverse audience, we will use this to expand the appeal of contemporary choral music to new listeners.

Christmas with the CSO - A regional favorite, we will once again join the Cheyenne Symphony, All-City Children's Chorus and the En Avant Dance Studio for a broad reaching holiday concert.

Carmina Burana - This work will bring together Adults and Students to create the Choral forces required to perform Orff's Masterwork. Working in tandem with the Collegiate Chorale from UW and LCCC Cantorai and Concert Choir, Chamber Singers will serve as the professional core of the Symphonic Chorus.

25% of the Project Support will go to each of the three independent concerts, with the remaining 25% used for the two collaborations.

In an effort to expand our outreach in Southeast Wyoming, as well as to improve our own abilities and performances, we are embarking on learning efforts both inward and outward. The approach to this will be threefold, and as this will be a new initiative we will be monitoring closely the costs involved and the benefits to the organization and the community at large. The three prongs of this effort will be enhanced training and vocal development for CCS Singers, Community Education in the form of pre-concert talks/lecture, and choral music interactions with local schools and community groups.

CCS Singer training/coaching - We will use seed money from this grant to bring in University and Professional experts in vocal production, diction, pronunciation of texts other than English, and ensemble blend. This training will happen specifically at the beginning of the season, then at regular intervals throughout the year outside of regular rehearsals. CCS will look for corporate sponsors to support this development as we strive to improve our professionalism and performances.

Community Education - We will develop a pre-concert talk for each performance, as well as collaborating with the CSO and others on the joint projects. One of the primary goals will be to introduce choral music to an audience that may know nothing about it, in the hopes of expanding community understanding as well as new fans of the Choral Art. Seed money from this grant will be used to have experts about certain aspects of the compositions as well as the composers themselves when possible, join us either virtually or in person to help our audience and performers better engage as listeners/performers.

Student/Organization interaction - We will use funding from this grant to send staff and singers to local school or community youth organizations to encourage participation in Choral Music both as listener and performer. We will plan to visit 2 or more classrooms/meetings per concert and provide tickets to youth/students that may not have the opportunity to attend a concert otherwise. We will look for additional business support to underwrite the cost of these visits as well as the ticket provision.

As a new initiative for CCS, these goals are somewhat in their infancy but have been regularly discussed by the membership as well as in conversation with local music teachers and patrons of the performing arts.

CCS Singer training/coaching:

* Improved vocal health and wellness throughout the season - We will use the training provided to enhance the knowledge and awareness of the singing voice and the issues that can surround this, in particular for our amateur singers that have not had the benefit of professional voice lessons. Especially in this post-Covid time, knowledge of vocal health is intertwined with community health and wellness, and a need for us to be educated about the risks and preventative measures for vocal wellness.

* Training on Diction/Language/Blend - We are continually having discussions on how to improve our performances, and the most requested topics from our singers are in this area, as well as musical literacy. This goal comes directly from our performers to improve their individual performance, thereby enhancing our overall professionalism and performance.

Community Education:

*Pre Concert Talks - We will set a goal of one per concert, with a target of 20-30 participants. Utilizing venues such as the county library or YMCA/Boys&Girls Club/Community Groups (Kiwanis/Rotary/etc) to engage with community members that may be unaware of the choral opportunities or lack understanding of what CCS does.

*Hear from the Composer - When possible, we will set up a Zoom session with one or more of the composers on a given concert to have them share their thoughts and processes with the participants.

*Guest Lecturer - When doing a work such as the V. Williams Serenade, we will look for an authority on this music to join us for the preconcert talk.

Student/Organization interaction:

*Visiting Classrooms/Organizations - We will work directly with local educators to schedule times for Staff and Singers to visit classrooms and community organizations such as the Boys and Girls Club & Scouting. We get regular requests for opportunities to share 'what can I do after I graduate' with students; this would allow us to create a more systemic approach to doing so.

*Future Audience/Performer development - We are continually looking for ways to get younger people in our community involved. This need is both on the future performer side of the coin, as well as the future consumer. Engaging with the youth in our community expands their awareness that one doesn't have to go into music as a profession to enjoy it as an adult. And on the audience side, providing tickets to youth that might not otherwise have the opportunity may provide the 'hook' they need to pursue this art form more fully in time.

The primary participants in this will be Sean Ambrose - CCS Artistic Director, Rebecca Tish - CCS Assistant Director, and the musicians of Cheyenne Chamber Singers. The specific consultants, composers and guest speakers will vary from concert to concert, but will utilize expertise from UW, LCCC and the various colleges in the front range. Music

Educators from Cheyenne will be consulted with regarding the timing and topics for all classroom visits and will be used to guide our exploration into this venue.

Key Partners outside of CCS will be the Laramie County Library, Cheyenne Symphony, Laramie Co. SD #1 & #2, and the corporate sponsors that will be engaged to support this educational outreach.

All participants that will engage in classroom/youth organization meetings will be vetted by the organization in cooperation with CCS and will primarily be made up of current or former Music Educators.

Living Composers will be contacted to participate in virtual meetings, bringing the professional knowledge of their art form to our community.

Guest Lecturers will be solicited based on their professional and academic vitae and utilized on a case by case basis.

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, although the last 4 years have been less robust. We participated in our first WyoGives campaign this past summer and will continue to grow that opportunity. Individual giving is improving.

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

CCS' strongest partnerships are with the Cheyenne Symphony Orchestra as the hired 'Choral Core' and Laramie County School District #1 which provides CCS with storage space & sheet music. CCS remains fiscally secure through careful budget review.

All budgetary decisions are based on the artistic goals and planning, and are approved by the Board.

ORGANIZATION SUMMARY

CHEYENNE CHILDREN'S MUSEUM

[HTTPS://WWW.CHEYENNECHILDRENSMUSEUM.ORG/](https://www.cheyennechildrensmuseum.org/)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Cheyenne Children's Museum (CCM)

Application

The Cheyenne Children's Museum is on a mission to spark creativity and ignite imaginations for all generations. From our science, technology, engineering, arts, and math-based (STEAM) exhibits for young families to our flexible, rentable space for the community, we are dedicated to fostering collaboration and building a bright future.

As background, CCM plans to open in the fall of 2024. The building construction is nearly complete with our Certificate of Occupancy projected in May. Our exhibit designer will start installation immediately upon receipt of the certificate and will complete within 2-3 months. The board has selected an Executive Director who will start in April 2024. With this information as background, our latest Strategic Planning session in October 2023 created the following Strategic Goals to achieve by our opening date.

1. CCM will have its administrative, operational, and fiscal processes, policies, bylaws and practices determined, drafted, adopted, and implemented.
2. CCM will have a full Board and advisory team with members who bring a diverse range of skills, resources, experiences, and talents.
3. CCM will be an organization that supports people from various backgrounds, belief systems, and capabilities.
4. CCM will build a facility to host the vision of a children's museum in Cheyenne. It will include exhibits that provide a safe, hands-on learning experience for families.
5. CCM will have the support of local and statewide stakeholders to help make vision reality.
6. CCM Board will have an eye on the future, with an expectation to grow and expand our offerings in our community.

With respect to the Arts, CCM will maintain a makerspace cart of theatrical items, along with a stage and green screen for our burgeoning performers. CCM's collaborating artists will hold classes for children and adults in various disciplines such as textile arts and include intergenerational art event: painting, drawing, jewelry making, crafts, dance and vocal arts.

Cheyenne has 65,000 people, with a median household income of \$75,000. 76% are white only, 17% percent are Hispanic/Latino, and 8% are Black, Asian and mixed race. CCM's initial focus will be children, 0-9 years old. There

will be programming for older children, and we will house the Girls Who Code Program. In our elementary schools, some 2,833 children are eligible for free or reduced lunches, which is 37% of attendees. These same children are eligible for free passes into the museum if they have an EBT card. We would like to see 1,000 attendees use this program our first year. Our museum will ensure that all children can be part of the education and fun, including the 13.5% of elementary students with some sort of disability. The exhibits and building standards will ensure access and exceed ADA standards and include areas inspired by our neuro-divergent and physically-challenged patrons. Signage in the museum will be in both English and Spanish, to accommodate Cheyenne's growing Hispanic/Latino population. During our research, CCM discovered that an entire grade level currently does not have a field trip opportunity, which we are working with the school district to meet curriculum criteria and plan to provide. Educators would also like to see schoolchildren and families have fun and educational "meet" nights somewhere other than their schools. CCM will fill that gap as well. CCM will help revitalize the local economy by creating meaningful employment and volunteer opportunities, increasing the value of adjacent properties, bringing 10,000 annual visitors to the West Edge area, and providing a new tourist attraction. CCM will help Southeast Wyoming retain its young, talented work force by providing an attractive community asset.

Our meetings with Laramie County educators, and the subsequent survey of the same, has provided us with the following measurable outcomes. CCM will hire an Education Liaison to plan programming, collaborate with educators, and conduct our evaluation program. Within a year of opening, CCM wants an entire elementary school grade-level to use us as its field-trip experience, with programming geared to their teachers' expectations. CCM will also have provided at least 12 elementary schools with a family night opportunity, and CCM will have welcomed 1,000 EBT (Free Admission) customers to our museum. CCM will request that educators who bring their classes to the museum provide feedback on the programming. We will invite both parents and children to provide feedback as they exit the museum, whether they were there for the exhibits or for programs. This will be done on a laptop at the front desk, with the feedback page in both English and Spanish. Our youngest patrons can click on happy, sad or indifferent faces. Paper surveys will be offered, also in both languages. Anyone who needs to provide verbal feedback would be encouraged and welcome to do so. Patrons who prefer to wait until later to take a survey may respond on our website or our point of sale system. Our Education Liaison will create a visual eval to watch our patrons to see their engagement with each exhibit, in time spent and enjoyment. CCM will have a QR Code beside each exhibit to let caregivers know, again bilingually, how that exhibit is meant to educate their children. When we conduct the survey, we will annotate if the QR Code program is being used and the exit surveys will ask about the value of that program. Feedback will be gathered regularly and reported to the board every other month for action.

CCM's board has worked tirelessly to build this \$3.4M asset. Our fundraising success means that we will not have construction or mortgage payments when we open. CCM's operating costs based on other buildings of similar size include utilities (\$50,000), maintenance (\$10,000), phone and answering service (\$2,000), insurance and liability (\$4,200), professional fees (\$2,500), office supplies (\$600) and accounting (\$6,000) for an annual total of \$75,300. Based on similar nonprofits, CCM projects our fundraising costs to be \$3,000 for our website and technology, \$1,000 for donor recognition \$10,000 for publicity and mailings and \$5,000 for fundraising event costs, which totals \$19,000 annually. Programming costs, consisting of curatorial and general expenses (\$15,000), volunteer recognition and supplies (\$1,200), and general admin and materials (\$14,400), are projected at \$30,600 annually. Salaries for the Executive Director (\$60,000), Education Coordinator (\$35,000), two part-time Front Desk Workers (\$20,000 each) Custodial Services (\$15,000) and associated taxes, costs and benefits (\$37,500) will total of \$187,500 annually. This grand total of expenses is \$312,400. These expenses will be paid through a variety of efforts, to include daily admissions, annual memberships, party rentals, fundraising events, businesses and

sponsorships, individual donors and grant writing. With respect to the funds requested from the Wyoming Arts Council, CCM is requesting two months of salary for our Executive Director, specifically for July and August. Any funds received from the Wyoming Arts Council would specifically go to the ED's salary.

N/A

CCM has received funds through grants, donations, and in-kind donations from foundations, civic organizations, businesses, contractors and individuals. In total, some 300 separate entities have supported our efforts to reach open this valuable community asset. Our museum's operating and programming costs will be covered by annual memberships, entry fees, fundraisers, parties, donations (businesses and individuals) and grants. CCM has outstanding fund requests from the Wyoming Community Foundation, Kiwanis, Delta Kappa Gamma (local and national), and Wyoming Outdoor Recreation. In March, CCM successfully matched funds from our Hughes Charitable Foundation grant which will complete funding for our construction costs. We are working with Jonah Bank, a significant donor and key partner, to secure a line of credit to help us reach self-sufficiency. We will further our impact by our partnerships with UW, the Laramie County School Districts and aligned child-centered non-profits.

ORGANIZATION SUMMARY

SOUTHEAST WYOMING CONCERT SERIES

[HTTP://WWW.SEWYOCONCERTS.ORG](http://www.sewyoconcerts.org)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Southeast Wyoming Concert Series 2024-2025 Season

Application

Mission: To present a variety of world-class, professional artists to Cheyenne area audiences in smaller, more intimate (yet accessible) settings, at affordable prices.

Goals: a.) Present four public concerts by professional artists in the 2024/2025 season; b.) Feature regional professional artists in one concert, in addition to the three concerts booked through our agent, Allied Concert Services; c.) Continue to strengthen our partnership with Laramie County Community College (LCCC) through the use of their Surbrugg Prentice Auditorium (SPA) and involvement of their faculty in facilitating this season of events; d.) Involve LCCC students with SEWYOCS artists by scheduling up to three outreach events during the season and inviting student and/or faculty musicians to perform during, or prior to our public events when feasible; e.) Make it possible for underserved groups (low income, minority, seniors and people with disabilities) to attend our public events through discounted tickets or comps; f.) Broaden awareness of SEWYOCS events by publicizing through the LCCC Marketing Department, the internet, PSA's, press releases, paid ads, feature articles, radio, T.V., posters and other sources available; g.) Hold all events in the LCCC Surbrugg Prentice Auditorium which is an ADA Accessible facility.

New Goal: CELEBRATE the 90-year history of this organization's commitment to bringing professional artists to perform for local audiences of all ages and abilities in Cheyenne!

Laramie County ranks 1st in population, 15th in area when compared to the other 22 Wyoming counties. Cheyenne is the State Capitol, Laramie County Seat, and includes the Warren Air Force Base. The April 2020 census shows a county population of 100,512, with 29.3% under the age of 18 and 16.5% over 65. 9.8% is identified as having disabilities and 7.4% live under (U.S. Govt.) poverty levels. The largest population groups are 78.6% Caucasian and 14.9% Hispanic with the remaining 6.5% representing African American, American Indian, Asian and other.

SEWYOCS offers public performances at affordable prices: \$5/students, \$20/Adults or \$50/Entire Family for single events; and at discounted rates of \$60/Adults and \$140/Entire Families for our 4-event season.

Students, senior citizens and people with disabilities are our targeted underserved populations. We reach 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 SEWYOCS Board considers comp ticket requests on a case-by-case basis. We provide free tickets to any Laramie County Community College (LCCC) student with proof of student ID to encourage them to attend our

events in their college auditorium. We would rather have a full house than to only sell/cater to a small number of people.

Our Board includes seniors, low-income, minority and disabled populations. The Board, with input from LCCC Faculty and community members, selected the artists/groups for this season, ensuring that broad interests are represented.

For this 90th Anniversary season, SEWYOCS is continuing to cultivate a partnership with LCCC to better serve our community.

To evaluate each event, and our entire season, the SEWYOCS will use information collected from audience surveys (a door prize winner is drawn from evaluations submitted), teachers and administrators, word of mouth, reviews or "Letters to the Editor" in local newspapers, observations/recommendations from the LCCC Faculty and staff, and our own observations of how each artist/group is received by our audiences. We hold a "brainstorming session" to discuss what we did well, and what we could have done better, following each event.

Successfully presenting the 4 public events by professional artists/groups will meet our first goal.

Appealing to a broader audience by featuring regional performing artists meets our 2nd goal.

Creating successful projects with LCCC to host outreach programs for their students, and scheduling student and/or faculty musicians to perform during, or at the beginning of public concerts, when feasible, will address the 3rd goal.

Comparisons of audience numbers, including the number of students, families, adults, senior citizens and others who attend each event, to previous years' information, will tell us if we are meeting our goals to attract more of each of these groups. We track complimentary tickets to see which individuals, underserved groups or students are making use of these services.

Using LCCC Marketing services, local media outlets, posters, etc. will be evidence of our commitment to promoting SEWYOCS programs and will help us to meet our goal of broadening awareness of our organization and our events.

We will coordinate with LCCC to hold all of our events in the Surbrugg Prentice Auditorium which has the technology we need for our artists, and the accessibility we need to include people of all ages and abilities in our audiences.

N/A

Project Support funds will be used to pay Artist fees. The majority of our artists/groups (3) are booked through Allied Concert Services, which offers a roster of high quality, professional artists that will be touring in our region. The 4th concert will feature 2 artist groups that are well known regionally, have been recommended by LCCC Faculty, and have been featured in the WAC's "Wyoming Music Showcase".

In a developing partnership with LCCC Fine Arts Division, all concerts will be held in the state-of-the-art Surbrugg Prentice Auditorium and artists will work with LCCC or local school students when schedules allow.

J. Shogren NOISEfolk Quartet and the Low Water String Band: Public Concert - 7:30 PM Saturday, September 14, 2024. (www.jshogren.com) J Shogren NOISEfolk...making noise and playing folk songs at the same time..."Stories of adventures in the Great Northwoods and Wilds" will provide the first half of this 2-part concert. This quartet combines noise-making with folk tunes, resulting in a captivating musical adventure. Their eclectic and endearing compositions are a testament to Wyoming's rich musical heritage. J. Shogren will provide a workshop for LCCC music students.

The Low Water String Band (www.lowwaterstringband.com), a bluegrass band based in Lander Wyoming, has been creating delightful music that resonates with audiences since 2012. They will provide the 2nd half of this event. For bluegrass fans, and all music lovers, their music is definitely worth a listen! Both of these groups were recommended by LCCC Faculty.

Letters From Home: Public Concert - 7:30 PM Saturday 10/19/2024; Possible Student Outreach 10/18/24. (www.lettersfromhomesingers.com) The singing, tap-dancing, joke-cracking USO-style duo of Erin Dearth and "tall guy" Dan Beckmann have been touring the nation with this musical revue since 2010 with their mission to honor U.S. Veterans, active military and their families by reviving patriotism through music and dance. The show is in the style of the 1940s-1960s, focusing on artists from Sinatra to Steppenwolf. They have performed in all 50 states and at the 75th Anniversary of D-Day in Normandy, France.

Paolo Schianchi: Public Concert - 7:30 PM Friday 2/28/25; Possible Student Outreach 2/28/25. (www.paoloschianchi.com) Paolo Schianti is an out-of-the-ordinary musician and performer, able to master all existing variations of the guitar, from the Renaissance lute to electric guitars, to unique instruments which he has created. Among them is a 49-string guitar he personally designed and had made especially for him, and the Octopus guitar system which allows him to play several instruments at once. He was the first solo guitarist to perform at the Carnegie Museum of Art and holds a special Green Card for life, given to artists with extraordinary abilities. He has written, arranged and recorded music in classical, pop and rock styles.

Alliance Brass: Public Concert - 7:30 PM Thursday 5/8/25; Possible Student Outreach 5/8/25. (www.alliancebrass.com) Acclaimed as "the perfect blend of virtuosity and vitality" by the Chicago Brass Festival, the Alliance Brass has emerged as one of the country's most exciting ensembles. With a repertoire ranging from early Renaissance to jazz and beyond, the ensemble's exciting performances have brought audiences to their feet all across the U.S. In addition to performing, the ensemble is dedicated to the education of the next generation of musicians.

The SEWYOCs is funded by: Season Ticket & individual ticket sales; donations & gifts; grants; and a small amount of savings. All proceeds support artist fees and concert expenses.

In-Kind: 50% Discount for use of LCCC SPA; LCCC Faculty advice/assistance; Services of LCCC Marketing Depart. - design, printing.

SEWYOCs Board (design work, public relations, hospitality, event selection and coordination, ticket sales, etc.); Volunteers (ushers, ticket takers); Local radio, TV, newspapers provide PSA's; Online Community Calendar entries; Feature Stories in local media; Radio and TV interviews.

Partnership: Laramie County Community College use of facilities, their Marketing Department's resources, Faculty assistance with Artist Selection and to plan Outreach performances/Master Classes.

Texas Roadhouse provides Gift Baskets for Door Prizes.

SEWYOCs has no paid staff. 70% of our cash expenses are Artist Fees. Of those fees, 90% is for Public Performances and 10% is for School Outreach.

ORGANIZATION SUMMARY

CHEYENNE FRONTIER DAYS OLD WEST MUSEUM

WWW.OLDWESTMUSEUM.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Cheyenne Frontier Days Old West Museum

Application

Mission: To cultivate a rich educational space for the diverse, international community served by and rooted in the Western American legacy of Cheyenne Frontier Days™.

Our vision is to strengthen our institution as a culturally dynamic community asset focusing on the humanities and Arts. Our 5-year strategic plan goals are to multiply our fan base and supporters, sustain our financial core, develop a competitive advantage, expand our facility, and receive accreditation through the American Alliance of Museums to help us leverage change, facilitate relevant loans with other institutions, and validates our Museum's impact.

Community partnerships are integral to our success, embodying the belief that collaboration yields greater outcomes. By pooling resources with other non-profit and for-profit organizations, we amplify our impact within our community and our institution. This collaborative approach enables us to expand our reach, offering a broader array of opportunities and serving a larger demographic. We are also able to offer scholarships for deserving children in our educational programming who otherwise would not enjoy these enriching experiences.

We achieve our strategic goals through responsible management, social responsibility, Professional cultural knowledge, care for our collections of the Western American legacy, community relationships, and expanding our space to shape us into a deeper and richer cultural dynamic asset and an essential social resource for the diverse community we serve.

We host 50,000 international visitors each year, driven by the mystique of the Western American culture and the discovery of the legendary Cheyenne Frontier Days™ (CFD). We serve as a cultural cornerstone, uniquely supporting the arts in Cheyenne and the Rocky Mountain Region, expanding our reach through three annual Western art shows, and supporting over 250 diverse artists' voices. We offer enriching educational and cultural opportunities to different age groups, civic organizations, and tour groups without discrimination. School tours enhance history and social study curriculums with docent-led tours. We host professional and budding artist seminars to strengthen various skills in the trade. We welcome children into camps focusing on pioneer life, western arts, and culture. Scholarships are available for the under-represented. Our galleries promise engaging exhibits of unique Western culture, heritage, and CFD history. Local businesses partner with monetary & in-kind event sponsorships and employee engagement.

Professional artists collaborate with Art Uncork'd to bring art classes to the community. We collaborate with other museums to share artifacts, interpretations, and professional support. Wheelchairs are available, we are ADA-compliant, and our docent program helps the visually impaired. Written descriptive interpretations are available for hard-of-hearing guests, navigating special accommodation requests to our ability. Special free admittance days assure access for all.

The Museum is committed to providing mission-based experiences to our members, volunteers, artists, and guests. The Museum collects feedback from the audience in verbal, written, and electronic forms

following each event. 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. A survey box in the gallery invites visitors to provide feedback & suggestions.

Guidelines for evaluations shape both summative and formative assessments within and across efforts at the Museum. Evaluations have clear goals and purposes, built upon prior work, and fit with and reflect the context of the Museum and its programming. We carefully frame key questions to connect with program goals, designed to be precise, robust, targeted, and logical.

These evaluations guide program design, development, and implementation and help assess program goals and educational expectations. We are interested in how our programs help extend and deepen learning and help identify the extent of equity and access across humanities and arts programs and educational experiences for all people.

Feedback is discussed and evaluated. We collect analytics from Facebook, Instagram, the Website, and Google, evaluating engagements, reach, sessions, business profiles, views, and referrals. This allows for an analytical approach to planning more effective events and a higher-quality guest experience.

The requested operating support funds will directly offset the salary of our Art Coordinator, who plays a pivotal role in ensuring the success of our events. This position is integral to our goal, particularly as art shows constitute 45% of our income. Moreover, these shows serve as crucial financial support platforms for over 250 artists upon whose livelihoods they depend. Our commitment to these artists and the prosperity of these shows is unwavering.

The Museum stands out in its support of the arts within Cheyenne and the Rocky Mountain Region, primarily through its two nationally recognized annual Western art shows. The Western Spirit Juried Art Show (WSJAS) highlights emerging regional artists, while the CFD Western Art Show & Sale (CFDWASS) inaugurates Cheyenne Frontier Days™ each year, showcasing more traditional Western art.

Embracing sustainability necessitates adaptability. We welcome a diverse range of avant-garde artists into our galleries while maintaining our commitment to traditional shows. By incorporating contemporary voices and diverse perspectives, we aim to expand our outreach and underscore the significance of Western heritage to all.

Over four decades, the Museum has worked diligently to cultivate a more diverse and inclusive community of artists participating in our shows. Last year's CFDWAS featured the most diverse array of artists to date, with 35 women and five people of color among the 70 invited. Similarly, of the 110 artists in the WSJAS, 66 were women, and six were people of color. Historically marginalized voices, especially those of women and people of color, including Native and Asian American backgrounds, have found representation in our exhibitions.

As we navigate the 21st century, evolving media platforms provide indigenous communities with unprecedented opportunities to express their cultural heritage. We are proud to serve as visionary leaders in shaping the content of our exhibits, amplifying voices that have too often been overlooked in Western art.

The Project Support funding will be allocated to cover the costs associated with our Arts Learning initiatives, which encompass various programs such as the Western Spirit Art Show Artist Seminar, Kids Summer Art Camp, and our Art Uncork'd events. Further elaboration on these specific events can be found in the Arts Learning section of this grant proposal. Comprehensive details are provided regarding each project, program, and service offered during the grant cycle. Additionally, we will expand upon the level of engagement with specific artists and outline their qualifications to ensure transparency and accountability in our programming.

The Museum provides engaging arts programming annually, serving young learners to adult students with no discrimination. Events are coordinated by the Museum's Arts and Education Coordinators.

Art Uncork'd:

To enrich art education in our local community, we annually host four Art Uncork'd events that are open to the public. These gatherings showcase artists from our three shows who lead participants in art creation, fostering their creativity. Each session delves into a distinct medium, ensuring a diverse range of interests are catered to. While the exact dates for these events are pending, they will be held within the grant cycle. These events serve as platforms for adult art education and catalysts for community cohesion through social engagement.

Western Spirit Seminar: On March 1, 2025, we will host our Western Spirit Art Seminar. Artists and art professionals host talks and workshops open to the public. Sessions are led by professionals selected by the Art Coordinator and the Western Spirit Committee. Their areas of specialization and qualifications are varied. Each year, the Western Spirit Art Show jurors give either a workshop or presentation based on the unique backgrounds of the different jurors.

Kids' Art Camp: This event will be the week of August 5-09, 2024. Each camp focuses on different American artists and their unique styles. Western artists are always a focus. In our camps, we focus on empowerment through art. Featured in past camps were:

- Vincent van Gogh: Sunflowers symbolize gratitude. The children then gave their sunflower paintings to Grace For Two Brothers Foundation, a local Suicide Prevention through Awareness and Education organization.
- Laural Burch: Burch cats celebrate the interconnectedness we all share.
- Starr Hardridge: Inspired by humanity's search for balance within nature, featuring proud staples of the traditional Muscogee tribe's mythology & culture.
- Bev Dolittle: Western camouflage art depicts how the environment empowers animals.

This year's lineup will include a new group of similar stature. The downtown Cheyenne Bronze Project walk will be a highlight. Scholarships are available.

The Museum's primary art learning goal is our commitment to offering robust, relevant educational programs for people of all ages. We are committed to increasing event attendance at arts learning events and being accessible to all people with no discrimination. The specific goals are identified within the Museum's strategic plan goals, developed by the staff and Board, approved by our Board of Directors, and in effect for 2021-2025. Goal 1 of our Strategic Goals includes developing the Art Seminar into a recognized education and professional development conference. Each year, workshop participants grow, and artists reserve their spaces before the seminar. This goal will enhance exhibits, shows, and events to appeal to a wide range of audiences.

Professionals: Our Spirit Seminar session's goal is to help our artists build a professional network of relationships, resources, and partners for our artists to position themselves in the marketplace to gain awareness of their crafts. These sessions aim to enhance the opportunities to strengthen and further the marketing, deepen the quality, 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 patrons to be two-fold. One group relies on these evenings to relax and share creative times in a social environment. Others wish to enhance their artistic skills and knowledge. We have developed a successful program to serve these emerging artists and their individual needs. Art Uncork'd serves 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 varying art techniques presented by professional, understanding artists. We accomplish this through a comfortable, social, and engaging experience while learning or enhancing skill levels in a small group that presents all different skill levels in the same classroom setting. As adults move through various stages of their lives, artistic expression allows them to tap into their creativity, sometimes in a therapeutic capacity.

Children: Our goals and values encourage children's creativity and appreciation of art, as identified by our Education Coordinator. We encourage lifelong learning skills and incorporate them throughout children's programming, including creativity, confidence, problem-solving, perseverance, focus, constructive feedback, and collaboration.

The Museum's Arts Coordinator, Amanda Byzewski, received her BS in Anthropology and minored in Museum Studies from the University of Wyoming (UW). She interned at the UW Art Museum, focusing on bridging the gap between the Anthropology and Arts side of the collections, and spent four years working on programming events. This background allows her to help expand the Museum's different outreach and education programs. She oversees the two yearly art shows, coordinates with the art show committees, and sits on the programming committee.

Our Education Coordinator, Jean Krause, has 37 years of public school teaching experience. She has a B.Ed. Degree from the University of Northern Colorado and an M.Ed. from Lesley College. She coordinates children's programming and instruction, trains docents, schedules and hosts Art Uncork'd events, gives tours of the Museum to children and adults, and works on the programming committee.

Western Spirit Seminar: Each year, the presenters and topics are rotated for freshness and current impact. The March 2025 Seminar will have a similar caliber of art-related presenters and relevant topics. Presenters are show jurors and/or selected by the art show committee.

Examples of these presentations are:

- Michelle Sunset: "Working with Museums 101"-University of Wyoming Art Museum curator presented about getting artwork shown in museums. She explained what sets successful exhibition proposals apart, the importance of building relationships, and what to expect when working with bureaucratic institutions.
- Bob Nelson: "The Ins and Outs of Gallery Representation"- How galleries look for artists and how to promote yourself to them. Bob is an attorney at law and a private appraiser for fine art and Indian and Western collectibles for evaluation and donation purposes. He founded and operates The Nelson Museum of the West in Cheyenne, Wyoming.
- Harvey Deselms: "Framing Your Art"-Harvey owns the Deselms Fine Art Gallery in Cheyenne, Wyoming. Harvey represents original art and provides custom framing and Art Consulting Services.

- Bria Hammock: "Marketing and Branding Artwork and Yourself as an Artist." Bria is a contemporary wilderness painter, muralist, and graphic designer. She exhibits across the western Front Range and works out of her west edge studio in Cheyenne, WY.

Previous Topics Included: Success in Gallery, Collectors and the Media, Building a Brand, Framing, The Do's and Don'ts of Packing Art, Artistic Travel and Gathering References, Be Social. Be Professional. Be Creative, Teaching Artwork to All Ages, How to Photograph Your Artwork, Framing Your Artwork, The Ins and Outs of Gallery Representation, Building Relationships with Museums

Art Uncork'd: Each year, we host 4 - 5 Art Uncork'd events similar to the popular paint and sip. We use artists who are or have been featured in our art shows to provide professional instruction. The Education Coordinator oversees these events and selects the artists.

Artists and mediums are varied to give a well-rounded assortment for educational purposes:

- Melissa Cullen, Fiber Art; Western Spirit Artist, Cheyenne, WY
- Tiffany Miller Russell, Nature-focused Paper Art, Western Spirit Artist, Broomfield, CO
- Sarah Konrad, Printmaking Western Spirit Artist & Olympian, Laramie, WY
- Molly Box, Acrylics, Western Spirit Artist, Wellington, CO

Operational Budget Funding Sources Supporting Operations:

1. Admissions
2. Memberships
3. General Donations
4. In-Kind Donations
5. Restricted Funds (Endowment, Capital Campaign, Carriage Preservation, etc.)
6. Sponsorships
7. Art Shows- Three diverse art shows.
8. Special Events-Community friend raising & fundraising
9. Grants & Foundation
10. Legacy Gifts

11. Educational Programming (Kids Camps- Ranch Tours- Art Uncork'd-Western Spirit Artists' Seminar)

12. CFD Gift Shop Space Rental

General Donations Include:

1. Annual Giving
2. Major Gifts
3. Legacy Giving
4. Memorials/ Honoraria
5. Facility Rental

Our budget aligns directly with the revenue sources listed above. Key partnerships include Cheyenne

Frontier Days™, Inc., Visit Cheyenne, Community businesses, non-profits, museums, and granting organizations.

The Endowment Fund provides supplemental income that the Board of Directors may draw upon as available and deemed necessary.

The Museum carries no debt.

ORGANIZATION SUMMARY

CHEYENNE HARMONY CHORUS

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Cheyenne Harmony Chorus 2024-2025 Season

Application

Mission Statement: Elevating women singers through education and performance in barbershop harmony and a cappella music.

Vision Statement: Inspiring and empowering singers to harmonize.

Values: Musical excellence; honor and embrace artistry and innovation in the performance of a cappella music while championing the barbershop style.

Culture of Belonging: To create a culture of harmony where every voice matters.

Strategic Goals: Outreach by building strong connections and by sharing our love of barbershop harmony in our communities and surrounding areas.

The Cheyenne Harmony Chorus is a small chorus of women who love to sing a cappella music in four-part harmony. Based in Cheyenne, the most populous city in Wyoming, with 64,000 residents. Nearly half of the people are female, with those females having a median age of 37. Around 80% of the population are adults, with 17% of that percentage seniors (over age 65). About 16% of the total population is Hispanic or Latino. In addition, Cheyenne residents are comprised of about 10% that are either African Americans, American Indians, Alaskan Natives, Asians, Native Hawaiians, other Pacific Islanders, or two or more races. The entire ensemble and several quartets provide entertainment at local retirement communities, assisted living facilities, and special events. This year's main event is Acappelloza, with a combination of different acappella groups in our area singing together. 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. If there is a need, 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 Laramie County communities' performance goals and education needs. CHC solicits evaluations from internal and external partners to gauge public perception. The utilization of QR Codes is to encourage survey fulfillment digitally. In addition to QR Codes, paper surveys are available. Surveys provide an excellent assessment of how CHC meets the expectations of its communities. CHC uses survey tools as a measure of goal completion. CHC regularly evaluates its management's effectiveness and the group's overall effectiveness. It reviews the organizational strengths and

areas for operational efficiency and education improvement. The CHC uses peer reviews to help build on individual team members with insight to build strong interpersonal relationships and personal growth.

The 2024-2025 operational expenses include rehearsal, performance, and education costs. About 30% are rehearsal costs that include music, copyright fees, duplication, rehearsal venue coaching, supplies, and the conductor's salary. 30% are performance costs that include costumes, advertising, equipment, printing, insurance, and performance venues. Finally, 30% are education costs that include web and social media presence, event fees, travel, guest conductor salaries, and other materials. In addition to the love of music, each CHC member brings unique skills. Specifically, three ADA professionals who break language barriers and implement ADA solutions; two IT professionals, who write code, create and promote CHC on social media, and maintain equipment; several K-12, and other education professionals connecting with youth, families, and community. Some members have no choral harmony experience, some have 50+ years of experience. Each member volunteers these skills for the love and positive influence of barbershop harmony. CHC members range in age from 20s to 80s. In addition, the CHC and Wyomingaires, a partner organization, collaborate to integrate and welcome all gender identities. This year CHC will partner with Cheyenne Wyomingaires to provide a show that will showcase a cappella groups throughout our community to share the love of harmonizing. We will be combining with Cheyenne Wyomingaires (men's barbershop chorus), inviting other local area choruses for an Acappelloza event bringing in other competent directors for music education, including vocal tips for individual and chorus improvement.

De Anna Greene is the CHC music director. The CHC choral director is a retired performance professional. She has nearly 20 years of experience focusing on the barbershop harmony style of music. She engages members with positive rehearsal and performance techniques. The choral director is skilled in performance, music therapy and music education. Rehearsals are tailored to meet the physical and mental needs of everyone. The choral director has worked as a solo artist, a performance artist in all aspects of choral, orchestra, and symphonic band, community theater, and private and public education.

The chorus utilizes other barbershop harmony experts and resources needed to provide direction, motivation, education, and support. The members have varying degrees of barbershop harmony experience. The chorus utilizes the skills of each to teach and reinforce techniques with those who have less knowledge and experience. Each member participates in both the full ensemble and in at least one quartet. Additionally, many chorus members have experience or employment in public education and effective educational techniques. The chorus members strive to enrich their lives and the lives of others through education and performance of a variety of music experiences and styles. They love to perform. The CHC and its members strive to promote the barbershop harmony style of music and social experience in a positive, safe, educational atmosphere.

The details about the Acappelloza event are seen below in the Arts Learning Project Narrative.

Our main event is Acappelloza, featuring choruses in Cheyenne and surrounding areas. This will be an educational opportunity for a cappella singers (groups and individuals). There will be guest directors, vocal coaching sessions with critiques, and judging. There will be eight groups, up to sixteen singers in each group selected from applicants. Singers will perform a ballad, a slow tune and an upbeat tune. They will sing with the Cheyenne Harmony Chorus and Wyomingaires. Participants will be non-professional. The venue will be large enough for

singers to prepare (warm-up space, gathering space, changing space, etc.) Also seating for an audience. Other music professionals within the Rocky Mountain area will be involved in the events' activities. The Cheyenne Harmony Chorus is seeking sponsors for the event and suitable venues. The event will take place in the Spring of 2025. We are eternally grateful to WYO Arts and the National Endowments for the Arts for your continued support.

Arts learning goals of the Acappellooza event include:

Teaching and coaching singers in the a cappella and barbershop style. These judges and coaches will be music professionals with experience in coaching choruses and a cappella/barbershop singing.

Participants will learn musical harmony, music theory, reading music, and performance.

Goals will be identified by the evaluations of the judges after various performances. There will also be instruction and evaluations by coaches.

The other artists, consultants, and educators will be music professionals from the Rocky Mountain area and selected by the Cheyenne Harmony Chorus's Director, De Anna Greene. They will be involved in coaching, training, teaching, critiquing, and judging at the Acappellooza event in the Spring of 2025. The professionals will be involved with training and coaching the various a cappella choruses as a group and individually. Thus, participants will learn many musical techniques inherent in a cappella singing, which also includes barbershop style. Barbershop singing features four-part harmony with Tenor, Lead, Baritone, and Bass. This style differs from the SATB (Soprano, Alto, Tenor, Bass).

The Cheyenne Harmony Chorus receives funding in membership dues, in-kind donations, fundraisers, and a partnership with Wyomingares (the Men's Barbershop Chorus in Cheyenne). Membership dues are paid twice a year and are reduced if they are students or show financial hardship. In-kind donations received by CHC are primarily goods purchased by the members for various activities.

Cheyenne Harmony Chorus partners with Wyomingares to perform together in a major community production. Cheyenne Harmony Chorus identifies key performance indicators and modifies the budget to meet those goals' demands. Annual expenses include rent, director salary, performance music costs, marketing, costumes, and various other minor disbursements. The operating budget enables Cheyenne Harmony Chorus to purchase and copy performance music, rent a space to practice that music, rent a performance hall to present the music to the public at no charge and obtain and copy educational materials to distribute.

ORGANIZATION SUMMARY

CHEYENNE LITTLE THEATRE PLAYERS

WWW.CHEYENNELITTLETHEATRE.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Cheyenne Little Theatre Players' 95th Season

Application

The CLTP's mission is "Celebrating creativity and community engagement through theatre." Our vision is to be the theatrical hub in our region through memorable experiences, education, community integration, and professional practices. We achieve both by producing live theatrical works that build and cultivate our volunteers' artistic talent and professional skills.

Our Board of Directors met on February 10, 2024, to review our 2030 strategic plan, discuss board operations, and choose shows for our 95th season. We agreed to prioritize our goals of expanding our marketing efforts, strengthening our volunteer base, diversifying our governing board, and collaborating with other local nonprofits for our 95th season.

We have asked our marketing and volunteer resource committees to create work plans for the 95th season to achieve our their respective committee's goals. To measure the success of these plans, we aim to increase the number of unique ticket buyers and volunteers enrolled in our online sign-up system by 15% each.

To diversify the executive board, we have started a marketing campaign through social media, programs, and pre-show announcements to attract new members. Newly elected members will begin their terms on July 1. Our existing leadership will work with these new members to establish additional outreach plans for future seasons.

To further our work with other nonprofits and improve arts access, our Managing Director will collaborate with local non-profits that serve non-dominant populations to offer discounted tickets and opportunities for talkbacks and behind-the-scenes theatrical experiences.

These efforts will further the CLTP's growth as a company, facilitate discussions of the world around us, and offer additional performing arts opportunities. By the end of our 2030 plan, these efforts will make live theatre

accessible to new audiences, including non-dominant populations, and strengthen the arts in Cheyenne and throughout Wyoming.

The CLTP was established in 1930 to fill the void left when traveling troupes no longer visited Cheyenne. We are one of Cheyenne's oldest volunteer organizations and one of the oldest continuously operating theatre companies nationally. We continue to produce and support community-based theatrical productions for Cheyenne and the surrounding communities. Our audience primarily comprises women aged 25-55 and seniors aged 65 and over. We have over 300 volunteers from diverse age groups and backgrounds. We use local demographic data to support our outreach efforts.

We regularly help non-dominant communities access performance arts. For example, we engage with the 21.8% of Cheyenne's population under 18 by producing two Youth Summer Stock sessions and one show acted entirely by students. We also host student matinees, tours, and educational events. We provide free and discounted tickets, summer stock scholarships, and free talkbacks to serve the 11.9% of Cheyenne's population living in poverty. We engage with Cheyenne's 2.9% Black or African American population by speaking and performing at events like the local Juneteenth celebration. We evaluate and update our outreach to active duty service members, veterans, and their spouses. We engage the LGBTQIA+ community by hosting drag events and speaking at Pride Cheyenne. We accommodate persons with disabilities (15.2% of Cheyenne's population) through casting and attendance accommodations. Last season, this included individuals with cerebral palsy, autism, and learning disabilities. Next season, we will offer ASL-interpreted shows. We address additional accommodations on an ad-hoc basis; we met all requests this year. We also offer discounted tickets for children, families, students, seniors, and service members.

Traditionally, CLTP has sought feedback through surveys. For example, during the current season, we developed a leadership development survey through a tiered process using strategic thinking exercises to create a questionnaire. Our volunteer committee will continue implementing this survey's recommendations in its 95th-season work plan. We also regularly survey our season's patrons to gather feedback on how we are artistically meeting the theatrical needs of our community. This information is shared with our Board of Directors and committees for consideration as they plan future shows and events. We will continue these efforts this season as well.

We are also expanding our use of defined metrics. Examples include the performance measures tied to our season's goals under the Mission/Goals section above. We also regularly review our productions against similar shows from past seasons to discuss total attendance and ticket sales versus costs per production. We will expand these efforts to improve our oversight of volunteer and community engagement, production quality, community impact, and outreach during the 95th season. For instance, we will follow up with community partners to gather feedback and reviews highlighting the impact of our events on their organizations.

We also offer opportunities to take shows to the American Association of Community Theatre (AACT) competitions. This process brings outside feedback into our processes. During our 93rd season, our "The Outgoing Tide" production attended the national AACT festival where it was adjudicated by knowledgeable and experienced

professionals from around the United States and won multiple awards. We will have new opportunities to compete in regional AACT events during the 95th season.

The 2024 Community Support Grant will support our 95th season and other theatre-based arts programming. The CLTP's budget will be approximately \$400,000 this year. This is a moderate increase from prior years due to the increasing cost of production rights, technical materials like sets and costumes, and utilities for our two venues. Based on our historical averages and expected cost increases, we anticipate spending the following amounts in the coming year:

- \$112,000 for payroll, health insurance, taxes, and workers' compensation to take care of our staff who handle CLTP's administrative duties and are the face of CLTP; and

- \$160,000 for general operations expenses such as janitorial services and supplies, insurance, utilities, repair and maintenance, office supplies, office equipment, and advertising and promotion.

With rising inflation, we find ourselves in the same boat as many - paying increasing costs for the labor, materials, and utilities needed to keep the CLTP moving. Importantly, our volunteers come from many walks of life, including professionals who work regular day jobs. The few staff we employ are, therefore, necessary for us to sell tickets, build community relationships, and produce shows. This further allows our volunteers to focus on the work of rehearsing and performing.

We also know we cannot produce live theatre without the sets, costumes, and technical aspects that make performances come alive. Therefore, the printing, lumber, cloth, clothing, lighting gels, and microphones included in our supply and production cost budgets are critical to our mission of producing live theatre that celebrates the creativity of our community.

If we receive Operating Support for the 95th season, we will allocate \$4,000 (40% of the award) to our utility bill. Our gas, electricity, telecommunications, and water costs are \$39,897 so far this season. Using this cost as an estimate for an entire season, we project our overall cost at approximately \$54,000 from July 1, 2024, to June 30, 2025. These costs are necessary infrastructure for our artistic and community engagement activities. Without utilities, the theatre cannot function effectively, hindering our performances, rehearsals, workshops, and educational activities. By assisting with these expenses, the Operational Support Grant will help the CLTP maintain a space that offers artistic expression and audience engagement opportunities.

We estimate that our 95th season will cost at least \$52,000 in production expenses. This includes \$21,000 for props, costumes, sets, etc., \$27,750 for royalties, and an additional \$3,000 for scripts and other production support. We request \$6,000 in Project Support funds to offset royalty expenses. Our 95th season runs from July 1, 2024, through June 30, 2025.

Our schedule begins with the 68th annual Old-Fashioned Melodrama, "The Hamlet of Archer," which will show in July and August at the Historic Atlas Theatre. This production runs during the summer and caters to local audiences

and tourists visiting during Cheyenne Frontier Days. The Melodrama has no royalty costs because local playwrights Sheila Sundquist Peel and Lou Burton wrote it.

Our second production will be Lerner & Loewe's "Camelot," which will be produced at the Mary Godfrey Playhouse in September. Professional English director Keith Neville fell in love with Cheyenne and the CLTP during a visit many years ago. Keith will return to Cheyenne to direct this beloved musical take on the King Arthur fairytale. The anticipated royalty costs for this production are \$8,305.

"The Velveteen Rabbit" will show at the Mary Godfrey Playhouse in November. This script, written by Phil Grecian, is based on Margery Williams's book of the same name. Diane Edgar will direct the show, our student production, for the 95th season. Rights will cost approximately \$4,675.

Our annual holiday production will be "Not a Creature Was Stirring...Not Even a Moose" by Pat Cook. It will take place in December at the Atlas Theatre and include three dinner theatre shows. Brenda Lyttle will direct this light-hearted, fast-paced story filled with holiday warmth and wit. Rights will cost \$750.

In February, Keith Thompson will direct our first main-stage production in 2025, the musical "Sondheim on Sondheim." "Sondheim on Sondheim" is an intimate look into the personal life of acclaimed composer Stephen Sondheim, told through interview footage and performances of Sondheim's beloved music, such as "Comedy Tonight," "Something's Coming," and "Loving You." Rights for this show will cost \$9,450.

In March, our next show will be "Steel Magnolias," written by Robert Harling and directed by long-time CLTP volunteer and director Rory Mack. Steel Magnolias is a touching comedy-drama about the lives of a close-knit group of Southern women in northwest Louisiana. It will take place at the Atlas Theatre. The royalty cost will be \$1,820.

Our final show of the 24-25 season will be "Agatha Christie's Murder on the Orient Express," adapted for the stage by Ken Ludwig and directed by Mary Hall. The show will take place at the Mary Godfrey Theatre in May 2025. This show is a classic Christie "Who Done It?" set on a speeding locomotive as Hercule Poirot attempts to identify another killer. Royalties will cost approximately \$2,890.

All our directors, except Mr. Neville, are locally established volunteers and experienced directors. Our auditions are open to the community to promote equitable casting from the greater Cheyenne area.

We will share a fully funded grant allocation between the shows: \$0.00 will go to the Old-Fashioned Melodrama (there are no licensing fees); \$500 each to "Not a Creature Was Stirring," "Steel Magnolias," and "Murder on the Orient Express;" \$1500 each to "Camelot" and "Sondheim on Sondheim;" and \$1,500 to "The Velveteen Rabbit."

CLTP's Youth Summer Stock program targets youth in Cheyenne and the surrounding area to provide arts education programming each summer. The program is divided into two sessions that target different age groups. This grant cycle will cover Session 2 in July 2024 and session 1 in June 2025. Both sessions will be 3-weeks long. Session 1 will be geared towards students in 7-12 grade, and Session 2 will be geared towards students in 3-6 grade. Sessions run from 8:00 a.m. to 4:00 p.m. daily and are structured so mornings offer workshops on performing arts, design, and work time for students to explore character development and assist teachers in designing and constructing sets, costumes, and other technical elements of the production, while the afternoons are set aside for production rehearsal.

Our summer stock program focuses on investing in the future of theatre and the arts in Cheyenne and Wyoming and operates as a net-zero operation for our budgets. Although we charge for admission, we try to keep those costs as low as possible while covering the program's overhead. Additionally, the CLTP provides limited, partial, and full scholarships for students who need financial assistance to participate in summer stock. We aim to offer this experience to as many students as possible and accommodate all interested students. This helps us provide direct youth-focused programming to assist students in learning new skills and gaining a deeper understanding of performance and technical theatre.

We engage young actors and their peers with arts outreach during our regular season. For instance, we invite local grade school and theatre classes to attend performances and talkbacks of our main-stage performances. In 2022, our invited performance of Roger and Hamerstein's "Cinderella" included talkbacks and theatre tours. In 2024, our student production of "Dorothy in Wonderland" performed for their peers. Our Managing Director is working with the Laramie County School District to schedule the Fall 2024 matinee and possible tours. These efforts help make theatre accessible to students from all walks of life.

CLTP is dedicated to providing community theatre education programs to volunteers of all age. We offer opportunities throughout the year for our volunteers to expand their craft. After our production of Fahrenheit 451, we held free talkback sessions to discuss the themes of the work and delve deeper into the creative aspects of producing, directing, and acting in a show. We will offer similar opportunities in the coming season. We are curating educational programs for the coming season. This includes an Olivo Workshop, which will assist performers of all types in developing stage presence, timing, pacing, and turning their skills for live performances. We are also planning technical theatre and practical skills workshops for actors. The technical workshops will help recruit new volunteers and help established volunteers expand their knowledge in technical theatre areas such as lighting, sound, and set design. Our practical skills workshops will address topics like directing, acting, and auditioning. We will continue developing and building this program for future seasons.

We will spend approximately \$30,350 for our two Youth Summer Stock programs for this grant cycle. The \$5,000 grant funds requested will help cover production rights and educator stipends. This will help us reduce overall program costs and enable us to include more students.

Through the youth-based production and YSS program, students learn fundamental skills in the production process, including acting, directing, stage management, set design and building, costume design and construction, and lighting design through textual analysis and experiential learning. Students learn to use problem-solving skills and collaboration to create artistic work. Students also learn to use critical thinking skills in an active learning environment. Students who finish our program can utilize these skills in future theatre productions, as well as their lives outside the theatre.

CLTP will also work with local schools to provide access to a performance of our youth-focused show as part of our regular season. This benefits students involved in the production by engaging them in our community outreach while exposing non-theatre students to this artistic medium.

CLTP also plans to expand the skills of our adult volunteers by providing workshops in areas such as technical theatre and performance. These arts learning goals were developed by reviewing the planned curriculum and discussing the desired outcomes of each educational opportunity, including how to expand our volunteer's and communities' knowledge of theatre.

We hired Nathaniel Quinn as our Youth Summer Stock Producer. Mr. Quinn holds an A.A. in Theatre Performance, Technical Theatre, and Theatre Education; a B.A. in Theatre Education; and an M.A. in Directing. He has worked as a freelance director, assistant director, and stage manager in Wyoming, Colorado, and Pennsylvania. Additionally, Mr. Quinn has led and worked in various after-school theatre programs, theatre summer camps, and children's theatre productions. He has directed multiple productions at the Ft. Collins Children's Theatre and has served as the Technical Director of the Candlelight Dinner Playhouse. Mr. Quinn has experience teaching students from grade school through college.

Rory Mack heads our Olio Workshop and has over 20 years of teaching experience. Mr. Mack volunteers on stage and backstage, is an established CLTP director, and previously served on the CLTP board of directors.

Our YSS teachers may include long-time volunteers, local school teachers with theatre experience, and college students studying theatre. YSS directors are chosen from past teachers and CLTP volunteers with a tradition of being strong educators and a background in theatre directing. Nathaniel Quinn will interview and hire the YSS instructors before our June session.

Diane Edgar, a long-time CLTP volunteer, will direct the youth production. The CLTP Board selected her to lead this year's production based on her volunteerism with the CLTP and her work in the school district. She has directed

youth productions in Austin, Texas. An experienced mentor director will work with her to help with her first CLTP production. CLTP will also assist Ms. Edgar in building a professional production team.

Professionals and highly experienced volunteers will lead the technical design workshops. We are locating candidates with professional experience and an educational background in technical theatre to instruct the additional workshops.

The CLTP's greatest resource is volunteers who donate their time to produce live theatre. We started as a volunteer-led company, and we remain one today. Each show requires dozens to over a hundred volunteers, who donate over 35,000 hours per season. The value of this in-kind labor far exceeds the CLTP's regular income.

Our income comes from ticket sales (50%), concessions (15%), donations and fundraising (10% each), and grants, rentals, and sponsorships (5% each). Our biggest expenses are employee pay and benefits (30%), general equipment and supplies (25%), production costs (25%), utilities (15%), and contract/professional services (5%). We received grants from the Wyoming Arts Council, Wyoming Cultural Trust Fund, and the Cheyenne Women's Civic League in 2023. In 2024, we will explore additional funding opportunities to fulfill our mission: celebrating creativity and building community through memorable experiences, education, community integration, and professional practices.

ORGANIZATION SUMMARY

CHEYENNE REGIONAL MEDICAL CENTER FOUNDATION

[HTTPS://WWW.CHEYENNEREGIONAL.ORG/LOCATION/CHEYENNE-REGIONAL-FOUNDATION/](https://www.cheyenneresional.org/location/cheyenne-regional-foundation/)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Public Art on the grounds of the Behavioral Health Unit at CRMC's East Campus.

Application

The Foundation informs, develops and stewards resources in support of Cheyenne Regional Health System's mission to inspire great health. Through philanthropic support of and advocacy for the Cheyenne Regional Health System, the health of individuals and the overall quality of life for our community will be enhanced.

Cheyenne Regional Medical Center's mission is to nurture and improve the health of individuals and the quality of life for our community. We provide exceptional patient care and are passionate about moving healthcare forward for our region. To provide the most trusted healthcare with an inspired personal touch. Our vision is: Putting service before self, our family cares for your family with compassion, experience and innovation. To that end our pillars for our vision and mission are to be the best place to work, provide the best patient experience, have the best place to care, and provide people and community-centered care.

There is nothing specific in the strategic plan specific to art. However, public art is relevant to our mission and vision. We know art is healing and can provide something that medicine and treatment do not. Art can permeate into one's body and thoughts. "If an art installation gets a patient out of his room or paintings take a person's mind off their pain and lower their stress levels, the art isn't just decorative anymore. It's part of the entire model of care." – Dr. Lisa Harris.

To engage the community in non-medical methods, we have allowed food trucks to park in the campus to employees and the neighborhood. We have also allowed local animal rescues to use our lawn for socialization and adoption events for their animals.

Cheyenne Regional Medical Center's (CRMC) East Campus serves hundreds of patients monthly from all over Wyoming seeking treatment for mental health issues (BHS) and acute physical rehabilitation (ARU) from an injury or illness. The ages of our patients treated in this building range from toddlers to the elderly. CRMC is a not-for-profit hospital and writes off millions in charity care every month. We have social workers on site to directly assist

patients. We have a Population Health team who work exclusively in identifying the needs of non-dominant communities and create awareness and solutions to these challenges. In partnership with the University of Wyoming's Wyoming Center on Aging, CRMC was recently recognized as "Age-Friendly," a designation acknowledging it has implemented evidence-based practices specifically designed to improve care for older adults. Internally, we have a Diversity, Equity and Inclusion (DEI) working group to identify areas we can improve. They have created a DEI strategic plan, and we are working on implementing changes. This group has reviewed all of our internal policies and toured all of our buildings making suggestions.

The facility is ADA accessible. The sidewalks are kept shoveled and clear so that they are accessible to all regardless of weather. If a patient or visitor has specific needs for accommodate, CRMC does their best to accommodate. Because this building houses suicidal persons we make sure this space is a safe one for them and their visitors. Unfortunately, making the building safe for suicidal persons means it also is a little austere.

Cheyenne is a military community and many active duty and veterans are cared for in this building.

Annually, Cheyenne Regional Medical Center provides a community survey. We also research and publish a community health needs assessment. This comprehensive report evaluates and measures many Laramie County specific issues, including mental health, aging issues and correlates Laramie County data to statewide health data. In addition, surveys are sent post-appointments to patients to rate their satisfaction and identify areas of improvement. If there are issues, the patient experience team immediately follows up and takes action. Our marketing team sends comments that are made on social media to relevant departments for follow up.

For annualizing the impact of the art project, we will engage with neighbors, employees, patients and visitors to seek their feedback.

N/A

Cheyenne Regional Medical Center's East Campus is sparse in terms of design and art. This four-story building houses the Acute Rehab Unit, the Behavioral Health Unit, as well as other hospital service lines like home healthcare. This building opened to the public in 1952 as the DePaul Hospital run by the Sisters of Leavenworth. It was purchased in 1992 by Cheyenne Regional Medical Center and has recently undergone infrastructure improvements to ensure this historic building will continue to be used for the future. This 236,531 sq. ft. building is housed at 2600 E. 18th Street in Cheyenne and covers 5.43 acres. Other than a couple small religious statues in a side garden area from when it was a Catholic hospital has no exterior public art. There are large old trees and a vast expanse of lawn over the 5 acres of campus. We would like to add exterior art in the front of the building in the front lawn. The art would be visible from all visitors to the building, of the floors in the East Campus and the nearby street. It would brighten the mainly residential neighborhood. This neighborhood was built in the 40's and 50's. It consists of small single-family homes. The grounds of the East Campus are used like a park to many in the neighborhood. Dogs and their owners are seen walking through, children playing ball use our lawn and employees

and visitors use the benches and picnic tables to enjoy a break. The grounds need a sculpture or physical art presence to comfort the patients, their family members, employees and inspire neighbors.

If granted funding, a committee would immediately be assembled consisting of East Campus employees, former patients, Foundation representatives, and community members to select a Wyoming artist to supply exterior friendly art for the grounds. We welcome the Arts Council participation, if interested. Within thirty days we would issue a RFP through the arts council email list and our marketing team. We would request a response within 60 days, if the Arts Council believes that to be appropriate timing. We would share the RFP on our website and social media. We would invite all Wyoming artists to an in person and virtual open house to see the space. We would also like to share the RFP with all Wyoming galleries. We will also advertise the RFP on social media. From there we would select a piece or two, depending on price given our budget and have the art installed by Summer 2025. After the art is selected, we would work with our grounds team to have it installed or hire an experienced installer, if needed to get it installed in a professional manner. We will also notify CRMC's 24-7 security team so they can watch the art and help keep it safe from vandals and theft. After the art is installed, we would like to have a celebratory reception and invite the public, press and of course, the Wyoming Arts Council. A plaque will be installed either onto or next to the art recognizing the Arts Council for their generosity.

We have no artists in our organization but do have people in our organization who greatly appreciate art and artists. We have a donor who has committed to matching the grant funds. All of the funds will go to the art. Any other costs will be borne by the Foundation. CRMC has committed to maintaining the art and the arts space to make it visually attractive for years to come.

Cheyenne Regional Medical Center is a not-for-profit hospital and has no budgeted funds available for art on the grounds of the East Campus. The building underwent millions of dollars in repairs to the windows, roofs and HVAC a few years ago. The Foundation has fundraised for Behavioral Health Unit over the past two years, but that funding was restricted to be used for an upcoming partial remodel of the Behavioral Health Unit to make the unit more secure and comfortable for patients, visitors and employees. The last year all but five Wyoming hospitals lost money. CRMC managed to break even. The bulk of the in-kind donations we receive are for auction items for our fundraisers. The Foundation uses our internal budget on salaries and the donations we raise we use on improving the health of our community as designated by our donors and board of directors.

ORGANIZATION SUMMARY

CHEYENNE SYMPHONY ORCHESTRA

WWW.CHEYENNESYMPHONY.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Cheyenne Symphony Orchestra 2024/25 Season Concerts and Education Outreach Programs

Application

The 24/25 season will be CSO's 70th. The Board and staff are undertaking strategic planning to clearly define goals for the next five years. We recently refined our mission statement and adopted the following values to guide these decisions.

The Cheyenne Symphony Orchestra's outstanding professional performances and educational outreach engage, inspire, and enhance the quality of life for Cheyenne and surrounding areas. In pursuit of its mission, CSO values: artistic excellence, innovation, and growth; audience engagement, enrichment, and expansion; fiscal responsibility, sustainability, and advancement; cultural leadership, collaboration, and development.

CSO is an important cultural amenity, helping to attract patrons to our community. Since the pandemic, CSO has had two main goals: to reengage with lost audiences and to attract new, more diverse audiences, while remaining fiscally responsible. CSO's excellent artistic product and creative programming are key to meeting these goals. In a recent audience survey detailed more later, CSO's season ticket holders strongly express a preference for standard repertoire and composers, while younger audiences prefer more diverse programming. As a result, we will offer a full Masterpiece season with outstanding guest artists, including traditional symphonic repertoire, with some more contemporary works and composers mixed in to continue to broaden our patrons' horizons. Plus, we will offer concerts specifically designed to attract new patrons, like our family-friendly Holiday Magic concert featuring collaborations with local arts organizations and our Movie Music Matinee, both of which offer steeply discounted tickets and pops-style repertoire. We are also excited to offer two newer programs attracting more diverse audiences. Symphony Underground features a collaboration with a local rock or country band (TBD) at The Lincoln. Plus, back by popular request, is a film with live orchestra, How to Train Your Dragon in Concert.

CSO annually serves 10,000 people at concerts and is committed to being accessible to all. Of our recent ticket buyers, 77% reside in Cheyenne, 7% are from other WY communities, 12% are from CO or NE, and 4% are from other states. 62% of attendees are season ticket holders but only 52% of respondents to a recent audience survey identified as such. 48% were over 65 and 63% were female. According to the US Census Bureau, 17.5% of the Cheyenne population is over 65 and 50% are female, showing CSO serves a disproportionately high percentage of both. While we do not collect information on patron race, Cheyenne is 84% white, making it more diverse than Wyoming as whole at 92% white.

The Artistic Advisory Committee led by the Maestro, includes board and audience members, musicians and staff who make suggestions on programming. The input given through surveys, 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 are provided discounts to events and meaningful social interactions. We offer Military discounts and flexible, reduced-rate subscriptions so patrons can choose which concerts to attend. CSO offers matinee chamber music concerts and livestreams most concerts. Educational programs are free and we offer free and/or discounted student tickets.

The Cheyenne Civic Center has handicap parking and a drop-off lane near the entrance; wheel-chair accessible seating is available. Ushers provide patrons with free assistive listening devices and large print programs upon request. Accommodation information is available in our program and on our website.

CSO staff and musicians take on a wide variety of roles, including entertainers, educators, fundraisers, retailers, and advocates; evaluations provide constructive feedback to improve overall functionality. CSO recently undertook audience and musician strategic planning surveys, available digitally on the website and social media, and on paper at three concerts. CSO anonymously collected respondent demographics, asked about the type of programming that is of interest, factors that contribute to attendance, and allowed additional comments. Patrons also frequently comment or send suggestions to board and staff members. Surveys are distributed after all education events to the teachers to evaluate their effectiveness at meeting learning goals; students complete surveys about their experience at YES concerts. Finally, our ticketing software provides attendance and patron residence statistics. Results show that overall our patrons recognize the high caliber of our performances and education outreach programs, and they enjoy experiencing both beloved classics, as well as exciting new repertoire, artists and collaborations.

Results are compiled, presented, and discussed with the appropriate committees, and later the executive committee and full board, to help CSO implement changes and/or plan for coming seasons. Correlations between the appeal of different types of programming and the various demographics we serve are extremely useful for planning. The Executive and Music Directors are evaluated by the board, giving an opportunity to confidentially express any concerns. The staff is evaluated by the Executive Director. Finally, CSO's Board is currently going through a strategic planning process, allowing for a thorough review and update of all aspects of the organization.

N/A

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 trained 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. He concurrently serves as Music Director of the Dubuque Symphony.

CSO's 70 professional musicians are selected through a rigorous, blind audition process and supplemental players are pre-screened by the section principal. 55% have a Master's in music and 13% earned a doctorate. 20% reside in WY; the rest travel from around the region. 40% have performed with CSO for 15+ seasons.

The 24/25 season includes a mix of traditional masterworks, contemporary pieces, family-friendly concerts, chamber music, and a film with live orchestra. Beloved symphonic composers, like Mozart, Beethoven, and Tchaikovsky are paired with composers from underrepresented groups, like African American Allison Loggins-Hull, American Indian Jerod Impichchaachaah' Tate, and Latin American José Elizondo. The season also features unique guest artists including harpist Courtney Hershey Bress and Charles Gorczynski on bandoneón. CSO also collaborates with other local arts organizations, including with local soloists and choirs for Carmina Burana.

All concerts feature full orchestra and are at 7:30pm at the Cheyenne Civic Center unless otherwise noted.

Mesmerizing Melodies, 10/19/24: Rachmaninoff, Piano Concerto No. 2 featuring internationally acclaimed Russian pianist, Ilya Yakushev; Tchaikovsky, Symphony No. 2

Hausmusik 1, 10/20/24 at 2pm: solo recital featuring Ilya Yakushev at the WY Hereford Ranch residence

Classical to Contemporary, 11/16/24: Loggins-Hull, The Inheritors Overture; Mozart, Violin Concerto No. 5 featuring CSO's Concertmaster, Stacy Lesartre; Beethoven, Symphony No. 4

Holiday Magic, 12/14/24: a holiday pops concert featuring All City-Children's Chorus, Cheyenne Chamber Singers and En Avant Dance Studio

How to Train Your Dragon in Concert, 1/31/25 at 7pm: a film with live orchestra

Symphony Underground, 2/21/25 at 8pm: a collaboration with a TBD local rock or country band at The Lincoln

Movie Music Matinee, 2/22/25 at 2:30pm: a family-friendly concert featuring music from hit films like Moana, Encanto, and Harry Potter, and music from video games like Sonic and Mario Bros

American Escapades, 3/15/25: Adams, Short Ride in a Fast Machine; Copland, Billy the Kid Suite; Tate, Chokfi'; Daugherty, Harp of Ages featuring Courtney Hershey Bress, for whom the work was commissioned

Hausmusik 2, 4/5/25 at 7pm: a chamber music recital featuring the Lovejoy String Quartet at the Atlas Theatre

Fiesta, 4/12/25: Márquez, Danzón No. 2; Piazzolla, Bandoneón Concerto "Aconcagua," featuring Charles Gorczyński, a renowned tango expert; Villa Lobos, Bachianas Brasileiras No. 5: Aria featuring Brazilian soprano, Camila Rabelo; Elizondo, Latin American Dances; Ginastera, Four Dances from "Estancia"

Fortune & Glory, 5/10/25: Strauss, Till Eulenspiegel's Merry Pranks; Orff, Carmina Burana featuring accomplished Northern Colorado-based singers soprano Anna McMahon, tenor Javier Abreu, and baritone Andrew Garland, with All-City Children's Choir, Cheyenne Chamber Singers, and Laramie Cty. Comm. College and UW Choirs

For over 30 years CSO has provided free educational outreach programs. Offerings include:

"It's a GAS" (Guest Artists in the Schools) and "It's COOL" (Conductor of the Orchestra Leads): In conjunction with monthly concerts, CSO's guest artists and conductor visit music classrooms of all ages, teaching about the upcoming concert and sharing their experiences as professional musicians. From these visits, students learn how to develop criteria for evaluating different career paths, as well as how to achieve successful performances.

"YES!" (Youth Educational Symphony): Each January, CSO brings nearly 3,000 5th and 6th grade students from LCSD #1 and #2, parochial, private and home-schooled children to the Civic Center for a live symphony performance. Junior high and high school orchestra students also attend these educationally-g geared concerts. CSO creates and distributes supporting materials to teachers prior to the event to help prepare students for the concerts. "YES!" concerts focus on creating valuable connections between history, cultural literacy and music appreciation, as well as introducing the basics about symphony orchestras and concert etiquette. Over the student's two-year elementary experience, CSO provides well-rounded exposure to a range of composers and styles, with one year focused on classical repertoire and the second year on popular movie music.

"Take a SEAT" (Students Enjoy A Ticket): CSO distributes free tickets for each masterpiece concert to area students, including to jr. high through college music classes, homeschooled, and the Boys & Girls Club; CSO also raises funds to provide discounted student concert admission to all concerts. 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 selected repertoire CSO will perform live as inspiration. "Art in

Music" challenges 7th-12th graders to create both 2D and 3D works of art once a year, in conjunction with either our February or March concert, depending on the scheduling for each season. CSO's annual "Music in Words" writing contest invites 3rd-4th grade students to write a creative story connected to a piece of music performed on our April concert. Both programs utilize a panel of expert judges in the fields of music and art or writing to select their respective winners. Those winners are presented on stage before their corresponding concerts, and invited to enjoy the concert, along with their families, free of charge.

"Musical Story Times" are free events held a few times a year at various local venues, including the Botanic Gardens and public library. These events are tailored to pre-K through 3rd grade students. CSO musicians perform music written to accompany a children's story read by a skilled narrator.

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 County Library, the Friday before each masterpiece concert by the Maestro and guest artists, and a similar lecture before concerts for ticket-holders.

CSO's education programs can be divided into 2 areas of outreach: youth and adult programming. While each program has specific, age-appropriate, learning goals, participants in most programs can expect to walk away with enhanced knowledge of the featured composer, piece of music, musical time period, and instrumentation, plus get a glimpse into the life and training of a professional musician. Goals were determined through discussions with local music educators and administrators, a review of the state arts standards, and feedback from our education committee, board of directors and participant surveys.

CSO's youth education programs annually reach about 6,000 pre-K through college students in Laramie County School Districts #1 and #2, including Cheyenne, Burns, Albin, Carpenter, Pine Bluffs, and the surrounding areas. These programs reach city, rural, public, private and home-schooled students and have 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 education outreach impacts hundreds of people annually. Through comments CSO has received, we recognize that our adult patrons have a particular interest in learning more about the music, musicians and composers than is possible to print in the program notes. Thus, CSO created the following three unique goals for adult education programming: 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 through shared personal stories, and question and answer segments. 3) To elevate the audience's general level of music education allowing for the programming of new and unique works that are challenging for audiences and offer significant growth opportunities for our professional musicians.

After participation in programs, CSO administers teacher surveys. The surveys specifically ask if CSO's programs have been effective in meeting the learning goals and provide room for comments on what can be improved for the next year. Students attending the "YES" the concerts are also surveyed and some write thank you notes. Student surveys ask about their enjoyment of the program, whether they were inspired to begin or continue to play an instrument/sing, and what they might like to hear on a future concert. Parents of children at story times and petting zoos, and participants at adult outreach events, provide feedback to staff and musicians. The Director of Community Engagement tracks statistics, including the number of people reached through the various programs. The Education and Artistic Advisory Committees debrief, reviewing the statistics, survey results and comments received, and report to the full board monthly. Changes to the next season's programs are often implemented based on this feedback.

In addition to the outreach detailed above, CSO has two less formal programs with goals to reach people in rural areas and advocate for the arts in WY respectively. Wyoming Public Radio (WPR) rebroadcasts CSO's concerts, reaching many people around the state who do not have easy access to a professional orchestra. WPR estimates, for the timeframe when CSO concerts are rebroadcast, that they reach up to 1,500 listeners each time. These listeners are primarily 35 to 64 years in age, with an even split between the male and female. CSO's Music and Executive Directors and guest artists also speak at service clubs helping educate business leaders in our community about the importance of the arts and arts education.

CSO's Artistic Advisory Committee includes the Music and Exec Directors, select board members, patrons, staff, and musicians who program each season. Potential guest artists and repertoire undergo a rigorous vetting process, ensuring audience appeal and fulfillment of educational objectives. The committee prioritizes world-class artists who are also charismatic speakers.

CSO's season begins with the return of Russian pianist, Ilya Yakushev for Rachmaninoff Concerto No. 2. Yakushev is an award-winning, internationally acclaimed artist who regularly performs with symphonies all over the world. His fiery performances and quirky personality are always a hit with audiences and students.

In Nov, CSO will highlight African American composer Allison Loggins-Hull. The Inheritors Overture, composed in 2020, depicts the concept of inherited trauma from slavery and the Holocaust through intense yet beautiful symphonic writing. CSO also strives to showcase our own accomplished musicians and our concertmaster Stacy Lesartre will perform Mozart's Violin Concerto No. 5.

Jan's "YES!" concerts will align with our Film with Live Orchestra performance of How to Train Your Dragon in Concert, providing a highly unique education concert experience. CSO will demonstrate what music adds to film, the different types of technology required, highlight the types of careers that come together to make a production like this possible, and the process of syncing a live symphony orchestra with a film. Students will also have the chance to practice their concert etiquette.

In March, CSO will perform American Indian composer Jerod Tate's, *Chokfi'*, which means rabbit in Chickasaw. The music depicts the legend of a trickster in Southeast American Indian cultures, and will be the inspiration for the Art in Music program. Tate is dedicated to the development of American Indian classical composition and has received commissions from prestigious orchestras across the country. On the same program, American composer Michael Daugherty's *Harp of Ages* will feature Colorado Symphony's harpist, Courtney Hershey Bress. Bress is the former principal harpist of the United States Army Field Band in D.C., was nominated for a GRAMMY, and is an actively touring soloist.

CSO's April concert features all Latin American composers and CSO's first-ever Bandoneón soloist, Charles Górczynski. Known for his original contemporary tango music, Górczynski has extensively toured North America and Europe. Also featured is soprano Camila Rabelo, a UW graduate from São Paulo, Brazil who will perform Villa Lobos's *Bachianas Brasileiras No. 5: Aria*.

Collaborations with local artists and organizations is an important part of CSO's mission. Our Holiday concert features En Avant Dance Studio, All-City Children's Chorus and Cheyenne Chamber Singers. Our final concert in May includes Orff's *Carmina Burana* and calls for a mass choir of 120 singers drawn from the choirs listed above plus from the UW and Laramie Cty Comm College choirs. It also features soprano, tenor and baritone soloists from around the region.

CSO's Dir of Comm Engagement works directly with LCSD #1 Fine Arts Coordinator, dozens of music, art, band and orchestra teachers of all levels in LCSD #1 and #2, and music faculty at LCCC to engage students with CSO's programs. The teachers take time out of their regular curriculum and schedules for CSO's programs, believing the educational value and impact is extremely beneficial to their students.

Despite the challenges of the pandemic, CSO remains in good financial standing due to the generous support of our patrons and donors and healthy reserves built from unexpected estate donations. For the 24/25 season, CSO anticipates financial support in the following areas: tickets sales (26%); corporate support through concert and education outreach sponsorships and program ads (16%); individual donations to the annual fund, adopt-a-musician program, and guest artist underwriting (17%); CSO Foundation gift (11%); Annual Gala and Symphony Friends fundraisers (9%); grant awards (8%); reserves designated by the CSO Board (3%); and interest (2%). CSO has developed strategic partnerships in our community for in-kind services (8%), including trades for print and radio ads, concert rebroadcasts on WPR, guest artists' hotel rooms, and discounts on printing and facility rentals. CSO's expenses are strongly aligned with our mission with 78% supporting concerts and educational outreach programs.

ORGANIZATION SUMMARY

CHEYENNE YOUTH SYMPHONY

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PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Cheyenne Youth Symphony 2024-2025 season

Application

The mission of the Cheyenne Youth Symphony (CYS) is to provide an opportunity for string students in the Cheyenne area to advance their technical and musical skills through participation in the group. Students are exposed to a variety of musical styles which will provide teaching tools to help each student to improve technical and musical skills. Students also work together as an ensemble and feel an important part of the final outcome of each performance. The experience will provide students with the disciplines required to be involved with a professional music organization.

The goal of the CYS is to provide young string students with a more advanced performance experience. Students are taught the importance of correct posture and playing position. Students are taught listening skills that enable them to play together as a section and as an ensemble. They are encouraged to be leaders and take what they have learned from CYS rehearsal back to their school orchestra programs.

In the coming months, we will be working towards developing strategic community partnerships, such as with Laramie County Community College, to ensure the long-term sustainability of the organization. This partnership will provide a rehearsal and performance venue. College music professors will be used as a resource for private instruction for CYS students and to help with sectionals during rehearsals. This partnership will also provide an opportunity to start a beginning string ensemble for younger students who would then progress into the more advanced ensembles. Advanced students who have aged out of CYS would be encouraged to be a part of the LCCC string ensemble. All of these opportunities will contribute to the sustainability of the CYS and help the LCCC program to grow.

The CYS serves string players in Cheyenne and surrounding areas. Students who have had 1 year of instruction and are in 5th-9th grade are eligible for membership. Students from public, private and home school are eligible to audition for membership. The Cheyenne community supports arts education by offering instrumental, vocal and general music instruction in the public schools. This provides exposure for students to discover if music is something they want to be a part of and gives them a foundational education to build on. The CYS provides an opportunity for these students to advance their skills and perform more in a group setting. The CYS also provides a

group performance setting for string students from outlying areas that don't provide any public school instruction for orchestra.

The majority of CYS students are students who come from LCSD #1. The demographics of the school district reveal that 67% of the students are white and 24% are from another race. This is reflected in the membership of the CYS. The majority of CYS students are white. The number of students receiving special services in the district is 15.1%. The CYS only has one student that is known to need accommodations. Parents who share information with the director about their child's disability help the director make the necessary accommodations required to help the student succeed. All concerts are held at ADA compliant facilities and accommodations for audience members can be made upon request.

The Cheyenne community has a wide variety of economic levels. The number of LCSD students on free and reduced lunch is 40.6%. The membership fee is kept at a low cost so that students from all economic levels can participate.

The main method of evaluation used to measure the impact of the CYS on the community is through monitoring the growth in membership. A record of membership numbers is kept for each year. Our goal is to continually increase membership. The membership was consistently growing until the pandemic; for the first time in several years, the membership increased.

The other method of evaluation used to measure the impact on the community is the audience size. The return of in-person performances has helped the audience size to increase. The final concert, which is an afternoon tea and concert has managed to stay close to 400 attendees despite the drop in student membership numbers. The number of concert attendees for the other performances has also increased.

The CYS had planned to take a trip this summer. Unfortunately, not enough students registered for the trip. In order to determine why students were not participating, a survey was sent to parents. Parents were asked if we

delayed the trip until June 2025 would they allow their student to participate. We also asked what the reason was for them not participating. Was it the cost or the destination? 31 parents out of 44 responded. There were 10 yes, 14 no and 7 maybe. Most of the no's felt the cost was too high.

CYS is requesting operating support to help the organization transition to a more professional level, to hopefully allow a new artistic director to be found in the next few years. Due to the grant support received in 2023, CYS was able to hire an administrative assistant. The addition of this assistant has helped the artistic director to spend more time planning rehearsals and preparing for concerts. Grant funds will be used to continue to employ a part-time administrative assistant and provide a stipend for the artistic director. The administrative assistant is responsible for bookkeeping, record keeping, communications, creating marketing materials and programs, organizing the parent volunteers, and event coordinator for concerts and the annual fundraiser.

Willhite founded CYS in November of 2000 and has been in charge of all operational decisions for the past 23 years. As Willhite nears retirement, it is her goal to organize the CYS in such a way that a new Artistic Director can be hired so the organization can continue to grow and thrive, serving students in the Cheyenne area for years to come. Willhite is retiring from her teaching position with the L.C. S.D. #1 at the end of this school year. She is in the process of looking for a new venue for rehearsals and performances.

CYS's annual expenses include paying the accompanist and rehearsal assistants; music purchase; licensing and fees; fundraising expenses; program and marketing costs; insurance; storage space for music and supplies; trailer used for parades and transportation of equipment; concert expenses including purchasing and maintaining uniforms and reception supplies. CYS has been fortunate that LCSD #1 has allowed the organization to rehearse and perform in district facilities free of charge.

CYS is an auditioned string ensemble serving students in Southeast Wyoming, including Cheyenne and the surrounding communities. Participation in CYS allows students to build on the music education and skills they learn in the public-school environment. Students receive focused instruction and coaching allowing them to further develop skills on their instrument, in addition to learning ensemble repertoire to be performed in the concert setting. CYS rehearses once a week during the school year and for six weeks in the summer and performs four formal concerts per year.

Artistic Director, Jaylene Willhite has been a music educator in the LCSD #1 for over 30 years Willhite has a Bachelor's of Music Education and a Masters of Arts in teaching and has taught for 43 years. She currently teaches in LCSD 1 and has been a member of the Cheyenne Symphony Orchestra for 36 years.

Additional artists involved with CYS include an accompanist, 1 adult rehearsal assistant and five student assistants. Cathy Johnson, accompanist, is a retired elementary music teacher who taught for 27 years and has also been a

church music director and pianist. Jonathan Ogle is a former CYS student. He is currently teaching elementary general music. Finally, Cora Kang, Simon Wolf, Monica Bersabe, Emily Tatum and Audrey Nichols are former CYS students. They work with CYS students in small groups to help students better learn their music.

CYS holds auditions for new members each April and begins the season with six weeks of instruction during the summer. New members are encouraged to participate in the summer program in order to get to know the returning members, as well as to allow the music director the opportunity to better assess their skills and development levels in preparation for the school year.

The implementation of a summer camp is another opportunity for new CYS students to improve their instrumental skills. Students will also work on learning to play as an ensemble. This will help prepare them to play as a large group in the summer and in their designated ensemble in the Fall. This will be a new addition to what students can participate in during the summer.

The L.C.S.D. #1 is going to cut 4th grade beginning strings for the next school year. This will have an impact on how the CYS orchestras are organized. There are plans to start a beginning string ensemble for younger students to lessen the impact of this decision.

CYS members are broken into an elementary and a junior high ensemble. Each group meets once a week for a one-hour rehearsal. During rehearsals, the students receive small group coaching from the rehearsal assistants, in addition to the full ensemble rehearsal of concert repertoire with the help of an accompanist. Willhite selects the repertoire for each concert based on the needs of the ensembles in order to best fit the available instrumentation, as well as to provide engaging, challenging yet attainable repertoire for the students.

The CYS has four scheduled concerts per year. The first concert is in October, a holiday concert in December, and a concert in March, all free and open to the public. The concerts are followed by a reception for the students and the audience, and the December concert also includes a dessert auction. The final performance in May is also the annual fundraiser. This is an afternoon tea including silent auction. Students often participate in a small fundraiser or two throughout the season as needed.

CYS holds auditions for new members each April and formally begins the season with six weeks of instruction during the summer. New members are encouraged to participate in the summer program in order to get to know the returning members, as well as to allow the music director the opportunity to better assess their skills and development levels in preparation for the school year.

The implementation of a summer camp is another opportunity for new CYS students to improve their instrumental skills. Students will also work on learning to play as an ensemble instead of playing in unison. This will help prepare them to play as a large group in the summer and in their designated ensemble in the Fall. This will be a new addition to what students can participate in during the summer.

The L.C.S.D. #1 is going to cut the 4th grade beginning strings for the next school year. This will have an impact on how the CYS orchestras are organized. There are plans to possibly start a beginning string ensemble for younger students to lessen the impact of this decision.

CYS members are broken into an elementary and a junior high ensemble. Each group meets once a week for a one-hour rehearsal. During rehearsals, the students receive small group coaching from the rehearsal assistants, in addition to the full ensemble rehearsal of concert repertoire with the help of an accompanist. Willhite selects the repertoire for each concert based on the needs of the ensembles in order to best fit the available instrumentation, as well as to provide engaging, challenging yet attainable repertoire for the students.

The CYS has four scheduled concerts per year. The first concert is in October, a holiday concert in December, and a concert in March, all free and open to the public. The concerts are followed by a reception for the students and the audience, and the December concert also includes a dessert auction. The final performance in May is also the annual fundraiser. This is an afternoon tea including silent auction. Students often participate in a small fundraiser or two throughout the season as needed.

The CYS was founded for the purpose of providing young string players with the opportunity to improve their playing skills while playing in a more advanced ensemble. Students are instructed in how to follow a conductor and play their part in the ensemble. Students are also instructed in correct posture and playing position, bowing techniques, listening for intonation and how to play different pieces of music stylistically correct. Students will take the skills they have developed in CYS back to their school ensembles, allowing those ensembles to also benefit from the students' participation.

In addition to rehearsals and concerts during the school year, the CYS also has a six-week summer program that begins in June. The summer program serves two purposes for the students. First, students who have had a successful audition to join the ensemble are encouraged to participate in the summer program. This enables them to meet some of the other players and start to feel a part of the group. This also helps the conductor work on any

skills that need to be worked on that weren't detected at the audition, so they are better prepared for the repertoire in the fall. The second purpose is to provide students an opportunity to continue playing and performing in the summer. The students prepare to play in the Frontier Days Parades and for various assisted living facilities. The CYS also performs for a variety of community events throughout the year. One of these events is the lighting of the Menorah for Hannukah. Students have provided music for this event every year for many years.

Rehearsal procedures are part of the Wyoming State Standard 1. FPA8.1.2 states that students perform independently and with others, demonstrating correct posture, playing position, intonation, range and tone quality, using a varied repertoire of music. CYS rehearsals focus on all of these rehearsal elements with a variety of musical styles. CYS students are also taught the characteristics of different musical periods and styles. They are taught the technical skills needed to perform each composition correctly. This relates to State Standard 3 FPA8.3.1 which states students describe distinguishing characteristics of music genres or styles from various historical periods and cultures. CYS students are taught to demonstrate safe, responsible and appropriate behavior during rehearsals and performances. This relates to Standard 4 FPA8.4.2.

CYS is made up of 5th-9th grade string players who have played their instrument for at least one year, selected through an audition process.

The artists involved are Jaylene Willhite who is the artistic director and founder, Cathy Johnson who is the accompanist, and Jonathan Ogle who is an adult teaching assistant. Jaylene Willhite has been a music teacher in the LCSD #1 for the past 33 years. She has her Bachelors degree in Music Education and a masters in Arts in Education. She has played in the Cheyenne Symphony Orchestra for 36 years. Cathy Johnson is a retired elementary music teacher. Cathy Johnson taught general music for LCSD #1 for 27 years. Jonathan Ogle is a former CYS member and is currently teaching general music for LCSD #1. Melody Brewer, who is the new administrative assistant, is a retired choir and computer teacher. Melody has been the administrative assistant for 8 months and has done an excellent job improving parent communication. She has also organized a committed and hard-working board of directors.

CYS's funding comes primarily from the annual fundraiser and donations, in addition to the student membership fee. The annual membership fee has been set at a very low level to allow students from all economic levels to participate, just \$100/year. In addition, parents are expected to donate eight hours of volunteer time each year, or, in lieu of their time, \$100.

The artistic director has donated her time for the past 23 years and now is able to receive a stipend from the previous Community Support Grant. It is necessary for the organization to work towards paying the artistic director in order to find a qualified replacement.

ORGANIZATION SUMMARY

CHILDREN'S DISCOVERY CENTER

WWW.PINEDALEDISCOVERYCENTER.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Early Childhood Arts

Application

The Children's Discovery Center (CDC) provides a quality, affordable early education, and childcare program with a focus on the environment. Our mission is to maintain a safe, healthy, creative, and nurturing environment to address the developmental and educational needs of children, while providing daily learning and engagement inside and outside of the classroom in the natural world.

At the CDC, we see the individual child as having the right to quality education and respect the child as a co-creator of their learning process. This means the children's interests and their innate curiosity help choreograph our curriculum. We encourage the children's exploration of their environment as natural researchers and their need to be interactive learners. This form of education is supported through hands-on activities, art programs and learning centers that engages the children's explorative learning. The focus is on the process of learning and not just the end result or product.

Childcare options for children under three years old and the absence of year-round childcare facilities has been an ongoing issue in Sublette County. Among the limited childcare centers in Pinedale, the Children's Discovery Center (CDC) stands out as one of just three establishments providing care for children under three, distinguishing itself as the sole non-profit childcare center operating year-round.

At the CDC, we recognize the critical role of childcare in supporting families' year-round employment, with nearly 94% of local families relying on our summer childcare services. Moreover, we are deeply committed to fostering inclusivity and engagement within our community, particularly among underserved populations such as seniors vulnerable to isolation, a concern that has been exacerbated by the challenges of the recent pandemic.

Since 1997, the CDC has cultivated a meaningful collaboration with a local nursing home, facilitating intergenerational interactions through shared art projects and activities, enriching the lives of both young and old. Our dedication to diversity is reflected in our student body, with approximately 3% representing various ethnicities, and our commitment to inclusivity extends to accommodating the diverse needs of our students through regular visits from the Children's Learning Center.

Furthermore, we are proud to provide essential services to 16% of our enrolled children, including speech, occupational, and physical therapy, ensuring that every child receives the support they need to thrive. As we navigate the complexities of our community's landscape, the CDC remains steadfast in its mission to provide high-quality childcare services while fostering a culture of inclusion, engagement, and support for all.

At the CDC, we conduct an annual parental survey as an integral component of our evaluation process. This survey serves as a valuable tool for assessing our performance, identifying areas of success, and pinpointing opportunities for improvement in various aspects, including the breadth and quality of activities offered and the effectiveness of communication between families and staff.

Each survey yields quantitative scores, which serve as benchmarks guiding our team's discussions in formulating goals for the upcoming year. By summarizing and comparing data from the current year with previous years, we gain valuable insights into our progress and identify specific areas where enhancements may be needed, ensuring that our objectives from previous years have been effectively met.

In essence, our success at the CDC is not solely measured by the attainment of numerical targets but also by the caliber of services provided. This quality assurance is reinforced through parental surveys, the sustained enrollment of families, and informal feedback from the community. We continue to conduct a formal community survey, broadening our feedback mechanisms to encompass the perspectives of the wider community.

The Children's Discovery Center actively is engaged in 25 collaborative initiatives within the community. Through these collaborations, we garnered informal feedback from each partner, all of which overwhelmingly affirmed the positive impact of our endeavors. This feedback underscores our commitment to fostering fruitful partnerships and making meaningful contributions to the communities we serve.

"Our organization's operating costs for the period spanning from July 1 to June 30 encompass several essential categories necessary for sustaining our operations and fulfilling our mission. These costs primarily include:

1. Building addition and outdoor classroom area: We allocate a significant portion of our operating budget towards covering the expenses associated with maintaining our physical space, but also to pay for the new building addition we are undergoing. With this addition we will be able to double the size of our school to be able to help out or growing community. We currently have a significant waitlist.

2. Utilities: Another critical component of our operating costs involves utilities such as electricity, water, heating, and internet services. These utilities are indispensable for facilitating our day-to-day operations, including program delivery, administrative tasks, and communication with stakeholders.

3. Supplies: Our organization relies on various supplies to support our programs and initiatives effectively. This category encompasses a wide range of materials, including educational resources, office supplies, program-specific materials, and equipment necessary for delivering high-quality services to our constituents.

4. Personnel Expenses: While not explicitly mentioned, personnel expenses may constitute a significant portion of our operating costs, including salaries, benefits, and payroll taxes for our dedicated staff members who drive the implementation of our programs and organizational activities.

The requested operating funds will be thoughtfully allocated to ensure optimal utilization and alignment with our organizational priorities. Specifically, our allocation plan is as follows:

Building addition and outdoor classroom: A substantial portion of the operating funds will be allocated towards covering the costs of our building addition and expanding out outdoor classroom.

Utilities: Funds will be allocated to meet the ongoing expenses associated with utilities, guaranteeing uninterrupted access to essential services vital for organizational functioning.

Supplies: We will allocate a portion of the operating funds towards procuring necessary supplies, including educational materials, program-specific resources, and administrative supplies, to support our programs' implementation and effectiveness.

Personnel Expenses: Additionally, a portion of the operating funds will be allocated towards supporting personnel expenses, including salaries, benefits, and professional development opportunities for our dedicated staff members.

By strategically allocating the requested operating funds across these key expense categories, we aim to sustain our organizational operations effectively, enhance program delivery, and maximize our impact in serving our community and fulfilling our mission."

This response provides a clear overview of the organization's operating costs, followed by a detailed explanation of how the requested operating funds will be allocated to support these essential expenses.

Expanding on the description of community-based programs within the CDC's mission not only underscores our commitment to holistic child development but also highlights the diverse array of enriching experiences we offer. These programs serve as vital extensions of our preschool programming, fostering connections with the broader community while nurturing creativity, literacy, and cultural appreciation among our young learners.

*Intergenerational Program: At the heart of our community engagement efforts lies the Intergenerational Program, a weekly initiative designed to bridge generational gaps and foster meaningful interactions between our

3–4-year-old children and residents at the Sublette Center. Throughout the year, our students partake in a myriad of arts activities, ranging from the tactile exploration of finger painting to the architectural marvels created with Legos. Drawing on windows, coloring dot pictures, and dancing to music with scarves, bells, and shakers are just a few examples of the engaging activities that stimulate creativity and social interaction in this intergenerational setting.

*Meditative Yoga: Monthly we are looking to begin yoga classes for our 3–4 and 4–5-year-old students embark on a journey of inner peace and mindfulness through meditative Yoga and movement sessions. These sessions, held indoors during colder months and outdoors amidst nature's embrace during summer, instill a sense of calm and balance while promoting physical wellness and emotional regulation among our young participants.

*Literacy Program: Our commitment to early literacy development is exemplified through monthly visits to the Sublette County Library, where our 4–5-year-old group is enthralled by the captivating storytelling of Ms. Kathy. Through the magic of storytelling, poetry recitations, and joyful song and dance routines, Ms. Kathy ignites a passion for literature and language, laying the foundation for a lifelong love of reading and learning.

*Pottery Classes: Under the expert guidance of local artist and proprietor of Pinedale Arts and Crafts, Mae Orm, our 4–5-year-old students embark on a creative odyssey during the Summer Program's two-week Art Week session. Through hands-on pottery classes, children explore the tactile wonders of clay, shaping and molding unique pieces of artistry.

*Stained Glass Classes: A hallmark of our artistic endeavors, the Stained Glass Classes offer a unique opportunity for CDC students to delve into the mesmerizing world of glass artistry under the tutelage of local stained-glass artist, Hayley Ruland. Since its inception in 2015, this annual tradition has produced stunning Christmas ornaments that serve as cherished keepsakes for families and adornments for our school.

In essence, these community-based programs not only complement our preschool curriculum but also serve as catalysts for holistic child development, instilling a lifelong appreciation for the arts, literature, and culture while fostering meaningful connections within our community.

In alignment with the Children's Discovery Center's(CDC) overarching mission, community-based programs serve as integral components of our holistic approach to early childhood education. These programs encompass a diverse array of enriching experiences designed to nurture children's creativity, physical well-being, and cultural appreciation:

*Intergenerational Program: Weekly visits to the Sublette Center provide 3–4-year-olds with engaging arts activities such as finger painting, building with Legos, and dancing to music with scarves and bells. These intergenerational interactions foster a sense of connection and mutual learning between children and older adults, enriching both generations' lives.

*Literacy Enrichment: Monthly visits to the Sublette County Library engage our 4-5-year-old group in immersive literary experiences led by Ms. Kathy. Through storytelling, poetry, singing, and dancing, children are inspired to explore the enchanting world of literature, fostering a lifelong love for reading and learning.

*Pottery and Art Week Sessions: Renowned local artist Mae Orm guides 4–5-year-old students through immersive pottery classes during our Summer Program's Art Week sessions. From clay pottery to painting mosaic pieces, children unleash their creativity, honing their artistic skills while creating unique masterpieces under Mae's expert guidance.

*Stained Glass: Collaborations with local stained-glass artist Hayley Ruland provide annual opportunities for students to craft exquisite stained glass Christmas ornaments, showcasing their artistic talents and contributing to cherished family traditions. Additionally, our Pre-K class will be embarked on a new journey in 2024-2025, by creating a stain glass window in our new addition to our building.

*Meditative Yoga Sessions: Biweekly meditative yoga and movement sessions offer 3-4 and 4-5-year-old students opportunities for mindfulness and physical activity. In the warmer months, outdoor sessions provide a refreshing experience, promoting holistic well-being and grounding children in practices of self-awareness and relaxation. We are hoping to find someone who will be able to start this summer to introduce yoga to our students and the importance of it.

Through these community-based programs, the CDC remains steadfast in its commitment to providing children with diverse and enriching experiences that not only foster their development but also instill a lifelong passion for creativity, learning, and community engagement. With your support, we can continue to inspire and empower the young minds of our community, shaping a brighter future for generations to come.

The Children's Discovery Center (CDC) is committed to advancing Arts Learning as a fundamental component of its curriculum, aiming to integrate interactive arts programs that foster the cognitive, social, and motor development of children. Recognizing the pivotal role of arts education in cultivating the next generation of creative thinkers, the CDC not only provides early exposure to the arts but also seamlessly incorporates art instruction into daily activities. This approach not only enriches children's lives but also lays a solid foundation for success in key academic areas such as STEAM (science, technology, engineering, ART, and mathematics).

With the support of this award, the CDC will expand its efforts to deliver year-round arts education activities to children as young as age 2, seamlessly woven into their daily, weekly, and monthly routines. Additionally, the grant will enable us to bolster community engagement by inviting local artists to conduct hands-on activities, further enriching the preschool experience.

Furthermore, a key objective is to empower staff members to effectively support children's artistic development. This involves employing strategies such as asking open-ended questions to prompt discussion about their artwork, offering diverse options for artistic expression, and emphasizing the creative process over the final product. By nurturing free expression, the CDC not only enhances children's overall health and well-being but also equips them with vital skills for lifelong learning.

Indeed, the CDC's mission is to witness the success of every child it serves, ensuring equitable access to high-quality preschool programs that prepare them for future academic and personal achievements. As we look ahead

to the 2024-2025 Summer Program and school year, our goals are ambitious yet attainable. We aim to provide 200 enriched community engagement opportunities, including intergenerational programs, guest speakers, and visits to local landmarks. Moreover, cultural activities such as art programs, visits to museums, and cooking classes will offer diverse experiences to ignite children's curiosity and creativity. Finally, specialized physical activities like yoga, dance, and gymnastics will promote holistic development, empowering children to thrive in all aspects of their lives. With your support, we can continue to inspire and empower the young minds of tomorrow.

Throughout the year, the CDC collaborates with esteemed artists, leveraging their expertise to cultivate children's aesthetic sensibilities and foster creative engagement in a supportive environment. Our efforts are amplified through the following partnerships:

* We currently are looking to bring back yoga. Over the years we have had several yoga teachers come in, but because of conflicting schedules we have been unable to have yoga for the past year.

* Kathy LeCheminant, Children's Library Specialist: Kathy's role as a Children's Library Specialist enriches our community's cultural fabric. Kathy ignites their passion for literacy, movement, and learning. Additionally, our preschoolers benefit from monthly visits to the Sublette County Library, enhancing their literary and artistic exposure.

* Hayley Ruland, Local Artist: For several years, Hayley has collaborated with us to introduce students to the intricate art of stained glass, empowering them to create unique pieces. This hands-on experience not only cultivates artistic expression but also hones fine motor skills and spatial awareness. Together with our dedicated staff, Hayley ensures a safe and enriching environment for toddlers to explore the beauty of glasswork.

* Pinedale Fine Arts Council (PFAC): Since 1976, PFAC has been instrumental in bringing high-quality arts programs to Sublette County. Their diverse offerings, including preschool-targeted shows like Dr. Seuss performances and acoustic concerts, broaden children's cultural horizons. Through ongoing collaboration, we extend the reach of these enriching experiences to our preschool community, fostering a lifelong appreciation for the arts.

* Mae Orm, Local Business Owner and Artist: Mae's vibrant murals adorn our CDC walls, infusing creativity into our environment. Her dedication to community engagement is exemplified through fundraising initiatives like community art classes and participation in our biannual art auctions. By inviting Mae to lead monthly abstract art classes and collaborate on student projects, we aim to inspire young minds and nurture artistic talent within our community.

Through these dynamic partnerships, we strive to create a holistic learning environment where creativity flourishes, and children are empowered to explore, express, and appreciate the arts. With your support, we can continue enriching the lives of our preschoolers and fostering a culture of creativity and imagination in our community.

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 a new outdoor classroom and building. We are needing to add more outdoor classroom space to accommodate more students. This year the CDC had over 300 volunteer hours.

ORGANIZATION SUMMARY

CITIZENS FOR A CIVIC AUDITORIUM

WWW.CASPERLYRIC.COM

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

2024 Wyoming Fringe Festival

Application

The Lyric, located in downtown Casper, was once a multiplex cinema and is being transformed into a state-of-the-art performing arts facility. Our goal is to become the central hub for arts and culture in Casper, offering quality programming and entertainment for citizens statewide and beyond. With our strategic location, we aim to attract tourists from across Wyoming and neighboring states.

In our current capacity, several theaters have retained their original movie theater setup, presenting optimal seating arrangements for a diverse range of events including presentations, performances, and beyond. This versatile layout serves as a strategic advantage for launching the Wyoming Fringe Festival. This extravaganza would highlight independent artistic endeavors spanning various disciplines like theater, dance, magic, music, and more.

Set to unfold this August, The Wyoming Fringe Festival promises a one-of-a-kind platform for honoring and showcasing local productions, talents, creativity, and innovative ideas. It beckons artists, performers, and theater aficionados from every corner of the state to converge and partake in an immersive exchange of ideas and experiences. From riveting performances to thought-provoking discussions, this festival is designed to foster a vibrant community of creatives and enthusiasts alike, culminating in an enriching and unforgettable experience for all participants.

The inaugural festival aims to spotlight local and regional talent, offering a stage for artists and cultural organizations to reach new audiences. This exposure will elevate the arts scene in Casper and throughout Wyoming, enriching our cultural landscape.

We anticipate drawing visitors from across Wyoming by inviting theater companies, dance groups, musicians, and other performers to participate. Their involvement will contribute to the local economy through increased spending on accommodations, dining, and shopping.

The Wyoming Fringe Festival is geared toward attracting individuals in Wyoming who are passionate about arts, culture, and humanities. This demographic likely includes patrons who frequent one or two of Casper's local theater companies but may not be familiar with all of them, let alone attending multiple performances in a single weekend. Our goal is to broaden our audience beyond these established "regulars" and entice newcomers to experience a diverse range of shorter productions offered during the festival. Whether you're a seasoned enthusiast or someone just beginning to explore the local arts scene, the Wyoming Fringe Festival aims to provide an inclusive and engaging platform for all attendees of all ages to discover and enjoy innovative performances.

We've invited theaters and artists from around Wyoming to present performances and cultural celebrations that showcase the richness and diversity of Wyoming. Through dialogue and exchange, we celebrate the unique traditions, stories, and artistic expressions of performers in Wyoming while fostering mutual respect, understanding, and solidarity. The festival will impact cultural development and provide a platform for artists, fostering creativity and self-confidence among the community. This atmosphere creates a welcoming space for individuals from diverse backgrounds, promoting community cohesion and inclusivity.

We have handicapped seating in all our theaters and we will do everything we can to accommodate any attendees or performers who make special requests. Aside from the Fringe Festival, accessibility initiatives include our ongoing "in-kind" programming, where we host a group from Casper's iReach who uses our facility weekly to enhance the services they provide but do not have the space.

As this is the inaugural Fringe Festival, our primary measure of success will be determined by several key factors. Firstly, we will gauge our success by the number of applications received from artists and performers across the state. This metric reflects the level of interest and participation from the artistic community, indicating the festival's appeal and relevance on a broader scale.

Secondly, the number of performances hosted during the festival will be a significant indicator of success. A diverse range of performances not only enriches the festival experience but also attracts a larger and more diverse audience.

Furthermore, the attendance figures for both the festival as a whole and our opening night event will provide valuable insights into its overall impact and popularity. High attendance numbers demonstrate strong community engagement and interest in the festival's offerings.

Lastly, the sustainability and longevity of the festival depend heavily on forging strong partnerships, particularly among the Casper Theater Companies. Their enthusiasm and support will be instrumental in ensuring the festival's continued success in the future. By fostering collaborative relationships and shared commitment to the festival's goals, we can build a solid foundation for its growth and sustainability over time.

N/A

The Wyoming Fringe Festival is set to take place from August 9th to 11th, 2024, at The Lyric in Casper, Wyoming. This inaugural three-day extravaganza will kick off with an exciting evening event featuring a panel discussion, refreshments, and networking opportunities. Following this, two full days of productions are scheduled for August 10th and 11th.

The festival schedule will feature multiple showtimes for each production, each lasting less than one hour. This format allows patrons to attend at their convenience, ensuring flexibility and maximizing their ability to experience the diverse array of offerings at the festival.

Throughout the weekend, the lobby space will be arranged for conversation and a showcase of all participating organizations and their upcoming seasons, providing them an opportunity to engage with new performing arts professionals and patrons. Alongside our partners, we will have a booth that will engage with patrons of the arts and potential donors, sharing our vision and future plans for The Lyric as a home for local artists, festivals, touring shows, and events like The Fringe.

With the funds generously awarded from the Wyoming Arts Council, this will be the first step to The Lyric becoming the permanent, statewide home of the Wyoming Fringe Festival. Funds will support the administration of the event, professional graphic design, marketing and promotions costs, printed materials, and additional staff who need to be in the facility for twelve hours a day for three days. The Lyric will also secure pipe-and-drape and auxiliary lighting to beautify the lobby as it serves as the “Festival Kick-Off” event as well as a shared space where participants can engage with prospective patrons.

Our volunteer planning partners in the Wyoming Fringe Festival—who fiercely advocate for the performing arts, have a combined seventy-five years of production knowledge, and have established themselves as champions of the arts—include Kris Kontour with Stage III Community Theatre, Daniel Quintana with Opera Wyoming, Audrey Egan and Dominique Simmons with Casper Children's Theatre, William Conte with Theatre of the Poor, and Shea Ward with Casper Theater Company. With the invaluable assistance and guidance of these local experts, we've launched the application process for statewide theater companies. They've generously shared the opportunity within their networks, extending the invitation to anyone interested. This consortium has played a pivotal role, offering expertise in theater production, lighting, and technical support not only for The Lyric but also for each other as we prepare for this inaugural event.

In addition to our partners, we have invited Casper College, Kelly Walsh High School, and Natrona County High School to participate in booth space to promote their season and programs. We also hope they will share audition opportunities to their students. We also look forward to mutually beneficial partnerships, utilizing both paid and earned media, with Townsquare Media, Breck Media, the Casper Star-Tribune, Oil City News, local television stations, and billboard companies to amplify the Wyoming Fringe Festival.

While The Lyric is in a significant capital campaign, we are organizing the Fringe Festival as a standalone event. This event will enhance our engagement with the performing arts community & provide an inclusive, engaging platform for all attendees of all ages to discover and enjoy innovative performing arts.

The budget covers venue expenses, graphic design, marketing, staffing, and exploring additional funding avenues like sponsorships, grants, & concessions. These funds will support event administration, professional design, marketing, printed materials, & necessary staff presence during the festival. We'll provide festival participants with complimentary use of the facility for a week.

We're applying for support from the WCTF and the Myra Fox Skelton Foundation, & seeking sponsorship from the WY Humanities Council for an Opening Night panel. Regardless of grant outcomes, we'll pursue corporate and local business sponsorships, and marketing grants from Visit Casper and local media.

ORGANIZATION SUMMARY

CITY OF CHEYENNE/COMMUNITY RECREATION AND EVENTS

WWW.CHEYENNEPRESENTS.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Cheyenne Presents Fridays on the Plaza - Cheyenne's Summer Music Festival

Application

The mission of the Cheyenne Community Recreation and Events is to create community through people, parks, and programs by providing all recreational opportunities at the highest level that positively affects our quality of life, and that assists in the economic development of our community.

Strategic Goal: 1. To provide a variety of performance and entertainment opportunities to challenge and meet the cultural needs of the community, while also providing a multi-use venue to use for outdoors events to build a strong community through connections. 2. To provide a personable, professional connection between the community and the programs, events, and amenities provided through quality customer service. 3. To bring a diverse selection of bands throughout the thirteen weeks to engage all. 4. To bring families, community, and friends together to enjoy culture, arts, history, and social engagement.

The event started in 2005. The community fell in love with this event. According to the 2010 Census, the surrounding area consists of about 100,000 residents; we even draw Colorado residents. Cheyenne consists of approximately 89% Non-Hispanic white, 2% black or African American, .8% American Indian or Alaska Native, 1.5% Asian, and 14.7 Hispanic or Latin American.

Our organization employs various strategies to invite, engage, and create alongside nondominant communities to ensure a positive and meaningful experience for all participants. Firstly, we promote inclusivity through our marketing efforts, reaching out to diverse communities through radio announcements, print media, and active social media engagement. Additionally, the Depot Plaza, is designed to be handicapped accessible, accommodating individuals with disabilities and older adults, ensuring they can fully participate in our events. We actively welcome veterans, low-income individuals, and people from all backgrounds, offering a free event that provides an opportunity for enjoyment and socialization without financial barriers.

To address requests for accommodations, we have a dedicated process in place to ensure that individuals with specific needs can fully participate in our activities. We encourage attendees to reach out with their accommodation requests, and our team works to fulfill these requests. By actively listening to the needs of our community members and implementing appropriate accommodations, we strive to create an environment where everyone feels valued and respected, fostering a truly inclusive and enriching experience for all.

As this event is free, accurately tracking participation can be challenging, although we do take counts every half hour to monitor attendance. While measuring the emotional impact of individuals at a free event like Fridays on the Plaza is complex, the sheer joy and enjoyment we witness serve as remarkable indicators of a meaningful and fun experience for attendees. Our Community Relations and Engagement (CRE) team is present at each event, actively interacting with participants, listening to their feedback, and witnessing their happiness. The cancellation of the event in 2020 due to COVID was especially difficult for everyone, despite being an outdoor event. In 2021, the community faced challenges in fully regaining pre-pandemic crowd levels, but we anticipate that in 2022, the event will once again become a highly anticipated gathering for all.

During the timeframe of July 1 to June 30, our operating costs encompass various expenses, including paying for the artists, utilities such as electricity and water, supplies needed for our event, and staffing costs. These expenses are essential for successfully executing our events throughout the summer.

Requested operating funds will be allocated in a manner that ensures the smooth functioning of our organization and the delivery of high-quality events and services to our community. Specifically, the funds will be allocated towards covering artist costs, procurement of necessary supplies and equipment, and supporting administrative functions such as marketing and staffing salaries. Additionally, some funds may be reserved for contingencies or unforeseen expenses to maintain operational stability and resilience. Overall, prudent allocation of operating funds is crucial for sustaining our organization's activities and fulfilling our mission of serving the community effectively.

Within the timeframe of July 1 to June 30, our "Friday on the Plaza" Summer musical festival is poised to present an exhilarating lineup of artists, all geared towards fostering community engagement and entertainment. Over the summer months, we envision hosting a diverse array of musical performances featuring local bands and artists, cultivating a dynamic and lively atmosphere for all attendees to revel in. Moreover, we are committed to infusing the series with themed nights and special events, ensuring a rich tapestry of experiences that cater to our community's varied tastes and interests. Alongside the captivating live music, we are thrilled to offer platforms for local nonprofit organizations to showcase their missions while providing opportunities for food vendors to promote their culinary delights. Through these multifaceted initiatives, our overarching goal is to perpetuate a warm and enjoyable ambiance, welcoming both residents and visitors alike while bolstering the vibrancy and essence of our city's downtown area.

Sponsorships and a limited City budget serve as vital funding sources for operating the Fridays on the Plaza Summer Music Festival throughout the thirteen-week duration. Our budget is meticulously aligned with the vision of Fridays on the Plaza, ensuring a diverse lineup of musicians and bands that offer exceptional music to the community every Friday during the summer months. I am actively engaged in soliciting additional sponsorships. We are grateful for the support of the Wyoming Arts Council, whose assistance bolsters the sustainability of this extraordinary summer festival. It's imperative to acknowledge that with the City's budget, the Wyoming Arts Council Grant, and generous sponsorships, this festival would adequately meet the community's need for fostering a strong sense of community through the arts.

ORGANIZATION SUMMARY

CITY OF RAWLINS / DOWNTOWN DEVELOPMENT AUTHORITY / MAIN STREET

RAWLINSMAINSTREET.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

ArtBeat 2024

Application

The Rawlins Downtown Development Authority (DDA)/Main Street mission is to enhance a vibrant, historic downtown that creates economic vitality. Rawlins DDA/Main Street serves as the heart of the community where people come together to enjoy the convenience and friendliness of hometown businesses, local services, specialty shopping, and unique recreational and cultural activities.

Rawlins DDA/Main Street has is to continue to strengthen our artesian community and activities such as sculptures, murals and "Approachable Art" activities at our events and in the Downtown. We strive to maintain a friendly environment and promote a positive spirit. The goal of Rawlins DDA/Main Street is to host various events, providing opportunities for our community to congregate in our downtown district and to experience and partake in recreational, artistic, and cultural activities. Displaying and creating opportunities for art enhances our community economically and educationally and increases the quality of our citizens and everyday life.

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 ArtBeat 2024. AdventureFest/SummerFest will be held for the 17th year, this July. Our "Art Walk" includes 18 murals, 4 sculptures and guides people to view art throughout our community. Live music and local arts are 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 ArtBeat. 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. In 2024, posters, flyers and even a portion of our website will be in multiply languages.

Rawlins DDA/Main Street documents 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. A new addition this year will be individual tracking at businesses throughout downtown and not just through Rawlins DDA/Main Street program since the event has expanded to so many locations.

Rawlins Downtown Development Authority/Main Street is excited for the eighth year to bring ArtBeat to Downtown Rawlins, October 4th & 5th. Each year this event brings more people downtown by adding artists and activities. ArtBeat 2023 was a RESOUNDING SUCCESS, featuring 18 local artists in downtown businesses, two live music performances, and displays from Rawlins High School, Middle and Elementary School students.

ArtBeat also included eight opportunities for the community to "CREATE" art with their own hands, with a majority of them being provided for free due to Wyoming Arts Council funding. Last year's event returned to a two-day event, with well over 1200 spectators. The participation numbers - Artists directly involved this year was at an all-time high of 448, including the dancers, students, band members, members and the local artists in the local businesses.

Again, this coming year, we will invite food trucks for the community to taste their local treats. Refreshments will be provided for the adults for an upscale atmosphere, as they stroll through businesses and visit artists. The volunteer committee is looking at having a Cake and Cupcake Bake-off too, to continue to expand the demographics and remind people that baking is another form of art.

Allocation of funds will be dedicated into three categories:

- Fund 40% of allocation to local artists such as music and dance performances over the two-day event,
- Fund 40% to the "Create" activities that introduce APPROCABLE ART at little or no charge to the community that may have not had the opportunity to be creative,
- Fund 20% of allocation to marketing and promoting the event locally and regionally.

Rawlins DDA/Main Street anticipate artists such as soap makers, tattoo artists, chefs as well as the expected photographers, painters, and sculptors will be a creative presence for 2024. We believe this event is becoming a PREMIER event in Rawlins and Carbon County for the entire family.

NA

Our funding is a combination of cash and in-kind from the following: partnerships, sponsorships, donations and grants such as the Wyoming Arts Council. Diverse funding sources for ArtBeat include event line-items, 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 in 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: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Events and Outreach 2024-25

Application

Cody Country Art League (CCAL) is dedicated to creating an environment for promotion, appreciation, and education in the visual arts.

Since 1964 we have provided a venue for artists- amateur to professional - to advance, learn, exhibit and sell their work. The Art League is a free place to connect our community with the visual arts as well as provide a place where they can begin or continue their art education.

Our strategic goals include providing art outreach to the community and developing more partnerships and opportunities for exposure to the arts and art education through these measures:

- 1) Offer more affordable art education opportunities including Art Camp for K-12, after school programs for students, and other educational programs for all ages. Our goal is to continually increase the numbers of students we service and the variety and diversity of classes we offer.
- 2) Our 59th Annual Community Art Show. In 2024, we far exceeded the 250 community pieces entered into the show the year before. In the 58th Annual show we had 368 entries, of which 30 were youth entries. We intend to increase the number of artists and cultivate additional sponsors to defer costs.
- 3) Annual Membership and Friendship drive to increase revenue, participation, and donations.
- 4) Establish and maintain a reserve account of at least 15% of total revenue annually.
- 5) Grow community participation in our annual Halloween fundraiser, "The Haunt", with a goal of \$20,000.

Cody sits 50 miles east of Yellowstone. The population of Park County in 2023 was 30,518 people. CCAL shares a building with the Cody Visitors Center who welcomed more than 90,000 visitors in 2023. We are open to the public year-round. Our artist members are either Wyoming or Montana residents of all ages and with a variety of talents. 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 enter and experience the art produced by our members and on display in the gallery.

Our classroom space is on one level and accessible by all. We encourage and welcome everyone to take a class and work to keep our fees affordable.

We have an active and vibrant youth art program throughout the year including numerous Summer Art Camps and Art After School programs. We offer scholarships for kids to help ensure a broad range of students have the opportunity to participate in our programs. We have even helped provide additional art education for homeschooled children and students from Cooke City as well, further enhancing their art education.

1) A key metric for us is membership growth, which has been on an upward trend since 2018. CCAL had 68 members in May 2018 and as of April 2024 we have 297 members. We believe this increase reflects the community's confidence in CCAL and results in strong support and positive impact for our artists and community. CCAL is the epitome of shopping local and we give artists and individuals alike the space to have a positive experience and a direct, positive effect on their community by supporting their friends and neighbors.

2) Increased attendance to our weekly classes and continued positive evaluations by participants

3) Increased donations and membership through our annual Friend Letter.

4) Increased participation in our Annual Show of both artists and guests.

5) Increased fundraising from our annual Halloween event "The Haunt"

6) Increased sales of artwork.

7) Increased community support through event sponsorships and scholarship gifts.

N/A

With over 250 artist members and another 47 friends and families, we have a strong pool, many of whom are professional artists or art instructors, to draw from to teach our classes, provide artist demonstrations for the public, and artwork for the gallery, and to participate in CCAL events.

Supplemental funds from WAC will help us cover our expenses for supplies, advertising and promoting The Gallery, our classes, special events and shows, as well as our annual fundraisers.

We offered 33 classes including Youth Programming in 2023. 18 members stepped up to serve as instructors for the classes.

In the shoulder season months, we offer three slots for members to sign up as our Featured Artists -Jan-May and then again Sept-Dec. Participating artists work under a deadline in order to have the opportunity to display and sell a larger body of work all at once in the gallery when they agree to be a featured artist. We host an opening reception which we advertise to the surrounding area and the show hangs for a month. These have been so good for our artists - as they learn more about navigating the world of professional art - deadlines, marketing, display, production, but they've also been so great for the community as a whole. The community has been quite supportive and eagerly anticipates each new opening and the variety of artwork we display, driving more people into the gallery and increasing awareness about all we do and provide.

In 2023 the following 2-D and 3-D member artists were featured: Bobbie Brown, David Jefferis, Paula Dimler, Lyn Foley, Marcia Nelson, Sally Ogletree, Alisha Schenck, Connie Holland, Linda Jolley, Tiffani Jackson, NJ Pawley, Randy Burke, Casey Sheets, Suzie Warner, Dorci Newman-Tremblay, Lee Niziolek, Ulrike Opitz, Elizabeth LaRowe, Linda Sudduth, Helen MacKay, Carla Foggin, Judith McMurray, Marie Shirley Jones and Susan Bishop.

Our 59th Annual Community Art Show gives anyone of all ages and abilities (non-members included) the opportunity to show in the gallery, to put their toes in the water of selling and competition. This is a huge, greatly anticipated event where we literally rehang the entire front gallery with all new work for participants.

We provide multiple opportunities for the community to witness art in action with artist demonstrations at the gallery. Whether it's during Rendezvous Royale or the holidays or during the summer during our Artist in Residence program - the public is invited to come see and experience, for free, anytime.

The launch of our Artist in Residence program featured six different artists last summer: Paul Kethley, Steve Leonardi, Austin Ratzlaff, Carrie Kohles, Justine Larsen and Lyn Foley. This gave artists the opportunity to show more of their work and also to demonstrate HOW they work as they converted our classroom into a studio space for their tenure as Artist in Resident.

Six CCAL Artists also volunteered to paint in local gardens around town to help raise money for a Veteran's Garden.

Our Halloween fundraiser will involve many artists and community members.

WAC funds are requested to help us implement and market all these programs and opportunities. Newspaper advertising, social media boosts, posters, radio, signage. If we need additional art supplies or materials, these funds can help there, as we like to include materials in some of our classes to help keep costs down to students, like some of our introductory classes, stained glass classes and ALL youth programs.

The CCAL's Board of Directors annually sets a budget based on our estimated income from annual membership dues, sales, events, fundraisers, donations, and grants including; Shoshone Recreation District, Stock Foundation Grant and Wyoming Arts Council.

Many individuals and community businesses, such as Pinnacle Bank, REV Real Estate, Libations, Treasured Memories and SBW & Associates, help sponsor our annual show which last year enabled us to give out almost \$6,000 in prize money to participants.

Our sales and class tuitions are important revenue generators. A couple of our instructors teach multiple classes at no charge to us; they donate what we would have paid them back to the Art League.

Membership so far this year is up 6%.

In 2023 our sales were up 12% over 2022.

Donations were up 40% (which was related somewhat to our 2023 Camper Trailer fundraiser and Starving Artist Sale.)

We already have money pledged for our costume prize money for our annual fundraiser "The Haunt."

ORGANIZATION SUMMARY

COMMUNITY CENTER FOR THE ARTS

CENTERFORTHEARTS.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Center for the Arts: Building a strong foundation for the future

Application

The mission of Center for the Arts is to connect our creative community by providing a dedicated campus, supporting excellent programming, and nurturing a collaborative spirit. The vision is to make artistic experience central to Jackson Hole by embracing the values of stewardship, excellence, inclusion, creativity, and respect. The Center is so much more than a building — it's an entire arts and cultural ecosystem. We are home to 20 arts and education organizations where people of all ages come together to learn and grow. The following priorities provide a roadmap to achieving organizational goals and continuing to deliver on our mission for many years to come: Maintain and enhance our facility; Support and elevate the work of our Resident Partners; Promote programmatic excellence, diversity, and impact; Build financial and operational sustainability. Community engagement includes a wide range of programming to meet the varied interests found throughout our community. We feature cultural programs, spoken word, family programming, and a wide variety of musical performances. We present nationally recognized top-tier artists as well as well-known local and regional artists. We provide a venue for many of Jackson's nonprofit organizations - all while keeping affordability and accessibility to the arts at the forefront. Collaboration is at the heart of all that we do. We are undertaking significant capital improvements as The Center approaches 20 years of well-loved use. Two large roof sections were replaced in 2023 as part of a multi-year endeavor. With other improvements to theater technology, infrastructure, and campus planned, The Center has made important decisions about long-term financial strategy. We are taking steps that will position us to enhance the facility and continue raising the bar for creative endeavors in the valley with the launch of a new multi-year fundraising strategy. We are prioritizing long term sustainability for the Center for the Arts.

The Center strives to create a welcoming atmosphere on campus and present diverse artistic voices. For example, this year we hosted Ivan McClellan, creator of the Eight Seconds Project, a storytelling initiative with the goal of expanding the cowboy icon to include people of color. To better represent our region and community, we dedicate space and provide funding to present Latino and Native American artists. We collaborate with JH Pride to host an annual event to welcome and create a safe space for Jackson's LGBTQ+ community. All of these events are free or affordable so that cost is not a barrier to access. Teton County is recognized as one of the wealthiest counties in the country and there is a growing economic divide. We continue to offer high caliber art experiences to community members regardless of their economic means. The Center meets all ADA requirements in the building. Accessible theater seats are spaces specifically designed for wheelchairs and include features such as an accessible approach, location at grade, clear floor space, and larger dimensions. Hearing devices are stored and controlled by the Front of House managers and this system was recently updated with support from Jackson Hole Lions Club. The

Center has recently hired Studio Mathews, a women owned design firm specializing in wayfinding systems. Studio Mathews has been hired to help us improve our wayfinding systems for greater accessibility including Spanish language signage and providing a greater sense of ease with navigating our campus for all ages and abilities independently. Finally, we have a robust volunteer program providing many seniors with opportunities to attend programs free of charge and engage with the Center in a meaningful way.

The Center relies on a multipronged approach to measuring community impact. We strive to be responsive to feedback and remain adaptable so that we can meet the evolving needs and interests of our community. We measure impact through events; resident relations, community engagement and donor support. The evaluation of The Center Theater is based primarily on usage days, audience numbers per show as well as average attendance, number of sell-outs, and by monitoring and counting ticket purchases. The Center utilizes a database that combines ticketing, marketing, and development functions which allows us to continually track and collect data so that we can better reach our target audiences based on past purchases and attendance. Additional evaluation tools are the Annual Report as well as the Report to Town and County where we compile quantitative and qualitative data from the past year including audience testimonials, programming summary and financial snapshot. This give us a chance to reflect on our successes as well as take note of areas where there is room for improvement. We know we are making an impact in the following areas: when the 20 residents on campus are thriving; when we reach underserve populations through diverse programming; when we remove financial barriers to the arts and when our facility is in good shape. Social media is another platform where we assess levels of engagement to inform future programming decisions. Broadly, we measure our success by achieving diverse participation in the arts from all sectors of our community and can show increasing levels of diverse support, participation and engagement.

Operating support is directly in line with these strategic priorities for 2024-2027: maintain and enhance our facility; support and elevate the work of our Resident Partners; promote programmatic excellence, diversity, and impact; build financial and operational sustainability. The Center's operational costs include facilities, payroll, lease payments, mortgage payments, and professional fees (for example, cleaning & custodial support) . Facilities maintenance makes up 23% of total spending, and include necessities such as HVAC and boiler maintenance, utilities, painting and roofing, and the cost of custodial services. Programs and Events make up 48% 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 The Center's own programming and collaborations. Administration and Development spending account for 29% of total spending at The Center. The Center is synonymous with our dynamic campus itself, and we are so proud of all that we have to offer, both indoors and outdoors. Occupying 78,000 square feet, we provide performance space in the 525-seat Center Theater, our black box theater, the outdoor amphitheater, and the adjacent Center Park at heavily discounted rates for Resident Organizations and other regional nonprofits. Our Resident Organizations also lease dance studios, music performance and practice rooms, art studios, education spaces, as well as office spaces at The Center. Our goal is to provide affordable access to excellent facilities for our arts community. As The Center approaches its 20-year anniversary, many of the facility's original building materials are reaching the end of their usable lives and this will increase our operational costs. In 2023, two large sections of the roof were replaced as part of a multi-year endeavor to repair our damaged roof system, which over time has deteriorated due to extreme mountain weather. A comprehensive roof assessment was completed in 2021 and a phased repair schedule has been in place since 2022 and we are now in a multi-year effort to replace our entire roofing system. In 2024, the single largest area will be replaced at a cost of more than \$500,000. This essential infrastructure component preserves the integrity of the entire facility and will ensure a safe environment for generations to

come. This past year, we have increased staff in theater production, development, facilities and marketing. These increased staff levels makes it possible to achieve our strategic priorities. Due to the need for increasing staff, as well as the cost for major roof repairs, operational costs are significantly higher in 20024-2025. In 2023 we had 297 days activated and 201 unique events, and in 2024 we have already exceeded these numbers. Funds will be allocated to covering the increased costs of operations including 14 full time staff members. Our staff is now made up of the following positions: Development Team (3) ; Marketing Team (2) ; Programming (2) ; Theater, events, production, box office (3) ; Facilities (2) ; Finances and Executive Director (2). The Center staff is running at full capacity and is poised to make significant progress on our strategic priorities set for 2024-2027, these priorities provide us with a clear road map to the future.

The Center for the Arts is very excited to present two projects in 2024-2025 as part of our Latino Arts Initiative where we seek to better serve our Latino population that is estimated to be close to 30% in Teton County and surrounding communities. This initiative is meant to support and present visiting Latino artists annually on our stage and exhibit spaces. Funds will be allocated to staff time to implement these program initiatives to better serve our Latino and Spanish speaking audience. These projects are initiated under the leadership of Creative Initiatives Director, Oona Doherty. The Performances will involve our entire production staff, development team and marketing team to implement. Below are the summaries of two major projects that are in the planning stages now.

La China Sonidera: The Center will present the 9 person band La China Sonidera from Oaxaca Mexico in September 2024. A musical group hailing from Oaxaca, the music has roots in the sounds of Cumbia, seasoned with rock, hip hop and funk. The lyrics range from humorous themes from the popular Mexican imagination to compositions of a social and protest nature. The band is a reflection of an eclectic and multicultural society inspired by the culture of Oaxaca. The Center is very excited to sponsor La China Sonidera for a one-week artist residency, September 18-24, 2024. The residency will achieve the following program priority to present diverse artists and introduce new musical genres that celebrate the cultural heritage of our Latino community. In addition to the concert performance at the Center Stage, we will make an even greater impact with music and dance education workshops in collaboration with our resident partners; art exhibit by band member Zaira Avalos; a free family concert and outreach to the schools. We received a start up grant in 2022 to launch this project and have been planning this week long residency for over two years. Funds will be used to help support this project and allocated to supporting the week long residency and the staff time required to implement.

Annie Lopez: In May 2025, we will present an exhibit by Arizona photographer Annie Lopez, a Chicana visual artist working in photography and sculpture. Many of Lopez's works consist of hand stitched clothing made out of cyanotype images printed onto tamale wrapping paper. Lopez's printing process involves laying a negative image over primed paper, covering it in an iron based mixture, and placing it under direct sunlight where the image develops with a cyan blue tint. Lopez's pieces highlight the social and political injustices experienced within the Phoenix and nationwide Latinx community, honor the lives of her family members, and reference her own childhood memories.

These projects will be promoted in English and Spanish and include student outreach to Jackson Hole High School as well as Central Wyoming College. These are just a few examples of the new and diverse programming reflected in our annual program planning to better serve underrepresented populations on our campus.

Combined revenue streams support the facility, programming, and operations. On average, a picture of our sources of funds looks like this: 45% fundraising, 14% resident leases, 20% programming, 6% community rentals and 16% investment income from distributions. On average, our use of funds looks like this: 12% administration, 37% programs and events, 39% facilities maintenance and 12% development. Over half of The Center's annual revenue is generated through earned income (i.e., leases, facility rentals, ticket sales, concessions, etc.) and the other half is through fundraising including individual donors, business sponsors, grants, and development events. Over 30 business sponsors who provide cash as well as those who give in-kind support. The Center Benefit represents approximately 25% of our annual fundraising budget. Revenue generated from the event is used to maintain and improve our facility, subsidize lease and rental rates for nonprofits, and support events throughout the year.

ORGANIZATION SUMMARY

CREEK SIDE PERFORMING ARTS

[HTTPS://CSPA WYOMING.COM/](https://cspawyoming.com/)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

2024-2025 Creek Side Performing Arts

Application

Creek Side Performing Arts is a non-profit organization whose purpose is to enrich, educate and entertain by providing opportunities for creative community involvement. Our main priority is to give our community opportunities through exposure and education in the theatrical arts such as dancing, singing, stage managing, costume design, set design and construction, and directing. We seek to develop partnerships locally and regionally to collaborate on productions and share resources that promote the theatrical arts. We will create opportunities for participants to discover their creative gifts and how to apply them to everyday life and their long-term professional life. For example, using writing skills to create original scripts, applying art techniques to set design, marketing, advertising, etc., and acting skills to careers in public speaking and team projects. Our long-term goal is to become self-sustaining and offer more productions and workshops to our region.

Our community is in a rural location where the primary population consists of mostly older adults. In this community we serve groups such as Agape Manor (assisted living facility), 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 make exceptions to individuals who do not have the means to pay, and all veterans get free admission. 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. In addition, all of our facilities are ada compliant.

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 our numbers for our 2024-2025 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.

As our organization starts to branch out into the musical arts, we have found a need for new equipment. We are requesting help with these operating costs. It is approximately as follows: Rent \$3840, Music supplies (mic stands, mics) \$800, Makeup kit , renting rehearsal room \$630, PO box \$78, godaddy \$299.88, SAM renewal \$599, chamber membership \$80, Printing \$300, city dump \$46.50, Wyoming secretary \$27, Advertising \$215, envelopes/postage \$75

CSPA has adopted the policy of sharing resources with any entity and organization that needs them. Two years ago, our storage and operating facility has been sold by owners requiring the need for us to acquire new means of storage at an increased cost. We are currently seeking a new all-around facility, but in the short term require 5 storage units to house all equipment.

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.

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 Business account for the last year and have discovered the benefits of it being cost-effective for props, costumes, theater equipment, etc.

CSPA is presenting the following shows: "Complete works of William Shakespeare Abridged" (Adult performance) Summer 2024, "Mystery dinner theatre" (Adult performance with audience participation) Fall 2024, "Charlie and the Chocolate Factory" (youth/adult musical) Winter 2025, and a Cabaret (Mele Brooks theme) Spring 2025. 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 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.

- 1). Summer 2024: Licensing, costume, and set estimated to be approximately \$2,000.
- 2). Fall 2024: Venue, costume, dinner, props approximately \$2,000.
- 3). Winter 2025: licensing, costume, set approximately \$4,000.
- 4). Spring 2025: Venue, costume, music scores approximately \$1,200

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

DANCERS' WORKSHOP OF JACKSON HOLE

WWW.DWJH.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

General Operating Support for Dancers' Workshop

Application

Dancers' Workshop (DW) enriches lives by offering excellence and diversity in dance and movement experiences through education, performance, and outreach for audiences and students of all ages.

In its 52nd year of providing dance education to the western Wyoming town of Jackson Hole, DW is a multi-faceted year-round dance and arts organization and offers youth and adult dance and wellness classes. It presents world-renowned dance companies, teaches dance outreach in elementary schools throughout the state of Wyoming, and hosts the only professional Modern dance company in the state: Contemporary Dance Wyoming (CDW).

Our local CDW dancers (some of whom are from all over the world) are able to live in Jackson Hole and support themselves as professional artists/dancers and wellness practitioners. DW works to make classes accessible for all demographics with its scholarship program, and partners with other local nonprofits and schools to better reach marginalized populations in the area.

DW strives to meet the needs of underserved populations in Jackson and the surrounding areas by offering programming that is accessible to all demographics, regardless of economic status. Although predominantly white, Jackson's population is roughly 30% Latinx and many are multilingual. We print our marketing materials in Spanish and English and we hired bilingual teachers who are continuing for the second year. To further our commitment to accessibility, all performances and events are held in ADA accessible venues with handicapped parking, wheelchair ramps, handicapped accessible restrooms, and elevators. Additionally, many communities in Jackson are geographically isolated from arts programming. To serve these constituents, DW visits and teaches in schools and communities state-wide.

We collaborate with local non-profits to continue our outreach. DW partners with One22 to reach a wider range of students and provide financial aid to families. One22 provides one third of tuition, DW provides one third of tuition in scholarship support, and the remaining third is paid by the family. Close to 50% of our summer camp enrollment last year was made possible by One22.

DW Outreach, serving over 2500 students annually, strives to provide points of access for dance experiences, and encourages all abilities and economic demographics to participate. In 2022 we reached 481 students through our outreach program. We serve a broad population both in Jackson and across the state of Wyoming.

For each program and event, DW's staff evaluates its successes and challenges 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, and applies all learning to future endeavors.

Youth students in our dance school and outreach programs 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. Additionally, we ask students to record their experiences through anonymous journal entries. We continually monitor these entries and the students' understanding of the class in addition to our traditional teaching practices of observation and physical correction.

DW teachers are reviewed by our Ballet Master/Teaching Director on a regular basis: monthly for new hires and once per semester after tenure. Program evaluations happen after each session and modifications are made to the curriculum for the following iteration. Additionally, parents and external constituents are surveyed anonymously for feedback. These surveys and discussions invite open conversation about students' progress, behavior, needs and general feedback for both students and teachers.

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 \$185,158 a year. South of Jackson, Dancers' Workshop has storage space and a warehouse, totalling \$84,408 a year. Total for space rentals: \$269,566. 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 \$55,000-\$75,000 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 15 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, health insurance benefits and other general artistic expenses.

Given Jackson Hole's socio-economic divide between tourists and residents, 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 the Wyoming Arts Council to support General Operating Expenses and Program Support. Funds from this grant will help DW 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.

Dancers' Workshop will contract with Martha Graham Dance Company as a part of DW's Guest Artist Presenting Program, which will coincide with our 52nd Anniversary Gala in summer of 2024. Martha Graham Dance Company embraces a new vision, of blending Graham's masterpieces with new works by contemporary artists inspired by her legacy. Additionally, this past February, we partnered with Ballet Hispanico. Our first 2024 residency featuring Ballet Hispanico was a 5-day residency, offering workshops in public schools, performances, and community classes to celebrate, connect and collaborate with the local latin culture. Funds from this grant will help support this residency program. In the summer of 2024, we plan to conduct three-week sessions of our ongoing arts learning youth summer camps that happen every year. We work closely with the Arts Association to bring dance classes in conjunction with painting, drawing, sculpture and other arts programming to youth in our community.

We offer multiple arts programming opportunities for youth throughout the year.

DW's Kinder/Youth program has a typical enrollment of 400 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. All students have two annual performance opportunities - the year-end progress performance (May) and the Winter Production (December). Over a four-month process, students help conceive, choreograph, rehearse, produce and perform a full-scale dance production in a professional theater with professional support. They gain important skills specific to dance and performance and also hone skills applicable to everyday life, such as commitment, cooperation, and creative problem solving.

DW summers offer weekly dance classes and week-long camps for dancers and non-dancers alike. The camps feature interdisciplinary curricula that explore creative movement and how other art forms and subjects relate to dance and movement. DW is scheduled to host 6 week-long camps for this upcoming 2024 summer season. Students experiment with photography, videography, drawing/painting, sculpture, sound and science. DW strives to keep its students engaged and learning at whichever level they choose, whether on a recreational or professional track.

The Dancers' Workshop School Curriculum for students 18 months - 18 years directly addresses the Fine and Performing Arts Standards for Dance, following the progression for each: beginning students are expected to explore or practice the concepts (awareness), intermediate students perform, understand and apply the concepts (awareness and intent), and advanced students refine and analyze the concepts (awareness, intent and evaluation). The school curriculum helps our students to understand and express themselves (Creative Expression Through Production, FPA4/8/11.1.D.1, 2, 3, 4, 5, 6, 7) by giving students progressive instruction in various dance concepts, styles and techniques, allowing them to collaborate with others and to express themselves through movement. DW curriculum also reinforces that the arts are significant to daily life (Artistic Connections,

FPA4/8/11.4.D.1, 2, 3, 4, 5) by demonstrating that movement and creative expression have a positive impact on physical health, personal fulfillment and group dynamics.

Specifically, DW classroom curriculum addresses cross disciplinary concepts from visual art and theater. Exposure to a wide variety of dance genres and the opportunity to work with professional dancers with a diverse repertoire of styles (Progress Performance, Winter Production) enables our students to experiment and discover what works best for them and also gives them a basis for developing their own preferences and making their own aesthetic choices (Aesthetic Perception, FPA4/8/11.2.D.1, 2, 3, 4). The classes and programs in our Youth School Program offer all students the opportunity to create and perform in dance with DW's curriculum carefully constructed to meet the highest standards of dance and movement education.

Dancers' Workshop has a teaching staff of 16 teachers dedicated to our youth program and 15 dedicated to our adult program. All of our teachers are best in the field and come to us with extensive education and/or performance careers. Company relationships include Martha Graham Dance Company, Austin Ballet, Atlanta Ballet, Gallim, Elisa Monté and more.

Babs Case is our Artistic Director. She has performed, choreographed, and taught modern dance and visual art throughout the U.S., Europe, Asia, Canada, and South America. As an educator, Babs has taught at universities throughout the U.S. and offers multidisciplinary residencies in schools and workshops for underserved youth. In 1999 she moved to Wyoming and formed Contemporary Dance Wyoming, which tours regionally performing lecture demonstrations in schools and formal concerts for the public. Case works with the School Director, Eric Midgley (previously of Austin Ballet and Ballet Florida), on all hiring decisions. Hiring includes extensive auditioning as a teacher, background checks, formal interviews and ultimate approval by our Board of Directors.

All staff are highly involved teaching 7-10 hours per week while participating in regularly scheduled evaluations, teaching staff meetings, student evaluations and staff development workshops. In addition to our local teaching staff, we regularly augment the staff with guest teachers from some of the world's best dance companies - those who are in town performing through Dancers' Workshop; and often independent artists whose initial relationships were formed through touring to Jackson Hole. Those guest teachers sometimes relocate to Jackson and become full time teachers with Dancers' Workshop. Collectively our staff speaks Spanish, French, Italian and Russian, offering a diverse home for students. The majority of our teachers have performing and choreographic careers which allow them to practice their crafts at a high level.

Some notable teachers include:

Savion Glover: famous tap dancer, choreographer and actor

Bob Berky: Obie-award winning performer, teacher, and master of clown arts

Alumni of Dancers Workshop who are now teachers: Michaela Ellingson, Amy Kingwill and Sarah Hemphill

Stacy Thorkildsen: celebrating her 30th season with Dancers' Workshop

Charlotte Landreau: CDW performer and DW educator, former Graham Dance Company member for 10 years

Fran Romo: Gallim co-founder, CDW Coordinator, DW educator and Cranio-certified practitioner.

Dancers' Workshop's budget is supported primarily through fundraising efforts consisting of individual donors (60% of revenue), grants (5% of revenue), grass-root campaigns (3% of revenue), and our annual gala (12% of revenue). Key Partnerships aiding in our success are the Wonder Institute, Community Foundation of Jackson Hole, One22, pARTners and Teton County School District.

The two highest grossing programs are the School and the Adult and Wellness Program. On average the School is the only program that covers its own expenses and sometimes shows a net gain.

DW is currently facing financial strain due to the lack of federal relief funding that affected operations in 2023 as we recovered from COVID and the loss of a major donor in 2024. We are striving to build our audiences and donor pool, and making efforts to right size our budget, while still offering our standard of excellence to our community. The success of 2024 is heavily reliant on grant funding and donor underwriting.

ORGANIZATION SUMMARY

DONKEY CREEK FESTIVAL

[HTTPS://WWW.DONKEYCREEKFESTIVAL.COM/](https://www.donkeycreekfestival.com/)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

2025 Donkey Creek Music and Arts Festival

Application

The mission of Donkey Creek Festival (DCF) is to provide an opportunity for the families of Gillette and surrounding communities to gather and enjoy the arts in all their forms. Thanks to the support of the Wyoming Arts Council and others, the Donkey Creek Music and Arts Festival is back for June 22, 2024. We have a fantastic lineup of Wyoming musicians and are excited for this upcoming event. The lineup will be out soon. Our "Artisan Village" concept will allow our community artists and organizations the opportunity to share other art forms like the visual arts, spoken word, dance, historical interpretation, traditional and folk arts, etc. DCF will be the only free, publicly supported, music and arts festival in our county. Setting long-term goals for the festival is difficult since we haven't even had our first event, but our strategic goals at this juncture are as follows:

1. Continue to build our board, committees, and volunteer base back up while expanding local financial support for the event. We know that this first year will be key for proving a new model for the event and for the future of the festival. Our current board is six, but our goal is to be up to ten members by June 1, 2024. Ideally we would then fill out committees of volunteers to share the work moving into 2025. This is an ambitious goal considering our past volunteer issues.
2. Build a strong, one-day event that grows in attendance, impact, and financial support over the next five years. A long-term goal is to possibly expand to a second downtown stage or even have a Friday night kick-off concert. A multi-day event like the past festivals seems very unlikely. First thing's first, re-establish this festival, grow our brand, expand financial support, and bring some much needed fun, relaxation, joy, and creativity to our community in 2024 and again in 2025.
3. Provide a venue for musicians, artists, and arts organizations from Gillette, NE Wyoming, and our state as a whole.

Our festival serves the people, artists, and musicians of Gillette, Campbell County, and surrounding communities.

Population: 47,498 (per US Census Bureau, July 1, 2023)

Age groups: 26.3% - under 18; 13.2% - 65 and older

Gender: 48.7% female

Race/Ethnicity: Growing Hispanic population (9.3%), small percentage African American (.7%), American Indian (1.7%) Asian (.7%), and other races.

Due to our energy economy, we have had a large transient worker population that may not be overly invested in our community. High median income (over \$90,000) allows residents to travel for entertainment. Our challenge is keeping people here. The arts in our community also face challenges with uncertainty in the economy, challenges to books, a struggling non-profit sector, and cuts to public arts funding. In our opinion, our community is simply in need of some joy. What can better bring residents joy, fellowship, and fun than the positive, enriching experience of a summer music and arts festival.

We are working to reach nondominant communities which may include direct outreach to our senior living facilities, local day-habs and independent living facilities that serve people with disabilities, Veterans organizations, BIPOC organizations, and the Hispanic community. We are working on a diverse board and as we begin to re-establish this event, we hope that a diversity in our musical acts will help attract a diverse audience and make everyone feel welcome. We remove most financial barriers by being free. The new venue is friendly to people with disabilities. We will have an ADA Viewing Area, accessible restrooms, and are exploring a space to take a relaxing break from the crowds and music. Specific requests for accommodations will be handled through the contact form on our website.

In the past, DCF has had an annual self-assessment consisting of surveys to vendors, musicians, and attendees in an effort to identify those areas where the Festival can be improved. The new board will continue this self assessment through a survey on our website. A paper option will also be available for those who request it. We will ask demographic information and other questions including:

1. how did you hear about the event?
2. which performances did you attend?
3. did you visit the Artisan Village?
4. did you purchased food and/or drinks?
5. what did you enjoy about the festival?
6. how we could improve the event?
7. are you likely to attend future festivals?
8. have you or would you support the event financially?

9. did you feel welcome and safe?

10. do you feel the festival serves the entire community?

11. rate your experience

We will use an online survey initially with QR codes posted around the event. Announcements from the stage will ask guests to give us feedback via the survey. A long-term goal for DCF is to have a festival or event app that could be downloaded and have information, surveys, updates, safety info., etc. This will require further financial support. We will do our best to collect quantitative data on attendance, food and drink sales, monetary donations, and social media activity. Evaluation and feedback from the public, our partners, and our existing arts organizations is extremely valuable to us. Our new board understands that we must be constantly evaluating our product to make sure it is what the public would like to see. We also want to make sure we are not growing too big too fast. We need to be cognizant of the financial limitations that hurt DCF in the past. We are also seeking advice on evaluation from existing festivals.

N/A

The Donkey Creek Festival is requesting project support for our music and arts festival in June 2025. Project support funds will be utilized to hire Wyoming musicians to perform at the festival in Historic Downtown Gillette, Wyoming. Our plan is to host the second downtown version of DCF at Big Lost Meadery with support from a City of Gillette street closure and space from Two Guys Deco. Big Lost has the existing infrastructure to allow us reduce costs dramatically from past festivals and they have experience with large crowds in attendance for music events. Additionally, Big Lost is donating the stage, audience space, marketing, and some labor for the event as an in-kind donation.

The 2024 lineup has not yet been announced, but will include Kira Flight, Albatross, Rock Band Camp, Jeanie Briscoe, Harpoon the Whale, Kaspen Haley & Boxelder Stomp, J Shogren and band, and Gabriel the Bull. We are very excited about this first year and excited to champion Wyoming musicians, Wyoming artists, and Wyoming arts organizations. We are already in discussions with Aaron Davis & The Mystery Machine to be one of our 2025 headliners and would love to have the Fretliners up as one of their members is a Gillette native. We have so many fantastic musicians in and from Wyoming that we would love to share with northeast Wyoming residents and visitors. We have consulted with Big Horn Records in Sheridan to make connections with up and coming Wyoming artists and may partner with them in other ways in the future.

Approximately half of our overall budget is expected to be spent hiring musicians and this is where we hope to spend any funds from Wyoming Arts Council. Sound, lights, and backline will bring that figure up to nearly two-thirds of our overall budget. The remaining funds in our budget are event logistics, marketing, and administrative costs. We are also going to focus more on our local artists by providing an "Artisan Village" where local visual artists, arts organizations, street performers, cultural interpreters, and others can share their art with our community. We feel strongly that this "new" Donkey Creek Festival be a better reflection of who we are as a community and highlight the fantastic art and artists that we have right here in Campbell County. To help make this a reality, we will not be charging for space in the "Artisan Village." We do not want to restrict anyone from

having an opportunity to share their creativity and their passion with our community. We are working right now to mend or re-establish relationships with the other arts organizations in town and have support from our visual arts community for the "Artisan Village" concept. We hope to partner with AVA, Rockpile Museum, Local Color, Powder River Symphony, the Gillette Chamber Singers, the Matachines dance troupe, and others.

We have a growing board of directors including an arts organization administrator in Rockpile Museum Director Robert Henning, a member of the Wyoming Business Council Board of Directors, and other representatives from radio, education, and business. We have two musicians on the board, Steve Yount who works at an arts venue, and J. B. King, a musician and visual artist who previously hosted the Prairie Wind Cultural Festivals in Gillette. The financial support of the Wyoming Arts Council would mean so much for our festival's ability to attract the artists and musicians we hope to share with our community. Thank you for this opportunity.

DCF is primarily funded through arts grants at this early stage. Having not yet held our 2024 festival, we have not been able to build much momentum towards local government funding, corporate sponsors, or private donations. We did receive a nice grant from the Campbell County Community Public Recreation District (CCCPRD) and hope to do so again for 2025. Support from the Wyoming Cultural Trust Fund has also been invaluable. We are also partnering with and seeking financial assistance from Gillette Main Street and our local CVB. Significant in-kind gifts are coming from local businesses Big Lost Meadery, Ranch & Roost, and Two Guys Deco. We expect to have other in-kind donors for equipment, supplies, and marketing. We will be seeking donations from our festival-goers on June 22, 2024. We will have a few cash boxes available and plan to set up an online/digital donation as well. Our goal is to keep administrative costs down and put as much funding into the event as possible.

ORGANIZATION SUMMARY

EVANSTON YOUTH CLUB FOR BOYS & GIRLS

WWW.THECLUBOFEVANSTON.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Youth Art Programs - Explore, Create, Inspire

Application

The mission of the Evanston Youth Club (EYC) is to enable all youth to reach their full potential as productive, caring and responsible citizens. Strategic goals for the Evanston Youth Club include providing quality programs, a safe place for teens to learn and grow, ongoing relationships with responsible, adult professionals, life-enhancing opportunities, character development, and hope. EYC strives to show youth a better way, better use of their time, and that they are capable, smart, and needed.

One program used to reach our overall mission and strategic goals is our Youth Art Programs. The mission of the Youth Art Programs is to build knowledge, skills, confidence, community, and appreciation of the arts for at-risk youth. Strategic goals of the Youth Art Programs include providing well-rounded fine arts, digital arts, STEAM, performing arts, and other applied arts classes and camps year-round during out-of-school time. Youth Art Programs build and reinforce art skills, spark creativity, and increase art skill levels. Classes are in-person and hands-on. Additional strategic goals for the Youth Art Programs are to strengthen youth's social and emotional capacity through art experiences by building confidence, creativity, and to provide a positive outlet for emotions. EYC Youth Art Programs follow the rationale of the Wyoming Fine & Performing Arts Standards that "Making art is making connections".

The Evanston Youth Club works to inspire teens to be their best self. All programs and experiences are intentionally designed to benefit youth and the greater community.

Our program is in Evanston, Uinta County. With a rich culture and history, Evanston was once a booming oil town with a busy railway system. The economic bust took a hard hit on Evanston, leaving our county among the poorest in the state. Evanston has a population of over 11,000, with many residents residing in outlying areas of Evanston.

Our programs are for all youth in grades 6th-12th; with the majority of our members being classified as low-income. Additionally, over 50% of our enrolled members are from ethnic minorities. Through communication, partnerships, and trusted consistency, our program has built relationships with these non-dominant populations. We work with families, schools, businesses, the Department of Family Services, and other organizations to ensure

that our services are meeting the needs and providing the opportunities needed for our community. EYC is actively involved in events and has become a pillar and respected program in our community.

According to recent surveys, youth have indicated that they are suffering from social, emotional, and mental struggles, as well as a lack of support, decreased engagement, and lower academic performance. Our program is the only out-of-school program for youth this age, as such, we work hard to make sure all youth receive the best services and opportunities while participating in our programs. Any special needs are addressed quickly and diverse backgrounds and abilities are welcomed, appreciated, and celebrated. All programs are handicap accessible. Through scholarships, all youth can participate. EYC loves and works hard for the community and the community works hard to support and love EYC. This partnership creates a positive environment for youth to flourish in the arts and life.

The Evanston Youth Club formally and informally evaluates programs frequently. EYC carefully takes attendance at programs and events, noting who is attending, demographics, and participation levels. This system also tracks the number of art programs and events provided. The program used for attendance is called "After the Bell". EYC also uses the National Institute on Out-Of-School Time software to distribute pre-surveys in the fall and post-surveys in the late spring to participants. This measures youth skills, knowledge, and experience in the program, evaluates the instructor/artist from the participant's perspective, and gives an overall rating of the art programs. An annual survey is given to parents, artists, and staff that collects information on experience, perception of youth understanding and growth in the arts. This survey is electronic and distributed through email, QR codes, and text messaging. The results of participant, staff, parent, and artist surveys are reviewed by management and those who plan the art programs. For example, in the youth participant survey, it was noted that there was not enough up-to-date technology in the art programs and not enough art to create real things. After staff and management discussions, a 3D printer was added to the program, as well as resin activities. Input from participants and artists is greatly valued.

EYC's Youth Art Program gives teens resources, opportunities, and exposure to a variety of art forms through classes, field trips, performances, and shows. Youth are inspired to create while developing an appreciation of the arts. Art programs allow members to be artists at any level, beginner to advanced. Youth showcase their art forms, which also provides the local community an opportunity to see and experience a diverse range of art.

The requested operating funds will be used to sustain current programs, while also expanding art programs to enroll more teens. Project expenses include personnel expenses; the Program Director's, class instructors, and contracted artists' salaries. Operating expenses for the project include class supplies, marketing, office supplies, overhead utilities and insurance, transportation, field trip costs, and performance/showcase expenses. EYC provides transportation to and from art classes for all participants, although this is a huge cost to the program, it is necessary to remove the barrier of transportation for our low-income youth. With increased art classes and more youth attending, art supplies are budgeted at \$10,000 for the year. The overhead (utilities, insurance, etc.) operating expenses for our art programs have increased by roughly 6% from last year.

All EYC art programs are offered to youth at no cost. These requested grant funds will be used in correlation with other donations, grants, and fundraising efforts to continue high-quality art programs for some of the most

vulnerable youth. Youths apply for a scholarship to attend art programs, part of the application is that youth then provide four hours of community service and make a commitment to have good attendance and behavior.

Art classes are offered at least two times per week during the school year, and at least three times per week during the summer. These classes include:

- Fine arts, which teaches the basic concepts of art, while building youth confidence. Youth are instructed and inspired to create visual arts such as paintings, sculpting, drawing, printmaking, mixed media, mosaics, and more.

- Digital arts include using two and three-dimensional components. 3D printing, photography, game design, and graphic design are some of the classes offered in the digital arts.

- Applied art activities help the youth think beyond the typical art form into youth seeing art all around them in their environment. These classes include bookmaking, illustration, jewelry making, woodworking, fashion design, culinary arts, creative writing, and more.

- Performing arts involve acting, singing, dancing, and instruments. Youth can learn piano, drumming, guitars, singing solos or in groups, and performing in dramatic plays.

Youth Art Programs also incorporate field trips to musicals, art showcases/museums, and other creative art experiences for youth to have hands-on experiences and opportunities to connect with the arts that they otherwise would not have.

Contracted artists, paid staff, and volunteers work in collaboration to create lesson plans and goals of the art programs. Key artists include:

- Laura Prete, a highly sought-after local photographer with 10+ years of experience. Laura teaches photography twice a month to youth.

- Douglas Quillinana, Middle School art teacher with a Bachelor's in Art Education and Graphic design. Doug provides input and resources for our art classes.

- Taia & Eric Hillstead, local dance instructors with 20+ years of experience. The Hillsteads teach fox trot, waltz, and country swing to youth twice in the school year and summer.

- Sara Horn, local Professional Intuitive Artist and Life Guide. Sara teaches a four-part class creating abstract art while releasing emotions. Art pieces are showcased at a culminating event.

- Jenn Barker, paid staff, local piano teacher and music director, a degree in marketing. Jenn teaches piano, singing classes, drumming, digital arts and applied arts weekly during the school year and summer.

- Alex Gomes, paid staff, local guitar teacher and artists. Alex teaches guitar and a variety of art classes weekly during the school year and summer.

-Holly Slade-West, paid staff, piano teacher, applied arts, and fine arts teaching experience 20+ years. Holly teaches bi-weekly art classes during the school year and summer.

-Jarid Hunley, paid staff, applied art and fine art teacher for 5+ years. Jarid teaches resin, painting, drawing, woodworking and STEAM classes weekly during the school year and summer.

The requested funds will be used to pay for artists, instructors, supplies, overhead expenses, marketing, and culminating showcase events. EYC operates under a budget and codes all time and expenses to their correlating programs. Income for art programs is used directly for art-only activities.

The Evanston Youth Club strives to provide quality art programs to at-risk youth so they can learn, build skills, and gain a better understanding and appreciation of the arts. Weekly classes are taught by professionals and local artists. Youth are given foundational exposure to a variety of art forms. Then those skills are developed and enhanced. Youth are also able to perform and showcase what they learn. Teenagers begin to learn the value of art and how art is around them in their everyday lives as they become young artists. Arts learning happens twice per week during the school year and three times per week during the summer. These classes include visual arts, theater, dance, and music.

Through visual art classes, youth study fundamental art skills and develop their artistic expression, style, and vocabulary. Classes include graffiti art, photography, printmaking, drawing techniques, sculpture, painting, and design. Youth are taught by artists about visualizing, using different mediums, exploring art, and creating their own masterpieces.

In theater arts, youth focus on drama, collaboration, expression, acting, technique, and costuming. Youth apply these skills while rehearsing and presenting a public performance for the community.

In dance classes, youth learn to express themselves through movement. Local professionals lead workshops in hip-hop, fox-trot, and others. Participating in dance helps teens develop life skills, such as resilience, discipline, respect, and determination.

Music classes held include piano, drumming, singing, and guitar. In these classes teens learn rhythm and style as they develop skills. Youth work together to create music that represents them and their lives. Classes are designed for students to learn, then practice by themselves, practice as a group, and perform independently and with others. Youth will learn posture, breath control, and dynamics. They gain confidence and support as they perform musical pieces for the community.

Youth are guided through mixed media, digital, and other art forms as they learn vocabulary and skills pertaining to the arts. Youth compare and contrast art and are free to interpret art and its meaning.

The program also takes participating teens on art field trips, such as to Pickelville Playhouse, Hale Center Theater, and a local art show. These opportunities provide experiences teens would otherwise not have. They see professionals perform and learn from observation just how magical and important the arts are.

Our amateur artists get to work with professionals, learn from professionals, and learn to become professionals.

Because our target population is a vulnerable group, art programs can have far-reaching, positive impacts. Through our art programs, youth can learn empathy, compassion, and emotional intelligence. As they develop these skills, social skills are also cultivated alongside actual skill development. The Wyoming Fine and Performing Arts Standards have been used to create goals and provide a foundation for arts learning. Additionally, EYC surveys youth to find their interests, needs, and areas of opportunity to help youth develop.

Goal #1: Increase youth artistic connections.

How Identified: At-risk youth typically have less exposure to art. Most participants have not had the chance to take music lessons, attend art shows, or have access to a variety of art supplies.

Strategies: Youth members learn how important art is. This is taught through exposure and interpretations. (FPA 8.4, A.1, FPA, A.1) Students attend museums and performances. (FPA 8.4, A.1, FPA 11.4). Local art professionals frequently lead art programs. (FPA 8.4, M.3, FPA 11.3, M.3)

Goal #2: Increase youth art aesthetic perception and art understanding.

How Identified: Youth are only exposed to a few art forms in school; however our art programs can expand their learning because our participants spend more time in our programs and we can offer more art forms.

Strategies: Youth observe a variety of art. Youth interpret and analyze themes, subjects, and symbols. Youth are exposed to various art forms by guest artists and through outdoor art programs. (FPA 8.2, A.3, FPA 11.2, A.3) Club members perform dances, short drama plays, and musical performances. Youth learn how to perform in a theatrical setting (FPA 8.1, T.1, FPA 11.1). Drama programs are at the beginner, intermediate and advanced levels. (Theatre all of Standard 1 for grades 5-8 and 9-11)

Goal #3: 125 youth will create and/or perform a new art skill/piece. This will empower youth to manage emotions, build resilience, and reinforce self-esteem.

How identified: Youth are experiencing an increase in social, emotional and mental problems. The arts can provide an outlet for addressing emotional and/or problem behaviors through opportunities to learn new skills, develop new talents, and express thoughts and ideas in creative and therapeutic ways. A

Strategies: Developing craft through practice. This is planned into the program through professional, consistent exposure to Fine Arts classes, Digital Art Classes, Applied/STEAM classes, and Performing Art classes. (FPA 8.1, M.2, FPA 11.1, M.2). Music classes teach rhythms, melodies, accompaniments, and youth arrange their own pieces. (FPA 8.1, M.2, PFA 11.1, M.3, FPA 8.1, M.4, FPA 11.1, M.4)

Goal #4: 80% of participating youth will be on target for grad progression and/or graduation.

How identified: Youth living in poverty can struggle in academics. Education can drastically change the trajectory for youth and provide opportunities for sustainability and a better quality of life. Involvement in the arts is associated with gains in math, reading, cognitive ability, critical thinking, and verbal skills.

Strategies: Youth will gain confidence by exploring, discovering, and creating through multidisciplinary art programs. The arts provide challenges for learners at all levels. Through art learning, youth learn to concentrate, complete projects, think abstractly, and to be confident.

Art Learning programs at the Evanston Youth Club give art equity and access to our community's teens, many which are living in poverty.

Contracted artists, paid staff, and volunteers work in collaboration to create lesson plans and goals of the art programs. Key artists include:

-Laura Prete, a highly sought-after local photographer with 10+ years of experience. Laura teaches photography twice a month to youth.

-Douglas Quillinana, Middle School art teacher with a Bachelor's in Art Education and Graphic design. Doug provides input and resources for our art classes.

-Taia & Eric Hillstead, local dance instructors with 20+ years of experience. The Hillsteads teach fox trot, waltz, and country swing to youth twice in the school year and summer.

-Sara Horn, local Professional Intuitive Artist and Life Guide. Sara teaches a four-part class creating abstract art while releasing emotions. Art pieces are showcased at a culminating event.

-Jenn Barker, paid staff, local piano teacher and music director, a degree in marketing. Jenn teaches piano, singing classes, drumming, digital arts and applied arts weekly during the school year and summer.

-Alex Gomes, paid staff, local guitar teacher and artists. Alex teaches guitar and a variety of art classes weekly during the school year and summer.

-Holly Slade-West, paid staff, piano teacher, applied arts, and fine arts teaching experience 20+ years. Holly teaches bi-weekly art classes during the school year and summer.

-Jarid Hunley, paid staff, applied art and fine art teacher for 5+ years. Jarid teaches resin, painting, drawing, woodworking and STEAM classes weekly during the school year and summer.

EYC diversifies funding for the sustainability of programs. EYC has a strong operating reserve, strategic and resource development plans, and thorough budgeting processes. Funding streams include:

*Donations from individuals, businesses, organizations, and foundations = 27%

*Government Support from City of Evanston, Uinta County, and Federal 21st Century Community Learning Centers = 28%

*Grants = 17%

*Fundraising = 17%

*Fees for services & rentals = 6%

*In-Kind Donations = 5%

In line with our mission, the art budget includes funds for personnel, operating expenses, supplies, travel to art field trips, contracted outside artists and professionals, and marketing efforts. EYC has had great success in partnering with organizations and individuals to sustain the programs, including the City of Evanston, Arts Inc., UCSD #1, and local artists. Through hard work, proper use of resources, and proven success, EYC is a sustainable program that is respected and supported by the community.

ORGANIZATION SUMMARY

FRIENDS OF PAC

WWW.WELOVEPAC.COM

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Art Enhancement at Pinedale Aquatic Center

Application

Friends of PAC's mission is to ensure supplemental funding and community engagement for ongoing recreational services and facilities in support of the Pinedale Aquatic Center (PAC).

-To promote whole community wellness through recreation

-Support access to youth programs

-Increase PAC use as a regional attraction

-To maintain long term funding for the PAC.

Established in August 2018 (official 501(c)3 non-profits status received in 2019), in response to significant recreation mil revenue reduction, Friends of PAC seeks to diversify funding sources by securing private donations, grants, government entity commitments and continuing a strong partnership with SCSD#1.

Friends of PAC has provided crucial financial support for several new or enhanced art focused programs at the Pinedale Aquatic Center. Successful programs have included:

-A mermaid/artistic swimming program, the only of its kind in Western Wyoming and the first synchronized swimming performance in Pinedale.

-Inclusion of outside art instructors (dance/music/movement/art) in the Little Wrangler Day Camp (LWDC) curriculum.

-Purchase and installation of a public ballet barre for instructional and public use.

-Creation of customized sound baffles reflecting LWDC participants favorite PAC activities that are permanently installed around the indoor PAC track.

-The implementation of Ukulele instruction for LWDC participants.

-A multitude of STEAM activities for LWDC participants, allowing students to learn through the arts and sciences

-Contract work with a local artist to provide specialized art curriculum for summer camp

Pinedale, Wyoming has a population of 2262, however, the PAC serves the greater county population of 8697 (2021). Our largest program supported by this grant is the Little Wrangler Day Camp. Amongst this high demand summer camp, the PAC also provides a variety of after-school programs and early-release Friday activities.

The 2023 LWDC participants included 12% of families qualifying for Temporary Assistance for Needy Families (TANF). To qualify for TANF, families must qualify at 185% or less of the federal poverty line; the same income guidelines as the federal free and reduced lunch program within school districts. Our goal is to ensure all those who are interested and in need of the program are aware of it and have access, without finances being a limiting factor.

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 essential to help address the rising demand. With access to Temporary Assistance for Needy Families (TANF) grant funding, an aggressive campaign has been initiated to reach this demographic. This grant, coupled with scholarships offered by Friends of PAC, allows qualifying participants to access camp at a 50-100% reduced rate. We are encouraging all families to apply for assistance to programs at PAC, and we strive to make camp affordable for all.

The LWDC program and all school-aged programs are 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-program and end of program (for camp)

Surveys will ask how the camp has met the needs of both the child and the parents including questions gauging the child's growth in confidence, skill development, and new interests. For shorter programs, one end of the program survey will be administered.

-End of program surveys

Each program is concluded with a parent evaluation survey

-Student Surveys

Pre and post activity to determine knowledge and new interests

-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 (with 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 student feelings, interests, and growth.

-Instructor Evaluations/Notes

These evaluations will be done by all visiting instructors after their instruction unit 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.

-Quantitative Records

Evaluates the total number of students reached by the programs and number of overall art exposure days

na

The Art Enhancement Program will be incorporated greatly into the Little Wrangler Day Camp, after-school Fridays program, and the newly idealized "Safe Spot for Teens" room. The full-day, elementary aged day camp is divided by grade level providing age-appropriate activities for each group. 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 2024 Arts Enhancement Program, camp participants will complete a variety of hands-on art projects and lessons that promote creativity, development of new skills, and building of self-confidence. Grant funding from the Wyoming Arts Council will allow for the addition of the following activities to the Arts Enhancement Program:

1. Specific Art Projects Corresponding to weekly themes: students will have the opportunity to learn art techniques through the newly developed art curriculum. Activities will be theme specific, and the theme this year will be "Wyoming: Code of the West."
2. Canvas' and paints: Specific easels and canvas' will be used to complete the "Paint and ParTEA". These supplies are specific to this activity, which encourages' campers to use their imaginations and engage their listening skills.
3. Dance/yoga/movement Instruction: LWDC will have the opportunity to be immersed in unique weekly dance/yoga/movement activities with the aid of regular PAC instructors. In addition, PAC is going to bring in 'Rhymetrix.' Rhymetrix combines music with movement and mindfulness to rewire the brain and regulate the nerves through unique modalities of group drumming. Rhytmatrix is inclusive, judgment-free, fun, engaging, and playful by nature. This is a wellness program designed to make people aware of themselves, their feelings, and how they interact with others around them.
4. Art Therapy & Emotion Control Tools: Art therapy will allow students to express feelings and emotions through various art projects. Additionally, students will write in journals to be used throughout the duration of camp. This year, to contribute to the social-emotional learning of campers, we are requesting the purchase of podcasting equipment. This equipment will be used for electronic journaling at camp, and to be incorporated in the "Safe Spot for Teens" room.
5. Visual and Graphic Art: students will have the opportunity to create various pieces of art through STEAM projects, and outdoor art projects. As an incentive for good behavior, LWDC will supply pony beads and materials.

Campers will acquire “special” pony beads earned for good behavior and create beautiful art necklaces. The pony bead good behavior reinforcement is a researched behavior technique that also incorporates visual and hands-on arts learning. Pony bead supply requests will be used from camp July 1-August 31, 2024 and June 2025.

6. STEAM Projects: LWDC incorporates multiple outdoor activities, which includes art in nature for the benefit of mental health. Through this grant, iPads will be purchased to aid in STEAM Projects at PAC.

After-school Fridays are a highly utilized program at PAC due to early release on Fridays at 1:55 PM. Many of the supplies purchased in this grant will be utilized during this PAC program. Supplies will be used in the new after-school teen room as well.

The Arts Enhancement Program at the 2024 Little Wrangler Day Camp will bring a variety of guest artists to lead an array of art focused activities. This year, the PAC is excited to bring to LWDC some fantastic artists to share their knowledge and expertise to expand arts learning at PAC. The following instructors will be scheduled:

1. Rhythmetrix: RhythmetriX combines music with movement and mindfulness to rewire the brain and regulate the nerves through unique modalities of group drumming. By platforming specific engagements that require multiple regions of the mind and body activated simultaneously, RhythmetriX is able to connect people not only with their instruments, but with each other. All programs are inclusive, judgment-free, fun, engaging, and playful by nature. Sounding good musically is the cherry on top -- this is a wellness program designed to make people aware of themselves, their feelings, and how they interact with others around them.

2. Paint and ParTEA: Students will have the opportunity to participate in a pain and parTEA with local artist Mae Orm. She will develop her own painting, which follows the camp theme: Wyoming: Code of the West. Campers will all have the opportunity to have their own canvas and paints to follow-along to her instruction and paint her picture! This engages students in listening skills, hand-eye coordination, and imagination to make the painting their own.

Additional STEAM related projects will be completed throughout the summer, led by camp counselors and volunteers.

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 offers an incredible 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 26 days of art interaction during summer 2024 (that means art is part of 50% of all camp days)!

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 energy and perspective 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 foundational skills carry over into the classroom, homes, and future of every student.

Mae Orem (Painting): Local artists and business owner of Pinedale Arts & Crafts, Mae has shared her passion for artists with past LWDC as a visiting artist. We enjoy the vast array of knowledge, the exploration of colors and the encouragement of individualization that Mae promotes in her art lessons. Mae actively promotes and displays art within the community.

Rhythmetix (Multiple Artists):

Max Young: Max is our founder and lead visionary. A drummer from a very early age, Max tapped his way into academia where he eventually studied behavioral neuroscience. After evolving professionally from running HR and operations departments, to running a congressional campaign, to labor consulting, Max has been fortunate to observe human behavior in enough industries to learn how to modify it in desirable ways -- particularly with drums.

Michael Blount: Michael feels every beat that comes off a drum. Whether he's on djembe, congas, dumbek, or the taiko, Michael knows how to keep a circle flowing and the rhythm going. With years of teaching a wide variety of children and adults with diverse ranges in age and backgrounds, Michael is a patient, fun, engaging facilitator who has a talent for understanding emotions and a great habit of leaving you with a smile.

Madison Asher: Madison has a gift with language and a passion for helping people shift perspectives. Trained in Integral Coaching and Yoga Nidra, she holds an easy space for people to feel seen, heard, and validated in order to bring awareness to their current ways and support sustainable developmental capabilities for the future. With an extensive background in corporate partnerships, teaching language (she's a trained Spanish translator!), and helping everyone in her circle thrive when they need her most, we are thrilled to have a conscious communicator on our team who can facilitate a rhythmic experience with the best of em.

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. Friends of PAC receives funding from grants, private individual/foundation donors, and through fundraising events. With a primary mission of securing supplemental funding in support of ongoing programs and services at the Pinedale Aquatic Center, nearly 81% of all revenue generated in 2023 was passed directly on to the Pinedale Aquatic Center (19% 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 and TANF.

ORGANIZATION SUMMARY

GOSHEN COUNTY LIBRARY

[HTTPS://GOSHENCOUNTYLIBRARY.ORG/](https://goshencountylibrary.org/)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Maker Space room readiness, equipment, training and staffing

Application

Our Mission:

The Goshen County Library enriches lives by fostering lifelong learning and ensuring that every community member has access to a vast array of ideas and information.

Our Vision:

We strive to provide:

- Library services that are known and valued by the culturally diverse community, resulting in use from the broadest base of the public.
- A welcoming and lively cultural and lifelong learning center for the community.
- Timely and accurate information assistance that will inform and empower the public.
- Services and collections that are relevant to community needs, readily accessible, and easy to use.
- A well-trained and highly capable staff that works well together to provide quality service to all users.
- Appropriate facilities that are inviting and well-maintained.
- Technology that appropriately expands and enhances service.
- Defense of intellectual freedom and the confidentiality of each individual's library use.
- A close working relationship with other libraries, community agencies, and organizations that foster cooperation, making the most efficient and effective use of the taxpayer's resources.

Our Values

Our users are not only our customers; they are the reason the library exists. We provide quality service and treat all users fairly and equally. Services are provided in a non-judgmental manner that is sensitive to and supportive of human differences.

Our employees and volunteers are valued as individuals and for their important contributions to the organization. An open exchange of ideas is encouraged throughout the system. We nurture our talents and each other.

We are a learning organization that is unafraid to change and take appropriate risks to meet community needs. We constantly reassess our services and methods and try to see ourselves through the public's eyes.

We maintain high standards in our work and help instill a sense of pride in all employees and a strong sense of responsibility and integrity.

Goshen County is a rural county located in southeast Wyoming and is home to five towns: Torrington (population 6,675), Lingle (population 497), Fort Laramie (population 232), Yoder (population 169), and LaGrange (population 303). The total Goshen County population is approximately 12,500, with 5 people per square mile. The median household income is \$58,000 and about 30 percent of Goshen County is classified as low income. Less than 50 percent of Goshen County students test proficient or above in reading and math, and nearly 50 percent qualify for free and reduced lunches. Approximately 24 percent of residents have Bachelor's degrees or above. Goshen County is 85 percent white and 11 percent Latino. Residents also have less access to the Internet, at 78.8 percent, compared with 87

percent of Wyoming residents. A needs assessment revealed high generational poverty and limited employment opportunities in Goshen County.

When looking at educational needs, community members are looking for affordable, high-quality early childhood education, more information about available education resources, and more services for adult education.

Despite the small and diffuse population of Goshen County, annual visits to the library average 42,000. The Goshen County Library serves all county residents, with no unserved areas. When specifically asked about the library, community members desired more enrichment activities for children, tech services for older adults, and a collaborative workspace for young professionals.

Based on the needs described, the library has designed spaces, programs, and services to provide high-quality early childhood programs, bridge the test score gaps in elementary and middle school-aged children, and provide free community education and resources to adults.

We want to create a makerspace area and fill it with equipment and supplies. This space and its contents will draw entrepreneurs and people of all ages who will innovate and create. Our community has nothing like this and we have a publicly accessible place to house it.

We are requesting funds for the remodeling of the room and the supplies and equipment that the room will contain. The room needs an outside door with a key pad lock for easy and after-hour access, wall repair and paint, new flooring.

We then would like to purchase a 3D printer and cart, a Cricut machine, a heat press sublimation machine, and supplies for a robotics center and a kinetics/ architecture center for middle and high school children.

- The maker space will be open to and available to our whole community. The space will have ramp access and an accessible door. We will invite and welcome people from our whole community to come create and innovate.

- Makerspaces provide a safe and resource-filled place for makers to create collaboratively. Diversity in makerspaces helps to build a strong maker culture where participants can share varied experiences, skill sets, and interests.
- Research shows that great makerspaces democratize learning. They make materials, supplies, and concepts available and accessible to all. By properly planning our makerspace, we can build an environment that levels the playing field for our community.

We will have a counter that shows access to the room. We also intend to staff the space and will know how people are using the equipment and supplies that way. We know that we currently serve hundreds of people who use our computers, business station and non fiction resources for their projects, so we anticipate this will be utilized by entrepreneurs, youth and crafters alike.

Our main operating costs are listed below:

Building maintenance and utilities - - \$10,000

Staffing -- \$10,000

Adding accessible door - \$9,041

TOTAL - \$29,041

Equipment:

Dremel 3D40 Flex Printer - - \$2,000

Copernicus cart for printer - \$700

Cricut Maker 3 machine - \$ 570

Sublimation Printer and Heat Press -- \$750

Wood working/carving/burning machine -- \$1,600

Flexible table (folds and rolls) - \$1,500

TOTAL \$7,120

The financial support of the library comes from three sources: Goshen County, the Library Foundation, and grant income. The funds from Goshen County cover library administration and building expenses. The Goshen County Library Foundation fundraises and invests successfully. The following also support the library: Rotary, the Wyoming Arts Council, the Wyoming Community Foundation, the Wyoming Humanities Council, and local businesses.

The Goshen County community passionately provides financial support because of the incredible impact and sustaining nature of the Goshen County Library. The library understands the importance of being a good steward of the funds received, works diligently to meet the needs of its population, and shows the community the impact of its financial support. Goshen County Library takes limited financial resources and creates life-changing opportunities for gathering, lifelong learning, and information sharing.

ORGANIZATION SUMMARY

GRAND ENCAMPMENT COWBOY GATHERING OUTFIT

GRANDENCAMPMENTGATHERING.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

2024 Grand Encampment Cowboy Gathering Musical/Poetry Event

Application

Our mission is to preserve and share the unique culture of the rancher and cowboy in the American West. Performers present themselves as positive ambassadors of the western way of life. We seek out performers who can connect with our audience with their knowledge of ranching/cowboy way of life. We also seek performers in all age groups.

The primary goals of the Grand Encampment Cowboy Gathering Outfit:

- Promote cowboy/ranch traditions
- Provide a safe/welcoming environment
- Keep most events free so everyone can experience the performing arts
- Book a wide variety of affordable, high-quality musicians/poets (between 10 – 12)
- Offer an educational event
- Provide a place for new entertainers to have a moment on the stage to showcase their talent in front of an audience, through our open mic event.
- Give audience a better understanding of Cowboys/Ranching/Farming and their importance to the economy and our way of life. This puts a face to ranching and farming.
- To continue this event for many years to come (some Cowboy Gatherings have closed down in other states)
- Seek out possible financial donors and grants

The Upper North Platte River Valley of Carbon County. consists of the towns of Encampment/Riverside/Saratoga, 63 miles west of Laramie. The population is 90% White/9% Hispanic/1% Other ethnicity. Population of this area is less than 3,500 people.

This may be the only time some residents get to experience the performing arts w/award winning performers. Our open mic/campfire welcome performers of all ages/experience levels. Giving folks, who might not be able to afford traveling to perform at other venues, a chance to have time in front of a larger audience.

Visitors represent a variety of socio-economic backgrounds. Carbon County has higher % of Families/People below poverty level income, students w/ free-reduced lunch, those receiving food stamps—SNAP (Carbon County vs WY). Much of our program is free, encouraging families/senior population to attend without any economic impact.

Easy access is essential to this event, as many attendees are senior citizens.

We recognize & pay honor to our Veterans before the singing of the National Anthem.

Website/Facebook/local publications & radio stations share information about our event & accommodations. We purchase advertising & distribute posters throughout our community (including senior centers/nursing homes/libraries/Amer. Legion). This variety of promotion helps to ensure we reach a wider range of people within our community. Website has phone #/email/ mailing address for any person with special needs to contact us. Accommodations are handled as soon as we have knowledge of needs (either in person or through contact areas. Service animals welcome at all venues.

All venues have parking spots/restrooms that are ADA compliant.

This event helps our audience to stay active and engaged in Arts participation.

Event is documented in photographs/statistics gathered from participants survey data. Head counts are conducted at all events. Data helps determine the popularity of each event. Survey cards are offered to each attendee, which include spectator name/address, how they heard about event, suggestions for improvement, rating & comments of performers, asking if they would like to be added to our Membership drive mailing list.

Committee members talk w/spectators asking how they like our event/performers. We make ourselves available to answer questions or concerns that participants have.

Committee members talk w/performers asking how to improve this event. Performers enjoy the laid-back/relaxed atmosphere & how impressive our spectators are. Many say this Cowboy Gathering is the best organized event they attend.

Comments/suggestions from performers/spectators are shared at meetings with committee members to identify areas for improvement. Suggestions determine performers, improving website, upcoming workshops, additional places to post flyers & addressing concerns expressed on the survey cards. Most comments tell us "To just keep

doing what we are doing". We receive a lot of positive feedback from the cards. Attendee numbers from Encampment/surrounding areas: 150, in state: 100, out of state: 100.

This event allows everyone to share in the Performing Arts, especially w/the free events. The Grand Encampment Cowboy Gathering brings to life what can't be seen from the road. The Gathering gives local residents/visitors alike a glimpse into the cowboy way. We help local businesses (restaurants, motels, gas stations, etc) thrive through tourism.

N/A

Event costs:

- 45% for Entertainers (partial funding usually comes from grant from Carbon County School Dist. #2 Rec Board). Many of our entertainers travel long distances to attend this event.
- 10% for Printed materials: membership drive letter/event posters/brochures
- 4% for Event insurance
- 41% for Misc. operating costs: postage/event supplies/website maintenance/sound system operators

Funds received will be allocated to the Gatherings share of costs for entertainer expense/printed event materials/event insurance/sound system operators/website maintenance. Funding helps to cover this year's (2024) expenses, without having to drain reserve for the following year.

Scheduled events:

Friday Evening July 19:

6:30 pm - Open Mic Event - gives audience members a chance to showcase their talents

9:30 pm - Campfire Jam Session - all performers, along with audience members share songs, stories and poetry, play musical instruments

Saturday, July 20:

9 am – Demo of leather/horsehair braiding crafts

10 am – "Patchwork on the Prairie" Quilt Show – Yvonne Hollenbeck, quilt historian displays family quilts spanning 150 years. She recites poetry and provides a slide presentation of her family history.

12 pm - Western Entertainment Show w/11 acts performing cowboy/western songs & poetry (this includes the 3 headline performers). •Other Entertainers: Award-winning accomplishments include: Singer/songwriter/author Doug Figgs/NM, Singers/songwriters Many Strings/UT, Cora Wood/WY, Stampede/UT, Caitlyn Taussig/CO. Award-winning poets: Floyd & Valerie Beard/CO, Terry Nash/CO (also a songwriter).

7 pm - Western Entertainment Roundup, featuring 3 headline performers: Kevin Davis, OK (award winning singer/songwriter), Yvonne Hollenbeck/SD (award winning cowboy poet) and Daron Little/WY (singer/songwriter). Also featured will be an opening act, selected by committee members, from one of the Saturday afternoon performers.

Sunday, July 21:

9:30 am - Cowboy Church, for those who care to share in a worship service.

25% of budget is from memberships/ticket sales to the Saturday night show. All other funding comes from grants/community support. We try to maintain one year's operations costs as reserve for cash-flow, particularly for expenses paid before receiving any funds from the three primary grant opportunities we apply for annually.

Funding received annually from Towns of Riverside & Encampment. We apply for grant funding for partial support of lodging/performer stipends from Carbon County School Dist. #2 Rec Board & Carbon County Visitors Council for advertising. Mailed membership drive/Sinclair Refinery WY donation provides funding for overall operations.

Budget includes stipends/lodging for performers. Larger stipends/travel support are paid to headline performers. We recognize the need to increase performer stipends to cover travel costs.

In-kind donations: performer lodging/door prizes/stage décor/volunteers for setup/park maintenance/giclee print for raffle/school setup & cleanup.

ORGANIZATION SUMMARY

GRAND TETON MUSIC FESTIVAL, INC.

WWW.GTMF.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Supporting Grand Teton Music Festival's Operations and Arts Learning Programs

Application

Grand Teton Music Festival's mission is to engage, entertain, educate, and inspire our resident and seasonal communities through exhilarating musical experiences. We feature orchestral, chamber, and solo performances of primarily classical music by world-class artists, and we foster a culture that draws outstanding musicians to Jackson Hole in support of this mission. GTMF fulfills its mission through more than 150 concerts, education activities, and community events each year. Approximately two-thirds of GTMF's events are focused on education and community engagement; the majority of these community engagement events are free and open to the public.

Artistic & Education Goals include:

- Presenting musical experiences to residents and visitors of Teton County
- Expanding access to music through new programs, venues, and community partnerships
- Attracting top-tier musicians, artists, and conductors to participate in our concerts and programs
- Leveraging the power of music to enhance the health and wellness of Teton County residents

Operational Goals include:

- Diversifying donor bases to grow audiences and expand philanthropic support
- Achieving a balanced budget or better through financial planning and earned and contributed revenue
- Recruiting/retaining a highly-skilled staff and engaged, diverse Board of Directors

In 2023, the Festival reached over 20,000 people through its summer festival concerts, free education and community events, and year-round programming. The Festival's audience includes residents and visitors of Teton County and neighboring communities. An analysis of 5,577 ticket-buying households from 2018–2022 indicated that 41% of ticket buyers are from Wyoming, with 34% living in Teton County. Of the remaining households, 59% are from elsewhere in the United States and 1% are from another country. Year-round programming attracts more

Wyoming residents, with 77% of audience members from Teton County, 7% from other counties in Wyoming, and 17% from other states.

To ensure GTMF's musical experiences are accessible to the entire community, we actively work to reduce barriers to participation including the time, cost, transportation requirements, and behavioral constraints of traditional classical music concerts. As a part of our Education and Community Engagement programming, we partner with local nonprofits to engage nondominant communities, including seniors, long-term care patients, at-risk youth, immigrant families, and food-insecure households. For example, GTMF musicians play concerts at Sage Living, Jackson's senior living community, to reach mobility-restricted residents who cannot attend our concerts. By creating free access to high-quality programming, free concerts in public spaces, and distributing free tickets to other shows, GTMF invites individuals to engage with classical music on their terms.

GTMF's concert hall, Walk Festival Hall, features advertised adaptable seating, street-level valet parking, and a hearing aid loop system. Additionally, our staff is more than willing to work with patrons who need accommodations on a case-by-case basis.

The Festival tracks and analyzes ticket sales, including patron addresses, and attendance data at free programming to quantify the impact of each performance or program. This data helps us determine interest in particular composers, performers, and community engagement programs. For example, attendance data gathered at our "Musical Adventures" workshops—weekday morning musical activities for children 0–5—led us to significantly expand this program in 2023 and sustain its expansion in our upcoming season.

The Festival also evaluates the impact of its programs through qualitative surveys distributed to audience members, musicians, and community partners. These surveys are distributed via email to ticket buyers, Festival musicians, and community contacts. Feedback received through these surveys allows the us to access if we are meeting our artistic, education, and operational goals. Historically, these surveys have led to significant changes in the structure of the season, including 1) adding an eighth week to the Festival in order to present a partially-staged opera; 2) changing the starting time of our Friday night concerts from 6pm to 7pm; and 3) influencing the focus of our community engagement partnerships, including the continued occurrence of our "On the Road" free chamber music performances in the community. In 2024, we are adding a QR code survey opportunity at all of our non-ticketed community engagement events.

The majority of GTMF's operating costs relate to artistic and programming expenses, with our 250+ summer musicians as the most significant expense. The artistic and programming expenses total \$2,964,640: artistic personnel costs represent 36% of this expense (\$1,090,150), musician housing represents 26% (\$758,300), and musician travel honorariums represents an additional 10% of this total (\$301,160). The remaining costs associated with artistic and programming expenses are off-season programming (\$62,510), equipment and production rentals (\$254,525), venue maintenance (\$206,770), musician expenses for special events (\$201,975), and community outreach expenses (\$89,250).

GTMF also budgets \$400,268 for marketing expenses, \$278,800 for development expenses, \$1,420,366 for administrative staff, and \$308,135 for office expenses, including rent, utilities, IT support, and supplies. Our total operating costs in 2024 are forecasted at \$5,372,209.

Support from the Wyoming Arts Council will be allocated to musician housing—an area of immediate concern for the Festival. Housing costs have rose steadily over the past few years, reaching 18% of GTMF's total expenses in 2023. While we own some properties and are granted in-kind use of others—including an additional 12 bedrooms this season, bringing housing costs down to 14% of our total expenses—we must rent the remaining housing for our 250+ musicians at market value. We are currently in the early stages of a capital raise to build an endowment fund to offset future musician housing costs, but in the 2024 season, support from the Wyoming Arts Council will support our musicians and their families.

N/A

Musical Adventures - June–August 2024

Education Curator Meaghan Heinrich will lead children 0–5 and their caregivers through short, interactive sessions of group song, movement, and dance at the Greenspace on the Block (Jackson) and Teton Village Commons. These morning sessions occur all eight weeks of the Festival and feature the music that will be played by the Festival Orchestra later in the week.

Free Family Concert - July 3, 2024

On the lawn at the Jackson Center for the Arts, the Free Family Concert will feature the Festival Orchestra playing family-friendly classical music, emceed by our Education Coordinator, Meaghan Heinrich. Ms. Heinrich and the Orchestra will lead music lovers of all ages on an hour-long interactive musical journey through a mix of traditional symphonic repertoire, well-known popular favorites, and movie music.

Free Family Concert - July 9, 2024

GRAMMY-winning percussion quartet Third Coast Percussion will lead families through their workshop, "Think Outside the Drum," at Walk Festival Hall. Interactive sessions introduce concepts like rhythm, melody, and timbre, which are then showcased in short performances by the quartet. Ms. Heinrich will give a pre-concert introduction to the group.

Donald Runnicles Musical Arts Scholarship Competition - July 19–20, 2024

Open graduating high school seniors from Wyoming, Idaho, and Montana, the Donald Runnicles Musical Arts Scholarship Competition awards scholarships to three students who will pursue primary studies in music at an accredited four-year college or conservatory. Each year, three scholarships totaling \$50,000 are given.

On the Road Community Concerts - July–August 2024

GTMF On the Road is designed to bring live classical music education to audiences in Teton County and surrounding communities. Each free performance features a small group of festival musicians and is presented in conjunction with one of our nonprofit partners. Ms. Heinrich and the musicians tailor each concert to the audience served by the nonprofit partner—for example, concerts at the Teton County Library feature family-friendly interactive interludes, similar to "Musical Adventures" in between short and exciting pieces, while concerts at Murie Ranch highlight musical pieces inspired by nature and conservation with discussion in between the pieces.

On the Road Camp Visits - July–August 2024

Ms. Heinrich will visit four local summer camps and lead campers in musical workshops involving bucket drumming, singing, and dancing. She also leads an eight week ukulele club at Coombs Outdoors, a summer camp for economically-disadvantaged and culturally nondominant children in Teton County.

GTMF Presents - December 2024 and February 2025 (currently planned)

GTMF Presents is a concert series featuring classical crossover artists and ensembles—those who are trained classically, but branch out into other genre. Our December 2024 concert will feature ukulele sensation Jake Shimabukuro, who will present a special student concert to 400+ area students.

String Fest - April 2025

String Fest is a one-day seminar for middle school string students from Jackson, Star Valley, and Teton Valley, ID led by Utah Symphony and GTMF violinist Barbara Scowcroft. StringFest takes place in Walk Festival Hall and culminates in a performance for friends and family.

Musical Adventures

The goal of "Musical Adventures" is to introduce great music to young children in their language—short, interactive sessions with lots of movement and free-play—so that they develop a passion for the arts that carries them into their adult life. These sessions are in response to a community craving for early childhood music enrichment and education from parents—9 pilot sessions in 2022 grew into 34 highly-attended sessions in 2023.

Free Family Concerts

The Free Family Concerts aim to reduce barriers that often prevent families from sharing live music with children, including the cost, transportation, time, and behavioral constraints of traditional symphonic concerts. These concerts were developed in response to audience surveys stating there weren't enough events for children and families.

Donald Runnicles Musical Arts Scholarship Competition

The Scholarship Competition aims to provide young musicians with an invaluable opportunity to perform for and receive feedback from a panel of professional musicians, including Sir Donald Runnicles, GTMF's Music Director. Many of the communities in Wyoming, Idaho, and Montana are culturally isolated, so this competition offers a unique opportunity for young musicians to showcase themselves in front of professional musicians visiting the area.

"On the Road" Community Concerts

The goal of GTMF's "On the Road" Community Concerts is to bring classical music into familiar spaces around the community. These concerts are designed to reach audiences that may not yet feel comfortable in a concert hall and give them an "in" to classical music, thereby growing our future audience.

Camp Visits

GTMF's Camp Visits provide supplemental musical experiences for local children, continuing their education into the summer. The visits are designed to enhance the summer camp experience, provide a fun musical interlude in the day, and encourage campers to engage with live, classical music in the future.

GTMF Presents

GTMF Presents aims to satisfy the community's year-round hunger for great live music. In addition to concerts, performing artists and ensembles present free education and community engagement programs to local students.

String Fest

String Fest provides regional orchestra students with the opportunity to connect with, learn from, and be inspired by professional orchestra musicians. Similar to the scholarship competition, this is a unique opportunity for local students, as there is no professional orchestra in the area.

The musicians, instructors, and educators involved in the Festival's education and community engagement programs are professionals in their respective fields.

Scholarship Competition judges are selected from the Festival Orchestra, who are all professional orchestral musicians or university music professors. These musicians sit alongside, our Music Director, Sir Donald Runnicles. Past adjudicators have included Stephanie Key, Associate Principal Clarinet of the San Antonio Symphony, and Joel Noyes, Principal Cello of the Metropolitan Opera Orchestra.

Sir Donald Runnicles is Music Director of the Grand Teton Music Festival and incoming Director of the Dresden Philharmonic (2024–2025 season). His previous posts include General Music Director of the Deutsche Oper Berlin, Principal Guest Conductor of the Atlanta Symphony Orchestra, Music Director of the San Francisco Opera, Principal Conductor of the Orchestra of St. Luke's, and General Music Director of the Theater Freiburg and Orchestra. He was appointed OBE in 2004, was made a Knight Bachelor in 2020, and holds honorary degrees from the University of Edinburgh, the Royal Scottish Academy of Music and Drama, and the San Francisco Conservatory of Music.

Meaghan Heinrich, GTMF's Education Curator, hosts GTMF On the Road, as well as the Free Family Concert and Musical Adventures. She is a music educator with Milwaukee Public Schools and is on faculty of the Wisconsin Conservatory of Music where she teaches oboe, early childhood music, and chamber music. The programs Meaghan designs and presents for GTMF are informed by curricula and standards from her work as a public school educator in Milwaukee.

GTMF On the Road chamber music ensembles are composed of Festival Orchestra musicians who are interested in community engagement opportunities. The performing ensembles vary each week and have previously included string quartets, woodwind quintets, brass quartets, and percussion ensembles.

GTMF Presents performers are selected based on their artistic excellence, proven ability to engage with audiences, and interest in participating in education and community engagement programs while in residence. The 2023–24 season featured Broadway-inspired Holiday favorites sung by Scott Coulter and guests as well as Time for Three, a classical-crossover string trio.

Barbara Scowcroft, GTMF and Utah Symphony violinist, leads the String Fest each year. In addition to her orchestral positions, she serves as Adjunct Associate Professor of Violin at the University of Utah and is Music Director and Conductor of the Utah Youth Symphony.

GTMF relies on four primary funding sources to operate: 1) individual contributions from our dedicated patrons; 2) grants from public and private sources; 3) ticket revenue from our paid concerts; and 4) in-kind housing donors for our musicians and seasonal staff. Individual contributions arise from the continued artistic excellence of our musicians and Music Director, as well as GTMF's position as an arts leader in the community. Grants in particular help fund our community engagement programs, ensuring that they remain free to all residents and visitors. In addition to providing income, ticket sales help us gauge community interest in our programs and concerts, allowing us to better tailor ourselves to the community. Finally, longstanding partnerships with in-kind housing donors enable us to bring our excellent musicians to Wyoming each summer. Our expenses are consistent with our mission: engaging, entertaining, educating, and inspiring our resident and seasonal communities.

ORGANIZATION SUMMARY

HORSE WARRIORS

[HTTPS://WWW.HORSEWARRIORS.COM/](https://www.horsewarriors.com/)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Community Kindness Box Project

Application

Horse Warriors™ mission is to create a safer and more sane world through empowering young people, individuals, and families to live and act with kindness, compassion, and wisdom in all facets of life.

Our strategic goals:

1. Make the world a better place, one relationship at a time by connecting people with horses.
2. Build compassion, kindness, and respect via equine facilitated Leadership and Empowerment programs – using horses as excellent coaches in our programs that demonstrate and teach how leadership matters.
3. Serve people of all ages and abilities cultivating healthy and creative self-expression through the inclusion of the ARTS in all programming.
4. Develop qualified management and staff professionals that oversee programming that opens doors for youth, families, and organizations to be a better version of themselves.

“Horse Warriors™ is for anyone who needs it.”

Since 1999, Horse Warriors™ 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. We serve over 200 participants/year, ages 6-80 regardless of their income, education, profession or ethnicity. Scholarships are given to 50% of our participants. Free programs are offered for those on a cancer journey, their caregivers, and their families. We work with local schools and counselors to enroll students of multiple abilities and backgrounds. Our programs have been attended by black, white and Latino students. Amputees, blind, and the deaf have participated.

The following documents the communities we serve:

- LINCOLN & SUBLETTE COUNTIES. Low income and education level exists. Little or no exposure to the arts and culture. Widespread domestic violence, incest and illegal drug use. As a bedroom community of Jackson Hole, growth is taking place because of the many residents who are part of the Jackson workforce, seeking affordable housing, while commuting to Jackson.
- TETON COUNTY. Affluent population with a low and middle-class population. Higher income and education level is present. 33% Latino population exists with limited access to the arts.

“No act of kindness is too small. The gift of kindness may start as a small ripple that over time can turn into a tidal wave affecting the lives of many.” - Kevin Heath

Horse Warriors™ overarching goal for the Community Kindness Box project is to spread positive, encouraging and empathetic kindness that impacts our communities.

The following criteria will be applied for evaluating the success of the Horse Warriors™ Kindness Box project:

- Scope and objective established – Was it accomplished?
- Schedule – Was an effective plan made for Part One and Two of the project that succeeded in nurturing enthusiasm and participation?
- Budget – Were all costs realistic?
- Quality – Did the project succeed in giving quality experiences to its stakeholders?
- Goals – Was “Kindness” generated within the community?

Evaluation of the above criteria will be obtained with feedback from all stakeholders to determine the project’s success:

- Horse Warriors™ program participants - Written evaluation forms along with verbal feedback.
- Horse Warriors™ staff and volunteers – Written evaluation forms along with verbal feedback.
- County locations for Kindness Boxes – Interviews to be conducted with location owners/staff.
- Community participants – Where and when possible, feedback will be obtained to determine if the project was impactful.

Some success evaluation for this project is challenging to establish since it may take time to be revealed completely. However, if we succeed in leading even a few people in our communities in the direction of expressing more kindness and empathy for each other, our project will be considered successful.

“How do we change the world? One random act of kindness at a time.” - Morgan Freeman

For over 26 years, Horse Warriors™ programming has centered on opportunities for “anyone who would like to be a better version of him/herself.” As a national professional training center in the field of Equine Facilitated Mental Health and Learning, we concentrate on incorporating healthy relationships, the arts, an outdoor classroom and year-round mentoring. “Kindness” is the focus in all our programs and operations for 2024-2025. The Community Kindness Box project is scheduled to be the primary activity in all seven of the Horse Warriors™ course programs with participation from all students, staff and volunteers. It is, therefore, a project expense that is a large percentage of our 2024 Operating Budget.

COMMUNITY NEED: Our current lives experience discord that threatens to unravel the bonds of our sense of community. Systemic racism, social injustice, a loss of trust and hope, negative news coverage, social media bullying take away from allowing young and old to lead enriching lives filled with kindness. Horse Warriors™ Community Kindness Box project is designed to impact the community by showcasing encouragement, empathy, openness and connection through participating in acts of kindness. Recently expressed by local teachers and staff, “All kids need skills, and some kids need skills on how to be kinder to others” (Buckrail 2/1/24). Kindness boxes will open the door for expressing kind sentiments and helpful ideas, awakening a sense of community with positive outcomes. “Kindness” is an overarching practice emphasized in our Horse Warriors™ programs. From the way we interact with our horses, to the way we communicate with our families, to the way we participate in groups, the foundation of every class is to make a choice to do our best to act with kindness towards our fellow man and to the creatures who are our partners.

HORSE WARRIORS™ OPERATION EXPENSES: Grant funding will contribute toward the following operating expenses budgeted for the Community Kindness Box Project which total \$163,434:

- Executive Director & Asst. Director Salaries - \$90,178
- Staff/Instructors Salaries - \$14,900
- Professional Artists Fees - \$4,400
- Art Supplies - \$2,000
- Advertising & Promotion - \$5,000
- Travel/Mileage - \$1,200
- Accounting Fees - \$2,000

- Horse Expenses - \$43,756

“When words are both true and kind, they can change the world.” – Buddha

The Community Kindness Box project is the extension of Horse Warriors™ "The Kindness Project" initiated in 2023, where personally created Mandalas about kindness are currently in a traveling exhibit. The ARTS are a major component of all Horse Warriors™ course programs. We use a wide variety of art media to expose participants to creativity, and ART plays a major role in this project. Because of the overwhelming success of the initial Kindness Project, the 2024-2025 Community Kindness Box project focuses on expanded community involvement. The ease of accessibility ensures community engagement at many levels:

- Appropriate for all ages and abilities.
- Boxes to be placed in ADA accessible locations (library, hospital, schools, museums, Town and County buildings, supermarket customer service desks, professional offices, veterinary clinics, etc.).
- Perfect for family activities while out in the community.
- Engages staff and community in the locations to promote kindness in a positive, fun way.
- Showcases the ARTS and opens awareness that we can be kind even to strangers we may never meet.

The project consists of two parts: Part One ("Appreciation Statements") is an internal process designed to build dedication and impact within our organization, spring boarding Part Two of the project. All participants, staff and volunteers in the 7 Horse Warriors™ program courses will participate, facilitated by professional artists (please reference artists qualifications in Arts Learning section). Each participant will create a personal, artistically designed "Kindness Box". They will also create individual "Appreciation Statements" for everyone in the group. The result is that all will receive a collection of kind statements about themselves to enclose in their own take-home boxes.

Part Two ("Community Kindness") is an interactive community activity hosted in various high traffic locations in Teton, Lincoln and Sublette Counties. Artistically created Kindness Boxes will contain statements of kindness that are available for visitors to take with them. Impactful signage with "Take one, leave one" will encourage visitors to write and leave their own messages of appreciation and kindness – blank strips of card stock will be provided by each box.

125 Kindness Boxes will be attractively created with the guidance of paid professional artists. Horse Warriors™ staff, seasonal interns, our valuable volunteers and community members will engage in the project to ensure its success. Boxes will be monitored and blank strips of card stock will be replenished for "visitor" messages. This project is appropriate for all ages and abilities. These stakeholders will provide a meaningful community project

that will be marketed and advertised in local newspapers, Buckrail, newsletters, and social media to encourage community participation.

The \$10,000 requested operating funds will be allocated to the Horse Warriors™ Community Kindness Box Project. It will be the primary activity in all seven of the 2024-2025 Horse Warriors™ course programs. This grant funding request is less than 5% of our operating budget. It will support administration and staff hours, professional artists to instruct and guide, art and message supplies required, volunteer travel time, facility rental and marketing/advertising expenses.

“For anyone to grow up complete, art is imperative.” – Paul Harvey

THE ARTS are a major component of all Horse Warriors™ programs and play a primary role in accomplishing our goals. Our ART INCLUSION program is successful due to the professional art instructors that teach in all our 7 courses/programs. Why is ART instruction included in a program that includes learning to be good horse stewards? For over the past 26 years, the inclusion of the “art experience” has uncovered the importance of free expression and creativity for our participants. Scientific studies tell us that art heals by changing a person's physiology and attitude. Art helps to change a person's perceptions of their world and themselves.

Here's a brief description of Warriors™ programs where professional art instructors will guide all participants in creating Kindness Boxes; This project activity will be 30% of each program.

- Power Ponies™ Parenting Program: A program providing structured, educational and encouraging equine facilitated empowerment for children ages 6-11 co-facilitated by licensed counselors and equine professionals.
- Mighty Mustangs™ Parenting Program: Open to families with children ages 7-11 who participated in a full season of Power Ponies™. Parent sessions co-facilitated by a licensed therapist.
- Horse Warriors™ Levels 1, 2 & Gymkhana: 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.
- Read, Ride & Draw Camp: For ages 9-11.
- Women & Horses™: A 3-day course open to women with an interest in horses.
- Professionals Training (Horses of the Goddess™): 6-day intensive professional training for instructors and therapists.

- Cancer Kickers™ Programs: FREE programs for those on a cancer journey where they move towards a place of joy and discovery.

THE COMMUNITY KINDNESS BOX PROJECT will be infused into all 7 of Horse Warriors™ scheduled programs where participants, instructors, volunteers will be guided by professional artists in the creation of their artistic boxes.

Art has the power to transform, to illuminate, to educate, inspire and motivate.

Art is an essential component of Horse Warriors™ programming. All classes/courses include daily art and writing exercises, and projects that help students grow and mature. Through art processes, we witness students discovering a more authentic, kind version of themselves. Arts inclusion has proven to be the best vehicle for creating threads of continuity over the multiple years as students participate in our programs. As many of our students profess, art is their favorite part of Horse Warriors™ programs.

Art learning goals include:

- To provide a platform of self-reflection and awareness.
- To open avenues of experience that many never get elsewhere.
- To stimulate creative thought and dialogue.
- To help fulfill an emotional need universally relative to all human beings – giving our participants a viable “voice” to share emotions/perceptions often difficult to otherwise verbalize.

Art learning goals for the Horse Warriors™ COMMUNITY KINDNESS BOX PROJECT include:

- To bring the concept of “kindness” into an exploration of how we practice and are affected by kindness.
- To increase awareness of the choices we make and express in order to act in a kind fashion.
- To spread more kindness in our communities.

It is common for our participants to incorporate “horse art” in their art projects. Our 24 horses play a significant role in their experiences as teachers and providing inspiration. While working with horses and as one of the top Equine Assisted Services providers in the USA, we witness a confidence boost to our participants learning how to “connect” with a one-thousand-pound animal-whether from in the saddle or on the ground. Horse Warriors™ programs partner each participant with a horse. This creates experiences that inspire the participant to reach their

full potential while providing confidence and skills to help overcome challenges and cope with the social pressures they face today. Therefore, lots of “horse art” is manifested in the participants artwork.

“If I can inspire one of these youngsters to develop the talent I know they possess, then my monument will be in their work.” – Agusta Savage

Horse Warriors™ collaborates and builds relationships to bring acclaimed artists who provide outstanding arts learning education to its programs. Art sessions are taught by professional artists and cover a broad range of media. These artists work in collaboration with our trained staff, mental health experts, equine specialists and valued volunteers (i.e., retired professionals-teachers, public resource managers, community support staff, therapists, designers) to bring a wealth of skills that support our art and writing programs, as well as our free academic tutoring program. Concentrated investment is made in developing and educating our staff to be better teachers, mental health supporters, and role models for creating and maintaining healthy relationships.

Expression and documentation via journalizing plays a significant role in all our programs as a form of art. Each student receives a journal kit and 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. They are year-round records of feelings, observations, inspiration and accomplishment.

For our 2024-2025 COMMUNITY KINDNESS BOX PROJECT, the following professional artists will instruct, guide and inspire the creation of the kindness boxes and the enclosed written expressions of kindness words:

- Susan Durfee – Painter & CWC Jackson Director, art instructor, WAC Fellow. Susan is a favorite instructor for our participants where she has taught, inspired, and unfolded creativity for Horse Warriors™ participants over the last 6 years.
- Matt Daly – Executive Director of Jackson Hole Writers Conference, Poet, English Teacher, former WAC roster artist. Recipient of awards and fellowships. Matt has brought his unique writing and teaching skills over the last 6 years to Horse Warriors™ programs.
- Judy Gonet – Professional watercolorist and mixed media artist who teaches for WWCC and has taught at Horse Warriors™ for the past 4 years.

Key partners contributing their expertise for the success of the project:

- Priscilla Marden, CEIP-ED; ESMHL; PATH INT'L TRI – Educator and curriculum designer whose focus is on personal empowerment and discovering creative avenues of expression. Co-founder and Executive Director of Horse Warriors™. Lifelong horsewoman, former Pony Clubber, backcountry horseman, Citizen's Mounted Patrol volunteer and dedicated advocate for equine welfare. Semi-annual presenter at the PATH conferences. Professional illustrator and calligrapher. Started Horse Warriors™ in 1968, focusing on disenfranchised teens, and quickly grew the program to incorporate parenting education and family communication skills through its programs. Served on the EFMHA Board of Directors during its transition period of fully integrating with NARHA (now PATH, International). Co-Chair of the Certification Board for Equine Interaction Professionals.

- Cheryl Renzulli, Horse Warriors™ Board President – Licensed Addiction Therapist in Jackson, WY. Holds Master's Degree in Counseling Psychology. Became involved with Horse Warriors™ 20 years ago when her son enrolled in the program. After developing a deep appreciation for the programs, along with the caliber and commitment of the people involved, she became a volunteer and eventually became the program therapist.

Following are the income and funding sources, including in-kind donations that support Horse Warriors™:

- Program Participation Fees = 18% of total budget
- Grant funding – community and state = 47% of total budget
- Fundraisers: Online Auction in the Fall; White Horse Social – held at the Teton County Fair = 6% of total budget
- Sponsorships – Horse Sponsors and Business Leader's Sponsorships to the White Horse Social = 13% of total budget
- Scholarships – Soroptimist Jackson Hole. Over 50% of our participants receive scholarships = 3% of total budget
- In-Kind Donations include: Volunteers-Youth & Adult Programs; Cancer Kickers Programs; Ranch Lease; Winter Snow Removal (tractor, shoveling) = 13% of total budget

The budget is planned yearly and reviewed monthly by our Board and supports our mission and goals. We have committed and reliable in-kind partners: 22 dedicated volunteers; local businesses support by offering discounted supplies and events with food and beverage.

ORGANIZATION SUMMARY

TETON RAPTOR CENTER

[HTTPS://TETONRAPTORCENTER.ORG](https://tetonraptorcenter.org)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Jackson Hole Birding Festival

Application

Mission:

Teton Raptor Center advances raptor conservation through education, research, and rehabilitation.

Goals:

Our strategic vision focuses on program impact and expansion with the following key imperatives:

Create programs that tie all elements of our work together for actionable conservation and utilize STEAM (Science, Technology, Engineering, Art, and Mathematics) programming to support learning about raptors and the natural world.

Diversify program types and audiences

Make content accessible to people of different abilities, socioeconomic status and cultures

Birding as a hobby and a passion, has the power to bring people together from all walks of life, transcending boundaries of age, background, language, personal interest and ability. Embracing inclusivity in birding means creating welcoming spaces where everyone feels valued and respected regardless of their level of expertise or experience, enriching our understanding of the natural world and our connections to each other.

Last year, TRC successfully implemented translation of program materials and presentations into Spanish in order to better reach Spanish-speaking community members. We actively seek to customize program experiences for the diversity of groups and venues we work with and in doing so strive to provide accommodations as needed.

The JH Birding Festival manifests the goals identified in TRC Strategic planning, and creates a solid foundation for implementing targeted programming with a specific focus on seniors, Spanish-speaking community members, and the Wind River Reservation community, while deepening our work with local students at all grade levels.

For eleven consecutive years (2011 - 2021), Teton Raptor Center produced one of Jackson Hole's keynote events, RaptorFest—a community Father's Day celebration of birds of prey. Annually this event attracts over 1,000 people. As a new and broadened initiative, the JH Birding Festival builds on the strength of this legacy.

Teton County has a population of 23,000+ with 17% identifying as Hispanic/Latino. According to the school district, its student body of 2900+ is 67.6% White and 30.2% Hispanic/Latino with 40% of its K-5 students identified as English language learners.

There are approximately 490 veterans and 3,900 Senior Citizens (many on fixed incomes).

There is a big discrepancy between uber-wealthy (often part-time) residents and the rest of our community. While the median income in Teton County is greater than \$94,000/year, almost 10% of the population lives below the national poverty level and much of the general population lives month-to-month with skyrocketed household expenses. In 2023, One22 provided rent assistance to 273 households; 847 households (1699 individuals) received free groceries in 6,500+ visits. In addition, Hole Food Rescue redistributed 340,000+ pounds of food to 1400+ individuals monthly, and 7,800+ lunches to children. Within TCSD more than 20% of students participate in the free/affordable lunch and weekend food bag program. This evidence of dramatic food insecurity is a compelling measure of other inequities.

As we work to more fully engage these nondominant communities, TRC offers discounted rates to seniors and provides many free community programs. Nearly 50% of TRC's community programming is offered free of charge, allowing people of diverse ages, backgrounds and abilities to experience the inspiration of raptors. Ticketed events are modestly priced, and a significant number of pro-bono admissions are provided to organizations specifically serving non dominant sectors of the community.

** (Sources: Data USA/U.S. Census, One 22, Hole Food Rescue and TCSD)

We will incorporate four primary strategies to evaluate our general community programming: formal observation during events, personal interviews with core participants (artists, presenters) regarding their experiences, alongside a formal "debriefing" session with staff and volunteers. This will be complemented by online post-event surveys (Survey Monkey) administered to audience members and registered Birding Festival participants whose email addresses are captured during the ticketing process. Responses derived from these surveys are incorporated as we design and refine future programming.

Additionally, we have multi-year records of community citizen science participation in regional local Nature mapping and national eBird observations, that will provide data relevant to citizen science engagement during and following the JH Birding Festival.

As we launch and refine new programming initiatives like the JH Birding Festival, we are particularly interested in establishing and following new engagement metrics that monitor the impact of various activities and presentations. This is a priority that will be fully developed in the coming months. We will also explore using social media as an evaluation tool (extending beyond simply outreach and marketing) that will provide important formative input that will be integrated into future program design.

N/A

The inaugural Jackson Hole Birding Festival (JHBF), slated for May 22-25, 2025, will bring together an expected 750+ regional birders of all ages, abilities, and backgrounds alongside 1000+ community residents to discover and appreciate the diverse avian life within the Greater Yellowstone Ecosystem during its most vital and magical time: spring migration and nesting. The Festival builds on four key elements: Community, Conservation, Science, and Creativity through interdisciplinary workshops, field excursions, evening keynote events, extensive regional classroom engagement, as well as a 6-week gallery installation at the Center for the Arts and the “Nest,” an hands-on interactive organizational showcase.

One of the wonderful things about birding is that it can happen virtually anywhere outside, as a stand-alone endeavor or included as an enrichment to enhance other artistic, recreational or scientific activities – both in-school and extracurricular – throughout most of the year. Leading up to the May, 2025 inaugural JH Birding Festival we will catch people “where they are,” working with all area schools and as well as the home-school community, churches, existing after-school programs with other community organizations that target Jackson’s non-dominant communities (One22, 4H, Scouts, Teton Literacy Project, Coombs Foundation, Art Association, etc).

Throughout the inaugural JH Birding Festival, we will present a rich lineup of free and ticketed programming featuring nationally recognized bird specialists including scientists, researchers, biologists, rangers, and conservation leaders as well as filmmakers, photographers, writers, visual artists and musicians who incorporate birding into their work. Of particular interest will be The Nest – a hub for local organizations to showcase their work at the Center for the Arts as well as a 6-week gallery exhibition of artist and student work created through programs over the nine months leading up to the Festival.

Invited artists include Christian Cooper, a noted black birder, writer and editor, and television host, scientist and graphic novelist. Jennifer Ackerman, Jennifer Ackerman is an award-winning science writer and speaker, and the New York Times bestselling author of *What an Owl Knows*, *The Bird Way*, and *The Genius of Birds*. Elder/storytellers from the Wind River Reservation, filmmakers David and Melissa Rohm, photographer Tom Mangelson, painter Kathryn Turner and other community and regional artists.

Funding will be allocated toward:

venue/tech support costs

keynote speaker/artist fees, travel and lodging

lodging, travel and excursion expenses for regional artists, tribal elders and featured guests

ground transportation costs and excursion fees for subsidized community experiences

art supplies

We have secured sponsorship support of approximately \$30,000 over a year out from the Festival and expect to continue to raise significant corporate funding from the birding community. We are actively securing community organization partners, with each and all expected to contribute in-kind funding to support the projects and programs they will be involved with. We have applied for \$30,000 in grant funding to date, and will continue to do so over the next 12 months.

Arts Council funding will support arts-relevant speakers (including travel and lodging) approximately 20% of the venue/tech support expenses and underwritten arts relevant birding excursions with poets, writers, photographers, visual artists and more.

We will look to the WAC Directory as we recruit artists to help lead this community initiative

ORGANIZATION SUMMARY

JACKSON HOLE BOOK FESTIVAL

JACKSONHOLEBOOKFESTIVAL.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Jackson Hole Book Festival: Conversation For The Community

Application

The inaugural 2024 Jackson Hole Book Festival (JHBF), Conversation for the Community, will celebrate books, authors, illustrators and readers, to inspire conversation, deepen understanding, and enrich connections within the community. This one-day event will highlight the nexus of readers and writers, and in cooperation with the venerated JH Writers Conference, create a spiritual connection that leads to an annual celebration of all things literary.

Our community, like others today, is a microcosm of the world around us, where dialogue, conversation, understanding, and knowledge are in dwindling supply. Children and adults are spending more time on their devices, where they stand firmly planted in their prescribed worlds of opinion, experience, and values. Books have always been one of the most powerful avenues toward civilized discourse – generating new ideas and bringing people together to find common ground.

The intention of this new Festival is to serve the Jackson community with an all-day event that is accessible for all: free, in town, in the schools, and across the community. It will begin an annual weeklong tradition of “celebrating all things literary” in Jackson, in cooperation and alignment with the JH Writers Conference.

The inaugural Book Festival will represent the entire Valley, including Latino and Indigenous authors who appeal to members of our diverse community, ensuring full and meaningful inclusion for all families and citizens. Imagine a room full of children, authors and illustrators, where the youngest members of our community can engage throughout the day - encouraged and inspired to express their thoughts, write poetry, illustrate a story, create a character, share thoughts on stories, books, plots, and their own related experiences. The Book Festival will be a place where people gather, share, and symbolically place their devices aside for one day of creativity, the exploration of words and all things literary, and human connection.

The Book Festival is very focused on two segments of the community that may feel removed from the town's heartbeat. According to the 2022 census, 22% of the population is Latino, and a non-English language is spoken in nearly 30% of households. With this in mind, the Jackson Hole Book Festival will invite a significant number of

authors who can speak to the Latino and non-white experience, especially for the day spent in the schools with authors. We want .all children and families to feel welcome at the Festival, regardless of their income or standing. Every event at the Festival will be free for all, as will the day of activities in the schools.

Jackson is a town of haves and have nots. Many book festivals across the country charge for events and activities; Other than the fundraisers (required to help support the Festival), we commit to never charging any fee for the events that take place on the day of the Festival. Our goal ("Conversation for the Community") is for people who aren't always in the same room together, to engage, and to share ideas, experiences, fears, and joys using literature and the written word as the vehicles for this interaction.

We will hold the event at a full service hotel where sustainability requirements are met, the building meets all ADA regulations, and parking is ample for all who need to drive. At the same time, Snow King is in town, so participants who are able, may walk and bike to the event and surrounding restaurants, cafes, shops as part of their daylong experience at the Festival.

We will commit \$2000 the first year to requests for interpreters (language and sign), and we will prominently note on the website that anyone needing assistance should reach out. We will seek volunteers for support if the budget exceeds \$2000.

Measurement matters in evaluation, especially with a non-profit that held accountable to donors/grant makers. Reporting back on input, output, and outcomes will help drive continued support and success. Credible evaluation data will ensure that we learn from shortcomings, buildson successes, take advantages of opportunities, and ensure sustainable support.

Book Festival Event:

authors/events/attendees/partnerings (Teton Literacy, The TCSD)

Responses to opinion survey 'postcards' distributed after each BF conversation

Qualitative assessment of conversations/engagement at sessions

APPLYING DATA: Data will be used to design next year's festival based on i) Preferences of attendees; 2) Which events garnered the most interesting 'conversation!'; and fully inform the development of messaging, communications, and marketing around the preferences of attendees.

Schools

authors/events

children and parents who engage

Qualitative reporting of principals' and teachers' views of events

Exit interviews with teachers

APPLYING THESE DATA: Data will be used to grow the school program. By asking teachers/principals what resonated (e.g., what more/less they'd want), collaboration will continue that leads to more targeted programming. Data will help us raise funds from organizations, individuals and foundations that focus on children and youth.

Private/Public Funds Raised (including in-kind):

Tickets sold-Keynote Address

Fundraising events/grants raised

In-kind donations

Qualitative assessment of donors

APPLIED: Use data to drive next year's festival outreach (e.g., messaging, communication)

Media measurement:

Media/digital coverage - earned, owned, paid, amplification

APPLIED: These data help to drive next year's media strategy - where should there be more/less focus.

N/A

The Festival is moving forward on multiple fronts. In particular, the founding partners are focusing on key areas, each contributing approximately thirty hours per week to bring this Book Festival to life: Operations (venue and related logistics); Authors within budget (representative of fiction, non-fiction, poetry, children's literature), appealing to the broadest range of the community); Finances (putting together a committee to raise funds outside of public grants, including reaching out to local businesses for financial contributions and in-kind contributions); Grant writing (Staying focused this inaugural year on local/state grants); Volunteers (securing volunteers for the day of/day before events and activities).

The WY Arts Council grant funds would be used for authors who work in the Latino, Indigenous space as well as authors who represent voices not always heard. We are basing our invitations to children's authors on guidance from a well respected local children's author, Nanci Stevenson, the school district, and librarians/other children literature experts. We are working with authors such as Pam Houston to identify authors who represent the Latino and Indigenous communities for the festival. We are aiming for at least 1/4 of authors to speak to the Latino and Indigenous experience. But that's not all; we also aim to bring voices to the Valley that represent other populations whose voices aren't always heard or stories that aren't always told. This WY Arts Council grant would help offset honorariums that will be required by these authors.

To spread the word and attract participants, we are collaborating with KHOL (they have agreed to have logo attached to our event as a sponsor). In addition, we are excited about working with Professor Jean Garrison at UW. The professor started the Malcolm Wallop Civic Engagement Program; we hope it will be a sponsor (she has committed to participating as author/moderator). We applied/will apply for other state/local grants.

Costs for first year of the Festival:

15-20 authors (per diem/travel/honorarium): \$75000

(Most authors require some level of honorarium)

Venue - Snow King for all day event : \$6758

Venue for keynote speaker: \$1500.00

Snow King is a full service, well known hotel with ample parking and space for the Festival. Our vision is to hold a plenary session Saturday morning in the larger ballroom, following by breakout sessions throughout the day. There will be one room for children's authors, at the recommendation of children's authors who note that keeping this energy in one room benefits the authors and the children.

Fundraising costs to support host events (event staff, ticketing): \$2000

Secure volunteers to host fundraising events, in particular, a donor funded event the night before the Festival, for people to meet the authors. We will need to support this event with transport costs for authors and volunteers and ticketing and check in.

Marketing (digital, traditional/print, posters, signage, website): \$15,000

The website is live and will be regularly populated. This is the same case for social media sites that will be directed to people across the mountain west.

Event staff (paid to supplement unpaid volunteers): \$2800

Day of operational costs including transport of authors: \$2500

Total approximate cost: \$105,558

Please note that this is the inaugural year of the Book Festival. With that in mind, we are currently gearing up for a range of fundraising activities. To start, we have \$30,000 in the 501 (c) (3) contributed by the co-founders. Our fundraising activities include the following:

1. Keynote speaker week of the Book Festival. A charge of approximately \$25/ticket
2. We will hold a ticketed fundraiser the evening before the Festival for donors and authors

3. We have applied for grants including the Jackson Hole Travel and Tourism Board and Community Foundation of Jackson Hole

5. We have a donor schedule and will reach out to philanthropists in Jackson, local businesses and local foundations

6. Will engage in the "Old Bill's Fun Run" fundraising event in September

7. We will have an information sharing event in June with possible donors who share a love of books with their love of community

8. In-kind: The co-founders have contributed hundreds of hours to organizing the Book Festival

ORGANIZATION SUMMARY

JACKSON HOLE COMMUNITY RADIO, INCORPORATED

891KHOL.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Gowing Independent Music on Wyoming's Only Community Radio Station

Application

Mission:

To serve the Jackson Hole community of residents and visitors through independent local and regional news and by creating a forum for the free exchange of ideas and music discovery that informs, entertains and promotes a deeper understanding of the world around us.

Community impact goals as outlined in KHOL's strategic plan:

Expand KHOL's brand reach by increasing volunteer opportunities, creating a youth show, implementing live and remote broadcasts at events, presenting or sponsoring local musical events, and maintaining a presence at popular events (Rendezvous Music Festival, King Concerts, Music on Main).

Enhance KHOL's music experience by diversifying the volunteer DJ pool, developing a training system for DJs to improve skills in interviewing and live mixing, upgrading DJ equipment, and engaging DJs with new music selection on airwaves.

KHOL strives to understand and serve the multifaceted communities of western Wyoming and eastern Idaho. KHOL is committed to recruiting and retaining a talented, dedicated and diverse staff, governing body, Community Advisory Board and volunteer corps through our core belief in valuing difference and by promoting an environment of inclusion. KHOL seeks diversity in cultural, ethnic and economic backgrounds, personal experiences, age, gender and sexuality, ability and skills that reflect the diverse needs and interests of the communities it serves. KHOL also prioritizes diversity in the station's selection of music and cultural programming as well as in news coverage, which regularly focuses on non-dominant communities with stories that cover disability, immigration and LGBTQIA+ issues. KHOL supports an inclusive and antiracist environment through equal opportunity in employment and by diversity and implicit bias awareness education. A diversity statement is available on KHOL's website.

Unlike print media, radio can accommodate those who, for example, are visually impaired or who face literacy barriers.

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 by transmitting free to listeners via multiple platforms, from phones to cars to home clock radios and web streaming.

KHOL reaches 40,000 daily listeners in the greater Jackson Hole area over the airwaves, and up to 70,000 in the summer months. Our listeners are as diverse as the population in our region, with approximately 30% identifying as LatinX. 40% of Jackson's workforce commutes each day, largely by personal vehicle. Our programming can be heard statewide through a partnership with Wyoming Public Radio.

We have a 15-member Community Advisory Board, representing a diverse cross-section of our community. This group meets quarterly to provide feedback to staff and KHOL's board of directors on programming. Our work is essential to advancing, representing and documenting cultural happenings within the Jackson community. We are a guide for the public imagination and an essential resource for local artists, musicians, and other cultural figures. Our regional and national partnerships ensure that our local art, music and culture is visible on a larger scale.

Additionally, KHOL offers local nonprofits the opportunity to broadcast public service announcements (PSAs). These serve as an avenue for announcing free events or mission initiatives on the air. Examples of PSAs include Wilson School House's free activity announcements, a youth poster contest for Wyoming native plant month and free poetry classes from Jackson Hole Writers. These spots generate community engagement, which is essential to increasing and stimulating public and private investment in cultural institutions and infrastructure.

KHOL's programming broadcasts on 89.1 FM, and is further disseminated on our website, social media channels and podcasts. Online engagement has grown exponentially in the past three years, largely due to an improved SEO strategy. 891khol.org averaged 4,000 page views per month in 2019, 8,000 page views per month in 2020, 16,000 page views per month in 2021, 22,000 page views in 2022 and 25,000 page views per month in 2023. This multi-fold increase demonstrates the public's appetite for substantive local journalism, arts and cultural coverage, and music streaming. There is a strong demand for the content that KHOL is creating. The impact of KHOL programming is also measured by the number of members supporting the station. Sustaining membership has grown 70% since 2020.

KHOL's work evokes significant positive feedback. Artists are so excited to be in the on-air studio for interviews and live performances. KHOL volunteers are committed to their weekly shows and the studio is always full (we love to see our volunteers bringing friends to their shows; it is even more rewarding to see the names of those friends thereafter queued up for DJ training). Growing a sense of community is essential to the success of a collaborative studio space for artists and musicians.

Increased volunteer engagement will signify the improvement of KHOL's volunteer opportunities. With the development of a live mixing DJ training program, KHOL will conduct a volunteer survey—for the volunteers to review their skills before and after the training, and to comment on how live mixing training has improved their skills.

KHOL is seeking \$10,000 in operating support to continue its local coverage of arts and culture: Music Director Jack Catlin explores the personalities, works and inspirations of the artists, musicians, dancers and other cultural figures who are making an impact in Jackson and Wyoming. Catlin broadcasts these interviews live on-air during KHOL's flagship morning show, The Heavy Warm Up. Each interview is recorded for online publication and inclusion into KHOL's flagship podcast "Jackson Unpacked." They are also disseminated across KHOL's social media channels and weekly newsletter.

Some of the highlights so far this year of this programming include, Northern Arapaho musician Christian Wallowing Bull, national acts Early James, Rocco DeLuca, SkiiTour and The Sponges; and local acts Strumbucket and Box Elder. Here are few examples:

Regional: <https://891khol.org/christian-wallowing-bulls-new-lp-captivates-with-grit-folk-sound/>

Local: <https://891khol.org/new-album-captures-strumbuckets-eclectic-funk/>

National: <https://891khol.org/early-james-showcases-unique-and-soulful-sound-this-weekend/>

Catlin's coverage provides exposure for these local and national musicians, artists, and other cultural figures, helping them succeed in their journeys. He also provides inspiration and valuable programming for our community of listeners, allowing Jackson residents to stay up to date on important cultural happenings.

Funding from this grant will apply to Catlin's salary and costs associated with operating the on-air studio. KHOL's on-air studio's operating costs exceed \$47,000 between July 1 – June 30. These costs include rent at Center for the Arts (\$28,000), tower lease on top of Snow King (\$6,000), licensing fees for audio software and online services (\$8,000), and engineering and IT support (\$5,000). Catlin draws 5 hours per week between July 1 – June 30 or \$7750 annually to produce his coverage of arts and culture (12.5% of his salary).

On-air and web-published arts and cultural interviews and live music sessions will include an acknowledgment of support from the Wyoming Arts Council, at the end of the broadcast and in the postscript of the article.

N/A

KHOL is seeking funding to purchase DJ training equipment to train station volunteers and to create a better listening experience for the public both on-air and at live events.

This purchase will be matched by staff time to train both new DJs and provide an advanced curriculum for existing DJs. This match is valued at \$4,600 and is comprised of these two parts: 1. Four hours per new DJ to cover broadcast basics. We train 16 new DJs per year. Annually this comprises 64 hours or \$1,900 (approx. 3% of Catlin's salary). 2. Two hours of additional training for new DJs and our existing pool of 30+ DJs. Catlin will spend 92 hours on live mixing training or \$2700 (approx. 4% of his Salary).

This training time maintains our collaborative and creative studio space and ensures volunteer engagement. Ultimately these DJs will be able to go out into the community and engage the public. KHOL holds over two dozen public engagement events a year. For example, so far this year, KHOL presented 11 DJ sets at Jackson Hole Mountain Resort. Because of the lack of equipment, participation was limited to volunteers with their own mixing systems. In striving for equity and opportunity, this grant will enable more DJs the opportunity to participate.

This purchase is intended to expand volunteer opportunities, from learning broadcast basics to include "live mixing." Expanding volunteer opportunities builds towards our strategic goals of enhancing KHOL's music experience, creating a youth show, and diversifying the volunteer DJ pool. This equipment is essential to developing a youth show because it adds value to the training process and further engages high school students. Investing in this equipment supports an economically diverse pool of DJs by providing access for volunteers who otherwise might not have the means to purchase a DJ system.

This training will be led by our music director Jack Catlin, a veteran DJ with decades of professional mixing experience. Purchasing a DJ controller and interface (Pioneer DJ XDJ-RX3 Digital DJ System) will allow Catlin to train volunteers on professional grade equipment. This educational service creates a platform for DJs to take their skills to the next level.

Funding for KHOL comes from grants, individual donations and underwriting. Relatively new support from the Corporation for Public Broadcasting has expanded station resources by 50% and stabilized station finances. A significant portion of funding is restricted to KHOL's newsroom. Additionally, in-kind support comes from local institutions including Snow King Mountain, Jackson Hole Mountain Resort, OxPresents (Mangy Moose), The Virginian Lodge, Snake River Brewing, and OpenSnow (meteorologist).

WAC grant funding will add value to our music programming (live and on-air) and serve as a stepping stone to establishing additional partnerships with local organizations involved in Jackson's music scene.

ORGANIZATION SUMMARY

JACKSON HOLE PUBLIC ART

[HTTPS://JHPUBLICART.ORG/](https://jhppublicart.org/)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Jackson Hole Public Art: Temporary and Permanent Public Art Programs & Events

Application

Jackson Hole Public Art (JHPA) forges partnerships for the integration of art into any environment to inspire lasting cultural, educational and economic benefits.

Our work ignites imaginations with shared experiences to build beautiful, sustainable and vibrant community. JHPA presents public artist-driven projects, new commissions, and exhibitions in public spaces. We place artworks outside so art is accessible to all. We integrate public art into the heart of civic design, envisioning parks and pathways, greenways and gateways as places to enrich our community through collaborative partnerships.

2024/25 Goals add periods

- Commission art that promotes a sense of belonging and well-being and makes public space inclusive.
- Produce artist-driven commissions specifically designed for youth and emerging & professional artists.
- Produce community engagement activities that activate public art with memorable experiences and relevant education.

Jackson is a town of 25,000 that welcomes 4+ million visitors annually who come for access to national parks and ski mountains. This creates a community of service workers and artists who live at earning levels far below the median home price of \$2.1 million. The widening economic disparity and changing demographics of our community are isolating factors that perpetuate feelings of not belonging. The immigrant community can feel particularly excluded. Our community needs free and accessible opportunities that can build social connections and bridge gaps between diverse populations to create a more cohesive and resilient community.

We believe public art is an antidote to isolation, creating shared experiences that are free, accessible moments of discovery. We also invest in all levels of artists, emerging to inter/nationally acclaimed.

JH Public Art invites cultural exchanges, inviting nondominant communities by commissioning diverse artists and offering activities that span cultures and ages. Cultural murals, for example, offer fresh narratives in open spaces, messaging in visuals. Temporary installations attract all residents, offered free and in public spaces, creating feelings of inclusion.

Permanent artworks meet ADA standards, with interpretive materials in several languages. We geo-tag, use larger print, provide online media and videos, to reach a broad audience; our website is also in Spanish.

Annually, JH Public Art board reviews major projects using a rubric to evaluate success: expenses, staff time, impact numbers, and goals. Projects are modified, discontinued, and/or added. Staff conducts internal pre- and post-evaluations of programs to document challenges, successes, opportunities for improvement, and moments of serendipity that can be built on in the future.

For town-funded projects under a new 1.5% for Public Art Ordinance, the Public Art Task Force reviews upcoming capital projects with senior town staff to recommend projects best suited to include public art.

We do headcounts of attendees at public art openings and events. Social media shows monthly analytics – outreach numbers, demographics, and top performing posts – and encourages audience feedback. We photograph and video to widen audiences. Moonshot 5x5 has an audience vote. We will use attendance surveys during artist events and youth education days. Mobile phone interactions track # of users at murals through app downloads.

We form local selection panels of qualified professionals and stakeholders for each artist selection process and design development is facilitated by our staff, the Public Art Task Force, along with technical reviews (electrical, structural).

The JHPA Board, staff, Public Art Task Force participate in and relay feedback from informal conversations at events regarding people's experience with the art to inform evaluations.

Public art staff coordinate artist design/fabrication, engineering, excavation, permits, stakeholder and selection committees, partners, and host site communication, and manage community volunteers. Our Project Manager coordinates new artworks, delivers community outreach with local educators, nonprofit partners, and artists. Our Director advocates for policies that result in funding and cultivates the donor base (+10% annually). With 1.75 fulltime (with payroll taxes/expenses salaries are \$239,112), we contract with marketing consultants (\$34,250) to produce print, design and social media (\$30,200 media costs). Contract labor consists of a bookkeeper, writer, and interns totaling \$44,900.

JHPA commissioned artists are \$130,200 of project costs and installation/supply expenses total \$43,600 (LandSignals, GlowNights, Murals, ArtSpot). Not reflected in our budget is an additional \$250,000 of art funding

that goes to artist commissions we also manage for Town/County. Rental 1 office at Center for the Arts, utilities, technology, and insurance total \$13,900. Basic operational costs + travel, professional development total \$14,520. Fundraising expenses are \$13,000. Reflected in our number, we disperse \$50,000 of Town/County funding in arts grants for Town/County via Arts for All.

An operating grant supports the people and processes that create public art and programs this year, sited across Teton County, WY, including:

Pathways murals by Tlaxcala artists Pedro Avelino Alcantára and Francisco Jesus Saldaña Perez. New, Spanish public art tour via bicycles (fall).

A Thomas Dambo's troll Mama Mimi Birthday Party, new bilingual Discovery Boxes for youth in Rendezvous Park (July).

Lighted Teepees return to Jackson with youth outreach, partnerships with public land managers (fall).

Asphalt Art mural (summer), new Pathways mural: youth/guest artist (May 2025).

LandSignals features 3 Indigenous artists: Nanibah Chacon's mural focused on Shoshone language on the new History Museum, Rachel Olivia Berg's multimedia artwork in Center for the Arts Courtyard, and Marlena Myles' augmented reality installation, focused on Indigenous native plants and traditions. Discovery Boxes for youth at each location, opening celebrations, artist panels (yearlong).

Stilson Transportation Center new civic public artwork: national call and community outreach (July).

GLOW Nights: large-scale, lighted artworks for winter nights at Teton Village and Jackson. Free community celebrations accompany (winter 2024/2025).

Artists assist with various youth/adult outreach. For LandSignals (3 artworks, 3 artists) artist Nanibah Chacon, a Diné (Navajo) and Chicana, creates a downtown mural focused on Shoshone Language (Newe Daygwap) and its importance as a cultural knowledge essential to Sosoree Newe (Shoshone Peoples). Two additional artists for public spaces in Jackson include Rachel Olivia Berg (of Mnicoujou Lakota, Mexican, and German lineages) who

works in diverse media as an artist, art advisor, founder of LivArtfully Design Studio; Marlena Myles, self-taught Native American (Spirit Lake Dakota/Mohegan/Muscogee) artist from St. Paul, MN.

N/A

We create experiential art learning opportunities for youth. With the high cost of summer activities in Jackson, JH Public Art offers free summer art programming in accessible public spaces and creates programs for youth to learn from local/visiting artists. Working in groups, youth can form connections using art to build bridges that cross ages and cultures. Through creativity, imagination, and play, public art programming helps create healthy interactions that can combat isolation and heal division.

For youth-created murals, JHPA pairs an artist with a class of students and they conceptualize, design, and paint 1-2 new murals/year on underpasses throughout the pathways system in Teton County. Beyond the mural, we added a public art tour (in Spanish) on bicycles to view Tlaxcala murals to impart cultural heritage and give insights into immigrant experiences.

Asphalt art will highlight a busy intersection at Center for the Arts, giving local youth safer crossings. An artist will create stencil designs that youth help paint onto the street, learning about safe crossing behaviors, e-bikes, and better understand how to apply urban art materials.

Of LandSignals' 3 large-scale artworks by Indigenous artists, two artists will create educational activities for youth. Activities include making cyanotype prints of native plants, site-specific scavenger hunts to learn about native species and traditions, and art activities around the mural video and Shoshone language.

Guided day-walks are two hour "camps" where youth explore 3 LandSignals artworks with JHPA, in an interactive exploration of artists' visions and narratives. These youth day-walks are a way to synthesize art and Indigenous narratives. Mama Mimi, Thomas Dambo's troll, will have a Birthday Party this year, inviting local and visiting children to explore this large-scale artwork in a wooded park.

3 Discovery Boxes, at R Park, downtown Greenspace, and Russ Garaman Park, will feature guided youth kits that children can access, encouraging independent play and educating on native plants and Indigenous culture, as well as recycled materials in art.

Lighted Teepees return to Jackson in fall and youth activities include traditional youth art and games, taught by tribal representatives.

We use Wyoming Fine and Performing Arts Standards as guidance for our Arts Learning goals. As an overarching goal, we want youth to learn about, interact with, create, and display public artworks. Concepts for public art can

seem straightforward or fantastical but the design, interactions, and installation are often complex. We involve local youth with artists to better teach how to conceptualize, design, and implement public art. In the process, youth learn about the civic process of how public art is reviewed, and how art in public spaces is viewed, touched, sometimes climbed on, photographed, seen from above or below as well as eye-level, and what kinds of materials can withstand weather and other elements. They also learn that art must be assembled and de-installed, and how a host site must be restored to its original condition. We also ask artists to describe their narratives, so youth can understand what the artist wants to convey and how they use their materials to do so.

This year, youth will create, view, and interact with murals, lighted teepees and Indigenous dance, native plants and traditions, learn about the disappearance of Indigenous languages, see the process for civic public art and crosswalk art, and experience several new large-scale artworks, two of which are lighted at night. Using Wyoming Standards under Visual Arts, youth in our programs and projects will interpret intent and meaning in artistic work, develop artistic techniques, synthesize and relate knowledge and personal experiences to make art, and relate artistic ideas and works with societal, cultural, and historical context to deepen understanding. Age groups for public art projects and programs include K-11 so Standards FPA 4, 8 and 11 apply.

More specifically, under Standard 1: Creative Expression through Production, youth in our programs will create and participate in art through work with native and local artists on a pathways mural, asphalt art, and through Discovery Boxes, collaborating with others in the process and learning about new art materials like cyanotype prints and asphalt art.

Under Standard 2: Aesthetic Perception, youth learn to respond to and analyze public artworks like Mama Mimi, LandSignals and GLOW Nights artworks. Youth are encouraged to express their opinions and discuss what they like and why, and how they might do the artwork differently.

Under Standard 3: Historical and Cultural Context, youth will learn how Indigenous and Latine artworks can help relate history and cultures to our community's past and future. LandSignals and the Tlaxcalan artworks especially offer fresh narratives alongside our community's homesteading and cowboy history. Youth will be able to explore Shoshone language amongst Indigenous languages that are disappearing, exploring how art can affect understanding of history and culture.

Tlaxcala artists Pedro Avelino Alcantára, nationally recognized muralist from Mexico, and Francisco Jesus Saldaña Perez who attended JH High School and currently resides in Tlaxcala were selected to highlight connections to our sister city Tlaxcala through videos and a Discovery Box activity.

For Indigenous artworks youth programming, artist Nanibah Chacon is a Diné (Navajo) and Chicana artist who is collaborating on a Shoshone language video for a new downtown mural that will be accessible to youth to learn about native languages. The Museum is partnering with us to create interpretive activities based on the video associated with the mural. Rachel Olivia Berg of Mnicoujou Lakota, Mexican, and German lineages works in diverse

media as an artist and her sculpture will be at the Center for the Arts Courtyard, a gathering place for youth who come for afterschool activities. She will create an interactive activity for youth and visitors. Marlena Myles a self-taught Native American artist (Spirit Lake Dakota/Mohegan/Muscogee) creating a large-scale digital artwork in a popular park focused on native plants/traditions.

The Asphalt Art artist is still in progress.

Robin Cameron, our Project Manager, formerly Dean of Students and Science faculty at JH Community School has an educational background that overlays all youth outreach programming. She coordinates with community groups: Teton Literacy Center, Coombs Outdoors, Girls Actively Participating (GAP), and TC Recreation Center throughout the summer.

Local educators from JH High School are Shannon Borrego AP art teacher and Gabriel Lopez, Cultural Studies who work with us during the school year.

We have built diverse streams of revenue over 11 years that include private donations, lodging tax sponsorships, business sponsorships, grants, and consulting revenue. In-kind donations usually take the form of construction assistance from local companies. Our budget is set by staff and Board approved to match annual projects. We started a new fund to support large-scale projects as opportunities present themselves.

Funding is competitive; we run on a lean budget. We have invested more in marketing and bilingual outreach for programming. This funding request assists with salaries, marketing, rent, and artist fees. Staff maintains meaningful connection with local educators for year-round youth programming. The budget reflects a commitment to pay local & professional artists, engage students, and market to broad audiences. We have increased funding from the Town/County with passage of a 1.5% for Art Ordinance, and combined with JHPA project funds, artist fees are 50% of our budget.

ORGANIZATION SUMMARY

JACKSON HOLE WRITERS

JHWriters.org

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

The Next Chapter: Supporting strategic programming initiatives and organizational growth

Application

Mission: We are a community of writers. We build connections and create educational experiences for established and aspiring writers across genres.

Vision: Jackson Hole Writers envisions a world where all writers are empowered to achieve personal success through opportunity and support.

Narrative: Jackson Hole Writers is in an exciting phase of growth and organizational development. After more than thirty years at the helm, founding Executive Director, Tim Sandlin left the organization in the summer of 2023. Following Sandlin's departure, the Board of Directors engaged in a substantial process of strategic planning and mission revision to move the organization forward. With new Executive Director, Matt Daly, hired we are moving forward with our goals.

Strategic Goals (after 2023 restructuring):

GOAL 1: ENSURE A STABLE AND SECURE FINANCIAL FUTURE FOR JHW

Secure operating funds for the next year.

Create a reserve fund to ensure two years of uninterrupted operations.

Make conference a profitable source of revenue.

Grow awareness through improved marketing and outreach.

Establish effective fundraising.

GOAL 2: BUILD A CREATIVE AND ENGAGED STAFF TO EXECUTE JHW'S MISSION

Create a realistic staffing plan with clear responsibilities and fair compensation.

Invest in leadership who can holistically manage, programs, admin, and fundraising.

Grow a pool of effective volunteers and plan for volunteer appreciation.

Develop opportunities for staff training, mentorship, and continuing education.

Establish a system of yearly review.

Foster a strong relationship between the board and staff with clear roles.

GOAL 3: EXPAND JHW'S PROGRAMS TO BE MORE INCLUSIVE IN TERMS OF PEOPLE, GENRES, AND ACCESS

Modernize the conference, making it more inclusive and financially viable.

Increase the number of community-based programs we offer for young writers and adults.

Reach more writers; build a larger, more inclusive and connected community.

We serve a local, regional and national community of writers with a new commitment toward inclusivity and diversity within that community. We work with young writers, adults and older writers in all genres of writing and with those writing between genres. Because we are a community of writers, we are in regular conversation with all members of our community to listen to the needs of our audience. We are also engaging in better relationships with other literary organizations and arts granting organizations in the state as key components of achieving our mission. Since hiring Matt Daly as our Executive Director in November, we have developed four program areas to help us better respond to the needs of our writing community with skill and strategy.

We are eager to diversify our audience as stated in our strategic goals. One central way we now encourage and invite participation from a diverse audience is through efforts to work with an increasingly diverse range of published authors from our local, regional and national contacts, to help writers who might be interested in engaging with our programs feel represented by the faculty leading those programs.

For younger and older writers, we also encourage inclusivity by making programs free whenever possible or by suggested donation or at low cost. Our new strategic programming initiatives allow us to generate income from some programs with registration fees that, when those programs raise funds beyond their expenses, help support access to skillful writing instruction for lower costs in other program areas.

Most of our programs take place at the Center for the Arts or the Teton County Library, so we benefit for the accommodations present in those institutions. Otherwise, we address accommodations on a case-by-case basis.

In the past, evaluation of our programs has taken the form of surveys and follow-up conversations. Both will continue as key parts of our evaluation process, but we can do better to gather information about participant demographics as well as follow-up contacts regarding longer-term impacts of our work on the lives of writers.

Our conference has collected participate responses to surveys for many years, so we have the opportunity in this new chapter of our efforts to compare current data with past conferences.

In addition we are aware of the Wyoming Arts Alliance's interest in developing audience surveys for arts activities in Wyoming. Especially since we are growing relationships with other organizations, this kind of statewide effort to evaluate the impact of arts programs seems exciting and useful to us. We are eager to support these efforts moving forward, and we will, in the meantime, work with partners like Wyoming Writers and the Bookmarked Literary Festival and the Jackson Hole Book Festival on sharing evaluation tools and resources and data as it comes in.

The operating support request is intended, primarily, to address two overlapping transitions central to Jackson Hole Writers "next chapter." The first is the shift toward new staff leadership and relationship building. The second is a transition to an October 1 to September 30 fiscal year. The operating support request will be used to support salary for our Executive Director as we make these transitions.

Transitioning toward a new Executive Director after our founding E.D., Tim Sandlin, left the organization in June of 2023 has afforded Jackson Hole Writers the opportunity to engage in strategic planning and organizational governance efforts that has us in a strong position to move ahead. The Board of Directors used the time between E.D.s for the rewriting of our mission and the development of strategic goals. Our new Executive Director was hired part-time in November to begin to design and implement programs to achieve these goals. The Board elected to hire the E.D. part time at first based on financial reserves. The goal was to give the give the new E.D. time to clean up administrative issues caused by staff departures last year and the months between E.D.s when board members divided maintenance administrative tasks. Since his hire, our new E.D. has successfully reorganized administration, has developed our four program categories with plans and timelines for implementation in 2024, has built and rebuilt relationships with local and regional partners and supporters, and is ready to implement program goals. The challeng we face is a short-term financial gap as these efforts match up with our shift to an Oct. 1 to Sept. 30 fiscal year.

The transition to this new fiscal year will be of great benefit to Jackson Hole Writers. By doing so, our primary program with the potential to generate revenue, the Jackson Hole Writers Contest, occurs at the beginning of our fiscal year. We moved the conference from its traditional summer schedule not only to achieve this fiscally responsible goal, but with the recognition that the cost of visiting Jackson Hole in the summer was exerting pressure on possibly attendees that was limiting expansion and diversification of our audience. In addition to beginning our next fiscal year with the conference, this shift also means that our primary fundraising effort, Old Bill's Fun Run, will provide funding in the first month of our new fiscal year. So, instead of functioning within a scarcity model in which Jackson Hole Writers used to be reliant on major funding in the second and third quarters of our old fiscal year, we will now begin 2025 with a clear sense of the foundational financial resources we have available and can be more targeted with our grant applications and fundraising efforts.

We believe this is a sound structure for our organization. The dilemma is that this shift leaves us with a gap in revenue as we approach the new fiscal year. We have a spring fundraising effort in the works and an exciting slate of programs to share in that effort, but we need additional support to help us realized our plans this summer.

Our program efforts, broadly fall into four categories and are summarized below.

1. Craft Classes

Genre- and topic-specific workshops offered for local and regional audiences. Published writers lead each workshop focused on an area of their expertise. Concrete skill-building for writers in specific genres. Opportunities for participation by regional participants and writers. Interaction and awareness of local community members through local promotion and attendance. In 2024, we will coordinate a mix of workshops for young writers (Almost Authors), adult writers and older writers (with a facilitator trained in creative aging projects for older adults). Most craft classes are three hours. Total number of participants estimated in 2024: 150

Youth -- Almost Authors -- In the grant period, workshop and a two-day conference for young writers will be lead by nationally-recognized and published writers with support for local writers. Grant funds will be used to support honoraria for teaching writers and for administration of the program by a published children's lit author from Jackson. Almost Authors programs are free to all participants to imporve access and to encourage diversity of attendees.

Adult -- Craft Classes (9 workshops) -- In the grant period, our goal is to host monthly craft classes (July-September and January-June) led by local published authors in a variety of subjects and across genres. The audience for these programs is primarily local or from nearby counties. Grant funds will be used to support administering this program. Modest registration fees and/or suggested donations cover honoraria for authors.

Older adult -- Creative Aging -- these programs are in development and not included in this grant application.

2. Critique Groups

Critique groups are active, community-driven monthly experiences in which writers come together to share work and to receive feedback on their writing to support revision. All groups, both live and virtual, are moderated by local writers and include guidelines to encourage positive and useful critique and conversation. Critique groups are open to writers of all ability levels and can be attended at will, encouraging participation from the region. Meetings are 1-3 hours depending on the group and are moderated by volunteer participants. Approximately 200-400 participant engagements (individuals attending a single session) estimated. Some attendees attend most meetings, some are occasional, and some attend just one or two. Jackson Hole Writers does not track individual attendance during the year. Funds will be used to support development of six critique groups (three currently active and three currently in development) and to build cosistent guidelines for groups and efforts to promote groups to local and regional writers.

3. Celebrations: "A Line is a Dot That Went for a Walk," June 28-29, 2024

Participants in this celebration event receive a hand-made “writer’s toolkit” created by a professional bookmaker, write and design books. Funding is not requested for this program.

4. Conferences: The Jackson Hole Writers Conference, Nov. 1-3, 2024

The Jackson Hole Writers Conference has a thirty-plus year history as a professional conference for writers seeking publication. Funding is not requested for this program.

In addition, during the grant period, Jackson Hole Writers will assume coordination of the Young Authors Competition in Teton County. Funding is not requested for this program.

Arts Learning funding is requested for the implementation of our craft classes for young writers and adults during the grant period.

Almost Authors is a free series of writing classes for children that will host two half-day workshops and one two-day young writers conference. As stated previously, these programs give young writers from our areas the opportunity to work directly with authors they read to build writing skills. The workshops are coordinated in partnership with Teton County Library and with St. John's Episcopal Church which each provide sites for the classes and additional promotion to their audiences. All participants received journals for use during the program, other materials, and lunch.

In the youth writing conference child participants take a closer look at what it takes for writers to publish their work. This two-day session has craft lessons as well while also focusing on the critique and revision process that pushes student writing toward the quality necessary for publication. Students will work with a nationally-recognized writer and with a local published writer during the two-day event.

Our youth programs have, traditionally, attracted young writers from Teton, Sublette, Lincoln and Fremont counties. These programs expand the creative writing classes available to young people in the region, and their focus on skill-building first makes them unique. Yes, students generate a lot of writing during these sessions, but the primary focus is helping children learn to write and to build structure in their writing with increasing skill.

Current plans include working with the following published authors as teachers: Kimberly Brubaker Bradley & Rebecca Balcárcel. Local children's literature authors Nanci Turner Steveson coordinates the program and provides educational support at all sessions.

For adults, our goal within the grant period is to offer craft classes monthly in the summer and beginning again in January of 2025. Craft classes are hands-on opportunities to learn skills from community member who writer for publication. All sessions take place at the Center for the Arts and are offered for a minimal fee or suggested donation. Our goal is to have donations and registration fees cover teaching author honoraria. Specific authors are not yet known, but topics include: writing from other-than-human perspectives and composition mechanics for creative writing. We see these sessions as great opportunities for local published authors to try out new workshop ideas. So, the learning process in these classes supports skill-building for both participants and teaching writers.

Almost Authors:

Learning goals for our youth programming focus on building skill from the ground up and in all aspects of the writing process including:

crafting sentences that show action, descriptive writing, dialogue, scene structure, building a story arc, etc. The youth writing conference adds goals focused on receiving and incorporating critical feedback and preparing writing for publication.

In all cases, learning goals for Almost Authors grow out of the real professional needs of adult writers. Since we work directly with writers, we invite each of our teaching writers to tailor their craft classes to the skills they feel most strongly about teaching. This results in sessions in which writers and students are engaged in topics and exercises that are directly applied to all of their writing. Our goals all drive toward our mission of creating a community of writers working in a shared effort to improve their writing.

Adult Craft Classes:

Similarly, our adult classes have goals associated with the interests and skills of the teaching writers. For example, we developed a two-part craft class this spring with nonfiction writer Katherine Standefer focused on how to research the materials of one's own life for use in memoir writing. Katherine herself engages in this kind of research so the goals for her course are also her personal goals in her writing.

In addition to developing individual craft class goals with teaching writers, our classes also include opportunities for participants to bring in their own questions about the material.

Overall, our classes have formats which allow participants to learn, practice, and receive feedback on their practice. This process has proven to create both in-class engagement and replicable skill when participating writers return to their work afterward.

Institutional partners: Teton County Library, St. John's Episcopal Church, and Center for the Arts

Artist partners for Almost Authors:

Nanci Turner Steveson, Young Authors coordinator -- Nanci Turner Steveson grew up in Connecticut, England, and Texas, always with a book in one hand, the reins of a pony in the other. She wrote her first "novel" at the age of nine about a wild horse named Liberty. Nanci works with the Off Square Theatre Company as a stage manager and youth-performer shepherd. She is a reading fairy to book-hungry children and a riding instructor. The mother of two grown sons, Nanci lives in a meadow at the foot of the Grand Tetons in Jackson Hole, Wyoming, with her Arabian horse and a 100-pound rescue dog named Story. She is the founder of the Literacy for Hope project, dedicated to getting books into the hands of the homeless.

Kimberly Brubaker Bradley, Almost Authors teaching author, is an American children's and young adult book author. In 2016, her children's book *The War That Saved My Life* received the Newbery Honor Award and was named to the Bank Street Children's Book Committee's Best Books of the Year List with an "Outstanding Merit" distinction and won the Committee's Josette Frank Award for fiction.

A Guatemalan-Anglo American, Rebecca Balcárcel is the award-winning author of *SHINE ON, LUZ VÉLIZ!* and *THE OTHER HALF OF HAPPY*, as well as a contributor to *Highlights* magazine and a member of the Texas Institute of Letters. Rebecca loves popcorn, her kitty, and teaching her students as Associate Professor of English at Tarrant County College. Look for Rebecca's short story in *BOUNDLESS*, an anthology by multi-racial/multi-cultural authors, which she also co-edited.

Most adult craft class writers to be determined. Star Valley author sid wood, who moderates our fiction critique group, will lead a summer session on other-than-human perspectives.

Jackson Hole Writers receives funding from granting organizations, partnering organizations, business sponsors, in-kind contributions, individual supporters and program participants. In this new period of strategic growth and development, we see how important it is to develop our funding sources in all of these areas. A strong mix of funding sources allows us to offer a broader variety of programs at a range of prices to engage with a broader and more diverse community of writers.

We partner with local businesses to sponsor our conference, including for the first time in many years a conference hotel. We are also eager to partners with other arts organizations and are currently developing partnerships with more than a dozen local and regional organizations.

Our efforts to engage local and regional supporters also engage these individuals as members of our community of writers.

ORGANIZATION SUMMARY

JENTEL FOUNDATION

WWW.JENTELARTS.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Jentel: An Artist Residency for Wyoming

Application

Mission:

Jentel Foundation, an artist residency program, offers a supportive environment for artists, writers and composers to further their creative development. Here, residents from around the country experience unfettered time for thoughtful reflection and engagement with the creative process in communion with their peers at the base of the Big Horn mountains just outside Sheridan, Wyoming.

Strategic Goals:

1. Honor artists for the contributions they make to society by providing time and space to sixty-six residents annually to focus on their creative practice away from the distractions and obligations of daily living.
2. Offer a unique experience of the vast and open Wyoming landscape to individuals from major metropolitan centers and rural locales throughout the country.
3. Provide opportunities for dynamic exchange, advice-sharing, and networking among the six creatives in residence each month.
4. Contribute to the cultural offerings of the local Sheridan, WY community and beyond by providing access to contemporary artists, writers and composers from across the U.S. who present their works-in-progress via the Jentel Presents program each month.
5. Promote a high-quality and well-regarded artist residency program to artists across Wyoming as well as across the U.S.

Jentel is a nationally renowned artist residency that has hosted a diverse array of artists for 23 years. Our primary community is our residents, who are racially and ethnically diverse and represent the spectrum of gender identities and orientations. They range in economic, cultural, and educational backgrounds and come from all 50 states and some internationally. They range in age from 25 to 85, from emerging and mid-career to established professionals in their disciplines. We work to accommodate artists living with disabilities, providing spaces that meet their

needs. The majority of applicants learn about Jentel from our alumni. This word of mouth endorsement reinforces that Jentel is a safe and welcoming environment. We solicit feedback from every resident and regularly make adjustments to ensure Jentel is accessible and accommodating for all future applicants.

Jentel also serves the community of Sheridan, WY (population: 19,000) with our free monthly artist talks/presentations called Jentel Presents where residents share presentations on their works-in-progress with community members. Sheridan is considered one of the communities in the state with a strong arts infrastructure and a higher-than-average engagement with arts and culture. Jentel Presents takes place at the Sheridan Public Library's newly renovated presentation room (fully accessible) for regional audiences attending in-person, and is also available widely via zoom. Jentel presents is also marketed to University of WY art students who can attend virtually to learn about artists working across the country.

Jentel has also created a video library of studio visits with all residents from the past couple of years which will soon be available via a Jentel YouTube channel.

At the end of each residency, staff distribute an evaluation form to all resident artists that solicits comments about their creative process during the residency and aspects of the residency, living spaces, and working space. We inquire about the helpfulness of the staff, and if staff were polite and respectful of privacy. We ask if our communications before arrival helped them prepare for their time at Jentel. Staff reviews feedback and makes adjustments immediately or plans for them in the future.

Staff also suggest residents may write a thank you note to Neltje, a visionary artist and philanthropist who was Jentel's founder, even now after her passing. These letters arrive weeks and even months after the residents realize the personal and professional impact of the residency, reflecting the value and importance of Neltje's gift. They are often touching and heartfelt.

Jentel makes feedback forms available to the public at the monthly Jentel Presents outreach programs. These forms request feedback about the quality of the learning experience of Jentel Presents, and solicit suggestions for improving the program. This feedback has led to significant changes, including the move to a more professional venue, the change from an evening event to a lunchtime "brown bag lunch" event, and a shortening of the program from 2 hours to 1 hr, 15 min.

In our new program of outreach to Wyoming artists, we will carefully track where within the state artists are coming from, what their experience level is, solicit feedback on their residency experience, solicit suggestions for improving the program for Wyoming-based artists, as well as track the number of Wyoming artists applying and accepted each year.

Jentel, an artist residency program that for 23 years has drawn 66 creatives annually from across the U.S., has only had an average of 1 Wyoming-based artist in residence each year. Our plan, beginning July 1, 2024 is to--for the

first time--embark on concerted outreach to artists within the state of Wyoming. Currently, the two recognized artist residency programs in the state (Ucross and Jentel) cater almost exclusively to artists from outside the state, leaving Wyoming-based (especially emerging) artists, writers and composers no choice but to attend residencies out of state, something that can be cost-prohibitive to many and intimidating to some who have never before attended a residency. The only Wyoming artist residency catering exclusively to Wyoming artists is through WY State Parks and is a camping residency with no studio space.

Jentel residencies are 3 weeks in length, run 11 months of the year, and provide private studios and accommodations with shared spaces for meals and relaxation. The six artists (visual artists, writers, composers) in each of the 11 annual cohorts arrive and depart on the same days, thereby providing much opportunity for networking, social bonding, and idea sharing, resulting in many lifelong artist-friendships among cohort members.

The goal of this new plan is not to transform Jentel into a residency for Wyoming artists only; but rather to give Wyoming creatives (artists, writers, composers) an opportunity they can't otherwise find in the state to gain exposure to, learn from, and share ideas with artists working in other areas of the country. We expect this to not only serve artists in Wyoming, but also benefit creatives coming from elsewhere who will learn much about life in Wyoming (and sustaining a creative life in Wyoming) from the Wyoming-based creatives who will now populate each cohort. Our goal is to have 25-30% of each year's artists be Wyoming-based.

Artist residencies have become increasingly important for the development of artistic careers across all disciplines, post undergrad or grad school. Wyoming artists deserve these opportunities.

Jentel's annual operating costs are approximately \$500,000. The below budget breakdown is approximate:

\$235,000 - salaries and benefits

\$82,000 - liability insurance and other insurance

\$40,000 - professional services (accounting, legal, laundry svcs, landscaping, snow removal, panelist honorariums, etc)

\$35,000 - housekeeping

\$40,000 - utilities (elec, gas, internet, phone) + vehicle fuel

\$30,000 - artist stipends

\$38,000 - other

This effort will require the following funding:

\$18,000--staff hours to research local and regional arts organizations such as arts centers, arts guilds, artist co-ops, etc., to build partnerships with orgs. and artists, and continue ongoing communications.

\$8,500--staff travel throughout the state to hold meetings and information sessions with artist groups and arts organizations to introduce the Jentel residency program and its application process.

\$2,500--advertisements through local chamber of commerce groups, in local newspapers, broadcast, and social media.

\$3,000--design, development and printing of marketing materials, including website changes.

\$3,500--honorariums + travel for in-state members of bi-annual Jentel application review panel.

\$5,000--evaluation materials and data collection to evaluate this program's effectiveness for both Wyoming-based artists and out-of-state artists.

\$40,500 TOTAL

N/A

Jentel is in the process of transitioning from a single benefactor to a 501(c)3 nonprofit with multiple revenue sources. Jentel's founder, the artist and philanthropist, Neltje, gave an estate gift to the University of Wyoming that included the Jentel Residency program, stipulated to continue as a 501(c)3 nonprofit with its own board. Jentel's transition includes growing ties to the University of Wyoming.

Jentel's budget is composed of a funding allocation from the University of Wyoming, private funding from Neltje's family members, other individual donors, and grant support. In-kind support includes some Neltje Center staff who allot a portion of their time to Jentel. Additional in-kind support includes no-cost use of space in the facilities of our key community partners: the Sheridan Library, and SAGE Community Arts.

Our new outreach to Wyoming artists aligns with the shift of funding from an individual donor to that of the Univ. of Wyoming and its priority to serve the state.

ORGANIZATION SUMMARY

JUBILANTE ENSEMBLES OF CARBON COUNTY

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Jubilante Ensembles/Rawlins Music Academy Support Grant and concert series

Application

"Empowering Rawlins, Wyoming, through music, the Rawlins Music Academy offers a nurturing environment for all ages to explore, learn, and grow musically. Starting in 2005 with just seven musicians, we've grown into a vibrant community of over 80 members. Our mission is to provide comprehensive musical education, including private lessons, ensemble participation, and access to essential supplies. Our venue welcomes both local talents and guest artists, fostering a rich cultural exchange and community spirit."

Strategic Goals

Broaden Educational Access: Expand scholarship offerings and ensure affordable access to lessons and supplies, making music education accessible to all.

Diversify Music Programs: Grow our ensemble and lesson offerings to include a wide range of musical genres, meeting the diverse interests of our community.

Enhance Community Engagement: Strengthen ties with local schools and organizations, enhancing our role as a cultural hub and supporting the next generation of musicians.

Expand Performance Opportunities: Utilize our venue to host a variety of musical events, showcasing local and international talents, enriching Rawlins' cultural scene.

Support Musicians of All Ages: Foster an inclusive environment where musicians from 6 to over 80 can find resources, learn, and share their music, emphasizing lifelong musical engagement.

Ensure Sustainable Growth: Secure funding and partnerships to sustain and grow our programs, ensuring the Rawlins Music Academy remains a cornerstone of our community's cultural life.

The Rawlins Music Academy, a 501(c)(3) nonprofit in Rawlins, Wyoming, enriches our community through diverse music programs. We offer a community band, choir, handbell choir, strings group, music lessons for all ages, host concerts, and run a music store for local students. Our initiatives aim to make music accessible to everyone, focusing on inclusivity and support for nondominant groups, including individuals with disabilities, older adults, veterans, and low-income families.

We identify community needs through surveys, collaborations with local schools and organizations, and demographic analysis, ensuring our programs serve everyone effectively. Our academy provides scholarships, adaptive instruments, and accessible venues, embracing all community members. We encourage open communication for accommodations, tailoring experiences to ensure full participation in the musical life of Rawlins.

Rawlins Music Academy is more than an education center; it's a community hub where music bridges diverse groups, fostering an inclusive environment of learning and appreciation.

Conclusion

Through continuous adaptation and a focus on accessibility, we guarantee the joy and benefits of music are available to all in Rawlins, Wyoming.

The Rawlins Music Academy employs a multifaceted approach to evaluate the impact of its music education and community programs, ensuring we meet our mission objectives and continuously improve our offerings.

Surveys and Feedback Forms: Post-program surveys for participants, parents, and audience members capture immediate feedback on the quality, relevance, and enjoyment of our programs.

Performance and Participation Metrics: We track enrollment numbers, attendance rates at lessons, rehearsals, and performances, and participant retention year over year. Increases in these metrics indicate growing interest and engagement in our programs.

Qualitative Interviews: Conducting interviews including students, parents, instructors, and local partners, provides in-depth insights into the personal and community-level changes resulting from our programs.

Community Engagement Indicators: The number of community events hosted, the diversity of performances and workshops offered, and collaborations with local organizations serve as indicators of our active role in enriching the community's cultural landscape.

Economic Impact Studies: Partnering with local institutions to analyze the economic benefits brought to the local area through our events, such as increased business for local vendors and higher foot traffic in the arts district, helps quantify our contribution to the local economy.

Through these methods, the Rawlins Music Academy aims to build a comprehensive understanding of our impact, guiding strategic decisions and program development to better serve the Rawlins community.

Rawlins Music Academy, a beacon of arts and culture in Rawlins, Wyoming, is seeking operating support to ensure the continuity and expansion of our vital music programs. Our operational year, from July 1 to June 30, involves essential expenses that are fundamental to our mission of providing accessible music education and performance opportunities. These costs include our facility's mortgage, utilities, communication services, and essential supplies.

Detailed Breakdown of Operating Costs:

Mortgage: Our monthly mortgage payment is \$1,122.56, totaling \$13,470.72 annually, for our space that includes private lesson areas, a performance area, and a music store.

Heating: Annually, we spend between \$3,000 and \$3,500 on heating, crucial for maintaining a comfortable environment for our students and audiences during the colder months.

Internet and Phone: Essential for our operations and communications, these services cost \$100 monthly, or \$1,200 annually.

Electric: Our electric bills average \$125 monthly, adding up to \$1,500 annually, to power our teaching and performance spaces.

Insurance: With an expense of \$3,000 annually, insurance safeguards our facilities, equipment, and operations.

General Supplies: Including musical instruments, sheet music, and maintenance materials, we allocate \$2,000 annually to ensure our programs are well-equipped.

Allocation of Requested Operating Funds:

We are requesting up to \$10,000 in operating support from the Wyoming Arts Council. This funding will be strategically allocated across our operating expenses, focusing on areas critical to our daily functions and overall mission. Specifically:

A portion will directly support our mortgage payments, securing the venue that houses all our programs.

Additional funds will cover a part of our annual utilities, including heating and electric, ensuring our facilities remain operational and welcoming throughout the year.

The remainder will assist in offsetting costs associated with internet and phone services and the purchase of general supplies, essential for our educational and performance activities.

This funding is essential for Rawlins Music Academy to continue enriching the Rawlins community through music, providing an inclusive and accessible cultural service. Operating support from the Wyoming Arts Council will significantly impact our sustainability and ability to offer diverse music programs.

Rawlins Music Academy is dedicated to fostering a dynamic musical landscape in Rawlins, Wyoming, through a rich array of projects and programs slated for July 1 – June 30. Our cornerstone project is an expansive concert series designed to bring diverse musical experiences to our community, from local talent showcases to performances by nationally recognized artists.

Featured Projects and Artists:

Hiroya Tsukamoto: A renowned guitarist known for his eclectic infusion of folk, jazz, and world music. Tsukamoto will not only perform but also conduct a guitar clinic, sharing his expertise with aspiring musicians. His unique style and international acclaim bring a high caliber of musical education and performance to Rawlins.

Chad Lore: Wyoming's own "musicianaire," Chad Lore is celebrated for his engaging performances and storytelling. Lore's involvement enriches our series with local flavor and folk traditions.

Still House Blues: A 12 piece blues ensemble that delivers soulful performances, contributing to the genre's appreciation within our community. Still House Blues is highly involved in performing and assisting many members in the community. Including performances for the Senior Center yearly fundraiser, Rawlins Rehabilitation and Wellness, assisting the Rawlins High School music programs, and playing at the Wyoming State Penitentiary.

We are currently working on booking 5 other artists, and looking to host 10-12 over the next 12 month period.

Local High School Band: Showcasing young talent, this collaboration emphasizes our commitment to nurturing local students and fostering a love of music from a young age.

Open Mic Nights: These events provide a platform for emerging artists and community members to share their talents, fostering a vibrant local music scene.

Membership Performances and Recitals: Our academy's members, including students and local instructors, will present multiple performances, demonstrating the skills and confidence developed through our programs.

Piatigorsky Foundation Concerts: We aim to host concerts in partnership with the Piatigorsky Foundation and the Wyoming Arts Council, bringing classical music performed by esteemed musicians to our community.

Allocation of Requested Funds: The requested project support funds will be meticulously allocated to cover artist fees, venue rental for special performances, marketing materials to ensure broad community engagement, and specific program costs such as the guitar clinic. This includes:

Artist Fees: Ensuring fair compensation for both visiting and local artists, including Hiroya Tsukamoto and Chad Lore, among others.

Venue Rental and Setup: For events requiring external venues or special setup within our own facilities.

Marketing and Promotion: To maximize attendance and participation, funds will support advertising through local media, social media campaigns, and promotional materials.

Program-Specific Expenses: Materials and resources needed for the guitar clinic and other educational programs within the series.

Through this comprehensive approach, Rawlins Music Academy aims to enrich the cultural fabric of Rawlins, offering accessible, high-quality musical experiences that engage, educate, and inspire our community.

Expanding Access to Music Education is a foundational pillar of Rawlins Music Academy's commitment to nurturing the musical talents of young musicians, especially those hindered by economic barriers. Our dedicated program, spearheaded by an esteemed board member, aims to dismantle these barriers by providing free lessons and instruments. This initiative is more than a program; it's a lifeline to many aspiring musicians in our community, ensuring that financial constraints do not silence potential music careers. We envision a significant expansion of this program, reaching a broader array of students and ensuring that every child with a passion for music receives the support they need to explore and develop their talents.

In our pursuit of comprehensive musical education, we recognize the unparalleled value of hands-on, immersive learning experiences. Thus, Enhancing Clinic Offerings is central to our mission, aiming to diversify our curriculum with a wider array of clinics that span various musical genres and instruments. These clinics, led by seasoned professionals, are meticulously designed to transcend the bounds of traditional music lessons, offering students a unique window into the professional music world. This initiative seeks to equip our students with a broad spectrum of skills and insights, fostering a deeper appreciation and understanding of music as both an art form and a profession.

Understanding that quality education demands quality resources, Investing in Equipment is crucial for the augmentation of our clinic offerings. To this end, a portion of the Arts Learning Grant will be dedicated to acquiring new musical instruments, audio-visual aids, and other essential teaching materials. This investment ensures that our students benefit from a state-of-the-art learning environment, enabling them to engage fully in their musical education and explore their creative potential without limitations.

The Engaging Guest Clinicians and Directors initiative represents an exciting dimension of our proposal, aimed at infusing our programs with fresh perspectives and expertise. By inviting guest clinicians and directors renowned in their respective fields, we offer our students rare opportunities to learn from the best, be it through workshops or

clinics. This exposure not only enriches their learning experience but also serves as a powerful source of inspiration and motivation, fostering a culture of excellence and aspiration among our young musicians.

The Funding Allocation strategy for the up to \$5,000 requested from the Arts Learning Grant is designed with meticulous care, ensuring each dollar is maximized to benefit our programs. This balanced investment strategy supports program expansion, equipment upgrades, and the integration of guest experts, directly enhancing the arts learning landscape for Rawlins' youth.

Rawlins Music Academy is dedicated to creating a nurturing, inclusive environment where young musicians can thrive and grow. Through these targeted initiatives, we aim to expand educational access, enrich our offerings, and invest in the resources necessary to elevate our community's arts learning experience. Our commitment is to ensure that Rawlins Music Academy remains a beacon of musical education, where every young artist can find their voice, refine their talent, and pursue their musical dreams with unwavering support and world-class education.

At the heart of Rawlins Music Academy's mission is a commitment to transformative arts learning, driven by the belief that music education is a fundamental right, not a privilege. Our specific Arts Learning goals are sculpted in collaboration with the local music educators who are integral to our community. These dedicated professionals bring their expertise, experience, and understanding of the community's needs directly into the planning and execution of our programs. Here's a more detailed look at our goals and the collaborative process behind their identification:

Expanded Arts Learning Goals

Broaden Access to Music Education: We aim to significantly reduce the financial barriers to music education by offering more free or subsidized lessons and increasing the availability of instruments for loan or rent. This goal emerged from discussions with our local music educators, who have witnessed talented students unable to pursue music due to cost constraints. By addressing this barrier, we can unlock the potential of countless young musicians.

Diversify and Deepen Educational Programs: Our initiative to broaden clinic and workshop offerings is designed to introduce students to a variety of musical genres and disciplines, from classical to contemporary and jazz to folk. Educators within our organization identified a gap in exposure to different musical traditions and the benefits of learning from specialists in these areas. These programs aim to broaden students' musical horizons and deepen their engagement with music as both an art form and a means of personal expression.

Cultivate a Supportive Musical Ecosystem: Encouraging a culture of mutual support, appreciation, and collaboration among students, educators, and the broader community is fundamental to our vision. This goal reflects a collective aspiration to not just teach music but to build a thriving musical community. By fostering an environment where achievements are celebrated, challenges are met with collective support, and opportunities

for performance and feedback are abundant, we reinforce the value of every individual's contribution to the musical tapestry of Rawlins.

Collaborative Goal Identification Process

The process of setting these goals was deeply collaborative, leveraging the unique insights of local music teachers involved with the Rawlins Music Academy. These educators, who interact with students on a daily basis, provide an invaluable perspective on the needs, aspirations, and challenges facing our community's young musicians. Through regular workshops, meetings, and feedback sessions, we engage in a dynamic exchange of ideas and strategies aimed at enhancing our arts learning programs.

Our educators are not just teachers; they are mentors, advocates, and innovators who play a pivotal role in shaping our curriculum and outreach efforts. Their guidance ensures that our programs are not only educationally sound but also relevant and responsive to the evolving needs of our students. They help us identify emerging trends in music education, potential partnerships with other cultural organizations, and opportunities to leverage new technologies and teaching methodologies.

By aligning our goals with the expertise and passion of these local music educators, Rawlins Music Academy is poised to make a significant impact on the arts learning landscape. Our collaborative approach not only enriches our programming but also strengthens the fabric of our musical community, ensuring that every student has the opportunity to thrive musically, personally, and socially.

Artists and Educators Involved:

Hiroya Tsukamoto - Guitarist and Composer

Qualifications: Internationally acclaimed guitarist known for his fusion of folk, jazz, and world music. Tsukamoto has a degree in Film Scoring from Berklee College of Music and has performed worldwide.

Level of Involvement: Tsukamoto will lead a guitar clinic and perform in our concert series, providing students and the community with insights into his unique musical fusion and technique.

Selection Process: Chosen for his international reputation and unique blend of musical styles, which align with our goal to expose students to diverse musical expressions.

Chad Lore - Singer-Songwriter and Storyteller

Qualifications: Known as Wyoming's "musicianaire," Lore has a rich history of captivating storytelling and musical performance within the folk tradition.

Level of Involvement: Lore will participate in our concert series and offer songwriting workshops, enriching our arts learning program with his storytelling and musical composition skills.

Selection Process: Selected for his local significance and ability to connect with audiences through storytelling, enriching our community-focused music programming.

Local Music Teachers

Qualifications: A diverse group of educators with qualifications ranging from advanced degrees in music education to decades of teaching experience in various instruments and vocal training.

Level of Involvement: These educators provide ongoing music lessons, organize recitals, and contribute to the development of our clinics and workshops.

Selection Process: Engaged based on their expertise, community standing, and commitment to fostering musical growth among students of all ages and skill levels.

Guest Clinicians and Directors

Qualifications: Specialists in their respective fields, these individuals bring a wealth of experience and a fresh perspective to our programs. Their backgrounds include professional performance, music education, and arts administration.

Level of Involvement: They will lead specialized clinics and workshops, offering students the opportunity to delve deeper into specific areas of interest, such as music technology, composition, and ensemble direction.

Selection Process: Invited for their specific expertise and proven ability to inspire and educate, enhancing the diversity and depth of our arts learning offerings.

Key Partners:

Piatigorsky Foundation: Renowned for facilitating access to classical music performances by distinguished artists in communities across the U.S.

Collaboration: The foundation will help curate a series of classical music concerts and educational outreach, providing a platform for classical music appreciation and learning.

Rationale for Inclusion: Chosen for their commitment to making classical music accessible to wider audiences, aligning with our mission to broaden the musical experiences available to our community.

Ensuring Excellence and Diversity:

The selection of these artists and educators was guided by a commitment to excellence, diversity, and community relevance. Through an evaluative process that considered artistic merit, educational impact, and alignment with

our goals, we have assembled a team poised to make a significant contribution to the arts learning landscape in Rawlins.

Rawlins Music Academy thrives on a mix of grants, private donations, in-kind contributions, fund raising, income from lessons and store sales and partnerships, ensuring a stable financial base for delivering diverse music programs. Grants support our operations and special projects, while donations fuel scholarships, day to day expenses and events. In-kind gifts, like instruments and volunteer expertise, directly enhance our educational offerings. Partnerships with local entities expand our reach and resources. This blend aligns perfectly with our mission, covering operational costs and enabling impactful arts learning and community engagement. Our financial strategy ensures sustainability and growth, reflecting our commitment to making music accessible to all in Rawlins.

ORGANIZATION SUMMARY

WYOMING STATE PARKS, HISTORIC SITES, AND TRAILS

[HTTPS://WYOPARKS.WYO.GOV/](https://wyoparks.wyo.gov/)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Veterans Talking To Veterans Storytelling for reflection, change and motivation

Application

Our mission is to provide memorable recreational, cultural and educational opportunities and experiences to improve communities and enrich lives, and our vision is to provide the best opportunities and experiences in the nation. The five primary goals of our department include:

1. Improve Impact and Contribute to the State's Economic Diversification
2. Serve & Educate our Customers/Constituents
3. Perform Evaluation, Preservation, Conservation & Restoration
4. Exercise Brand Management
5. Have a Competent & Satisfied Workforce

Veterans Talking to Veterans serves veterans, active duty and families with FREE meetings in a variety of locations around Wyoming including veterans in Wyoming Correctional Facilities. The meetings are held in a variety of locations such as physical buildings provided by Catholic Charities of Wyoming (nondenominational meetings), Veteran's Centers, and Wyoming State Parks. In addition, Wyoming State Parks will expand impact with Wyoming citizens. Wyoming State Parks unique position is to utilize the state's remarkable land and culture with story and movement to improve Wyoming's physical and mental health.

Chronic illnesses and mental health have a common story. Improvement in lifestyle, like exercise, can improve quality of life and longevity. Mentor Agility's nonthreatening storytelling approach to coaching helps individuals identify and remove unconscious barriers to their success.

In 2023 Wyoming Veterans Commission, Veterans Talking To Veterans, and the National Museum of Military Vehicles (VTTV@NMMV) held the first annual event on Memorial Day. This free event for veterans and their families includes the VTTV graduation with the Governor Gordon awarding the diplomas. The event showcased 48 statewide and national organizations for veterans. The organizations were not charged for their booths. In attendance were 600 attendees. Also featured were the Big Wind Singers. Storytelling was featured, including VTTV Coaches who demonstrated VTTV coaching process. The annual event on May 5/25 will feature coaches using the professionally scored stories.

Testimonials and informal data has been collected to evaluate the the program. Powerful testimonials include videos, written letters, public speeches, and awards from the community. The program has also attracted attention from the media with the VTTV coaches being invited as guests on podcasts and published articles written by journalists. The program was also featured on Wyoming PBS, A State of Mind, Confronting Our Mental Health Crisis, The Battle Inside: Veterans and PTSD.

Organizations continue to offer ongoing support and seek out our coaches for collaborations. Most of our coaches have been recognized by local organizations and political figures for going above and beyond their required commitments in their communities. In addition, coaches have reported successfully intervening in at least 11 suicides.

Beginning in February 2024, coaches will fill out weekly surveys that will collect quantitative data that includes attendance in VTTV groups and story quest walks as well as number of coaching touch points. Qualitative data will also be gathered including meaningful moments in the coaching process and testimonials.

N/A

41. Project Support budget: (3000 character limit)

We will create as many recorded stories as possible to establish a library from which our coaches can select based on topic, story origin, and demographic needs. We estimate that each finished story will cost \$2500 - \$4000 to produce.

Project Management:

- identify stories/folktales/myths/legends

- split story content into sections

- create group participant coaching questions

- identify storytelling talent

- identify music talent

- coordinate recording creation

- create recording library

- develop and implement website digital recording distribution

- manage digital library

Project Management: Ryan Elledge is a dual credentialed coach by the ICF and the NBHWC. He is completing his PhD in Depth Psychology which refers to the practice and implementation of psychological theory. The use of story in this context explores the relationship between the conscious and the unconscious, as well as the patterns and dynamics of motivation and the mind. His specialty is in the use of story in Depth Psychology and the use as innovative coaching techniques.

Project Management: Robin Elledge is a credentialed coach (BBC) and attended the Master of Science program at Brooks Institute for Digital Imaging. He has been involved in all aspects of content creation for over 20 years including video and audio production. He has created content for Apple, Twentieth Century Fox, BP and many others.

Music & Recording Mix: Joe Rudd will act as the music and post coordinator collaborating on music talent identification, composition, and recording. He will also act as post audio mixer bringing together the final mix of story and music as directed by the project manager.

Producer: The entire team, as noted above, will be overseen by Julie Elledge PhD., LMFT, MCC, NBC- HWC, BCC. Julie has her PhD in Education, is a licensed therapist specializing in trauma, and holds multiple credentials for coaching including the highest worldwide credential offered as a Master Certified Coach (MCC). As founder of Mentor Agility, she has created multiple coaching techniques with foundations in creativity, storytelling and the importance of self. She is the creator of the Hero's Journey® Change Model, a licensed derivative of the Joseph Campbell's Hero's Journey®. Her company, Mentor Agility, is a credentialed coach education company by both the International Coaching Federation and the National Board of Health and Wellness Coaches. It is also a woman owned company based in Jackson Wyoming.

This grant will both help to preserve stories and use them to improve the physical and mental well-being of Wyomingites. The grant will be used to research, create, voice, and musically score ancient stories that have stood the test of time. All talent, project management, researchers, storytellers, and musicians will showcase Wyoming talent. These recorded stories will be used by trained professional trauma-informed coaches who have been certified and have the choice to be credentialed by the National Board for Health and Wellness Coaches (NBHWC) and the International Coaching Federation (ICF) organizations, the gold standard of coaching. They are trained to actively engage the audience in the storytelling process.

The trauma-informed coaches will use the recorded stories and scripts with free coaching groups sessions in the community. They will either be trained VTTV Coaches or Story Quest Coaches. Both VTTV Coaches and the Story Quest Coaches are applications of Mentor Agility's Trauma-Informed Coaching Certification that specialize in trauma-informed coaching through storytelling. The VTTV Coaches are volunteers and the Story Quest Coaches are

employees of Wyoming State Parks. Both the VTTV Coaches and the Story Quest Coaches will utilize the Wyoming State Parks and historical sites in addition to other locations.

Mentor Agility is a certified trauma-informed coach training company specializing in storytelling. Storytelling is considered a “side door approach” through the expressive arts. Foremost trauma expert Bessel Van der Kolk believes that storytelling forges communication and restores balance between the rational and emotional brain systems by integrating sensations, thoughts and feelings. Coaching differs from therapy because it focuses on thriving and re-engaging clients in family, workplace, and community. Therapy, driven by health insurance, pays for diagnosis and resolution of mental illness symptoms, not reengagement into family, workplace, and community.

Our arts learning goal is to preserve ancient stories (ie:folklore/myths/legends) and utilize them to restore community engagement and thriving. Through the lens of storytelling and interpretation VTTV and SQC use evidence based approaches to process emotional and cognitive barriers to thriving. They are trained to turn traumatic stories into personal narratives of healing and empowerment. The leaders of the group, both certified coaches and “one of their own,” are trained in leading the analysis and interpretation of the story that stimulates the transformation.

Trauma is a shattering experience that leads individuals to withdrawal from family, workplace, and community support systems. Mentor Agility specializes in using evidence based trauma-informed storytelling methods to re-engage individuals and groups with their family, workplace, and community. Therapy addresses mental illness and is governed by insurance companies which requires a diagnosis and treatment. Currently the needs of Veterans is overwhelming therapy resources. Wyoming citizens are suffering from both chronic and mental illnesses. Mentor Agility’s trauma-informed coaching focuses on the World Health Organization’s (WHO) social determinants of health to keep Wyoming citizens, especially veterans and their families out of the troughs of despair. The social determinate of health are the conditions or circumstances in which people are born, grow, live, work, and age. The Mentor Agility approach reengages veterans in the social and community context.

Brandy Tuttle: Brandy, born into her Native American culture, is a natural storyteller. She has been called a “Spiritual Midwife” for her ability to “Heal the worst in us, bring forth the best in us. And make us never look back.” She captivates, and immerses her audiences, filling the room with a palpable presence of Spirit, unlike anything most have seen or felt before. Her conversational techniques merge real-life stories with her innate ability to bring forth Spirit allowing an intense, intimate, and individual connection with her audience. Brandy has called Wyoming her home since she was a child.

Ryan Elledge: Ryan is a certified health and wellness coach. He is completing a PhD in Depth Psychology, the practice and psychological theory that explores patterns and dynamics of motivation and the mind. A critical component to his studies is the use of myth to explore the unconscious and use it for personal and community growth. A long time resident of Wyoming and a graduate of University of Wyoming, Ryan is a credentialed trauma-informed coach with a deep understanding and training in storytelling techniques.

John Bucher: John is a mythologist, storyteller, and writer based out of Hollywood, California. He has served as Creative Director for the Joseph Campbell Foundation and is currently the Interim Executive Director for the organization. John is an author, podcaster, and speaker. He has worked with government and cultural leaders around the world as well as organizations such as HBO, DC Comics, The History Channel, A24 Films, Atlas Obscura, and The John Maxwell Leadership Foundation. He has served as a producer, consultant, and writer for numerous film, television, and Virtual Reality projects. He is the author of six books including the best-selling *Storytelling for Virtual Reality*, named by BookAuthority as one of the best storytelling books of all time. He holds a PhD in Mythology and Depth Psychology and has spoken on 6 continents about using the power of story and myth to reframe how individuals, organizations, cultures, and nations believe and behave.

Julie Elledge PhD., LMFT, MCC, NBC- HWC, BCC. With a PhD in Education, Julie is the founder of Mentor Agility and the creator of the Hero's Journey® Change Model, a licensed derivative of the Joseph Campbell's Hero's Journey®. She is a trauma-informed therapist and coach. As a Master Certified Coach (MCC) she is one of a very elite group of only 1400 coaches world-wide that has obtained the highest coaching credential available from the International Coaching Federation. Her long history of creating multimedia curriculum for organizations like Apple Education, NOAA, NASA, BP, Baz Luhrmann, and Twentieth Century Fox has honed her storytelling skills and the ability to capture the attention of her students and turn them into storytellers.

Budget Narrative - The Wyoming Veterans Commission funded a pilot (proof of concept) in 2022 and as of March 2023, 20 veterans completed the training in 2023. In 2024, the plan is to train an additional 41 VTTV coaches and a pilot for SQC. By increasing the recorded stories and coaching scripts, a wider audience of participants can be reached. The recorded stories and scripts will create more cultural diversity and variety of topics to appeal to specialized groups. In addition, we are proud of Wyoming and the talented people who live in our great state. We are anxious to showcase Wyoming talent and we believe there is no better demonstration of that than through the Wyoming Arts Council.

The Wyoming Arts Council grant will allow us to utilize professional musicians and storytellers that will upscale the quality of the recordings so they may use the stories in larger venues and venues with poor acoustics.

ORGANIZATION SUMMARY

LANDER ART CENTER

LANDERARTCENTER.COM

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Art for Every Hand: Transforming Community through Arts Education

Application

The mission of the Lander Art Center is to foster a strong arts community in Fremont County by providing arts learning opportunities and exhibition experiences for all.

In 2024 and 2025 we look to accomplish that mission with the following direct actions:

Expand Arts Learning: Introduce and enhance programs like Kids After School Programming and a potential Summer Camp to broaden arts education for children and youth year-round. Bolster our Clay Studio class offerings to continue growing that program opportunity. Significantly increase the number of adult arts classes that we provide to the community.

Community Engagement: Increase involvement through accessible and diverse art offerings that reflect and engage the community's cultural and demographic diversity.

Financial Sustainability: Develop a sustainable financial model through diversified funding sources, efficient operations, and community partnerships.

Inclusivity and Accessibility: Ensure all programs are accessible to diverse populations (DEI) including underserved communities, emphasizing ADA compliance and inclusivity.

Artistic Excellence and Innovation: Foster a culture of artistic excellence and innovation by showcasing high-quality, diverse art forms and creative expressions.

Evaluation and Impact: Implement robust evaluation methods to measure the impact of arts programs on participants and the community, guiding continuous improvement.

Lander, Wyoming, as of the 2020 Census, has a population of 7,546 people, with a notable diversity in age and racial composition. The population includes 26.9% under 18 years, 18.3% 65 years and over, and a gender split with 51.6% female. Racially, 84.5% identify as White alone, 7.6% as American Indian and Alaska Native alone, and 6.7% as Hispanic or Latino. This demographic mix reflects Lander's varied community, indicating a broad audience for arts and educational programs tailored to diverse age groups and cultural backgrounds.

Our outreach efforts will focus on:

School and Nonprofit Collaborations: Working directly with FCSD1 to integrate arts exhibitions into the curriculum and after-school programs, ensuring students from diverse backgrounds have direct access to quality arts education. Working with Art Link Wyoming, Lander Performing Arts, and Lander Art District allows us to coordinate shared efforts with others who help us further our reach while making arts learning more accessible.

LAC Exhibition/Class Spaces, Lander Community Center, and City/State Parks: Hosting free or low-cost events and exhibitions in these places helps make arts learning accessible across Lander. ALL of these spaces are designed and chosen for their ADA accessibility. LAC works with the Lander Inclusion Movement to ensure inclusivity and accessibility for all individuals.

Outreach to Underserved Populations: Special initiatives to engage populations that have traditionally been underrepresented in arts programs, including low-income families, seniors, and individuals with disabilities, ensuring that our programs are as inclusive as possible. We do this primarily through scholarships but also through providing opportunities for exhibitions and markets for all artists.

Our comprehensive evaluation framework is designed to capture the full impact of our arts learning programs, employing both quantitative and qualitative methods to assess outcomes and inform future programming. This includes:

Participant Surveys: Administered before and after program participation to measure changes in knowledge, skills, and attitudes toward the arts.

Attendance and Participation Data: Tracking numbers to assess reach and identify trends in engagement across different community segments.

Interviews and informal Focus Groups: Gathering in-depth feedback from participants, instructors, and community partners to understand the qualitative impact of our programs.

Public Exhibitions and Performances: Showcasing participants' work as a tangible measure of artistic achievement and community engagement, further supported by audience feedback.

With this, we will now more deeply analyze how gathered data can guide long-term sustainability and growth for LAC. The collected quantitative and qualitative metrics—participant surveys, attendance data, focus groups, and public exhibition feedback—will serve not just to assess immediate outcomes but to understand their enduring influence on our community. This data will enable us to pinpoint our strengths and areas needing improvement, shaping strategic decisions regarding program offerings, resource allocation, and engagement strategies. Specifically, we'll leverage insights to enhance program relevance, accessibility, and effectiveness, ensuring LAC's continued resonance within our community and financial sustainability. Through this refined evaluation approach, we aim to cultivate a robust foundation for future programming, informed directly by the voices and experiences of our participants and partners.

Our request for Operation Support is meticulously planned to cover essential operational costs from July 1 to June 30, ensuring the Lander Art Center's smooth operation and ability to serve our community. This includes:

Facility Rent: \$24,888 annually, securing our space for exhibitions and classes.

Utilities: Approximately \$3,600 annually, encompassing heat, cooling, electricity, and gas, with an additional \$1,558.56 for internet, facilitating essential communications and digital operations.

Insurance: \$1,067 annually, safeguarding our operations and assets.

Operational Software and Services: A total of \$12,618 annually, covering bookkeeping, accounting software, payroll, email marketing, and class management tools, crucial for our administration and program management.

Print/Advertising/Marketing Services: \$4,200 annually, supporting our exhibitions and classroom activities with necessary materials.

Program Supply Costs: Between \$4,000 and \$6,000 annually, varying with participant numbers in our arts education and Clay Studio programs.

Teacher Compensation: Ranging from \$12,000 to \$36,000 annually, depending on class volume, to remunerate our instructors fairly for their expertise and commitment.

As we transition from a board-run volunteer organization towards reintegrating staff, these funds are critical for maintaining our foundational operations and supporting our growth. The requested operating funds will be allocated across several critical areas to ensure the smooth functioning and sustainability of the Lander Art Center. These areas include facility rent, utility bills, internet service, insurance, various operational software subscriptions (such as bookkeeping, accounting, payroll, and class management), print and advertising services for exhibitions and classroom activities, program costs for arts education and the Clay Studio, and teacher compensation. This strategic allocation underscores our commitment to maintaining a solid operational foundation while looking ahead to reintegrate essential staff positions, aligning with our goal to enhance community arts engagement. This budget reflects our commitment to efficiency, transparency, and strategic planning, ensuring that grant funds are allocated effectively to serve our mission.

We have some targeted projects that we want to ask for support on that are outside of our normal programming. These items can help catapult our mission and outreach.

Plein Air Painting in Fremont County: We will plan three to six trips to various visually appealing locations within Fremont County, providing art instruction amidst natural beauty. Each trip will accommodate 6-12 participants, ensuring intimate and impactful learning experiences. We will engage local artists with expertise in plein air painting, each bringing a rich portfolio of work and teaching experience. Funding will cover teacher costs, travel expenses, art materials, and snacks for the trips. We want to connect to art communities in other towns and spaces in our county and gain a stronger sense of connectedness with a wider group of people. One of our trips will be to Wind River Wild Horse Sanctuary. Instructors we would incorporate are Paula McCormick, BFA, Allison Fitzmorris Walsh, BA and Science illustrator, Noelle Weimann Vandijk, BS in studio painting and a BA in Art History, Jenny Reeves Johnson, BS and Art Teaching credentials teaching kindergarten through college age since 1977, Gina Robinson, and Pamela Sipe, Wyoming PTSB certified Art Educator.

Performing Arts Series: Including theater and music performances, these events are intended to foster self-expression and confidence among participants. Collaborations with local performing arts groups like Communal Pancake (live theatrical reading), Art Link (acting workshops), and Lander Performing Arts (music/dance workshops and performance) will enhance the offerings, making professional-level instruction and exciting live performances

accessible to the community. We are excited to be working with Lauren Flower, Marnie Fusco, Amara Fehring, and Susan Streater on these collaborations.

Open Clay Studio: is a testament to the community's passion for ceramics. We plan to extend this program's reach by introducing workshops specifically designed for beginners, intergenerational groups, and those focusing on therapeutic art practices. By offering more open studio hours and specialized workshops, we aim to make ceramics more accessible to all community members, including underserved populations and seniors, promoting creativity and expression across all ages. Carolina Jaramillo Schadebodt, k-12 educator and ceramicist, Heather Huberty, BA Fine/Studio Arts, and Jessica Amsberry, BA Savannah College of Art and Design are at the helm.

The Lander Art Center also seeks support for our esteemed events, Riverfest and Art in the Afternoon, which illuminate our community's vibrant arts scene. These events feature local and regional artists, whose works range from visual arts to live performances, contributing significantly to Lander's cultural fabric. Last year we had over 40 participating artists at each event and engaged over 1500 members of the public. For Riverfest, we partner with Lander Cycling and their Jurassic Classic Festival which compounds our impact for the artists and provides enrichment opportunities for a new community. Funds will be strategically allocated to artist booths, enhancing event infrastructure, marketing efforts, and securing materials and spaces, ensuring these celebrations continue to thrive as inclusive platforms for artistic expression and community engagement.

Our arts learning initiative, "Art for Every Hand," is designed to be a cornerstone of personal and community development. It encompasses a series of targeted workshops and open studio time that cater to varied interests and skill levels, ranging from traditional painting techniques to contemporary clay techniques, ensuring broad accessibility and appeal.

Visual Arts Workshops: Aimed at encouraging traditional artistic skills and creativity, these sessions will cover painting, drawing, and other art mediums (glass, leather, jewelry, etc), facilitated by local artists. Each workshop is designed to be inclusive, providing adaptations for different abilities and ages, and encouraging family participation when appropriate.

Kids Art Programs: Art After School and a potential Summer Art Camp help provide year-round arts education opportunities for children. We aim to fill a crucial gap in arts accessibility outside the traditional school container, offering structured, creative learning environments during after-school hours and summer break. These programs emphasize hands-on learning in various art forms, including visual arts, to spark creativity, foster a love for the arts, and develop lifelong skills in a fun, supportive setting.

Clay Camp for Kids: These longer format camps introduce children (6-10 per session) to primitive clay processes, fostering creativity and hands-on learning. We plan to conduct multiple sessions, led by experienced artists

specializing in ceramics. Support will help pay for teacher instruction, tools, and materials. Special attention will be made to accommodate kids who might normally fall outside of having access to this sort of learning experience by providing scholarship offerings to underserved individuals. Looking to integrate Carolina Jaramillo Schadebodt, K-12 educator and ceramicist, Heather Huberty, BA Fine/Studio Arts, and Jessica Amsberry, BA Savannah College of Art and Design. Each of these individuals currently contributes significant time in our clay studio.

Creative Aging: Recognizing the profound impact of the arts on older adults, our "Creative Aging" initiative aims to engage seniors in meaningful artistic pursuits that foster creativity, lifelong learning, and social engagement. Through specialized workshops, we'll provide spaces for older adults to explore their creativity, share stories, and connect with peers, enhancing their quality of life and well-being.

Each program strand is designed to not only develop skills but also to build a supportive community of artists and enthusiasts, fostering an environment where art is seen as an integral part of life. These additions to our Arts Learning section reflect Lander Art Center's commitment to broadening our arts programming to encompass all life stages, ensuring everyone in Fremont County has the opportunity to engage in enriching artistic experiences. This approach not only aligns with our mission to enhance life through the arts but also addresses the demographic needs and interests of our community, making our programming more inclusive and impactful.

The specific Arts Learning goals for "Art for Every Hand" were identified through a comprehensive analysis of community needs, feedback from past participants, and alignment with the Lander Art Center's mission. The goals include:

Enhancing access to diverse arts education across all age groups and abilities.

Fostering creative expression and skill development through a variety of art forms.

Encouraging community engagement and connection through the arts.

Supporting lifelong learning and well-being, particularly among children and older adults.

Enhanced Access to Diverse Arts Education: Our goal is to democratize arts education, ensuring that individuals across all demographics—regardless of age or ability—have the opportunity to engage in artistic learning. We plan to broaden our curriculum to include a wider range of art forms, from traditional painting and drawing to contemporary clay and performing arts, reflecting the diverse interests and cultural backgrounds of our community. By doing so, we aim to nurture a more inclusive, educated, and artistically engaged community.

Fostering Creative Expression and Skill Development: We believe in the transformative power of the arts to foster personal growth and development. Our workshops and classes are designed to cultivate technical skills and

encourage personal expression and creativity. Tailored to various skill levels, our programs aim to unlock the potential of each participant, fostering a sense of achievement and artistic fulfillment.

Encouraging Community Engagement and Connection: The arts serve as a powerful catalyst for building community connections. Through collaborative projects, public art market events, performances, and exhibitions, we aim to bring together individuals from different backgrounds, fostering a sense of unity and shared purpose. By creating spaces where community members can come together to create, appreciate, and celebrate art, we reinforce the bonds that tie our community together.

Supporting Lifelong Learning and Well-being: Recognizing the benefits of arts engagement across the lifespan, we are committed to offering programs that cater to all ages, including specialized initiatives for children and seniors. Our Kids Art Programs and Creative Aging initiatives are designed to provide age-appropriate, enriching experiences that support cognitive development in children and promote mental agility and social interaction among older adults.

These goals were identified through a blend of community feedback, evaluation of past program successes, and alignment with our mission to enhance life through the arts. This past 6 months we have been exercising our previous evaluation methodologies. One-on-one interviews, participant and teacher surveys, program data, stakeholder round table events, and public events have all been correlated and distilled down to these goals that we can execute and measure. By continuously listening to our community, assessing our impact, and adapting our programming, we ensure that our Arts Learning initiatives remain relevant, impactful, and aligned with the evolving needs and aspirations of Fremont County's residents.

Instructors at LAC are chosen for their artistic prowess, educational background, enthusiasm for teaching, effective communication skills, and affinity for specific age groups, ensuring a rich learning environment. Many of our educators are practicing artists, enriching their teaching with real-world experience. Initial evaluations are conducted through discussions with our board operations team to ensure alignment with our values and standards. Following this, instructors submit detailed class proposals, which are approved based on their fit with our programming needs, availability of space, and resource alignment.

Paula McCormick, encaustic wax teacher and artist, BFA

Allison Fitzmorris Walsh, BA and Science illustrator

Noelle Weimann Vandijk, BS in studio painting and a BA in Art History

Jenny Reeves Johnson, BS and Art Teaching credentials teaching kindergarten through college age since 1977

Pamela Sipe, Wyoming PTSB certified Art Educator

Carolina Jaramillo Schadebodt, k-12 educator and ceramicist

Heather Huberty, BA Fine/Studio Arts,

Jessica Amsberry, BA Savannah College of Art and Design.

Traci Sessions, mosaic artist

Jocelyn Danna, glass worker and silversmith

Julian Kwasniewski, watercolorist, acrylic painter, bookbinder

Emily Gecosky, B.A. (Liberal Arts), watercolorist, acrylic painter, calligraphy

Devan Fross- Multimedia artist, Printmaker, Wyoming PTSB certified educator, M.A. in Special Education

Robert Laughton, pen and ink, bronze, digital design, and mixed media

Korinne Ryan, University of Wyoming: a B.A. in Art Education K-12 and a B.F.A. in Fine Art with an emphasis in sculpture and printmaking (2015)

Our educators at the Lander Art Center are more than instructors; they are integral collaborators who engage deeply with our mission to cater to the community's diverse needs. They contribute significantly to the development of our programming, ensuring it is reflective of and responsive to our audience's interests. By sharing their artistic talents and insights, they help us forge a vibrant, inclusive arts environment that connects with and enriches our community. Their availability helps create our calendar of classes that we build each and every day.

LAC works to create a decentralized funding platform for stability including grants, community sponsorships, memberships, class fees, and fundraising events to support our program missions. Our partnerships with Wyoming Arts Council, Laura Jane Musser Foundation, Hughes Family Foundation, Lander District Recreation Board, the TAD grant, Trillium Foundation, Lander Community Foundation, LOR Foundation, Wyoming Cultural Trust Fund, and business partners create a platform for success. Key revenue activities include Art in the Afternoon & Riverfest, memberships, class fees, and art sales. Collaborations with other nonprofits bolster community ties and resource sharing. These varied funding sources align with our mission, ensuring robust arts programming and community engagement, reflecting a solid financial foundation and community commitment. At the end of 2023 we transitioned to a 100% volunteer board-run organization which allows us to focus on financial efficiency.

ORGANIZATION SUMMARY

LANDER PERFORMING ARTS

LANDERPERFORMINGARTS.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Lander Performing Arts operational support to expand access to the arts for all residents

Application

Lander Performing Arts (LPA), established in 1947 and honored with the Wyoming Arts Council's esteemed Governor's Arts Award in 2007, is dedicated to enriching the cultural landscape of Lander by providing affordable, accessible, and immersive performing arts experiences. Our mission is to cultivate a vibrant arts community by presenting professional artists and performance companies that inspire cultural appreciation and creativity in our rural setting.

LPA's overarching goal is to ensure that evocative art is within reach for all residents of Fremont County, with a special focus on engaging school-age youth. In pursuit of this goal, we have implemented initiatives to democratize access to our performances. While students already benefit from affordable tickets priced at \$5, we are committed to extending this accessibility to all members of our community. Through generous grants, such as through the Wyoming Arts Council, we want to allocate 50 free tickets per show to underserved communities, fostering inclusivity and broadening cultural participation.

Furthermore, LPA actively engages with the local education system through outreach programs coordinated in partnership with Performing Arts in Lander Schools (PALS). These programs, conducted in collaboration with Lander Valley Middle School and Lander Valley High School, encompass music lessons, private performances, masterclasses, and movement workshops. By integrating arts education into the curriculum and offering immersive experiences, we aim to inspire creativity and passion for the arts among the next generation of community members.

The Lander community is a diverse blend of demographics, including young school-age individuals, mature adults aged 60 and above, and young families. Lander's educational landscape comprises six schools catering to nearly 2,000 students, alongside institutions such as the Wyoming Life Resource Center and Community Entry Services, which provide vital support for disabled individuals. Additionally, Lander boasts three retirement communities, reflecting a significant presence of older adults within the community.

Lander Performing Arts (LPA) prioritizes accessibility and inclusivity in all aspects of our operations. Our primary venue, the Lander Valley High School auditorium, is equipped with ADA-approved accessible entrances and seating, ensuring that individuals with disabilities can attend our events comfortably. Additionally, when we

receive requests for accommodations beyond our standard offerings, we work closely with the requester to ensure that their needs are met to the best of our ability.

In response to community feedback and a commitment to equity, LPA has revised its approach to ticketing. While all performance tickets for students are provided at an affordable rate at \$5. We recognize the need to make tickets affordable for all members of our community. Seeking generous grants, such as through the Wyoming Arts Council, we want to allocate 50 free tickets per show to underserved communities, including seniors, the Wyoming Life Resource Center, low-income families, and other marginalized groups. Additionally, for those who are unable to afford entry, we would offer scholarships to ensure that financial barriers do not hinder access to our events.

Our evaluation methods are designed to capture both quantitative data and qualitative feedback to provide a holistic understanding of our impact. We maintain robust records of audience turnout and volunteer participation to track the reach and engagement of our programs and services. By analyzing attendance data and volunteer involvement, we can assess the extent to which our initiatives are resonating with the community and meeting their needs. In addition to quantitative metrics, we prioritize gathering qualitative feedback from various stakeholders, including board members, paid staff, patrons, and representatives from our Partners and Allies for LPA's Success (PALS) program.

Feedback is solicited through multiple channels, including:

Immediate feedback collected at performances: We actively seek input from attendees immediately following performances to capture their immediate impressions and suggestions for improvement.

Social media and virtual communication: We leverage social media platforms and virtual communication channels to facilitate ongoing dialogue with our community members.

Board meetings: Feedback is discussed and evaluated during regular board meetings, providing an opportunity for board members to offer insights and recommendations based on their observations and discussions with stakeholders.

Informal, public conversations: We engage in informal conversations with community members to gather informal feedback and insights into their experiences with our programs and services.

By combining quantitative data with qualitative feedback gathered through diverse channels, LPA is able to gain a comprehensive understanding of our impact and continuously improve our offerings to better serve the needs of our community.

Lander Performing Arts (LPA) is requesting \$10,000 in operating support to enrich access to the arts within Fremont County. Operating support is vital for LPA to focus on initiatives aimed at broadening access to all our shows and extending outreach to communities unable to attend our public performances. This funding will play a pivotal role in covering our operational expenses, which constitute 4% of our annual budget of \$73,000. Our operational budget encompasses various essential costs crucial for the successful execution of our programs and services.

Breakdown of Operating Expenses:

- **Hotels and Hospitality:** A significant portion of our operating costs is attributed to hospitality expenses, often facilitated by board members who are reimbursed for food costs. This includes accommodations for visiting artists and performers.
- **Marketing (Digital and Print):** Our marketing efforts play a pivotal role in promoting our events and engaging with the community. This includes digital marketing campaigns, print advertisements, and other promotional materials.
- **Taxes, Insurance, and Equipment Supplies:** Other operational expenses encompass taxes, insurance premiums, and equipment supplies such as piano tunings and stage alterations, essential for maintaining our performance space.

Allocation of Funds:

- **\$3,000 - Mass Mailer for Upcoming Season:** In July, LPA finalizes arrangements for the upcoming season, including partnerships with local hotels. The allocated funds will be utilized for the production and distribution of our annual mass mailer, which includes a letter from the Executive Director, season lineup, outreach initiatives, and opportunities for season ticket purchases and donations.
- **\$2,000 - Seasonal Marketing:** Throughout the 24/25 season, funds will be allocated towards marketing efforts for individual shows, including print, digital, and radio advertisements, as well as program and ticket printing.
- **\$5,000 - year-round initiative aimed at expanding access to the arts for Fremont County residents.**

By strategically allocating funds across these operational areas, LPA aims not only to sustain but also to enhance its capacity to deliver impactful arts programming to the community of Fremont County. This support will directly contribute to fostering a vibrant cultural landscape and expanding access to the arts for residents and visitors alike.

Project: Year-round initiative at expanding access to the arts:

Lander Performing Arts is requesting \$5,000 to support a year-round initiative aimed at expanding access to the arts for Fremont County residents.

Project Overview: Our proposed project stems from a successful pilot collaboration with the "Light Up Lander Committee" during the December 2023 Christmas Special: Rhythm of the Dance. The pilot involved the distribution of 200 free tickets, totaling \$5,000 in value, to seniors, low-income families, and adults with mental disabilities.

Pilot Results: The data from this pilot program revealed encouraging outcomes:

- 87% of senior ticket recipients attended the December show.

- 50% of low-income families and adults with disabilities utilized the free tickets for the special event.

Project Expansion: Building on the success of the pilot, we aim to expand this initiative to provide year-round access to the arts for Lander residents. The requested \$5,000 grant from the Wyoming Arts Council will enable us to extend the program to four shows during the 2024/2025 season, with 50 free tickets allocated for each show.

Target Audience: Our primary focus will be on reaching seniors, low-income families, and adults with mental disabilities, specifically those affiliated with CES and WLRC.

Projected Impact: The grant funds will directly contribute to the enhancement of cultural engagement and quality of life for our target audience. By offering 200 free tickets across four shows, we anticipate positively impacting the lives of 50 residents per show, totaling 200 individuals throughout the season.

Budget Breakdown:

- Ticket Costs: \$5,000 (4 shows x 50 tickets per show x \$25/ticket)

Conclusion: We believe that by expanding this initiative, we can foster a sense of community, inclusivity, and cultural enrichment among Lander residents. The success of our pilot program provides a strong foundation for the proposed project's efficacy and positive community impact.

Ticket Sales: Revenue generated from ticket sales for performances and events forms a significant portion of our income stream. **Grants:** We actively pursue grants from government agencies, foundations, and arts organizations to support our programming. **Donations:** Contributions from individual donors play a crucial role in sustaining our organization and expanding our reach. **Corporate sponsorships** with local businesses provide vital support for specific projects and initiatives. **Investment Funds:** Income generated helps to supplement budget and ensures financial stability.

In-kind contributions and key partnerships:

Local Partnerships: Collaborations with local organizations such as the Lander Art Center and ArtLink facilitate in-person ticket sales and outreach initiatives, bridging the gap between the arts and our community, particularly with students.

Lander High School Auditorium serves as our main venue for performances, provided to LPA at no cost, partnership with School District.

ORGANIZATION SUMMARY

LANDER PRESENTS

[HTTPS://WWW.LANDERPRESENTS.COM/](https://www.landerpresents.com/)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Lander Presents 2024/2025 Free Summer Concert Series

Application

Lander Presents (LP) is an initiative to bring live music, film, and events to audiences in the foothills of the Wind River Range. Past events have drawn nationally recognized music guests to Lander to create a family friendly atmosphere for the entire community to enjoy. LP events continue to grow in popularity which will lead to more opportunities to solicit and implement events for Lander residents and attract tourists from around the region.

For many years, LP board members have invested efforts into the Free Concert series to allow access for all socioeconomic backgrounds and bring diverse musical acts to Lander to create a welcome gathering place for community members from all walks of life. Board members are motivated to create gathering points for the community to promote bonding among residents of Lander, Fremont County and travelers from around the region.

The Lander Presents Live Music series bring national bands, artists and musicians to Fremont County that residents would otherwise have to travel out of state to see. The concerts attract many local residents and out of county participants. Summer concerts bring travelers to the to the county that spend time in the communities to dine, shop local businesses and stay in hotels. All the concerts are free for the public but each event provides venues for food vendors, youth program fundraising booths and beverages tents.

Each concert is free to the public and marketing and outreach efforts are intended to make all members of the community feel welcome and encouraged to attend. Each summer concert series are developed to bring diverse music acts to Lander to accommodate and moderate music that will attract as many members of the community as possible. Specific accommodations can be made for any request from the community. The Lander Presents Board is an active group of Lander residents interested in providing a welcome venue to all.

Along with efforts associated with the free music series, LP board members are active with the City of Lander and other partners to improve the band shelter in City Park including updating electrical services and ramps to improve access to the stage area for musicians and the public.

The Lander Presents Concert series is intended to provide a gathering point for all of Fremont County and travelers from Wyoming and outside the state. Lander Presents compliments other community efforts by focusing on acts that would not necessarily consider Lander on their tour page. Providing this opportunity has created popular events for county residents, sponsors and local vendors. The Lander Presents Board anticipates ~ 4000 attendees throughout the summer concert series with rough estimates of ~\$200/attendee spent in the Lander community. The impact of the effort is also determined by event attendance which will be monitored throughout the summer. Along with the 4 shows provided through the concert series, a show dedicated to donors and contributors to LP is hosted each year. This show provides an opportunity to thank our supporters with a private show and encourage the recruitment and retention of community members interested in helping LP remain viable into the future to support our community through music and gatherings.

Operating costs during the July 1 - June 30th timeframe include expenses for compensation to musicians and bands traveling from out of state to perform during the Concert Series. Lander Presents fundraises throughout the year to generate funding to attract high profile, nationally known bands and musicians. Budgets can vary from year to year but \$80,000 is the average budget for the 4 shows each year.

Requested operating funds will be used to compensate bands and musicians performing during the Summer 2024 Concert Series and potentially be used for an additional show in September of 2024.

2024 Summer Concert Series Schedule:

June 20th: Chali 2na & House of Vibe

July 18th: Mo Lowda & The Humble

August 1st: Keller Williams' Grateful Grass featuring The Hillbenders

August 16th: Illiterate Light

N/A

The Lander Presents Concert Series depend on fundraising efforts by dedicated board members throughout the year along with in-kind contributions from volunteers. Fundraising includes soliciting donations from local community members and businesses as well as funding from local and state grant opportunities. The budget described in this application reflects the mission and intention of Lander Presents to secure nationally recognized musical acts to Lander for the community and surrounding areas to enjoy.

Fundraising efforts are ongoing and are intended to provide a viable budget to secure future concert series and attract more attendants, donors and musical acts.

ORGANIZATION SUMMARY

LARAMIE PLAINS CIVIC CENTER, INC.

WWW.GRYPHONTHEATRE.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Gem City Nights Music and Arts Series

Application

The mission of the Laramie Plains Civic Center is to promote, stimulate, develop, and advance the community facility by continuing to provide and support essential services, the arts, and professional development to the citizens of Laramie and Albany County while preserving the historical integrity of the community and building for future generations while offering safe, comfortable spaces for education, the arts, recreation, business, and non-profit need while building a stronger and more diverse Arts community.

The LPCC values diversity and seeks to provide space for a variety of experiences with adherence to community standards while promoting culture and social engagement within the community. The events that the LPCC provides serve as a gathering place adding to the quality of life and diversity of events available to the residents and visitors to Laramie and Albany County.

Gem City Nights is an extension of the LPCC continued mission to enhance the Music and Arts scene, while offering more arts experiences for the Laramie community as a whole. Helping to create a more stable and inviting playground for creatives to seek Laramie and Albany County as their home.

The Laramie Plains Civic Center is a historic institution located in the heart of Laramie, Wyoming on the crossroads of I80 and HWY287 just under 70 miles from the Front Range Urban Corridor. As home to the Gryphon Theatre, LPCC targets multiple demographics with live music and arts experiences in a variety of genres and media.

The LPCC strives to offer accessible, locally promoted films, theatre, dance, and other events at a low or no cost to the public. By working with regional and national promoters we have been successful in bringing national touring artists and musicians directly to our market allowing residents within our community increased opportunities to enjoy acts that normally skip over Wyoming. In addition to hosting events, LPCC partners with local and regional organizations to use the theatre facility, technology, and experienced staff to bring their event to life for Albany County. We extend open partnerships to these organizations with a 25% Wyoming non-profit discount.

Laramie Plains Civic Center aims to offer a safe, affordable, and family-friendly environment for all people including those with disabilities, older adults, veterans, and low-income residents. We offer ADA accessibility for all events and engage with nondominant communities doing our best to provide a neutral environment for all to enjoy the arts. Additional accommodation requests and LPCC accessibility upgrades are handled with careful attention from the board and staff with historical preservation being a priority while we modernize the facilities to meet the current demands.

For this project the LPCC will survey audiences, sponsors, and partners of Gem City Nights, inquiring about the impact the live music and art series has had within the community. Our mission is to observe an increased interest and participation from local residents in offering cultural experiences around performing and visual arts. Gem City Nights aims to cultivate new and unique music and visual art experiences for the Laramie community and its visitors.

In this upcoming fourth season of Gem City Nights, we aim to increase community engagement both to individuals and businesses at the events through increased attendance and more sponsors. At the end of the season, we will evaluate the event as a whole through growth analysis and patron feedback as to how the whole series went and what we can do to continue to grow and improve in a sustainable manner. Given the upward growth and expansion of the LPCC as a whole within the Laramie community and increased partnerships with local agencies and businesses, we anticipate growth in both participation and awareness for Gem City Nights in this fourth season of the outdoor series.

Data will be collected through online surveys feedback, in addition to post-event feedback gathering with local businesses, participants, partners, and city officials. LPCC has cultivated close partnerships with Laramie Main Street (host of the partnering Downtown Farmers Market) which will allow us to share a broader scope of data, including vendor sales and estimated attendance. This information will allow staff to improve the overall experience and make adjustments to performing and visual arts experiences in years to come.

The Laramie Plains Civic Center is requesting support for the 4th annual Gem City Nights, a live music and visual arts series in Downtown Laramie.

The Laramie Plains Civic Center has partnered with Laramie Main Street to bring the Laramie community Gem City Nights Live Music and Arts Summer Series. Gem City Nights will take place on Friday evenings after the Laramie Farmers Market and will take place 4 evenings from 5:30-8:30pm, August 23rd- September 13th, on the grass area south of the Laramie Farmers Market in North Train Depot Park. The event will feature 2 musical acts each night, many from Wyoming and the region, as well as a local Laramie live visual artist. In addition, there will be regional food, beverage, and art vendors hosted in the adjacent Laramie Mainstreet Downtown Farmers Market.

The overhead costs for each Gem City Nights event will vary from \$4000-7000, for a total budget for the series is set at \$24000 including in-kind donations. The expenses for each show include production at \$3000, artist compensation at \$2,000-\$4,000, LPCC support staff at \$300, and advertising at \$500-1000 per show.

WAC funding will be used to support the overall budget of the summer series. WAC support will help to increase cultural and musical diversity so there is a little bit of something for everyone. Gem City Nights aims to generate awareness for the Laramie and Wyoming music and arts 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. Generous local sponsors as well as volunteers fill out the remaining budget needs.

This project will be overseen by Gryphon Theatre Director Adam Bender, Laramie Plains Civic Center's Executive Director Jessica Brauer, and LPCC Assistant Director Aubree Wallace. Adam has over 20 years of extensive background in live event technical and production management, booking, festival management, and community involvement. Jessica has been an active member of the community and serves on multiple boards as well and has organized many large events at the LPCC featuring vendors, music, and artists. Aubree manages the LPCC's arts initiatives, including Siren Studios and Gorgon Gallery. Adam will coordinate all the music and event production aspects necessary for each event, while Jessica and Aubree will work with visual artists and vendors.

LPCC strives to create new opportunities for Wyoming artists to gain connections to their community. We would like to see this project increase awareness of live music and arts that originate within our state, to open up possibilities outside of Wyoming for Wyoming artists to thrive, all while increasing community involvement, awareness, and opportunities for the residents of Laramie. Gem City Nights aims to make Laramie and Wyoming as a whole a more attractive destination for national entertainers to stop while on tour to provide the Laramie community with increased access to new and diverse music and outdoor arts programming during the beautiful Wyoming Summer.

N/A

Gem City Nights works through the generous support of many private supporters. This year's supporters include Pence and Mac attorney's at law, Hammontree Real Estate, Bonds Brewing, VDR Foreign Auto Repair, Sweet Melissa's Café, Wyoming Public Radio, BendeRuble Sound LLC, Screaming Goat Productions and more to be announced still. This event has direct support from Laramie Plains Civic Center staff and Board, Laramie Mainstreet and the City Of Laramie. We have received support historically for the LPCC through community support 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 Theatre or our other rental facilities, private donations and community fundraising. The budget aligns with our mission for providing accessible arts that are community based.

ORGANIZATION SUMMARY

LARAMIE PUBLIC ART COALITION

[HTTPS://LARAMIEPUBLICART.ORG](https://laramiepublicart.org)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Supporting growth opportunities for public art in Laramie

Application

Laramie Public Art Coalition (LPAC) is an organization deeply committed to enriching our community through art in public space. At LPAC, we believe that art is for everyone. It has the power to inspire, unite, and transform lives, regardless of background or experience.

In our pursuit of creating a vibrant artistic landscape, we prioritize inclusivity and transparency. We strive to create an inclusive and transparent process for creating art in our community, ensuring that all voices are heard and valued. We provide opportunities for community members to engage in the art process and partner with community groups to help amplify diverse voices. We meet people where they are, recognizing that everyone has a unique perspective to contribute to the creative conversation.

Central to our mission is the recognition and celebration of artists and their invaluable contributions to our community. We deeply value the talent, passion, and dedication of artists, and we are committed to providing them with financial support and professional development opportunities. Artists are always paid fairly for their ideas. We lead the way in artist compensation in our community, and we advocate for artists in other spaces. Laramie can and should be a leader in artist growth and economic viability on a national level.

Through our initiatives, we enhance public space and create opportunities for challenging conversation. By enriching our public spaces with art, we invite our community to engage in thought-provoking conversations and connect with one another on a deeper level.

At LPAC, we are dedicated to fostering a vibrant and inclusive artistic community where everyone has the opportunity to participate, create, and thrive.

Laramie, Wyoming is a collection of over 32,000 folks, some of whom have called Laramie home forever and some for just a short while. We believe that any person who is part of this place deserves a voice in their public space and deserves access, and more so connection, to the transformational power of art in public space. As the opportunities we provide expand, we make conscious partnerships with community groups to aid in this access. For example, LPAC hosts artist-led workshops for the public. These workshops have a small fee for sign-up. We redirect that sign-up fee to host additional free workshops with community partners. (On the day I'm submitting this grant, I just drew alongside seniors at the Eppson Center for Seniors. We made auto-biographical comics featuring everything from a hasn't-been-used-yet obituary to a partner meet cute.) And just like every workshop we offer, we pay the local artist who leads the program fairly for their time.

Our work has also expanded to include young people. Last summer, we hosted the first LPAC summer camp for middle school aged youth. Guardians were able to select the payment for the program that felt appropriate for their situation. Five families selected scholarships; they were granted, no questions asked. Additionally, we formed partnerships with the Laramie Middle School art department for an artist in residency program and are planning a project with Slade Elementary School.

In our work with artists, we constantly make improvements to how we can include more voices. Our recent Request for Qualifications have been translated into multiple languages, and we share those calls with partner organizations across the state and region. Given our small size, we can also respond to any accommodation request with relative ease.

For our public programs and workshops, LPAC sends surveys after the event to gauge the effectiveness of the program to introduce participants to artwork, artists, and place. Questions asked include, among others:

- Did you learn something new?
- Did you discover a new community resource or venue?
- Do you feel more connected to the arts community in Laramie?

The LPAC board is at an interesting inflection point. Since we have been growing as an organization, the role of the board has also been growing, and the board, and staff, has been learning. In May 2024, the board will go through an introspective process and retreat with a goal of serving the organization more effectively. We are conducting a deep dive into how LPAC interacts with the community digging into where we shine and where we fall short. This entails looking at every program and service we currently provide to our community. We've already begun the process of talking with partners, artists, and community members on how we've been an effective cultural touch point and how we might improve. An adjustment to how we work has already been made this spring. We introduced a selection committee open application process to widen the footprint of who is involved in artwork selection. Previously, selection committee members have been selected internally; this new approach will increase the community connections of the organization.

We are a nimble and passionate organization. We are eager to make adjustments to how we work when it will better serve our community.

N/A

Our request is a hybrid of operating and project support. We require operating support due to the scale of projects and programs we will complete in fiscal year 2024/25. LPAC is an organization on the rise. In the previous three years of operation, LPAC has awarded just over \$100,000 total to artists to create in our community. In fiscal year 24/25, we will distribute over \$130,000 to artists to create in Laramie. This is an enormous increase in project funding and is a direct result of the work of our small team to carve out opportunities for artists. Funding from the Wyoming Arts Council will allow LPAC to administer and enhance the following projects:

High Iron

LPAC is a partner on High Iron. High Iron will be a traveling piece of public art—a modified train car—that will travel westward from Laramie, Wyoming, connecting former rail towns along the Interstate 80 corridor. It will house an interactive labor exhibit, an oral history collection station, and will be a center of accompanying community programming in each city it visits. High Iron will travel stories of ancestors who built the transcontinental railroad, shining light on buried narratives of an incredibly diverse state, a culture of care, and immigrant contribution. Partner artists are Aubrey Edwards, anthropologist, and Conor Mullen, community organizer, both from Laramie. We are currently interviewing artists, who responded to an open call, to add to the High Iron artistic team. This project is part of Monument Lab's Re:Generation 2024. We are one of 10 projects to be funded in the United States, out of an applicant pool of over 700. In September 2024, the project will kick off in Laramie with community events. Arts Council funding will go towards staffing as well as translation services for public events.

Laramie Winter Festival

LPAC was awarded a grant through the WORTH Initiative at the University of Wyoming, in partnership with faculty members Kayla Clark and Curt Davidson, to create a winter festival for Laramie in winter 2025. We are collaborating with Visit Laramie and Laramie Main Street on this downtown festival that will also showcase the recreational highlights of Albany County. We will commission five artists or artist teams to create temporary public artwork that references winter. These artists will be selected through a hybrid invitational and open call; community members will help with selection. We will also host an art market, providing local artists the opportunity to sell their work. The festival will take place the weekend of February 14, a traditionally low economic period for the region. Arts Council funding will be utilized for staffing as well as the art market artist outreach and development.

Snowy Range Rotating Sculpture Program

In partnership with the City of Laramie, LPAC is administering the second rotation of the Snowy Range Rotating Sculpture Program. In August 2024, two new sculptures will come to Laramie for three years, placed on the pedestals along Snowy Range road. Artworks will be selected through a community process earlier in the summer. Arts Council funding will be used to host a large community art party, welcoming the new sculptures to town and allowing community members the opportunity to interact with the artwork.

These three projects are just a highlight of our 2024/25 season. Our work does not end there. Support from the Arts Council will be integral in allowing us to operate at our best.

LPAC received a \$21,000 grant from the Albany County Recreation Board (ACRB) to transform a portion of Optimist Park into a vibrant public gathering space in the heart of Laramie's west side, which is under-served in terms of artistic opportunities. LPAC is seizing this opportunity to not only revitalize the park but also to foster community engagement and creativity through art learning opportunities.

A centerpiece of this revitalized Optimist Park gathering space will be the "Art Shed," a modern structure slated for installation this spring. The Art Shed will serve as a hub for artistic expression and community engagement, hosting drop-in, free arts programming for individuals of all ages and backgrounds. This initiative aims to democratize access to the arts and create a welcoming space where creativity flourishes. By hosting art learning activities in a public park, we will engage with a diverse range of community members and foster connections among participants, promoting a sense of belonging and community pride.

As part of LPAC's commitment to youth engagement and artistic education, we recently concluded an artist-in-residence program with Laramie Middle School. Laramie artist Ashley Quick collaborated with the Middle School Art 3 class, culminating in the creation of a place-based mural that will make the outside of the Art Shed a lot more awesome. This project empowered students to express themselves artistically and contribute to a shared community space -- one that some of them had never even visited prior to the project. This is a model we'd continue in 2025.

Looking ahead, we are developing a curriculum for arts programming at Optimist Park that is tailored to the park's unique environment and celebrates the west side community. To achieve this goal, we will expand our team by adding a dedicated teaching artist who will play a key role in curating engaging and site-specific activities for park visitors. Funding from the Arts Learning grant will go directly to hosting programming in the park and the park curriculum, which will center arts and nature. Along with drop-in programming, we will also host specific artist-led workshops. Between July and October, we will keep a steady presence at the Art Shed, with weekly drop-in programs and monthly, in-depth workshops with local artists. The Art Shed will go quiet in the winter months, but we will begin again in late spring 2025.

In summer 2024, we will also lead a collaborative art making activity and create mosaics. The mosaics will be installed on furniture constructed by the Laramie Skatepark, which will serve the dual purpose of furniture and can also be used for skating.

In February, we hosted a field trip to Optimist Park with the middle school class working on the Art Shed mural. As part of our visit, the students reflected on their experience of the park. Do you feel welcome? How could you or others feel welcome? The lack of facilities and perceived lack of care around the site gave the students the inspiration to create artwork that would combat the feeling of unease. The goal of providing this new way to create and learn in public space is in fact to make the park more welcoming to the community. The additional goals below help to bolster that overall goal of embracing this space.

Skill Development: Providing opportunities for community members to develop and enhance their artistic skills through hands-on workshops, classes, and guided activities held at Optimist Park. Learning something new in this space will help community members to recognize the park as a place that is for them.

Creative Expression: Encouraging individuals to explore and express their creativity through various art mediums, such as painting, mosaic, photography, and drawing within the park environment. Using Optimist Park as a backdrop or as inspiration, the place will become part of the process.

Community Collaboration: Facilitating collaborative art projects and group activities that foster teamwork, communication, and cooperation among participants, while also promoting a sense of ownership and pride in the park. The mosaic work project is a direct example of this type of collaborative work. Community members will be able to return to the park and see their artwork.

Environmental Awareness: Using art as a tool to raise awareness about environmental issues and promote sustainability, encouraging participants to reflect on their relationship with nature and their role in preserving the environment, particularly the areas around Optimist Park. Optimist Park is the gateway to the City of Laramie's Greenbelt recreation trail, along the Laramie River. Along with artists, we will also host biologists and others connected to the ecology of this space to provide learning opportunities for the community.

The arts learning activities at the Art Shed will be lead by the LPAC team, primarily. Additional artists will be hired to lead in-depth workshops. They will be selected based on artistic excellence and connection to space. Current team members working on the Optimist Park space include:

Ashley Quick, commissioned artist: Ashley is a visual artist based in Laramie, Wyoming that works primarily in public art, printmaking, and illustration. Her work is informed by place-based research about the ecological and

social environment in which she lives, as well as community engagement and collaboration. Ashley enjoys depicting the plants, animals, and geology of the American West in ways that are informative and inspiring. Ashley is working with the Laramie Middle School students on the Art Shed mural.

Laura McDermit, Executive Director of LPAC: Laura has been the director of LPAC since March 2020. She is an artist advocate and community champion. She has worked in public space for ten years and in the general arts landscape for over 18. Laura will help guide the public programming for Optimist Park.

Olivia Ewing, Community Engagement Manager: Olivia is a Laramie-based artist. She completed a mural, her first public artwork, in the Medicine Bow National Forest during summer 2023. She has been the Community Engagement Manager for LPAC since November 2023. She plans the artist-led workshops and will continue this work for the Art Shed in Optimist Park.

We are currently hiring a teaching artist to help with the curriculum development for the Art Shed.

LPAC receives funding from several sources for operating and staff support. We have an agreement with the City of Laramie and receive funding for administrative help based on time spent on City initiatives only. A three-year grant from the Wyoming Cultural Trust fund has supported the part-time Community Engagement Manager, which is matched by funding from the City and the County community partner funding. Additional operating support is raised through individual giving and corporate giving.

We have increased the amount of project support each year since 2020. Our restricted funds support the creation of art in public space and paying artists fairly for their work. As stated above, we will pay artists over \$130,000 in 2024/25 alone. That includes leading workshops, making sculptures, painting murals, and small scale projects that enhance our community.

We often are carrying over funds from fiscal year's end, as project deadlines for artists do not align with the fiscal calendar.

ORGANIZATION SUMMARY

LOBBAN STREET MUSIC

WWW.LOBBANSTREETMUSIC.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Fiscal Year 2025 Saturdays in the Square Matching Grant

Application

Established in 2019, the mission of Lobban Street Music is to bring free live music opportunities to Buffalo to enhance the quality of life of Johnson County residents, contribute to the local tourism economy, and support musicians. Saturdays in the Square, a free summer concert series, organized by Lobban Street Music, held in Crazy Woman Square in downtown Buffalo, Wyoming, was started in 2018 to help bring this vision to life.

Strategic Goals:

- Keep events free to attendees to ensure cost is not a barrier to attendance.
- Increase the number of live music opportunities throughout the year as well as diversify the types of live music opportunities available.
- Positively contribute to the local economy by attracting visitors to Buffalo.
- Support artists by providing paid opportunities to play their music at our events and network with nationally touring bands and artists.

Johnson County, Wyoming, is located in the north-central part of the state. According to the United States Census Bureau, the estimated population on July 1, 2023 was 8,759. The county seat is Buffalo, and Kaycee is the only other incorporated town. Between 2018 and 2022, the median household income in Johnson County was \$72,495 and 11.2% of persons were in poverty. Between 2018 and 2022 there were 715 Veterans living in the county, and 27.1% of persons were aged 65 years or older.

Saturdays in the Square provides Johnson County residents with free arts and cultural experiences. Cost is not a barrier to attending for those on limited incomes, such as retirees and Veterans. Crazy Woman Square is centrally located in downtown, Buffalo, within walking distance of most residents, within 30 miles of most Johnson County residents, and accessible by the Buffalo Area Transit System (BATS).

We implement a comprehensive marketing strategy using fliers, radio, newspaper, and social media to invite the entire community, including non-dominant communities, to come to our events. We post fliers throughout Johnson and Sheridan County, including at the senior centers, Veterans Center, the YMCA, and other community hubs. Further, we invite musicians who represent non-dominant communities (Native, women, LGBTQIA+, Black, etc.) to play at our events.

Crazy Woman Square is wheelchair accessible with accessible bathrooms. We address each request for accommodations individually. People can make requests via a contact form on our website, messaging us on social media, or by calling or emailing us directly. We have strong partnerships with law enforcement and the City of Buffalo who will help us in the event we need to make accommodations that our organization does not have resources for.

We use several methods to evaluate and measure the impact of our events in the community. Primarily, we measure success by the number of attendees at each event, taking into consideration factors outside of our control, such as weather and competing events. Since our first concert in 2018, when just a handful of people attended, attendance has continued to grow. Over 600 people attended each show last season, and we continue to see more people coming from surrounding communities such as Sheridan, Casper, and Billings, and overnight visitors from farther away as well.

To determine the economic impact of our events, we collect responses via Survey Monkey and speak with attendees personally. Last year, 50% of the people who responded to our survey traveled more than 60 miles to attend our event, including from Rapid City, South Dakota, Billings, Montana, and Gillette, Wyoming, meaning they likely stayed overnight. In addition, many restaurants and businesses in the downtown vicinity reported an uptick in sales during Saturdays in the Square events.

Another measure of success is the number of multi-year return sponsors we secure for events. We have partnered with over 35 local businesses since our inception. Over 20 businesses have given a repeat gift, including 15 who have supported us for more than three years. We actively solicit feedback and suggestions from our sponsors and on social media to determine how we should grow to best serve the community.

N/A

We are asking for matching funding for two Saturdays in the Square events this summer, Saturday, July 13, 2024, and Saturday, August 24, 2024, and our first concert next season, which will be held on Saturday, June 14, 2025. Concerts will be held from 3 p.m. to 9 p.m. on the Crazy Woman Square stage in downtown Buffalo, Wyoming. We've booked the following bands and are working to book one more for each 2024 concert as well as three for the June 2025 concert.

Our July concert will feature The Cactus Cuts of Bozeman, Montana, and Clay Street Unit of Denver, Colorado, both of whom are playing at the Creekside Revival Festival at Pine Creek Lodge in Livingston, Montana this August.

The Cactus Cuts is a captivating five-piece Americana folk band. Drawing inspiration from the harmonious melodies of the Milk Carton Kids and the virtuosic guitar stylings of Doc Watson, Cactus Cuts is quickly making waves with its fresh and invigorating sound. Formed in 2022 in the picturesque landscapes of Bozeman, MT, Cactus Cuts weaves together intricate acoustic arrangements, compelling storytelling, and lush vocal harmonies that are the perfect musical combination of modern bluegrass and old-time Americana.

Based out of Denver, Colorado, Clay Street Unit is rooted deep in homegrown southern Country/Folk and branches into the bluegrass sound that's heard throughout the Appalachian hills. Forming in early 2021, the band just recently released their first EP and is working on developing and pushing their unique sound, with a high energy, fresh take on the tradition of American folk and country music that is sure to keep you moving.

The August concert will feature Kellen Smith of Gillette, Wyoming, and Sterling Drake of western Montana/Nashville, Tennessee. Our selections for this concert are in response to requests from our community to book more country Western artists.

Kellen Smith is a singer/songwriter from Gillette Wyoming. He is a University of Wyoming graduate and a fifth-generation cattle rancher. He began playing guitar and writing while in college at Laramie, WY. Smith's devotion to crafting songs wrapped in Western stories and imagery offers a unique perception for the listener to enjoy. Kellen makes his home on the Daly Ranch. The Daly Ranch was established in 1894, by John T. Daly, and has been run for the last 125 years as a working cattle ranch.

Sterling Drake is an award-winning musician whose soulful tunes reflect his deep love of the landscapes, people, and culture of the American West. The media outlet Lonesome Highway probably best described Sterling's music by calling it a "perfect fusion of western swing, honky-tonk heartache, and dance hall treasures."

Lobban Street Music's project costs for these three events are \$22,100, which includes all artist fees, sound engineering, and lighting. The Buffalo Chamber of Commerce provides the venue free of charge. Local sponsors have already pledged \$7,000, and we received a \$3,100 grant from the Johnson County Tourism Association. According to our projections, we anticipate receiving approximately \$15,000 in support in addition to the WCA grant, if received.

The requested \$10,000 in project funds from WCA will be used to match our current sponsor pledges and our JCTA grant to double their impact. Any additional funds raised above the amount we need for these three events will go toward marketing as well as project costs for subsequent seasons.

Lobban Street Music is a 501(c)3 nonprofit organization run entirely by volunteers. We are supported through a combination of grants and sponsorships. Because of our strong support, we have been able to keep Saturdays in the Square events free for our community.

We have received a Tourism Promotion Grant from the Johnson County Tourism Association (JCTA) for the past four years. We were granted our full requested amount this year and last year. These funds are used to expand marketing efforts to draw in overnight visitors. This partnership illustrates the positive impact of our events on the local tourism economy.

In addition to the generous support from the Wyoming Arts Council, over 35 businesses have sponsored us since our inception. They represent many different industries, including banking, real estate, health care, construction, and more. This indicates that a wide swath of our community recognizes the positive economic and social impact of our events on the community.

ORGANIZATION SUMMARY

MAKER SPACE 307

MAKERSPACE307.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Resilient Maker Community

Application

Maker Space 307 supports creative ideas, inventions, and startups by teaching people how to use the tools and technology necessary for them to make their way.

- 1 - Grow a resilient maker community providing equipment, teaching, and learning opportunities
- 2 - Increase Staff - to support the growth of members and programs
- 3 - Increase Volunteer Opportunities - Volunteers as support for programs and members
- 4 - Increase reach to other organizations and Makers - widening the circle of support for learners and makers
- 5 - Generate overlapping programs that bring different organizations, groups, and makers together— synergistic
- 6 - Find new ways to engage our community (i.e., Maker Show and Tell, overlapping workshops, local workshops teachers)

The largest community of American Indians in Wyoming lives in Fremont County on the Wind River Reservation and Riverton. Most reservation youths are at risk and need out-of-school enrichment opportunities like Maker Space 307 delivers. We provide programs to the reservation with pop-up maker stations on the reservation at Farmer's Markets that occur across the reservation on Wednesdays and Thursdays and summer enrichment programs that each reservation school district offers. We are the only arts organization that provides in-school and after-school programs for youth on the reservation. We also work with the Summer Academy in Riverton, which offers free enrichment programs for grades 3 - 6 youth in Fremont County.

We work with the Department of Vocational Rehabilitation (DVR) with 2-4 High School youths each year who work and learn at MS307 with a job coach. We work with Central Wyoming College to provide 2 - 3 Internships annually; we provide two Lifelong Learning 8-week workshops every year for people over 50; we are a host site for youth with learning disabilities to come for enrichment programs; we are part of a USDA program to provide opportunities and support of Entrepreneurs providing them free memberships, technical support, and equipment

to make prototypes and marketing collateral. We are working with a group of veterans in a program to help them tell their stories using Canva slide show and publisher; they meet weekly with us.

Our facilities are entirely ADA accessible, and we build adaptive tools for individuals with limited motor skills to help them in their work at MS307 and in their daily lives. We also encourage traditional artists to share their knowledge and apply for WAC Folk Arts Mentorships.

To measure our success in meeting our strategic goals, we check our baseline data annually to see how we meet the organizational goals and the needs of our community. We pay special attention to areas where we fail to meet our goals, to comments and suggestions from evaluations which lead to adjustments and sometimes new goals.

We have a 4-question evaluation with comments that can be completed with paper and pencil or a smartphone. The evaluation QR code is everywhere in our building, and we take QR codes for evaluations and input at offsite locations.

We recently won the Ripple Award from the State of Wyoming for the positive ripple effects of our work with DVR. The local Mineral and Rock Club approached us to partner with them. They have purchased lapidary equipment, which we are housing at MS307. This partnership has increased Rock Club and MS307 membership and hit strategic goals 1, 3, 4, and 5. When we experience positive feedback through the actions of other organizations and individuals, it is a sign that we are making a positive difference in our communities.

Maker Space 307 recently moved to a larger space with better access and outdoor facilities, which has doubled our space. Our membership levels have doubled since our move, so we need one more full-time staff member to help with the much higher traffic in our facilities. Our rent is now \$50,000 annually, and we also have to pay utilities an additional \$10,000 annually for the first time.

These funds will help fund these new expenses—we are offering more workshops, writing for more funding, and planning a used tools sale fundraiser for Spring. Combined new staff and rent will need \$100,000 more to meet our needs.

The doubling of our space provides new opportunities for programs. We can have larger workshops, offer summer youth programs, and use our indoor and outdoor space to engage youth in recycling projects such as sand casting of aluminum and making extruded forms with recycled plastics.

We will have Printmaker Jim Jereb teach a printmaking workshop in the fall to bring new influences to our arts community. We are working to have more visiting artists bring new making technologies to the community, and we are expanding our workshop offerings with local artisans, which helps them and Maker Space. Local artist and botanist Kinisha Mullen will be teaching tie dye and plant germination. Maggie Gowen will teach Shibori Dyeing, Maureen Gowen will teach Coin Ring Making, the Mineral and Rock Club will offer four lapidary workshops to make cabochons, Bobby Phof will teach leather tooling, Lorre Hoffman will teach silversmithing as part of our creative aging workshops which will dovetail with the lapidary workshops in making cabochons for bezel settings. Barrie Bryant will teach a gilding class on how to gold leaf paper, and the gold paper will work in the printmaking workshop of Jim Jereb and the methods of gilding on silver through a heat process in the creative aging silversmithing.

We just started a new program on the second Tuesday of each month called Maker Show and Tell. So far, we have had Carrie Johnson, who has knitted a whole forest of animals, each clad with a sweater or two; Bob Hussa, a piano tuner who works all over Wyoming, brought in all kinds of piano actions and tools and shared with us his new project of restoring a 1940s Steinway Grand Piano; and Wesley a Game Maker. We have scheduled Native drum makers, honey makers, Icon Makers, RC airplanes and Car makers, Frame Makers, and a Puppet Maker.

The Maker Show and Tell has really energized our community. It has created a great forum for creatives to share their knowledge and ways for us to meet new artists and makers who have valuable skills they can display and use to teach workshops. Through Maker Show and Tell, we have met a whole new group of people who don't want to make anything but want to learn how others make things.

Project Support will underwrite workshops and help us keep costs down so more people can participate.

Printmaker Jim Jereb will teach a printmaking workshop in the Fall of 2024. We are working to bring more visiting artists to the community, and we are expanding our workshop offerings with local artisans, which helps them and Maker Space.

Local artist and botanist Kinisha Pullen will teach tie dye and plant germination. Maggie Gowen will teach the ancient Japanese Shibori Dyeing techniques of putting patterns on cloth. Maureen Golon will teach the magic process of making rings from coins. The Mineral and Rock Club will offer four lapidary workshops taught by some of the best lapidarists in Wyoming. Bobby Phof, owner of Phof Straps for musical instruments, has been doing leatherwork for 30 years; he will teach the basics of tooling and carving leather. Lorre Hoffman will teach silversmithing as part of our creative aging workshops. Barrie Bryant will teach "Practical, Versatile Gilding," where 24k gold is applied to plastics, wood, paper, and silver.

Many of these workshops will dovetail with each other; for example, the lapidary workshops will be offered two weeks before the bezel setting in Silversmithing. Barrie Bryant will teach a gilding class on how to gild paper and gold gild on silver. The gilded paper will be used in the printmaking workshop with Jim Jereb, and gilding on silver

will be an option in the creative aging silversmithing workshops. MS307 has always worked to combine old and new technologies to extend the possibilities of all technologies. We are finding ways to schedule workshops to overlap technologies, which we see as a way to generate resilience in our maker community.

There are three four-day Kids Summer Workshops with a STEAM orientation. The STEAM learning schedule will be held at Maker. Summer 2024 - Aluminum Casting to recycle this fantastic modern metal using the ancient process of sand casting that has been around since 1300 BC. Aluminum is the most abundant and best recycling material available on earth, and youth will learn how to cash aluminum cans in for better casting aluminum and then the many ways they can make new things with this metal. Summer 2025 Imagine and Create Camp uses Design Thinking, CAD, 3D printing, Laser cutting, and Microcontrollers. The project based workshops are combined with tours of local manufacturers who use these same methods and equipment. Something New Every Day - includes tie dye, Suminigashi, Coin Rings, Bird House Construction, Printmaking, Plant Propagation, Vacuum Forming, casting recycled plastics, and Aluminum Casting with brooms.

Arts Learning Goals are to involve more artists and makers, both regional and local, in teaching their skills to others, which enforces goal #1 of our mission to grow a resilient maker community.

Learning goals include more ways for the community to learn, which supports our mission goal #6 to generate more ways to engage the community.

By linking workshops like silversmithing and lapidary arts, gilding on paper and printmaking, recycling with art casting and plastic forming, Puppet making, and Puppet Theater, we provide learning opportunities and meet our mission goal #5 of generating overlapping programs to connect different organizations and groups of creatives and makers.

Maker Show and Tell brings in a new audience of individuals who don't want to make anything but enjoy learning about how things are made, meeting mission goal #6 with new ways to engage our community.

Maker Space 307 staff and board have worked to develop a learning program that includes a lot of local artisans with the idea that local instructors will be around when questions, troubleshooting, or expansion of ideas and materials arise later. Maker Space's one golden rule is open-ended exploration, and having local artists makes it possible to ask questions even after a workshop. Therefore, the bulk of our workshops are from local artisans.

Maker Spaces also engage communities in a wider spectrum of ideas or techniques for making or designing anything. So we are committed to bringing in artists and makers from outside our community.

We are bringing in Jim Jereb, who is the head of printmaking at Truman State University, to teach printmaking and monotypes in a one-day workshop.

Local artists include:

- Local artist and botanist Kinisha Pullen teaching tie dye and plant germination, Kinisha knows plants from medicinal use to dye colors.

- Maggie Gowen is a Sansei Japanese American who teaches the Japanese Shibori dyeing methods in one-day workshops.

- Maureen Golon started her metalsmithing career with silversmithing workshops at Maker Space and with Silversmith Lennie Poitras of Lander. She has taken a workshop to learn the art of making rings from coins - an almost magic method to make rings from coins. She has offered to teach this method in an adult workshop and as part of our Kids' Summer Workshops.

- Lapidary workshops will be taught by local third- and fourth-generation rock collectors who not only know where to find great stones in Wyoming (and they have a robust schedule of rock field trips each summer) but are also lapidarists who will teach cabbing, faceting, and stone carving. Further, to reinforce the idea of sticking around for more questions and troubleshooting, they will have a lapidarist available two afternoons a week to help people learn about rock collecting and lapidary work.

- Bobby Phof is a leather working artisan who worked for Kings Sadlrey in Sheridan, Wyoming. Bobby brings his 30 years of leatherworking experience to teach leather tooling in a very different style, including special dyes, paints, and image creation to use in leatherwork.

- Lorre Hoffman has been teaching sculpture and silversmithing for over three decades and has helped many local silversmiths start making with metal. Lorre has also built two non-ferrous foundries and one iron cupola and will share these casting skills with aluminum for Kids Summer Workshops.

- Barrie Bryant is a contributing writer for the American Guilders Association and has been an art frame maker and gold gilder for 28 years. He teaches gilding workshops all over the U.S. but lives in Kirby, Wyoming.

- David Maulik, Director of Maker Space 307, works closely with most of the manufacturing companies in Riverton and entrepreneurs to develop prototypes for manufacturing goods. His Kids Summer Workshop will have kids go through the entrepreneurial process of developing a design and using many of the tools of micromanufacturing to make their first prototypes.

Household and Individual Memberships are 10% of income

Institutional or Business Support provide 25% of income

Fundraising provides 10% of income

Workshop and class fees provide 5%

Grants fund 50% of our operation

ORGANIZATION SUMMARY

MERCER FAMILY RESOURCE CENTER

MERCERCASPER.COM

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Art Therapy for the Incarcerated

Application

Mercer Family Resource Center provides education, counseling, and prevention services that build stronger and healthier youth and families in our community. The core objectives of our project are designed to address specific challenges faced by individuals incarcerated at the Natrona County Detention Center who have been accepted into the Real Individuals Seeking Excellence (RISE) program. Our first goal is to reduce the rates of Adverse Childhood Experiences (ACEs) within the incarcerated. We aim to achieve this by using various art mediums, focusing on creating. We intend to establish connections between inmates and art communities outside of the jail, promoting a bridge beyond incarceration. Dr. William Conte, a PhD in Theatre, along with Dandee Patee, owner of Sanctuary Studio, have committed to the program through performance workshops and providing space for artistic expression. The second goal involves diminishing recidivism rates by fostering a creative and artistic connection that supports the RISE program, ultimately reducing the likelihood of reoffending. Creating a safe and supportive environment is the third goal, where individuals can connect with each other and engage in activities fostering creativity, reflection, positive prosocial skills, and emotional learning. The fourth goal is to teach resiliency skills through techniques that participants can apply in their homes and communities. The mental health component of the program addresses addiction, relationships, grief, trauma, and how to process. The Nurtured Heart Approach serves as the curriculum, used emphasizing present, honest, and meaningful recognition in response to shared vulnerable stories. Participants will learn to coach one another through sharing, overcoming negative self-talk and automatic negative thoughts that influence behavior. Learning diversity is embedded in teaching styles, and accessibility supports are provided for individuals with non-dominant characteristics.

The target population we intend to serve are individuals at the Natrona County Detention Center and have been accepted into the real Individuals Seeking Excellence (RISE) program. The communication framework of the program is the Nurtured Heart Approach. Anna Hebbert, MSW, PCSW, (under the supervision of Emily Cosner MSW, LCSW) will be the primary counselor facilitating these groups. We plan to train any mentors, interns or volunteers in the Nurtured Heart Approach to keep all aspects of the program culture focused on therapeutic and relationship recognition. The mental health portion of the program will help participants with addiction, relationships, family concerns, grief and trauma as well as processing medical or mental health diagnosis. The program will not only give inmates in the program mental health tools, but will also introduce different ways of self expression through creative creation and performance. The hope is this will create pro-social skills that improve interactions, relationships, and decision making in all areas of life and when in the community. The structure of the arts therapy program incorporates a foundation of strength-based and inclusive ideology. Basic learning diversity is imbedded in the teaching styles of the facilitators and the curriculum. We will work to utilize

accessibility supports for anyone with non-dominant characteristics in any way necessary. When individuals complete the Mercer mental health intake paperwork they have the opportunity to share any accessibility needs and can request specific accommodations. The NCDC staff is also aware of participants' needs in jail, and share with us what those needs are. We plan to provide adaptive art supplies as allowed by the NCDC, and will provide mental health breaks as needed.

We regularly evaluate all of our programming for effectiveness, which supports our sustainability efforts as well as provides us information on how to improve services. Mercer FRC utilizes satisfaction surveys to evaluate all services including classes and counseling. These surveys ask participants to evaluate the information provided and the group facilitators' abilities with open-ended questions where they are encouraged to write any feedback they feel is important. Data allows us to determine where we are successful at changing overall trends in our community regarding incarceration and also to identify where continuous efforts are needed. The RISE program also utilizes surveys to rate the impact of the provided community classes and resources brought into the NCDC. Participants will also be included in the recidivism rate tracking by the NCDC and RISE program, and with Mercer's participation in the re-entry committee, we will have access to that data as well. Additionally, we will be working with referral art programs and communities to track participation with sign-in sheets when participants are released and connecting with the art community classes, workshops, and events available to them.

The Art Therapy for the incarcerated program is looking for funding to help pay for the facilitating counselor's time, an assistant's time, professional artist time, and the cost of the Nurtured Heart Training for all professionals. It is important that all inmates are treated with respect and fairness, and structure, and that is what the Nurtured Heart program teaches. The cost and time associated with staff is our primary focus. The total staff time and counseling at Mercer Family Resource Center are paid out of pocket to clients based on a sliding fee scale or billed to Medicaid. Group counseling for the inmate population has a great deal of limitations and traditional methods of payment will not fund an Art Therapy program. The time for the counselor, and trained assistants from Mercer Family Resource Center comes to \$30,960.00 for the year. This number also includes the time for the professional artists and assistants to go through the Nurtured Heart Program. This number breaks down to \$309.00 an hour for the counselor and assistant, and/or other staff required.

This program cannot run or be successful without the right professionals involved. We will be partnering with Theater of the Poor; Dr. William Conte is planning to teach various performance workshops incorporating mindfulness and inner well-being. Dr. Conte will be encouraging the inmates to come participate with his theater group when released. Dr. Conte's fee for 12 hours for the year comes to \$300.00 an hour. Dandee Patee, who has a Masters of Fine Arts in Ceramics and is the owner of Sanctuary Pottery Studio; will be offering space for them to work in her studio when released. Post-release Dandee's studio will offer group sessions at a rate of \$300.00, plus one 25lb bag of clay at \$36.00 each. All other projects will be facilitated by lead Counselor Anna Hebbert. The hope is with the success of this program we can integrate other local professional artists into the program. At the end of the program, the Executive Director Allison Maluchnik of the Nicolaysen Art Museum will be giving us the opportunity to have a show with the work created by the inmates. The funds requested for this project will cover the professional artists' time, and all materials for the year. This year we plan on Collage Journals as the first "introduction" session for the inmates. This project will cost \$892.00 for the year. The second project that will need materials is an Acrylic/Texture piece. That project will cost \$386.00 for the year. The third project that will have a cost associated is Clay. That session will cost \$240.00 for the year. Post-release group sessions held at the Nicolaysen 6 times through the year comes to \$2,280.00.

Mercer Family Resource Center is planning to go into the local jail system to start an Arts Therapy program for the incarcerated. Art is a powerful tool. We believe that the Arts combined with trained professional counseling, we

can reach these inmates on a different level. Our goal is to help create an outlet and healthy communication through programming and art. We will be introducing these individuals to positive outlets for when they are released, such as open mic nights with Theater of the Poor or sitting down to work some clay at Sanctuary Pottery Studio. The projects that will be provided this first year will be very accessible to all inmates. Session one will be collage journal making. This we will ask for images of how the inmates see themselves and they can reflect or look to the future. Session two will be working acrylics and texture on canvases. The third session will consist of writing poetry, as simple or as deep as they want to make it, then working with Dr. Conte they will learn how to express their poems or just learning be mindful of themselves and feel inner peace. The fourth session will be using clay. The forms will be meant to evoke what makes them happiest. We are hoping to be able to add a fifth session which will include music.

Mercer Family Resource Center is actively engaged in providing psychoeducational classes, such as ACE Interface & Protective Factors, along with a parenting/caregiving and therapeutic coaching class known as the Nurtured Heart Approach, at the Natrona County Detention Center as part of the RISE (Real Individuals Seeking Excellence) program. RISE, a 30-day reentry initiative for inmates, will conduct six cohorts throughout 2024 for both men and women. The primary objective is to equip releasing inmates with substance abuse treatment, education, and support to minimize the likelihood of recidivism.

Recognizing the transformative power of the arts, Mercer FRC aims to enhance the program by introducing Art Therapy as a community resource. Participants will explore diverse art mediums, including collage journaling, poetry & music, texture & acrylics, and clay sculptures, fostering expression, sharing, and reflection on life experiences. The initiative seeks to create a supportive environment that encourages connections among individuals, promoting creativity, reflection, positive pro-social skills, and emotional healing. Initial focus involves introducing various art mediums and therapeutic techniques, connecting participants to a supportive artistic community upon release. The curriculum for Art Therapy includes lessons on collaging materials paired with Nurtured Heart Approach's "SARAH Inner Wealth Coaching" and "Inner Wealth Journals," developed by Howard Glasser, author and creator. Nurtured Heart Approach will be central to the groups, fostering proactive, positive, and prosocial communication to build healthy relationships. Exploration of poetry and music will facilitate reflection on situational emotions and coping skills, while color theory, texture development, and basic painting with spackling and acrylics will empower participants to express core emotions. The process of creating with clay will teach sensory exploration and problem-solving skills, aiding in emotion regulation and patience development through hand-building. Recognizing diverse learning and expression styles, the program provides a space for individuals to acquire art skills and emotional resilience, enriching prevention services and the healing process. These lifelong coping skills can be passed down through generations, perpetuating positive experiences, fostering generational healing and positive change. Existing art communities in Natrona County, such as Theater of the Poor, Sanctuary Pottery, the Nicolaysen, and Casper College, have expressed keen interest and support for the Art Therapy program. Dr. William Conte, Dandee Patee, and Allison Maluchnik, have committed to enriching the program with their expertise. Dr. Conte will offer engaging performance workshops, incorporating mindfulness and inner wealth building, providing support to inmates during incarceration and bridging participation upon release. Dandee Patee, is eager to create programming in ceramics studio post-release. Allison Maluchnik, the Executive Director of the Nicolaysen Art Museum, is enthusiastic about offering a fine arts community connection and space for groups with released participants, planning a community show in 2025. Efforts are underway to collaborate with Criminal Justice Professor, Representative Art Washut and Fine Arts Professor, Valerie Innella-Maires at Casper College to establish a system for interns to assist the program. In seeking to enhance our program further, we reached out to Art Force Iowa in Des Moines to explore formal training opportunities for volunteers and facilitators. While we have established policies and procedures for training, we are eager to incorporate any

additional insights or practices they find helpful. Your support is crucial in realizing these initiatives, ensuring a holistic approach to rehabilitation and reintegration for individuals within the Natrona County Detention Center.

The professionals we've invited to participate in our program are not just any individuals; they are well-known and respected figures in our community. I have personally had the privilege of participating in open mic nights with Dr. Conte and regularly engage in pottery at Sanctuary, Dandee Patee's ceramics studio. Dr. William Conte, a distinguished professional with a PhD in Theater and a former Professor at Casper College, serves as the Director of Theater of the Poor. Dr. Conte will be facilitating performance workshops for our program, integrating mindfulness and inner wealth building. This initiative aims to provide support to inmates during their incarceration, creating a safe, substance free space for their continued participation upon release. Dandee Patee, the owner of Sanctuary Pottery studio, possesses a Masters of Fine Arts in Ceramics. Her studio offers ample space for wheel throwing and hand building, fostering a non-intimidating atmosphere. I will be leading an introduction to clay for the group, and Dandee is keen on providing ongoing support and space for participants post-release. Allison Maluchnik, the Executive Director of The Nicolaysen Art Museum, is committed to becoming a vital fine arts community connection. The museum will provide a venue for our groups, with educational staff teaching various art mediums. Moreover, Allison has incorporated our group into the 2025 schedule of shows, giving inmates an opportunity to witness the impact of their artistic endeavors on family, friends, and the wider community. In addition to local support, we've reached out to Casper College's Criminal Justice and Fine Arts professors, aiming to offer real-world experience to students as interns. These students would work as assistants for our program, bridging academia with practical application. Every professional or assistant will be trained themselves with the Nurtured Heart curriculum. This keeps the facilitators and Inmates on the same page and speaking the same language.

I have also established contact with Christine Her of ArtForce Iowa, whose program focuses on incarcerated youth. Although her initiative is tailored for a younger demographic, the success in reducing youth recidivism rates in Des Moines is inspiring. We are eager to learn from both her successes and failures, seeking valuable insights to enhance our own program. Once we have established this program with the adult inmates, we would like to have the chance to take it over to the youth detention side. The collective expertise and support from these professionals, institutions, and programs not only enrich our initiative but also underscore the community's commitment to rehabilitation and positive change.

As an agency we continue to diversify our funding sources and have been looking at new and existing foundations, trusts, private businesses, corporate companies, private donors, and smaller fundraisers. Every October, our annual fundraiser is held. Dancing with the Stars of Casper provides roughly twenty five percent of our overall budget. Counseling services at Mercer are paid for through donations and out of pocket to clients based on a sliding fee scale or billed to Medicaid. Group counseling for the inmate population has a great deal of limitations

and traditional methods of payment will not fund the Art Therapy program. Governor Gordon's office presented their mental health road map to the legislature but doesn't yet have enough support to get fully funded. Programs like this could be paid for through this statewide plan, but that will take more time. We know that this program could really catch fire especially if we have data supporting it's impact.

ORGANIZATION SUMMARY

MONTANA STATE UNIVERSITY

WWW.SHAKESPEAREINTHEPARKS.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Montana Shakespeare in the Parks Programs in Wyoming

Application

The mission of Montana Shakespeare in the Parks is to engage and enrich both rural and underserved communities with professional productions of Shakespeare and other classics and, through educational outreach, to inspire creative expression and appreciation of the arts in young audiences.

We provide communities access to theatre by bringing free professional productions to locations not otherwise served by performing arts organizations. In continuing to share the timeless themes of Shakespeare's plays across our region, Montana Shakespeare in the Parks aims to bring communities together for a non-partisan, intergenerational event that is provided for free so as to remain accessible to all socio-economic groups. MSIP hopes to inspire appreciation for the cultural arts and empower the next generation of artists across the Rocky Mountain region. Our performers impact the communities we reach through their storytelling onstage, as well as their engagement with community members following the performance in discussing the play, inviting kids onstage, signing programs and building excitement and appreciation for the cultural arts.

Through our two educational programs, we aim to expose as many students as possible to a live theatrical presentation of a Shakespeare play, engage 100% of student attendees in meaningful discussion of the play through post-show workshops and talkbacks, and to enhance students' understanding and appreciation of Shakespeare's plays, theatrical storytelling, and its relevance to their own lives.

Central to our mission is to bring free professional theater directly to rural communities and schools, especially those who may not have access to live theater without significant travel or expense. We prioritize serving the most under-served areas. Our educational tours especially reach underserved communities: Sixty percent of schools reached are in communities with populations of 5,000 or fewer. Most are over 100 miles away from a community that offers any sort of professional theatre experience. Eighty percent of the schools receive school-wide Title I assistance.

During our summer Parks tour, we partner with a volunteer in each community who serves as our Tour Coordinator. With their local knowledge, this coordinator serves as our on-the-ground contact to plan an event that best meets the needs of their individual community. They arrange for outdoor and backup (indoor) locations that are accessible and assist with spreading the word to different communities within their town.

To ensure those with hearing impairments receive a rich experience, MSIP provides receivers and headphones that sync with our sound system. Any accommodations that require preparation can be made by contacting the MSIP office in advance, and this is communicated on our website, in our newsletter, and in our programs.

We measure the success of our programs both quantitatively and qualitatively. During our Parks Tour, our goal is to increase our audience reach in each area, aiming to encourage attendance from new populations and engage the surrounding towns. We track audience counts at each tour stop year-over-year. We also solicit feedback from our tour coordinators and from the audience members directly. Each program includes a survey with questions about the production's quality, the effectiveness of different marketing efforts, and suggestions for future improvements. At the end of the season, we compile hundreds of responses to hone our future efforts and identify areas for improvement. For example, in 2013 it became apparent the audience sizes outgrew our sound system's capabilities and based on audience feedback, our audio system was upgraded.

MSIP's educational outreach programs are measured qualitatively through audience surveys, teacher and student comment forms, daily reports from the tour manager, and follow-up phone calls to school administrators, teachers, and organizers. After the company visits a school, an MSIP staff member personally phones the school the next day to inquire about how the program was received and whether the school would like to reserve a date for the following year. The school contact is then sent an email with links to a student survey and a survey for teachers.

N/A

Now in its 52nd season, MSIP's nationally recognized Parks Tour will feature live performances of Shakespeare's *HAMLET* and *THE WINTER'S TALE*. More than 400 actors auditioned in October for a few coveted slots with MSIP, and a top-notch design team from around the country will arrive in Bozeman in May to rehearse and build the sets, costumes, and props.

The summer parks tour will kick off at the end of June and run through early September. The 11-member company will perform for free in parks and public spaces 78 times in 64 communities, including Sheridan, Afton, Worland, Powell, and Cody. Our self-contained and highly-mobile company arrives in town, erects a portable Elizabethan-style stage, and performs for the community each day. They work closely with tour coordinators in each community who work on the ground to secure a performance location and promote the performance. MSIP has a significant impact on the quality of life in the communities we visit. In smaller towns like Afton, the summer tour may be the only live professional performing arts program to which residents have access. In larger towns Cody, MSIP's summer performances offer residents the opportunity to gather as a community and enjoy, at no cost, the magic of theatre in a setting that's welcoming and accessible to people of all ages and from all walks of life.

This year, we aim to increase the number of opportunities to elevate local artists and youth performance groups in our communities through the shared use of our stage prior to the evening's Shakespeare in the Parks performance.

Selection of artists involved in the 2024 Parks Tour:

Kevin Asselin (Director, HAMLET): Kevin serves as MSIP's Executive Artistic Director and holds an MFA in Acting from the University of Illinois and a Bachelor of Science in Music-Theatre from Plymouth State University. Prior to assuming his current position, Kevin worked with MSIP for 13 seasons as an actor, fight director, teacher, and director. He directed over 17 productions for MSIP. A member of Actor's Equity, he has numerous Chicago and regional acting credits. A two-time Joseph Jefferson nominated fight director, he has been a Resident Fight Director with The American Players Theatre, The Notre Dame Shakespeare Festival, among others. Additionally, Kevin was an Associate Professor of Movement and Acting at Oklahoma City University.

Eva Breneman (Director, THE WINTER'S TALE): Eva is the voice and text coach for American Player's Theatre and associate artist at TimeLine Theatre Company. Credits include: American Player's Theatre: Twelfth Night, Born Yesterday, Blood Knot, Cyrano de Bergerac, Death of a Salesman, The African Company Presents Richard III; Chicago credits: The Cherry Orchard, (Goodman); Fen (Court); Murder on the Orient Express (Drury Lane); Master Class (Timeline); Broadway: Airline Highway (Samuel Friedman Theatre). Off-Broadway: Boswell (59E59). National Tours: Mamma Mia!, The Woman in Black.

Riley O'Toole (Actor/Tour Manager/Associate Artistic Director) returns for his eleventh MSIP tour. In addition to MSIP productions, regional credits include the Guthrie Theater, Milwaukee Reperatory Theater, Arizona Theater Company, Jungle Theater (MN), and Salt Lake Acting Company. Riley is a graduate of the University of Minnesota/Guthrie Theater BFA Actor Training Program. In March 2024, Riley joined MSIP full-time as the Associate Artistic Director.

MSIP partners with Wyoming schools through two educational programs each year. Shakespeare in the Schools (SIS) is an all-day, in-school activity that begins with an 80-minute performance bringing a Shakespeare play to life. Following the performance, we lead attendees in a talkback to break down the wall between actors and students. After the talkback, our enthusiastic and talented team of actor-educators break into groups to lead workshops designed to deepen students' understanding of the play through games and exercises. A teacher's toolkit extends the learning into the classroom. Booking for the fall 2024 SIS program featuring A MIDSUMMER NIGHT'S DREAM has already begun and will include middle and high schools in Buffalo, Cody, Dayton, Meeteetse, Powell, Sheridan, and Worland.

In the spring of 2025, Montana Shakes! will reach approximately 5-7 Wyoming schools with a lively 30- minute original play featuring Shakespearean scenes crafted for younger audiences. Following the play, we further engage students in Q&A sessions and theatrical workshops where students learn about language and theatrical production and have the opportunity to try stage combat and hands-on theater techniques. Our traditional Wyoming residencies include elementary schools in Basin, Cody, Meeteetse, Powell, and Sheridan. The goal of Montana Shakes! is to bring live Shakespeare to young students at a time when they are most receptive to learning.

In developing the curriculum, we seek to offer productions our young audiences relate to by addressing themes encountered in daily life, such as identity, bullying, and family dynamics. Themes are further explored through workshops and Q&A sessions, where links are forged to related topics such as communication and creative thinking. When hiring actors, MSIP seeks qualified actor-educators who display artistic talent with the ability to engage students in an educational setting while inspiring appreciation for the arts.

Through our two educational programs, we lift Shakespeare from the pages of books and expose as many students as possible to a live theatrical presentation of a Shakespeare play, engage 100% of student attendees in meaningful discussion of the play through post-show workshops and talkbacks, and enhance students' understanding and appreciation of Shakespeare's plays, theatrical storytelling, and its relevance to their own lives.

Overall, our programs are designed to introduce students to the performing arts at an age when they are most receptive to learning and provide a path to developing an interest in performing arts as a viable career path or a lifelong interest.

These goals have been developed over the past 30+ years of collaboration between educators at each school, MSIP's actor-educators, and MSIP's Director of Education. Each year our program evaluations are reviewed, the program is refined, and our educational goals are shifted if appropriate. For example, in 2020 MSIP engaged in a series of live virtual programs tailored to each school and deeply explored theatrical themes. Through this process, we discovered students' increasing engagement with workshops that explore contemporary issues like gender and woman's role in Shakespeare's works at the high school level, and bullying at the elementary level. With this feedback, we shaped our subsequent programs to include options for workshops that tie Shakespeare's works into relevant aspects of students' lives in the twenty-first century as well as cross-curricular topics like government through Shakespeare.

Shakespeare in the Schools and Montana Shakes! are developed and delivered by highly-qualified professional artists and educators each year. Eight actor-educators are selected for SIS and four are selected for Montana Shakes! and are chosen from nation-wide auditions. At least two of the artist-educators are returning cast members to ensure the continuity of the program and familiarity with our partnering schools. Our directors and education director are leaders in the theatrical landscape.

Matt Foss, Montana Shakes! playwright and Director: Matt received his M.F.A. in acting from Chicago's Roosevelt University and Ph.D. in theatre studies and directing from Wayne State University in Detroit. He toured as an actor with Montana Shakespeare in the Parks from 2003-2006 and wrote and directed four original adaptations for

MSIP's Shakes! programs. In 2016, his touring production of "The Glass Menagerie" performed at Russia's Moscow Art Theatre. He adapted and directed Upton Sinclair's "The Jungle" for Oracle Productions in Chicago in 2014. The production received Chicago Jeff Award Nominations for Outstanding Production, Director, Ensemble, and won for Best New Adaptation. Among many other honors, Foss was the recipient of the ATHE/KCACTF Prize for Innovative Teaching in 2013 and the 2020 University of Toledo Edith Rathburn Outreach and Engagement Excellence Award.

Katherine Norman, MSIP Education Director: Katherine is a teaching artist, actor, and scholar, and is the current Education Director for Utah Shakespeare Festival. She has developed educational materials for several of MSIP's tours. In addition to Montana Shakespeare, Katherine has gotten to share work as a teacher, researcher, and consultant with theatre companies and arts education organizations all over the world. She is currently a PhD candidate in Educational Psychology and splits her research work between the Educational Neuroscience Lab and the Community Arts Collaboratory, where she studies how and what we learn through participating in the arts. She holds an MS in Educational Psychology and an MA in Interdisciplinary Theatre Studies with a focus in Theatre for Youth from the UW-Madison, and a BFA in Acting from the University of Illinois at Urbana-Champaign.

Kerry Bishe, Shakespeare in the Schools Director: Kerry was chosen as an alumni of the Montana Shakespeare in the Parks summer tour (2004). With an esteemed theatrical and film career, Kerry has a passion for the work we do in rural areas and familiarity with the program. Kerry's film credits include HALT AND CATCH FIRE, SCRUBS, and ARGO.

Rachel J. Jones, Actor/Educator & Tour Manager: Rachel is an actor/teaching artist living in Chicago, IL. Rachel has served as an actor/educator on two previous educational tours. Other credits: Desdemona in Othello (Utah Shakespeare Festival), Hermia in A Midsummer Night's Dream (Oak Park Festival Theatre), Marianne in Constellations (Liberty Exhibition Hall), Agnes in Agnes of God (CCM Lab) and Lucius in Julius Caesar (CCM). Rachel received her BFA in Acting from the University of Cincinnati College-Conservatory of Music (CCM), and a certificate in Shakespearean Verse and Scene Work from the Stella Adler Studio of Acting in New York City.

MSIP is an outreach program of Montana State University and is supported through a diverse portfolio of income streams solicited through MSU, MSU Alumni Foundation, and our supporting 501 (c)(3) entity Friends of Montana Shakespeare in the Parks. Montana State University provides in-kind support in the form of office and theater space, our Executive Artistic Director's salary and the partial salary of two other staff members, and short-term on-campus housing. The remainder of funds are raised by a team of MSIP staff and contracted grant-writers.

We operate under a balanced budget each year. Each tour stop contributes a performance fee that covers a small percentage of the expense of each tour stop. The remaining funds are raised through corporate sponsorships, individual donations, grants, and a benefit event.

Budget figures below reflect only the cost of those performances and educational programs that occur in Wyoming.

ORGANIZATION SUMMARY

MUSIC LAND

WWW.JHYOMUSICLAND.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Harmonize the growth and evolution of MusicLand

Application

MISSION STATEMENT: Delivering excellence in classical music education through exceptional music instruction, starting from early childhood education (0-5) with Mommy & Me classes, progressing to private instruction, and culminating in orchestral performance for a well-rounded musical journey.

STRATEGIC GOALS:

1. Educate and provide youth with a creative outlet to appreciate and perform classical music.
2. Create a welcoming and inclusive community where students can learn and grow in a supportive environment.
3. Expand participant's horizons through the language of music, opening doors to explore culture.

"We will all profit from a more diverse, inclusive society, understanding, accommodating, even celebrating our differences, while pulling together for the common good." –Ruth Bader Ginsburg

MusicLand's classical music education provides positive and meaningful experiences to a diverse population that includes participants (ages 0-18), parents/caregivers, teachers, collaborators, volunteers, and audiences with the following demographics:

- Wide range of economics – High income to low income where 25% of our students require financial aid (scholarships from One 22, Boundless, and MusicLand's financial aid fund).
- Ethnicities – White with 33% Latino (as per TCSD enrollment figures) – a growing ethnic community where our marketing materials are produced in both Spanish and English. 15% are ELL; 22% of the youth qualify for free or reduced lunch.
- Economics – As a resort community, lodging, restaurants, and retail businesses abound. Teton County, WY has high living costs and very expensive homes due the influx of extreme wealth. The lower/middle-class population supports this economy through jobs.

- Education – High level of education exists in the upper class; lower levels for the middle and lower class levels.
- Geography – MusicLand’s programs serve participants and families from Teton, Lincoln Counties, WY and Teton County, ID.

MusicLand practices inclusion, diversity, equity and promotes a sense of belonging to all involved in our programs and organization. With the combination of male, female, transgender and nonbinary students, we thrive on diversity along with talent. Students with ADHD and Autism have participated. We offer a meaningful experience to ages 0-18 along with participants’ families/guardians. All programs take place in ADA approved facilities.

“Feedback is the breakfast of champions.” – Ken Blanchard

MusicLand is committed to fostering classical music education and affording our youth (ages 0-18) the valuable experience and benefits of learning and playing music together. This goal persists for all our programs: Jackson Hole Youth Orchestra (JHYO); Suzuki Strings Instruction; and Music Together® classes. Our evaluation criteria is based on meeting the parameters, needs, components, and successful outcomes for our participants. It consists of a combination of ongoing teacher, instructor observation with student and parent feedback, written surveys and verbal feedback that are analyzed by our staff and board – using this feedback for the execution of future success for programming. Our primary goal in evaluations is to ensure there exists high satisfaction with our participants’ experiences. Observations are made regarding the benefits from our programming, in addition to accomplishing learning the art of music, improved social skills, teamwork, emotional regulation and cognitive function. Those benefits offer a valuable experience, as well as just having fun!

Classical music instruction and music performance impact our young people and their families by increasing music appreciation and learning new skills. We have been fortunate to work with students who are learning a musical instrument who have limited experience in bowing, positioning, blending with other instruments and so many other technical skills. Being fumbling at first, they persevere. As one of our former students expresses, “Playing in the Jackson Hole Youth Orchestra was an amazing experience and opened the door for me, along with other teenagers, to pursue music and cultivate passion for the arts.”

Valuable Classical Music Education

MusicLand’s 2024-2025 programming is focused on meeting the community’s demand for qualified classical music education for our youth from both public and private schools, as well as home-schooled students (ages 0-18).

Grant funds are requested to support operations for new programs as well as expand existing programs. Since 2019, our programming has grown due to community demand. Funds are needed to support that demand. What makes us unique? We are one of the few affordable programs that offer classical music instruction for local youths. Classes are full of fun and enjoyment for our youth and their families taught by formally educated instructors, who are also professional musicians. Student performances bring our community together to witness our youth's artistic talents while appreciating how MusicLand keeps music education impactful and alive, when it is being either eliminated or decreased in our local school academic schedules.

Grant funds will be used to support operation fees (Executive Director, advertising and marketing, instructors, rehearsal & venue space) for the following – for NEW programs along with increasing participation in our existing programs:

- JACKSON HOLE YOUTH ORCHESTRA: The flagship program that has been in existence since 2019. Students in grades 7-12 learn how to create orchestral music. Rehearsals take place weekly at The Center. Collaboration with other nonprofit music organizations expands participant's experience. All learning culminates in concerts where they work with and perform with professional guest artists. We currently have 30 participants; however, we will use grant funding to market and attract more for 2024-2025. Our summer program attracts area youth living outside of Jackson as well as in the community.
- SUZUKI STRINGS PROGRAM (violin, cello): A NEW program for MusicLand. Previously under "the JH Music Academy", created by Michelle Quinn, our E.D., it was moved under the 501(c)3 umbrella of MusicLand. Private and group classes in violin and cello are taught by Suzuki certified instructors using Dr. Shinichi Suzuki's Method of teaching in aural learning. Weekly classes take place at The Center with private and group lessons for diverse participants ages 4 to 18. Students share their skills at a December holiday recital, a Spring workshop with guest artists and a June recital. Currently 27 students participate in this program; however, it is our goal to attract more participants.
- MUSIC TOGETHER® PROGRAM: Brought back by MusicLand after it was cancelled for over two years due to COVID. The year-round program consists of 4 classes. Current enrollment is 70. Goal is to add 2-3 more classes this year:
 - Music Together® classes for ages 0-5 and their parents/caregivers. Goals for this program are: 1) to increase music competence along with avenues of expression and enjoyment; 2) to prepare young children and their families to begin private lessons by age 4-5, and hopefully continue by age 6 in MusicLand programs. The weekly classes are held locally in Teton County, WY – 2 at The Center and the other in Wilson, WY at Pumpkin Patch Preschool – and 1 held in Driggs, Idaho.
 - Music Together® Rhythm Kids classes for ages 4-7 is a NEW class. Students learn to compose, choreograph, and conduct as they play a variety of musical instruments: West African djembe drums, percussion instruments, and the most important instruments of all, their voices and their bodies.

N/A

"The arts are an essential element of education, just like reading, writing, and arithmetic... music, dance, painting, and theater are all keys that unlock profound human understanding and accomplishment." – William Bennett

MusicLand focuses on arts learning through providing classical music education that:

- Develops music appreciation and participation for our youth.
- Inspires creativity.
- Generates excitement.
- Expands horizons.
- Develops skills and competencies.
- Provides a place to work out emotions and express.
- Engages the participant in identity work.
- Strengthens the participant's connection to their community.

MusicLand's programs fill a gap in our public and private school's curriculum where many music programs have been cut or scaled back. We offer stellar and fun music education beginning with newborns and include youth up through the age of 18. Through qualified music professionals, along with valuable outside advisors, we create impressive arts programming that contributes to providing our community with well-rounded youth who have benefited from music education.

Every child has the potential to benefit from classical music education which develops these learning skills: Enhancing academic skills; increasing I.Q.; improving memory; building social skills and character; developing language skills; acquiring discipline; relieving stress; cultivating enjoyment with a sense of achievement.

For 2024-2025, MusicLand's arts learning will be expanded via increasing enrollment and providing some new programs:

JACKSON HOLE YOUTH ORCHESTRA (JHYO) (ages 11-18): Providing classical music appreciation and participation in a traditional orchestra setting, learning how to blend, while improving and perfecting individual competency.

SUZUKI PROGRAM – VIOLIN & CELLO (beginning at age 4): Learning the enjoyment and playing of a string instrument through private and group classes utilizing Dr. Shinichi's proven method of instruction.

MUSIC TOGETHER® (ages 0-7 with their parents/caregivers): Introducing the art of music that unfolds: promoting and enhancing development of a toddler's language, cognitive abilities, emotional social and physical responses, learning habits, while providing the enjoyment of music.

"If we are to hope for a society of culturally literate people, music must be a vital part of our children's education."
– Yo-Yo Ma

Music education is a path to positive youth development. MusicLand's overarching goal is to increase opportunities for our youth (ages 0-18) to experience and learn the numerous positive effects of receiving education in classical music. Our goals have been developed to promote the art form of MUSIC – making it fun, enjoyable and important to our youth and their families.

The following SPECIFIC ARTS LEARNING GOALS for all of our programs are:

- Learning, knowing and appreciating music.
- Developing sensitive critical listening skills.
- Understanding the role music plays in our history, society and communities.
- Developing life skills that include: increased motor skills, decision making, inventiveness, creativity, and improved academic performance.

SPECIFIC ARTS LEARNING GOALS for each of MusicLand's three programs are:

- JACKSON HOLE YOUTH ORCHESTRA: Incentivize participant's desire to cultivate their musical talent and share it with the community; thus, influencing their peers to enroll resulting in expansion of this program. Learn the magic and excitement in playing orchestral instruments in a group.
- SUZUKI PROGRAM – VOLIN & CELLO: Learn to play a string instrument where the experience stimulates brain cells, improves functions (i.e., memory; abstract reasoning) which are essential for math and science. Learn coordination – hand, eye, body, posture, body control – which plays a major part in playing the instrument.
- MUSIC TOGETHER®: Giving children and their families/caregivers the enjoyment of music, promoting movement and expression through their bodies and voice. Providing a unique experience for participants that attracts more participants to this MusicLand program.

"If your actions inspire others to dream more, learn more, do more and become more, you are a leader."

-John Quincy Adams

ORGANIZERS & PRINCIPALS:

MICHELLE QUINN, EXECUTIVE DIRECTOR – Founded MusicLand in 2019 to bring classical music education to the community's youth. She is a local resident who has lived in Teton County, WY for over 26 years. Michelle has been playing the violin for over 44 years and teaching for 17 years. She has performed with and been a member of several renowned symphony orchestras. As founder of Snake River Strings, she performs locally with other professional musicians. She is one of the few CERTIFIED SUZUKI teachers in Wyoming. She also holds certification as a MUSIC TOGETHER® instructo.

VINCE GUTWEIN, JHYO CONDUCTOR AND CERTIFIED SUZUKI INSTRUCTOR – Vince brings his expert teaching and performing skills to MusicLand which play a major role in the organization's success. As conductor of the Jackson Hole Youth Orchestra, MusicLand's original flagship program, he has been instrumental in organizing and building the program offered to date. Vince has played a major role the Teton County School District No. 1's music program for over 22 years. His education includes obtaining his Bachelor's and Master's Degrees in music education from the University of Wyoming. He is also the lead teacher for MusicLand's Suzuki Cello program.

BRIAN CARR, MUSICLAND'S BOARD PRESIDENT & MARKETING DIRECTOR – Brian is Battalion Chief for Jackson Hole Fire/EMS who shares his exceptional experience ensuring MusicLand's brand, vision and goals are correctly and stylistically communicated. His high education background in classical languages, literatures, and linguistics, as well as his appreciation for the arts, makes him a valuable asset to our organization.

INSTRUCTORS:

Kyle Anderson, Kateryna Rakova, Lucy Dean, and Robin Van Houten are all professional instructors who share their expertise in honoring music as an art. As certified Music Together® instructors, they fill the important role of adding strength to this program.

VOLUNTEERS:

The success of our programs is due to our volunteers who make themselves available, as needed, in our various activities, fundraiser events and music education programs.

COLLABORATORS:

MusicLand collaborates with other arts organizations. We believe that the common denominator for our sustainability is to form partnerships and collaborations. Workshops take place with the Grand Teton Music Festival. End of the season performances take place with the Jackson Hole Community Band. Collaborating and supporting art organizations make a greater collective difference in serving our community.

MusicLand's total grant fund request for this application represents only 8% of our overall operating budget. Grant funds will play a critical role in our youth's classical music education – providing funding to expand and add new programming that shapes the trajectory of young lives.

Following is how our budget aligns with our programming to ensure we offer the best classical music education to the youth in our community:

Primary Income Sources include:

- Grant funding – represents 29% of support from grants.
- Three program participation fees – amount to 69% of our total yearly income.
- Annual Fundraiser and donations – 3%.

Expenses include the following which represent the largest percentage of expense line items which WAC grant funding will support:

- Advertising & Promotion – 6%.
- Executive Director Salary – 17%.
- Conductor Salary & Fees – 3%.
- Suzuki Teacher Instruction – 36%.
- Music Together Instruction – 48%
- Rehearsal & Venue Space – 7 %.

ORGANIZATION SUMMARY

NATIONAL MUSEUM OF WILDLIFE ART OF THE UNITED STATES

WWW.WILDLIFEART.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Out of the Shadows: Prints from the Permanent Collection

Application

The mission of the National Museum of Wildlife Art (NMWA) is to impart knowledge and generate wonder through art and education. Our vision is to inspire connections with wildlife and nature. Aligned with these guiding principles, our strategic goals for 2024-2027 aim to:

1. **Sustain & Grow Financial Capacity:** Strengthen financial resources to ensure the long-term sustainability and growth of museum initiatives.
2. **Enhance Exposure & Quality of the Permanent Collection:** Increase the visibility and accessibility of our permanent collection through strategic curation, conservation efforts, and innovative exhibition design, fostering deeper engagement and appreciation among visitors.
3. **Expand Outreach and Increase Attendance:** Broaden community outreach efforts and implement targeted marketing strategies to attract diverse audiences, fostering greater participation and attendance while promoting awareness of the museum's offerings.
4. **Build Sustainable Museum Operation:** Implement environmentally conscious practices and operational efficiencies to minimize ecological footprint and maximize resource utilization, ensuring responsible stewardship of museum resources for future generations.
5. **HR, Culture & Governance:** Foster a supportive and inclusive organizational culture, invest in staff development and training, and uphold strong governance principles to promote effective leadership, transparency, and accountability throughout the museum.

For this exhibit, our focus will be on enhancing exposure of the permanent collection and increasing overall attendance. Notably featuring renowned artists such as Albrecht Dürer, Elizabeth Rungius Fulda, Pablo Picasso, and Andy Warhol, we anticipate drawing significant interest from visitors. Additionally, we will leverage artworks from the permanent collection to develop a new exhibition approach, striving to create fresh and engaging experiences with each exhibit, ensuring continual innovation and visitor engagement.

The NMWA has served a diverse demographic for the past 36 years, encompassing tourists, the local community, and underserved populations. The Museum is a significant regional tourist destination while also maintaining a strong commitment to the local community across four counties within a 100-mile radius of Jackson, Wyoming.

Located in Teton County, Wyoming, NMWA contributes to the vibrant cultural arts scene. With a population of 23,287 residents and over two million summer visitors, the county relies heavily on tourism, making it the largest sector of the economy despite facing the widest income disparity in the U.S.

Our community includes underserved populations in rural outskirts, a rapidly growing Hispanic demographic, local schools, and indigenous communities. The museum ensures programming accessibility and relevance to all, fostering a welcoming environment for both local residents and global visitors.

In prioritizing DEIA initiatives, the museum actively engages with nondominant communities. Before implementing our 3D-touch exhibit initiative, we sought input from the sight-impaired community over two years, ensuring inclusivity. Bilingual staff engage with the Spanish-speaking community for feedback and ensure appropriate translation of signage. Public land acknowledgment demonstrates our commitment to amplifying Native voices, with free admissions offered to Native communities and upcoming exhibits showcasing Native artists.

Our inaugural Exhibition of Community Creation invites all Jackson community members to reinterpret historic pieces from the museum's collection, fostering dialogue between diverse community voices and artists of the past, exploring relationships with wildlife and nature in a collaborative and inclusive space.

We employ a diverse range of evaluation methods to comprehensively measure the impact of our programs and services within the community. Utilizing both qualitative and quantitative data, we gather insights to inform decision-making at all levels, ensuring our initiatives remain responsive to community needs and preferences.

Our evaluation approach encompasses various assessment techniques, including observational, conversational, and self-selected methods such as paper and digital surveys. Visitor testimonials serve as a powerful tool for gauging program effectiveness, capturing firsthand experiences and perspectives. We actively engage with

students, teachers, and caretakers through spontaneous conversations to assess program success and gather feedback.

We conduct online and in-person surveys and meetings with educators to gather valuable insights into the impact of our youth and adult art education programs. Visitor surveys play a crucial role in evaluating exhibit efficacy, guiding our staff in making informed decisions for future programming. Our staff and volunteers record visitor engagement with in-gallery labels and various learning platforms, enabling us to understand audience preferences and behaviors. We also utilize iPad-based assessments in some exhibits, allowing visitors to provide immediate feedback on their experience.

Attendance data collected at the Welcome Desk for all programs, exhibits, and events serves as a valuable metric for assessing popularity and engagement levels. Additionally, we track social media metrics across platforms such as Facebook, Instagram, and Twitter to gauge online community engagement and reach.

The National Museum of Wildlife Art owns its land and building, with estimated annual operating costs covering utilities (\$95,560), janitorial services (\$19,260), insurance for art and liability (\$80,343), phone/internet (\$12,252), security services (\$93,034), building maintenance (\$66,951), operating supplies (\$51,503), advertising (\$100,622) and Curatorial staff salaries (\$300,000).

For the upcoming exhibit "Out of the Shadows: Prints from the Permanent Collection", running from November 2, 2024, to April 27, 2025, overhead costs are \$19,746.80. This figure is based on a square footage cost calculation for the Bison and Changing Visions galleries, where the exhibit will be held and will be open for a total of 176 days, constituting 5% of the museum's total 51,000 square feet. The Bison and Changing Visions galleries offer expansive settings, providing a distinctive backdrop for showcasing our extensive collection of prints. These galleries will enhance the exhibit by allowing us to present prints in a spacious environment, emphasizing their significance within our permanent collection and offering visitors a unique viewing experience.

The exhibit will feature over 50 prints from the permanent collection and will involve the museum's curatorial department, which includes two curators, a preparator, and a registrar. The Curatorial team has been diligently working on the exhibit since August 2023, dedicating 25% of their time and focus in the months leading up to the exhibit's opening. This exhibition stands out as an entirely in-house show, with no borrowed pieces from other institutions, allowing the team to closely examine and prepare each work for display. This hands-on approach ensures meticulous attention to detail and a deeper understanding of the artworks.

Dr. Tammi Hanawalt, NMWA's Curator of Art, is curating the exhibit. Her education/expertise is in Native American art history/Art of the American West. From 2017-2020, she was an adjunct professor at the Institute of American Indian Arts. Since 2021, she has curated eight exhibitions for NMWA.

Operating support funds will be allocated to cover these overhead costs associated with hosting the exhibit, ensuring its successful presentation and accessibility to visitors.

"Out of the Shadows: Prints from the Permanent Collection" showcases a diverse array of prints from the National Museum of Wildlife's permanent collection, ranging from Albrecht Dürer's iconic works to contemporary pieces by artists like Andy Warhol. This exhibition not only highlights beloved favorites but also introduces seldom-seen or previously unrevealed artworks, providing a dynamic viewing experience for our community and visitors. With prints being inherently delicate due to their paper medium, our exhibit rotation strategy ensures both exposure and preservation of these valuable pieces.

The exhibit delves into the portrayal of animals in prints throughout history, starting from Dürer's influential works and spanning over five centuries to contemporary artists like Olive Fell and Marvin Oliver. Interpretation will explore the significance of these depictions and the broader narrative of wildlife representation in art, engaging visitors in thought-provoking discussions on conservation, artistic techniques, and cultural contexts.

Notably, the inclusion of Andy Warhol's Endangered Species prints serves as a catalyst for conversations on conservation efforts, highlighting the success stories and ongoing challenges faced by endangered species. Additionally, prints by Indigenous artist Marvin Oliver offer insights into the artist's stylistic choices and contributions to the art world.

To bring this compelling exhibition to fruition, project support funds will be allocated to covering portions of the following costs:

Graphics/Design (\$3,000): Graphics and design work are essential for creating cohesive branding across marketing materials, exhibit signage, and promotional efforts. These visual elements enhance the overall visitor experience by providing clear and engaging communication of the exhibition's themes and highlights.

Printing Labels (\$3,000): Labels play a crucial role in interpreting artwork for visitors, providing context, artist information, and historical background. Printing high-quality labels ensures clarity and readability, enhancing the educational value of the exhibition and facilitating deeper engagement with the artwork.

Translations (\$1,500): Inclusivity is a priority for us, and providing translations of exhibition materials into Spanish ensures accessibility for our growing Hispanic community. By offering bilingual interpretation, we aim to welcome and engage diverse audiences, fostering a more inclusive and enriching museum experience for all visitors.

Professional Services (\$4,000): Professional installation services for ensuring the safe and effective display of artworks within the exhibition space. Experienced contractors will provide expertise in handling and mounting prints, ensuring proper preservation and presentation according to museum standards.

Framing (\$3,500): Framing for enhancing the presentation and protection of artworks on display. High-quality framing not only enhances the aesthetic appeal of prints but also provides essential protection against damage from handling, light exposure, and environmental factors, prolonging the lifespan of these valuable pieces.

Entertainment (\$4,000): Includes funding for two events—an exclusive Sneak Peek for private guests and a public opening—to engage the community and enhance the exhibit experience.

Total project expenses amount to \$19,000.

Support comes from various funding sources, including admissions, Museum Shop, memberships, individuals & family foundations, facility rental, and endowment earnings. Key partners include NMWA trustees, National Christian Foundation, Brinson Foundation, Hearst Foundations, Mays Family Foundation, Lea Charitable Trust, and Robert S. & Grayce B. Kerr Foundation. Grant support comes from the Community Foundation of Jackson Hole, the Cultural Council of Jackson Hole, WCTF, and WAC, among others.

Bank of Jackson Hole, First Western Trust, EcoTours, Spackmans and Associates, and other local businesses are loyal supporters. Thousands of annual volunteer hours comprise the bulk of our in-kind donations. We receive catering, design, and publications discounts. Museum senior staff and board committees thoroughly investigate the hard costs associated with exhibits, programs, and events. To set fundraising budget goals, overhead expenses allocated to exhibits/programs are also determined.

ORGANIZATION SUMMARY

NATRONA COUNTY PUBLIC LIBRARY FOUNDATION

[HTTPS://WWW.NATRONACOUNTYLIBRARY.ORG/FOUNDATION/](https://www.natronacountylibrary.org/foundation/)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Programming and Creation Station

Application

The Natrona County Public Library Foundation was established in 1973 to enhance the services and programs provided by the Library through raising private funds. Thanks to the generosity of our donors, the Library can offer more to our community. The Library is primarily funded from the county; however, over 90% of that funding covers staffing expenses. The majority of the Natrona County Library Foundation's endowment annual distribution, annual donations and grants are used to cover the expenses of library programming, databases, materials, equipment, staff appreciation, staff training, and marketing.

The Natrona County Library's mission is to promote literacy, support discovery and creation and build community. The vision is to serve as the cornerstone of an informed, connected and thriving community. The current strategic plan extends through the end of FY24. We are hard at work in the plan for the coming three year cycle. The goals of the current strategic plans are:

Evaluation library resources, services and programs and their impacts on the local community;

Provide Natrona County a new, more versatile library facility to meet the ongoing and changing needs of our community;

Maintain and build upon the current community-focused service model

Sustain effective leadership and governance to ensure current and future organizational strength .

The NCL serves the community of Natrona County, Wyoming. We are a library for all and endeavor to serve all demographics through our collections, programming and services. Community needs are identified through evaluation of current programming, community feedback, strategic planning and community partnerships. For example, last year we expanded our outreach program by adding a new outreach vehicle to address the identified need to bring our services directly to individuals (schools, daycares, senior centers & living, etc) unable to make it to the library building.

The Library acquires materials in a variety of subject areas and formats—print, audio, visual, and electronic to reflect community interest as well as global trends and issues. The Library strives to

acquire materials that will represent various sides of an issue. Books and other library resources are provided for the interest, information, and enlightenment of all people of the community the library serves. Materials are not excluded because of the origin, background, or views of those contributing to their creation.

Our strategic plan includes a goal to maintain and build upon the current community-focused service model. In order to implement a community-focused service model the NCL will: Hire and retain highly-qualified staff members; Provide a space in which patrons are welcomed, valued, and safe; Provide a collection, resources, and programs that meet community needs; and Provide a mechanism for community to submit input and feedback.

Any requests for accommodations are immediately accommodated by library staff. Recent examples include overcoming language barriers with the use of an interactive service and facilitating access to all the areas of the library for mobility challenges individuals.

The library tracks the number of participants in all activities and compares them to prior years to determine the success or need for improvement of each activity. The Library creates age-appropriate surveys to gather participant data regarding the impact of the individual programs as well as the impact of the reduction of transportation barriers. The Library will also seek input from partnering entities that host outreach programs.

n/a

The Natrona County Library Foundation funds 100% of the library's budgeted programming. Library programs serve nearly 30,000 adults, teens and children each year. Adult programs include writer's groups, volunteer reference attorney, author talks, take-n-make projects, tech classes, book clubs, community outreach (senior center, adult learning center, and community enrichment courses), creative aging classes, proctored exams and notary services. Teen and children's programs include interactive experiences (for example, puppet shows, 4teens@4 activities, performances, crafts, and teen cooking club), story times, book clubs, take-n-makes, tours, movie nights, and extensive outreach to schools and childcare facilities. In addition, from time-to-time we have passive programming for multiple age groups, such as the DIY drop-in opportunities in the Creation Station. Funds will be used to support program expenses including artist fees, materials, program expenses and book club kits.

At this point we have not identified our FY25 artists, but this is who we've used in the past and we would either use them or someone with similar artistic skills/backgrounds.

Caleb Smith, a native of Casper, Wyoming, holds a degree in music from the University of Wyoming, where his principal instrument is the French Horn. Additionally, he demonstrates proficiency in playing the Cello and Ukulele. His primary occupation is that of a devoted father to his 13-year-old son, a role he wholeheartedly embraces. Caleb is also actively involved in several musical pursuits, including membership in the Casper Municipal Band, the Casper Community Band, and the Powder River Symphony. Caleb teaches privately on Horn, Cello, and Ukulele, as well as beginning Band and Orchestra students. (Caleb taught a beginner ukulele series at the library through a Creative Aging with the Arts program.)

Lynn Jones has always been creative: sewing, quilting, jewelry design, and gardening. It is this last passion that inspires her art today. She has taught business for over fifteen years and now teaches classes in professional

colored pencil, watercolor and pastel. She has lived in Wyoming for over thirty years with sales, classes and exhibits around the western United States. (Lynn taught several watercolor series at the library through a Creative Aging with the Arts program.)

For children, we have been discussing several ideas with the Wyoming Symphony Orchestra. The one we really like is hosting a series of story times – the books would be about music and/or musical instruments, we would have a musical performance from several member of the Wyoming Symphony Orchestra, a Q&A with the orchestra's Concertmaster focusing on discuss careers in the music field, and an instrument petting zoo with child-sized version of orchestra instruments where children could play with the instruments under the guidance of professional musicians.

For adults, we would like to continue the Creative Aging through the Arts programs. We have hosted programs in watercolor, colored pencil art, and music (ukulele). We are interested in exploring other mediums, depending on availability of professionals. (Examples: Leather crafting, jewelry making, fiber crafting, and pottery.)

Our goals for adult programming typically include improving the emotional well-being of older adults, supporting good health, strengthening social bonds, and creating connections, combatting loneliness, and learning a new skill. Our goals for children's programming typically include cognitive development. In addition, arts programs support STEAM learning, reinforce concepts such as interpretation, non-linear thinking, how to make choices, socialization, creativity, using imagination, builds memory and self-control, and following directions. All of this supports the development of critical thinking, problem solving, and collaborative learning.

We select partners that either have the educational training/degrees to support their endeavor OR that have documented experience in the field. For example, we may have an individual with a music degree from a university to host a music series, or we may secure seasoned professionals from the local symphony. Selection is based on several factors including experience in the field, experience instructing, availability, and commonality of missions. Identification of artists for this specific program will take place once funding is secured. The NCL has worked with many artists in the state and has the contacts to bring in qualified instructors.

Through endowment distributions, grants and donated funds, the Natrona County Library Foundation funds 100% of the programming expense for the Natrona County Library. We apply for funding from the Natrona Collective Health Trust, Wyoming Community Foundation, Myra Fox Skelton Foundation, Rocky Mountain Power Foundation, and the Wold Foundation to help us fund library programming. We also request funding from the Kelley Foundation, Masterson Family Foundation, Tonkin Foundation and donations from the community to help fund areas outside of programming including databases, materials, equipment, staff appreciation, staff training, and marketing expenses. 82% of the library foundation's budget is allocated toward funding library programs and services which aligns with our mission.

ORGANIZATION SUMMARY

NICOLAYSEN ART MUSEUM

[HTTPS://THENIC.ORG](https://thenic.org)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Nicolaysen Art Museum 2024-25 Community Support Grant

Application

Our Vision is to be the cultural anchor of our community. Our mission is to collect, preserve, and exhibit the work of contemporary artists and present it to the community as a vital source of inspiration and education. Our most recent strategic plan established five goals: build endowment; increase the number of members and quality of benefits; ensure community programs are mission-driven, highly engaging, and profitable; develop education programs, facilities, and resources; and create organizational excellence and sustainable practices.

The NIC hosts visitors from all over our state and country and primarily serves Natrona County through our programming. As of the 2020 census, Natrona County has a population of 79,955. In 2022, the NIC had over 28,000 visitors. The NIC is the only museum in Wyoming dedicated to contemporary art and acts as the cultural anchor for the community by providing exhibitions, education programs, live art performances, and space for community groups to gather. We host free exhibition receptions held after business hours for the general public. We partner with community organizations on arts education programs for veterans, seniors, dementia care patients, grieving children, and adults with developmental disabilities and provide art education classes for adults and children from Preschool-12th grade. We are the annual host site for the Natrona County School District's Fifth Grade Art Show and Wyoming Reads and allow free access to exhibitions and our permanent collection to art students from Casper College and local high schools. The NIC offers free memberships to certified Wyoming School Teachers. Our facility is ADA/Section 504 compliant and our staff is trained to address and fulfill to the best of our ability all requests for accommodations. Our accommodations process is advertised on our website at our museum front desk. To accommodate those who are unable to visit the museum in person, exhibitions are available virtually on our website.

The NIC regularly seeks to understand how we can better serve our community. We look for underserved populations and how we can best make the arts accessible for all. The NIC is committed to the principles of Justice, Equity, Diversity, and Inclusion (JEDI) and therefore seeks to create programming and services in alignment with this philosophy. The NIC uses both objective and subjective feedback to evaluate and measure the impact of our arts programs and services. The NIC sets attendance, engagement, and financial goals in advance for all community programming. Our art education lesson plans are based on National Core Art Standards. NIC educational staff surveys adult program participants after each program session to inquire about our success: what they learned, what could be improved, and what they want to learn in the future. After the program session, NIC staff have a debrief where we review whether we met, exceeded, or failed to meet our targets

The NIC is requesting CSG funding for operational support from July 2024 to June 2025, specifically for utility costs for our 25,000-square-foot museum and facilities. Our combined utility bills average approximately \$4,000 a month. This includes water, waste collection, and electricity. Electricity is our largest utility bill, averaging \$3,337. For the timeframe of July 1 to June 30, 2024, The NIC has budgeted \$48K for utility expenses. Our other large operating expenses include \$310K in annual personal expenses including wages/salary, taxes, insurance, and benefits. The Nicolaysen Art Museum receives rent in-kind from the City of Casper in the amount of \$360K annually. The NIC's business liability insurance and building maintenance average \$62K annually. The NIC receives \$100K each year from the City of Casper 1 Cent funding for building maintenance and facility improvements. Other operation costs are covered by unrestricted revenue dollars from income generated from events, tuition/class/workshop fees, facility use/rentals, investment revenue, and membership dues as well as funding from endowment distributions, foundations, grants, and private donations. All CGS funding allocated by Wyoming Arts Council to The NIC will be specifically used to pay electricity costs, allowing the NIC to allocate more unrestricted dollars toward personnel and other operating expenses.

N/A

The NIC offers a wide variety of art education programs for all ages to participate in. Over 1,200 people attended our art education programs in 2023 and the NIC is on track to increase attendance in 2024. Our youngest audiences are served through Preschool Picassos and our Saturday program, Art Play. Both programs combined served over 260 children and parents in 2023. School-aged children (K-8) are reached through our Homeschool Art program with an attendance of around 100 children during the 2023 school year. We also host an Art Club program for 1st-5th graders on Saturdays as well as Art Studio that serves our teen audiences. Corner Studio is a new class created for women to help them connect and create with childcare provided. We have had great success in its first year with over 100 women participating. The NIC is proud to partner with local institutions to host inclusive art accessibility art programs for diverse audiences. Here & Now is a program designed with Wyoming Dementia Care for patients with dementia and their caregivers. This program had 116 participants last year. Outside the Lines is a free art program for veterans that was developed in partnership with the Veterans Center and was utilized by 43 veterans in 2023. Creative Minds was developed for people with physical or intellectual impairments and is a partnership with NOWCAP and the ARC, serving about 40 individuals. Creative Aging is a partnership with several regional senior living facilities and has over 100 participants every year.

For art education programs for pre-K12 students, we set goals at the beginning of each session based on the Wyoming Fine and Performing Arts Content and Performance Standards and the National Core Art Standards and review at the end whether we achieved set goals. We do surveys of parents in the Preschool Picassos and Homeschool Art every six months to gauge satisfaction with the program and whether we are meeting their learning goals for students within their specific grade levels. Adult program learning goals are tied to the National Core Standards of Creating, Presenting, Responding, and Connecting. This includes working with a variety of mediums, engaging with and responding to art, self-expression, and exploration. We design the curriculum to be specific to the needs of the specific group served in each class. For example, our Here and Now lessons are designed to have sensory components in hopes of stimulating memories, and our classes for seniors are designed to stimulate hand-eye coordination and retain dexterity. We partner with Casper Veterans Center to offer a free art class for veterans and active service members. The counselors there describe one of the most difficult aspects of returning to civilian life being that the military teaches members to think in terms of black and white with a strict code of conduct. Art permits them to make mistakes, start over, and see the world through a creative lens and we work hard to create a safe and supportive environment for their expression. Our accessibility programs are reviewed either by the participants or their caregivers at the end of each session, approximately every three to six months, to see if they are satisfied with the learning goals and engagement level. We have social hours built into

our dementia, veterans, creative aging, and creative minds programs so we can get subjective feedback about what clients like or dislike about each session.

Our Curator of Education, Michelle Miller, holds a BA from Black Hills State in Art Education and has over seven years of teaching experience. The NIC has two part-time educators; Kelsy Lempka holds a BA from the University of Wyoming and has extensive experience in early childhood education. Kim Breed holds an AA of Fine Arts from Casper College and has over a decade of experience in museum education. With their combined experience, The NIC is able to provide art classes for preschool, homeschool, and teen audiences weekly. For Outside the Lines, our art class for veterans, we also partner with many local artists and studios to provide diverse artmaking opportunities. In 2023 we worked with local artists Mike Olsen of Casper College and Alician Thaden, a pastel artist. We also worked with PH Glass, a new glass-blowing company in town. Chris Ruggesger, a local artist, has also helped teach our street art and graffiti programs to veterans and teens summer camps for the last 6 years. 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. Artists with solo exhibitions in the NIC galleries lead seminars and workshops based on their art-making style or media whenever possible. For example, our first guest curator of 2023 was Nancy Madura, a retired professor of art from Casper College, who put together an exhibit of over 60 works from our permanent collection titled "Colors of the Collection" on the theme of Color Theory. The show was meant to be an educational highlight of the Wyoming High School State Art Symposium, which brings 6,000 students to the Nicolaysen Art Museum. "Colors of the Collection" and upcoming educational shows, also to be curated from The NIC's permanent collection, will be used in rotation for the annual Wyoming High School State Art Symposium. Throughout the year we also partner with local schools with dual language immersion programs to host cultural events such as Dia de los Muertos and Lunar New Year that highlight and celebrate these cultures in our community. Through a partnership with the Casper Artists' Collective, The NIC is a host site for Collective members to hold classes such as colored pencils, jewelry making, and resin casting. Being able to provide a classroom and registration site has been very instrumental in providing a voice and platform for local artist success.

The NIC's budget provides for a 25,000-square-foot art museum, 20 contemporary art exhibitions, 15 educational programs, and numerous services and community programs hosted at the museum per year. The NIC generates 60% of its revenue from contributed income, including sponsorships, foundations, and individual donations. Approximately 40% of our income is generated from events, tuition/class/workshop fees, facility use/rentals, investment revenue, and membership dues. Examples of key partnerships include Visit Casper, which provides matching funds for community project support and art learning, and the City of Casper, which provides an in-kind gift of monthly rent for the building. Together, the City of Casper and The NIC are caretakers of the facility and grounds. Our budget figures include personnel in our cash expenses for both Operating Support and Arts Learning Total Cash Expenses.

ORGANIZATION SUMMARY

NORTHWEST COLLEGE

WWW.NWC.EDU

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

NWC Jazz Festival and Vocal Jazz Academy

Application

As a distinguished part of Northwest College, the NWC Music Department is dedicated to individual achievement, diversity, global citizenship, and community vitality through exceptional and dynamic learning environments. We strive to provide a comprehensive music education to our own college students in addition to local elementary and secondary students, and the community at large through the efforts of our vibrant faculty and staff. We are also fully-accredited by the National Association of Schools of Music, maintaining high standards set by their organization. From orchestra to jazz ensembles to vocal groups and bands, we strive to provide the same quality performance and learning opportunities that are typically found only at schools many times our size.

In line with the mission of our music department, our goals include:

- Be responsive to the continuing education and cultural needs of the community.
- Be responsive to the needs of students and the community in future planning.

Roughly 49,000 people within 16 communities make up the service area in the three rural counties of Northwest's Big Horn Basin. Services include credit, adult education, workforce training, and continuing education classes through Powell's main campus, two centers in Cody and Worland, and extended campus communities. Both on-site and online instruction is available. Principal nearby towns include Powell, Cody, Worland, Lovell, Greybull, and Basin. Furthermore, we see participation from the greater Wyoming area and southeast Montana.

While the arts can be sometimes be seen as under-appreciated in the region, NWC is one of just a few local arts organization in the area that is dedicated to continually providing quality events and experiences. There is an ongoing need to build the artistic community through performance and educational experiences that goes beyond just students and those who can afford to be a part of these types of opportunities. In an attempt to grow our audiences, we are motivated to provide engaging cultural experiences that will broaden learners in music education.

Both of our events specifically invite people of all ages and socioeconomic backgrounds to take part whether or not they have any familiarity with the arts. The Jazz Festival also offers discounted tickets to Hardin Montana schools that include a significant population of Native American students, and we communicate with those teachers to promote awareness.

Every year, we continue to mold our events so they may reach the largest number of people. This year in particular, we have discussed some scheduling changes within our calendar and during the Jazz Festival day that would allow the maximum amount of schools to experience our world-class adjudicators in 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. Also, as mentioned above, we have actively looked at our festival schedules so more schools, especially those traveling from further away, can attend performances from our adjudicators, and we are considering adding workshops throughout the day to add even more opportunity to learn.

JAZZ FEST OPERATING COSTS

Total Jazz Fest costs are \$18,580 of which \$11,080 are 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 this year will be \$11,000. 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).

VJA OPERATING COSTS

Total Vocal Jazz Academy costs are \$8,295 of which \$7,195 are operating costs. Educator and staff expenses include fees, plane tickets/travel, lodging and meals (\$2,400). Meals and reading packets will be provided for workshop participants (\$915). Additional expenses include advertising through printed posters, newspaper ads, radio spots, and social media advertising (\$3,100). Other costs are auditorium rental (\$330), secretarial support (\$1,000), and online fees/registration (\$550). The expenses total is \$8,295.

JAZZ FEST DETAILS

The 42nd annual Northwest Jazz Festival (Feb 25th or March 4th) represents our largest and most enduring public offering in the NWC Music Department. The jazz festival is a non-competitive, adjudicated festival that draws Middle School, High School, and College-level vocal/instrumental ensembles from WY 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. We will also be hiring a few additional instrumental adjudicators from around the country. These individuals are typically hired early in the Fall, and we find qualified adjudicators that hold college professor positions. Educational opportunities include "Meet the Artist" clinics for students, educators and the public to learn more about the jazz idiom and the musicians. We have plans to add more breakout workshops in this coming year. Included in our one-day festival will be an inspiring public concert from our guest adjudicators.

VJA DETAILS

The Vocal Jazz Academy (Sept 7th or 14th, 2024) is an educational workshop that provides a unique opportunity for community members, students and teachers of all ages and experiences levels to familiarize themselves with America's only original art form. Attendees will be able to take part in sessions that include ensemble singing, solo performance, audition techniques, improvisation, vocal percussion, and more. The clinicians that will be brought in to host these sessions are renowned educators, performers, and arrangers who are well respected in the jazz community. Furthermore, the music faculty at NWC will offer support through sound engineering, accompaniment, and workshops. NWC students will act as a "host group" which further allows them to grow as musicians and connect with their community. A free, public concert closes the event.

The Northwest Jazz Festival is a non-competitive educational 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 an experience that promotes the only true American art form of jazz music. Performance practice, musical concepts, and jazz history are all prominently explored during each workshop, and inspiration is garnered through Q&A sessions and live performances. Building interest and passion for jazz music cannot be overstated and is a central goal in the overall learning process of our festival.

There are three forms of feedback utilized in the adjudication process for our festival: written comments, recorded comments in real time, and comments in a clinic setting. They also have the opportunity to observe others and develop their critical thinking skills as they gain 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.

Vocal Jazz Academy is a one-day event that strives to educate and connect vocal jazz educators/students as they prepared for the new school year. Their mission is:

- support and equip vocal jazz educators in their continuing educational journey
- reach out to and educate students in vocal jazz regardless of experience level
- emphasize a variety of skills in both jazz choir and jazz solo performance
- emphasize the importance of developing secondary skills like jazz piano, improvisation, working with a rhythm section, music technology, sound engineering, and arranging
- provide sound foundation of and appreciation for the traditions of jazz while actively seeking to evolve the music in today's culture

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.

The Vocal Jazz Academy goals are as follows:

1. Provide a student-centered education environment that fosters positivity, inspiration, diversity, and a thirst for knowledge.
2. Offer a multitude of settings for student learning including: masterclasses, clinics, and live performances
3. Hire quality jazz educators that are capable of delivering a top-level education to the students.

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, Saje, Accent, Lewis Nash, and many more. The quality of adjudication is extremely high with many of the educators holding teaching positions at prolific colleges and universities around the country. We continue to seek out prominent performers in the national jazz community who would otherwise be inaccessible to our Wyoming students and community members. Traditionally, we have sought two to three adjudicators from each area (instrumental/vocal) who work with our

incoming ensembles throughout the course of the day. These artists are discussed and handpicked through NWC music department meetings, and we specifically look for artists who are well-regarded in the current jazz scene. Furthermore, our NWC faculty and students work closely with these artists to ensure our festival runs smoothly.

The Vocal Jazz Academy event is put on by a number of renowned jazz educators and musicians who are well-known and respected in the vocal jazz community. In particular, one guest director is brought in to direct our mass choir and lead workshops while being supported by local/regional qualified directors.

Matt Falker is the piano, theory, and vocal jazz professor at MiraCosta College in Oceanside, CA. He is a professional jazz pianist, vocalist, arranger, and publisher who sings bass in the group True North. He is also the current leader of Anchor Music Publishing which is responsible for hosting a large number of vocal jazz publications from members of the community. He has been a clinician and guest artist at many jazz festivals around the world.

Ian Brekke is a vocalist, educator, arranger, and vocal percussionist. He is the Director of Choral and Vocal Studies, Music Technology Certificate Coordinator, Director of the Applied Studies Program, and Music Department Co-Coordinator at Las Positas College in Hayward, CA. He has an extensive performance background as a jazz vocalist but also has several years of experience in many musical styles including classical, blues, musical theater, and pop/rock.

Last year, we welcomed Brennan Baglio who formerly taught at Northwest College and the University of Northern Colorado. He has performed and recorded with the vocal jazz ensemble Groove For Thought and has led several successful vocal jazz All State events throughout Wyoming, Colorado, and Washington.

Eric Hagmann is the current Instructor of Vocal Music at Northwest College. He directs two vocal jazz ensembles (Studio Singers & Sixth Street), a Jazz Combo, the Collegiate Chorale, and he gives private lesson in both voice and piano. He holds a Masters degree in Jazz Voice from the University of Northern Colorado and an Bachelors degree from the University of MN: Duluth where he studied Music Theory and Composition. He has over 45 contemporary a cappella and vocal jazz arrangements published through Sheet Music Direct and Anchor Music Publications.

Rachel Schoessler is the current director of choir at Powell High School and Middle School. She directs the vocal jazz ensembles at both locations with the middle school group starting for the first time this year. She is highly active in bringing students to ACDA and All State events. A graduate of Northwest College, she continues to write and release music of her own.

Music events at NWC rely 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. In-Kind contributions cover those individuals who help coordinate our events. 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. Our Jazz Fest and Vocal Jazz Academy budget aligns with our ability to coordinate all these organizations together to create a memorable and inspiring day for our regional students and teachers at both events.

ORGANIZATION SUMMARY

NOWOODSTOCK

[HTTP://WWW.NOWOODSTOCK.COM](http://www.nowoodstock.com)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Nowoodstock XXIII

Application

The mission of Nowoodstock music festival is to provide a venue for area musicians to share their music and talents with the community; and the under-served community of the Big Horn Basin of Wyoming and the town of Ten Sleep will have the opportunity to attend a festival featuring local, regional, and national touring musical talent.

In support of our mission, over the course of the last 22 years, Nowoodstock has presented over 250 musical acts in a wide variety of musical styles and genres, at least 80% of which have been from Wyoming. This record of achievement speaks to the initial goals and vision of the event's founders. Now, 23 years into the project, this tradition continues.

Pat O'Brien and Janna Hampton lamented the dire lack of quality and variety of live music available in the Big Horn Basin in early 2001. They decided to start a music festival to occupy this void in the picturesque setting of Ten Sleep that summer. Nowoodstock is the premier three-day outdoor musical summer event in Washakie County and the Big Horn Basin. With little local competition, Nowoodstock quickly caught the attention of businesses and individuals eager to become associated with the event as sponsors. Some children that went to the first few festivals can now be seen with their own children at the festival.

As of this year, Nowoodstock has incorporated in the State of Wyoming and filed as a 501(c)3 non-profit organization with the IRS. This new organization will continue the mission and goals of Nowoodstock's founders. It will also expand the reach of Nowoodstock throughout the state for sponsors and funding sources.

The population of Washakie, Hot Springs and Big Horn Counties have a combined population under 25,000 as of 2021. This is a very remote part of a remote state and suffers from a limited availability of cultural opportunities. The average individual income within these three counties is less than \$30,000 per year.

The Town of Ten Sleep provides Vista Park 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 which provides residential, vocational, behavioral and life skills training to the developmentally disabled in Worland, Powell, and Thermopolis. Invitations are also extended to Worland Healthcare and Canyon Hills Manor in Thermopolis which are nursing homes. These invitations include access and use of handicap parking, handicap restroom facilities, free admission and bottled water for their staff and clients for Sunday's program.

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 2023. 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.

According to the results of the 169 respondents to the Nowoodstock questionnaire: 82% of respondents were from 25 different towns in Wyoming, and 18% from 24 towns in 11 other states. Nowoodstock not only serves Ten Sleep, Washakie County and the Big Horn Basin, but the entire state of Wyoming.

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 respondents a bundle of cds from the artists at the festival, a Nowoodstock t-shirt, and two tickets to next year's 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 169 in 2023. For the past fifteen years the make up of the respondents 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 festival adopted include creating a WiFi hot spot in the park, live streaming, and musical instruction on home spun instruments for the children with Miss V. The most common response on the evaluation forms each year is, "Don't Change a thing."

In addition to the evaluation sheet, the event staff conducts numerous conversations with festival goers, vendors, and artists as to their views on the festival and what makes it good and what can make it better. After the event, the event staff discusses all of these suggestions and comments to decide if any are deemed viable.

Nowoodstock is requesting Operating Support for the stage, sound, lights, sanitation, and miscellaneous supplies. Nowoodstock is lucky to have limited year-round 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 so far with minimal affect.

The festival requires substantial costs in production of the event. Nowoodstock, with its longevity has become a well-oiled machine. After twenty-two years of operation and significant length of time, familiarity of the site allows production crews to operate without event staff oversight. Operating support for Nowoodstock includes a 32' x 24' stage, full sound that will cover the entire park including a satellite speaker to project sound in the vendor area, and stage lighting. Also included is a separate sound engineer to mix the music for the live stream. The stage, sound, lights, and four technicians are provided by Dynamic Sound and Lighting from Casper. The live stream is provided by Range, Worland's local telephone provider at no cost. From 2003 until 2019, Nowoodstock employed River Sound and Bob Hussa for its production. During this period, River Sound provided excellent sound quality and helped the festival achieve its ultimate success. It was determined early that good quality sound is our product. After the retirement of Mr. Hussa in 2020, Nowoodstock has employed Dynamic Sound and Lighting with Mr. Jeff Schafer and Mr. Steve Misora to continue the excellence in our production. The stage has been in the same location since 2004, allowing the production company staff to spot and erect the stage without event staff supervision. Sound production, stage and lighting, represents fully 75% of the festival's operating expenses.

The next largest operating expense is sanitation. With 2,000 people attending the festival over the course of three days, 22 sanitary port-a-johns and 6 hand-washing stations are essential to the overall satisfaction and convenience of festival attendees. These facilities are refreshed daily during the festival. Facilities have been provided by Laird Sanitation of Greybull, Wyoming for the past twelve years. Due to the length of time that Laird Sanitation has provided these facilities, their workers know exactly where the port-a-johns and wash stations need to be located every year, saving event staff time and effort. These facilities are placed in two different convenient locations in the park. Wheelchair accessible facilities are located in the Ten Sleep Pioneer Museum which is located within the festival area of the park. Sanitation represents 20% of the festival's operating expenses.

The remaining 5% of operating expenses includes advertising in local newspapers; printing costs of programs, fliers, and posters; and miscellaneous supplies. Additional advertising is provided by the Washakie County Visitor's Council, bighornmountaincountry.com.

Nowoodstock is requesting Project Support from the Wyoming Arts Council for artist fees and accommodations. Artist fees and accommodations account for approximately 90% of project expenses.

To achieve our mission's goal each year Nowoodstock brings some of the best Wyoming talent to the festival.

Jalan Crossland received the Governor's Arts Award in 2013, and is a national champion guitar player. Jalan is a Ten Sleep native and has been a staple and the main draw of the event for the previous 22 years. Every year, more people are present at his Saturday evening performance than any other time during the festival. Once again, Jalan will perform both Saturday and Sunday this year.

John Roberts y Pan Blanco, an 8-piece ensemble, returns for the fourth time to the Nowoodstock stage Friday and Saturday. Feeling equally comfortable in orchestral and commercial music realms, John Roberts has performed in all 50 of the United States and around the world, including; Mexico, South America, Israel, Cuba, India, Asia, Europe, the Caribbean, Australia and Africa. The festival is providing 4 motel rooms on 2 consecutive nights for this band.

Other local talent includes Liam and Layne Jordan of Hyattville. These two young men are 14 years old and will be appearing on the Nowoodstock stage this year for the third time. Although they are young local talent, they have earned a spot in the last three festivals, and will appear on both Saturday and Sunday in 2024. Their first CD will be released later this Spring.

The Two Tracks from Sheridan have toured internationally, nationally, and within the State of Wyoming. This will be their third appearance at Nowoodstock. In 2022, The Two Tracks traveled to Dubai for performances at the World Expo. This group is a well-deserved local favorite.

The festival offers the winner of the Wyoming Singer-songwriter championship a slot in the Nowoodstock line-up. Kira Dawn from Lyman, Wyoming is the current Wyoming Singer-songwriter champion and will appear Saturday and Sunday of the 2024 festival. She is an English Literature major and Music minor at the University of Wyoming. Kira has a CD entitled Ghost Town which is available on several streaming services. Kira Dawn will be appearing both Saturday and Sunday at Nowoodstock.

The Mitguards are a husband and wife acoustic duo from Manitou Springs, Colorado. Chris and Deb Mitguard have been playing music throughout the west for over 20 years. Known for their wicked banter, tight harmonies, and carefully crafted compositions, The Mitguards' original songs span a myriad of styles.

Laramie-based Shawn Hess and the Country Skillet will be performing Saturday and Sunday of Nowoodstock XXIII. After playing the festival last year, they're being brought back by popular demand.

Branson Anderson was selected for Nowoodstock due to his unique and quirky musical and lyrical style. Fueled by a humble reverence for Americana, as a performer Anderson channels the spirit of yesteryear imbued with a fresh, unique take on roots music. Branson has been a singer-songwriter since 2016, touring numerous states and will appear at Nowoodstock on Friday and Saturday.

As an example of the above artists' dedication to music, they all have one to eight CDs to their credit.

At this time, there is one band yet to be hired. This will occur as soon as possible.

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 over two decades. Sponsors generate approximately 25% of the festival revenue and cover the majority of upfront costs. In kind donations account for about 11% of the budget. Vendor fees generate about 3% and grants about 11%. The remaining 50% is generated by ticket sales.

The Town of Ten Sleep provides Vista Park. 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 Washakie County Visitor's Council provides state-wide advertising through Visions West Marketing. SerlKay Printing provides 600 festival posters and fliers, and the Northern Wyoming News matches all print ads for the festival.

ORGANIZATION SUMMARY

OFF SQUARE THEATRE COMPANY

WWW.OFFSQUARE.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Off Square Theatre Company's Professional Season and Arts Education

Application

Off Square Theatre Company (OST)'s mission is to create high-quality live theatre experiences that bridge divides. Our vision is theatre as a catalyst for connection through entertainment paired with cultural and philosophical content that sparks dialogue.

OST's programming centers on three pillars: 1. producing live, professional theatre that prioritizes artistic excellence; 2. providing high-quality theatre arts education programs, and 3. bridging divides by bringing people together - first into one room, then into an emotionally rich shared experience, and finally into a more resilient community.

OST is in the second year of a five-year strategic plan. As outlined by our plan, see below for overarching goals as well as sub-goals for 2024-2025.

1) increased production and design capacity via number of productions and artists engaged

2024-2025: Pilot framework for OST Artistic Company (identifying core local artists and creating a framework to reach out to these artists for input and with professional opportunities)

2) a 50% increase in the representation of backgrounds and perspectives from audience and program participants.

2024-2025: Begin researching and planning for an organizational equity assessment that will inform the creation of an external equity and inclusion work plan in future years

3) an increase in the leadership capacity of youth

2024-2025: Codify teaching standards/core curriculum; share curriculum with external partners; invite youth into the planning process earlier for Off Square Players

4) strengthen and expand the continuity of education programs

2024-2025: Strengthen continuity of technical theatre education offerings through partnerships with other theatre organizations; expand engagement of local professionals as teaching artists through trainings and curriculum

OST endeavors to serve all residents of Teton County in one or more of our programs each year. Teton County is full of demographic opposites – drastic income inequality and racial disparities define us. For example, despite the high per capita income in our county, 20% of public school students rely on free or reduced-cost lunches. OST is in the second year of a five-year strategic plan that aims to increase the number of underrepresented voices served by and contracted for our programs.

In our professional productions, OST collaborates with artists from nondominant communities. OST hires actors, designers, and directors on a contract basis. We contract Wyoming artists alongside professionals from more populated areas. This model allows OST and local artists to experience a diverse workplace and allows our audiences to witness diverse performances. This includes racial diversity alongside diversity of career experience, religion, and worldview. As noted above, our strategic plan calls for an organizational assessment of our equity and inclusion practices and an associated action plan.

In the education sphere, Teton County is 15% Latinx. A well-run scholarship process and Spanish-language materials are key components in increasing our engagement with this community. We have worked to make our scholarship process more transparent and will continue to provide program information in Spanish. We are also working towards a lottery enrollment system for some programs to increase access.

OST's facilities are accessible to mobility-impaired patrons. ASL interpretation is provided for all productions. These accommodations are advertised and ticketing/program registration webpages outline the process for requesting accommodations via an ADA trained employee.

OST measures impact through participation by and feedback from students, performers, professionals, audience members, and volunteers.

As an example of the quantifiable data we collect, we have the following data from our 2024 youth musical:

- number of audience members
- number of school students from local schools as well as home schooled students at school matinees
- number of student participants

- number of artists employed

Beyond quantifiable data, OST conducts a survey and interview process alongside each program. This involves:

- Digital surveys distributed to each program participant, audience member, and/or employed artist
- A staff-wide debrief after every program during which the data from these surveys is analyzed and discussed, and during which plans are made to take the data into account during the program's next iteration.
- Specifically for our education programs, we are in the early stages of implementing a new evaluation program that tracks a small group of students who regularly engage in our programs over the next five years. This evaluation program, led by our Education Director, will track OST's impact over years of cumulative theatre arts learning.

Program evaluations are reviewed by OST staff following each program and shared with external program partners as appropriate. The Board of Directors review evaluations cumulatively as part of the strategic planning quarterly review process.

OST seeks Project Support to produce its professional season of live theatre reaching approximately 4,200 audience members and 300 students and employing over 50 local and guest artists across all disciplines. All programming will serve local artists and educators, nationally recognized guest artists, and local youth. All programming will occur within Jackson's Center for the Arts (already procured). Requested funds from the Wyoming Arts Council will support salaries of Wyoming-based artists; funds for other project expenses are generated through philanthropy, tuition for selected programs, ticket sales, corporate sponsors, and additional grants.

THIN AIR SHAKESPEARE: ROMEO AND JULIET (July 2024)

The twelfth year of this free, family-friendly outdoor production will invite audiences to enjoy Shakespeare on the lawn at the Center for the Arts.

SWEENEY TODD: THE DEMON BARBER OF FLEET STREET (October-November 2024)

A professional production of Stephen Sondheim's Tony-award winning Broadway show will be staged intimately in the Black Box Theater. Featuring two unforgettable star turns and some of the most chilling music ever written for the stage, this masterpiece is sure to delight audiences.

STAGED READING OF A CONTEMPORARY PLAY (Spring 2025)

OST will produce a staged reading of an award-winning contemporary play, including a talkback with community partners. (Title to be selected in August as part of 2025 season programming)

LAFF STAFF (Fall 2024-Spring 2025)

Four weekends of improv shows by local improv troop. Dates are selected in August each year and generally are in the months of November, February, March, April.

OUTREACH

Throughout the season, OST will conduct engagement activities within the community. This includes creating discussion guides for each production, hosting talkbacks, “book club” style discussions of plays, and micro-tours to venues like The Senior Center and assisted living facility. OST is focusing on partnerships with non-arts organizations to amplify impact throughout the community.

This season is in addition to our youth productions (Youth Musical and Off Square Players) described in the Arts Learning section.

ARTISTS

OST engages directors, performers, and technical artists who reflect and enhance the quality of theatre we produce, including maintaining contracts with professional unions. OST’s Producing Artistic Director, Natalia Duncan Macker, is herself a Wyoming Arts Council Performing Arts Fellow. Examples of currently contracted artists include:

- Edgar Landa (Thin Air Shakespeare): faculty member at the USC School of Dramatic Arts. Artist with Shakespeare & Company. Awards include: The L.A. Stage Alliance Ovation Award for Fight Choreography, L.A. Stage Alliance Ovation Award for Best Director of a Musical.

- Kate Gleason (Sweeney Todd): Broadway credits: Noises Off and the U.S. premiere of The Pillowman. She has worked Off-Broadway with The Roundabout Theatre Company, Brooklyn Academy of Music (BAM), The Kitchen, HERE Arts Center, Ontological Hysteric Theater and many more. Regional/ International: The Williamstown Theatre Festival, Baltimore Center Stage, Playmakers Rep, Northern Stage, Remains Theatre (Chicago), Hebbel Theatre (Berlin) and Vienna’s English Theatre.

- Molly Moon Thorn (resident designer): A Wyoming native, Molly grew up performing on the Pink Garter, Playhouse, Walk Festival Hall and JHHS stages. She holds a BFA in Theatre Arts from the University of the South.

n/a

Camps & Workshops – year-round

OST will offer seven weeks of camps and various workshops throughout the year, including programmatic staples such as:

- The Wyoming Shakespeare Conservatory: Students spend a week immersed in the Bard studying textual interpretation and creating a performance

- Musical Theatre Intensive: Students learn scenes, songs, and dances from iconic musicals, culminating in a final showcase. (We offer a two-week intensive for older students and a one-week intensive for elementary grades. In 2024, we will offer an additional week of the one-week intensive due to overwhelming interest from younger students.)

- Storytime Playshop: Students aged 4-7 take a story from page to stage – families can enroll in one-time workshops throughout the school year or in a week-long summer camp.

- Workshops and Masterclasses: As visiting artists are employed in OST's professional season, they are engaged to teach workshops and masterclasses in their areas of expertise throughout the year. This could include a vocal masterclass from visiting musical theatre professionals, improv masterclasses from visiting improv groups, and more. OST staff will also lead periodic workshops to complement our programs, including audition and directing workshops.

Off Square Players Production - December 2024

Students in grades 8+ take responsibility for the complete production of a play. OST will guide the show's production team through casting, the rehearsal process, and creation of all the show's design and technical elements, leading up to a final weekend of public performances. This program allows older, dedicated theatre students to collaborate and take responsibility on a deep level as they create and execute their own artistic vision. In 2024, we will involve students earlier in the production process, including them for the first time in play selection, licensing, and company formation. We also plan to extend the program with pre-production technical masterclasses.

Youth Musical - February 2025

Our Youth Musical provides an opportunity for youth to put what they learn into practice on stage with a professional production team. Students audition, rehearse, and perform for their peers and the public. The process begins with auditions and casting in October, followed by vocal coaching in November and December for key roles, with full rehearsals for the cast launching in January. Young artists are challenged to excel as they learn new skills and develop their imagination in a supportive environment.

Missoula Children's Theater (MCT) – Spring 2024

OST partners to produce MCT's week-long program where K-12 students audition for, rehearse, and perform a musical. This program is offered completely free of charge to all participants and audience members. It serves as an 'entry-level' program for students who want to try out theatre before they commit to the months-long Youth Musical process.

Intern Program – Year-round

With our Youth Musical Crew program and an internship program alongside all our professional productions, OST provides students the opportunity to work ‘behind the scenes’ for a professional theatre company. Students receive training and experience in areas such as set design and building, costume design, lighting design and operation, and sound design. This program creates a space for students interested in the technical and design components of theater and gives them experience with valuable vocational skills.

OST’s education programming’s overarching goal is to increase the empathy and creative leadership capacity of the youth in our programs. To this end, we identified eight ‘Leadership Competencies’ that are evolved and practiced through theatre arts education. Our competencies are as follows:

- Empathy (practiced through interacting with different plays, characters, and stories, and oftentimes through having to ‘see through someone else’s eyes in performance)
- Collaboration (practiced with fellow cast and crew members)
- Confidence (practiced when performing in front of an audience, auditioning, and performing in front of friends in rehearsal)
- Conflict Negotiation (negotiating interpersonal conflict in a close team of student performers and/or crew members)
- Inclusion (practiced when bonding with fellow cast and crew members – the ability to make friends and feel included is consistently reported by our program participants)
- Motivation (practiced when students work to improve their performance and/or backstage skills and knowledge)
- Organization (keeping track of materials, blocking, lines, costumes)
- Problem-solving (the show must go on – and problems must be solved every day to do so!)

OST designed its curriculum to support students in meeting one or more benchmarks of the Wyoming Fine and Performing Arts Standards for Theatre. For example, the highest K-4 Standard of Creative Expression Through Production reads that “Students imagine and describe characters, plots and settings.” Our ‘Storytime Playshop’ program, which can be found in the form of a week-long summer camp and/or periodic one-day workshops, has students aged 4-8 learning how to hear a story and translate it into a play by making their own sets and costumes. The Grade 9-11 Standard, which reads that “Students use a script to inform their performances and technical designs,” is accomplished by the Off Square Players, a group of students in grades 8+ who present their own interpretation of a script, including performance and design choices, with a completely student-run production.

In addition to the Wyoming Standards, OST also incorporates best practices in theatre arts education, utilizing materials, ongoing professional development, and curriculum shared by Music Theatre International, Theatre Communications Group, and other affiliations.

OST's arts education programming is an area where we see and hear about our impact every year. When we hear from parents about their student's growth in the classroom, welcome alumni of our programs into professional roles, or listen to a student's story about how theatre has helped them through their difficult middle school years, we know that theatre arts education is invaluable to youth.

Our parent/participant surveys from 2024 and previous years included the following testimony from parents and participants:

From a student: "I feel like I have found my place with the people of Off Square. They are my family and they have taught me so much about myself and theater. I'm always happier at rehearsal. I'm so lucky to be a part of this community and to be able to share the joy that theater brings to us and others."

From parents: "Off Square gives students the opportunity to be creative and showcase talents beyond the classroom. It helped my third grader to become more organized, responsible, and social. She took risks and rose to challenges. She learned the true meaning and application of perseverance - and she made a ton of new friends while having so much fun."

"Having attended parent-teacher conferences last week, I heard from several of my daughter's 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."

At OST, we know that our students' mental wellbeing is improved through high-quality relationships with caring adults outside their immediate family. As we select our teaching artists, we look for professionals who are not only passionate about and experienced in theatre, but also able and excited to form these important and protective relationships with our students.

OST's education programs exist under the supervision of Sadie Frank, Education Director. Sadie is an actor, director, and collaborative theatremaker. She holds a BA in Drama from Vassar College, during which time she spent a semester studying acting at the Moscow Art Theatre School in Russia. Since graduating college, she has identified a passion for teaching theatremaking to students of all ages. She taught at OST for two years and directed the summer camp program for one year before coming to the helm as Education Director in 2023.

Please find below some program-specific artists.

Youth Musical

Music Director: Laura Huckin – has been involved in music education and performance throughout the valley as a conductor, accompanist, and teacher for over 20 years. Laura is currently Artistic Director of Cathedral Voices Chamber Choir and has taken her ensemble to Carnegie Hall, Austria, and Dublin. In addition to choral conducting, Laura currently teaches general music (K-8th grade) in Swan Valley, Idaho and serves as Music Director at the Presbyterian Church of Jackson Hole.

Director: Taralee Fairclough - studied Musical Theatre at Elon University and gained her Bachelor's in Psychology with a minor in Theatre from the University of Utah. She has worked professionally as an actress for the past ten years, taught drama and music at the Mountain Academy of Teton Science School, and teaches music to children at the Church of Jesus Christ of Latter-Day Saints.

Choreographer: Jaclyn Hansen-Kaufman – BFA in Musical Theatre from Long Island University Post. She has performed in numerous productions with the Post Theatre Company, Post Concert Dance Company, and the Jackson Hole Playhouse.

Off Square Players

Supervisor: Sadie Frank – OST's Education Director, see above.

Technical Supervisor: Elizabeth Taylor – OST's Technical Director and Stage Manager. BFA in Theater Technology and years of professional experience, including with Montana Shakespeare in the Parks and MT Shakespeare in the Schools.

Missoula Children's Theatre (MCT)

Touring since 1973, MCT visits over 1,200 communities across the world, including all 50 states, 5 Canadian provinces and 15 countries. With 65,000 cast members and 750,000 audience members every year, the MCT staff are experts in producing children's theatre.

MCT has completed an annual residency in Teton County for over a decade. MCT's residency with OST in 2025 will be led by two MCT Tour Directors from MCT's team. All Tour Directors are professional performers trained in MCT teaching methods. MCT will assign specific Tour Directors from their team to OST's residency a month prior to the program.

Most artists identified above will teach in one or more of OST's summer camps. In addition to those artists already identified, OST will engage a variety of artists over the grant period who will serve as teachers in education

programs. All our teachers are selected from local and guest artists using criteria developed by staff based on the age group, theatrical skills, and specific milestones for each class, workshop, program, and camp.

Funding Sources: OST maintains diverse funding sources, deriving 58% of revenue from individual contributions, 8% from events and corporate donations, 19% from ticket sales and participation fees and 15% from grants. We maintain a robust reserve account and currently have a half-year of revenue goals banked.

In-kind: OST receives donations of guest artist housing and operates volunteer programs.

Partnerships: OST enjoys key partnerships with local organizations. The Center for the Arts is a programmatic partner and marketing/outreach partner. One22 partners to provide scholarships. The Fund for Public Education partners to bring children to the Youth Musical.

Budget Alignment: 71% of our expenses are programmatic, including rental space for productions and classes, programmatic staff, and production design costs. The remainder of the budget goes to administration and development.

ORGANIZATION SUMMARY

OPERA WYOMING

WWW.OPERAWYOMING.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Opera Wyoming Season 7

Application

Mission

Opera Wyoming enriches the culture of Wyoming by producing high-caliber musicals and opera theatre, nurturing the work of Wyoming performing artists, and providing educational opportunities in the performing arts for Wyoming residents.

Goals

Our five year plan includes the following goals:

1 - Audience Development

- Programming choices will include both familiar pieces to make audiences feel at home and innovative work.
- Expanded touring across Wyoming.

2 - Board Development

- As we replace outgoing board members and expand our board we will:
- Ensure all stakeholders and communities we wish to reach are represented on our board.
- Analyze the strengths of our existing board members and find members who bring different strengths to the table.

3 - Create opportunities for Wyoming artists

- We will produce operatic and musical theater productions that are appropriate for the experience levels of our artists.

4 - Provide educational opportunities

- School outreach by artists (virtually or live) that reflect the diversity of the operatic community making students feel welcome.
- Provide opportunities for study and growth for artists.
- Educate communities about opera.
- PD for board and volunteers
- Provide theatrical stagecraft and tech opportunities and education to the community

Casper, Wyoming is in the central part of the state with a population of approximately 60,000 people with a mix of rural and urban residents. The economy is primarily based on energy production.

We encourage an open dialogue about the arts in Casper and in Wyoming and take note of recurring themes in those conversations as well as in audience surveys that we send to patrons, and use this data to select repertoire that is popular among local audiences, offer educational programs, and collaborate with local organizations to build partnerships that support the development of a vibrant and diverse arts scene.

We have several autistic volunteers and performers and using previous training and conversations with these artists, we work to provide sensory-friendly performances to provide a more comfortable experience for our patrons with autism and other sensory processing needs. This is especially true of our theater for young audiences performances.

We visit assisted living centers, provide discounted tickets for students, seniors, and veterans and offer free performances and workshops, focusing on performance, the history and cultural significance of opera, and elements of theatrical production. We engage in blind casting in order to feature diverse artists. We have a goal to include members of underrepresented communities on our board.

Volunteers who need accommodations are encouraged to let the production team know early in the rehearsal process via our volunteer onboarding process. On checkout on our online ticketing site, our patrons are asked if they need any accommodations.

We use several methods to evaluate and measure the impact of our programs and services in Wyoming. Surveys provide feedback from audience members, participants, and community partners, giving insight into the effectiveness of programs and services, as well as areas for improvement. We analyze data on attendance, ticket sales, and community engagement to track trends over time and

identify areas for growth. We conduct interviews with key stakeholders, such as community partners or program participants, to gather qualitative feedback on the impact of programs and services. We also have open board meetings and formal and informal discussions with volunteers, patrons, and community members to ensure we are fulfilling our mission. We also monitor social media engagement and analytics to track the reach and impact of programs and services.

We conduct formal program evaluations at the end of each show or season to assess the effectiveness of specific programming and services. By using these methods, we gather valuable feedback and data on the impact of our programs and services in the community. This information is used to make informed decisions about programming, improve services, and demonstrate the value of the company's work to stakeholders.

We operate on a modest operating budget of \$44,000, covering essential expenses to sustain our productions and activities. Here's a breakdown of our operating costs:

Rent/Mortgage: \$12,500

Our primary expense is securing rehearsal and performance spaces. This cost ensures that we have adequate facilities to practice and stage our productions.

Supplies: \$3,500

Personnel and Professional Services: \$27,500

To ensure the sustainability of our ambitious organizational goals, beginning this fiscal year, a significant portion of our budget will be dedicated to paying our artistic and administrative staff. This is a change for us, as we have generally been an all-volunteer organization, but becoming a professional opera company opens the doors to many opportunities in the future with national organizations that support our mission.

Institutional Marketing and Promotion: \$500

We allocate funds for advertising, promotion, and outreach efforts to attract audiences to engage with the community.

Requested Operating Funds Allocation:

Out of the \$10,000 grant, \$2,500 will be used specifically for operating costs. Here's how we plan to allocate these funds:

Rent/Mortgage: \$2,500

This will help alleviate some of the financial burden associated with securing rehearsal and performance spaces.

By allocating these funds strategically, we aim to maintain our opera company's operations and continue providing high-quality performances to the residents of Wyoming.

We open our season with Norman & Simon's "The Secret Garden," a favorite among opera companies for its sweeping score, operatic vocal demands, and age-diverse cast. Opera Wyoming founder, Emily Quintana brings her experience as a performer and music director in Las Vegas, New York, Omaha, and Wyoming to the project. Stage manager Rita Butler has stage managed professionally for over 30 years in California and Colorado. Choreographer Anthony Gamroth was a lead male dancer in Olympia based ballet company Ballet Northwest from 2011-2018.

One of the longest-running musicals, "The Fantasticks," has been continuously updated to ensure its relevance to the time and we are excited to put our Opera Wyoming spin on this classic. We understand that previous productions of "The Fantasticks" have been staged in a problematic manner. Our artistic staff has been in contact with the musical rights organization to ensure that our production can be staged in an inclusive and culturally relevant manner. Daniel Quintana's baritone voice has graced stages across the United States and abroad. He has been heralded for his stage presence and character development and will give the necessary intrigue and charisma to the iconic role of El Gallo.

Director Steven Spicher joins us again for a new production of Kander and Ebb's "Cabaret". Steven is renowned in Casper as a prolific actor and director.

Our opera season is ambitious, giving opportunities for performers new to opera to work with seasoned veterans. Michelle Forster returns to the Opera Wyoming stage as Susanna in Mozart's "Le Nozze di Figaro." Michelle graduated from the University of Northwestern School of Music in St. Paul, MN. She was a frequent recitalist and guest soloist at numerous Los Angeles churches and small opera companies.

We finish our year with a new full production of Bizet's "Carmen." This opera will give community members of all experience levels an opportunity to be involved in a professional operatic production. The production will include a children's chorus, dancers, chamber orchestra, and a full chorus.

While final casting is still in the works, we will be bringing in guest artists with extensive professional experience for several roles including Figaro and/or Il Conte in "Le Nozze di Figaro" and Don Jose in "Carmen." The rest of the cast will be filled out with Opera Wyoming artists, some of whom will be making their operatic debut.

Pianist Susan Stubson will be playing for both operas. Susan received a Master of Music Degree in Performance and Literature from the Eastman School of Music in Rochester, New York. In New York, she worked as a freelance pianist for the Orchestra of Saint Lukes as well as an audition pianist for various classical music organizations and labels. She worked as a vocal coach and rehearsal pianist at the Juilliard School of Music in the Vocal Arts Department and then served as an assistant to tenor Nico Castel at the Metropolitan Opera.

We are requesting \$7,500 to support our season expenses. Due to the specialized nature of the professionals involved, our operas are more expensive to produce, therefore, we will put \$5,500 of the requested funds towards these productions. This will help offset the cost of our musicians and conductors for these shows. The professionals we hire for these shows are always an asset to our community for the time they spend with us. The remaining \$2,000 will help pay for sets, costumes, and props for our entire season.

Arts Learning

We are excited to offer engaging arts learning programs designed to enrich the cultural landscape of our community. We have carefully planned a workshop season to inspire creativity, foster artistic growth, and provide valuable educational experiences for participants of all ages and backgrounds.

Opera Workshop: Our Opera Workshop is a comprehensive program tailored to individuals with varying levels of experience, from beginners to seasoned performers. Participants will have the opportunity to delve into the rich world of opera, exploring vocal techniques, stagecraft, character development, and musical interpretation under the guidance of experienced instructors.

Key components of the Opera Workshop include:

Vocal Training: Participants will receive personalized vocal coaching sessions aimed at enhancing their vocal technique, range, and expression.

Acting and Stagecraft: Through acting exercises and workshops, participants will learn how to embody characters, convey emotions, and command the stage with confidence.

Repertoire Study: Participants will explore a diverse selection of operatic repertoire, ranging from classic masterpieces to contemporary works, and develop an understanding of different styles and periods.

Performance Opportunities: The workshop will culminate in a public performance or showcase where participants can apply their newfound skills and share their love of opera with audiences.

Dance Corps Workshop: Our Dance Corps Workshop offers an immersive dance experience for aspiring dancers who are passionate about the art form. Led by professional choreographers and instructors, the workshop provides participants with intensive training in various dance styles, choreographic techniques, and performance skills.

Key components of the Dance Corps Workshop include:

Dance Technique Classes: Participants will engage in rigorous training sessions focused on building strength, flexibility, and precision in various dance styles, including ballet, contemporary, jazz, and more.

Choreography Labs: Participants will have the opportunity to collaborate with instructors and fellow dancers to create original choreographic works, exploring themes, music, and movement concepts.

Rehearsals and Performance: Throughout the workshop, participants will work towards the creation and refinement of dance pieces, culminating in a final performance or showcase where they can showcase their talent and artistry.

3. Technical Theatre Workshop

Lighting: Participants will learn the basics of hanging, focusing, programming, and designing lights for theatrical events.

Sound Design: Participants will learn how to design sound for the theatre.

Sound Mixing: Participants will learn how to mix live sound, and how to program our board to efficiently mix live musical theatre for an optimal experience for the performers and audiences.

All participants will have a chance to use these skills in live performances.

All workshops will be conducted in a supportive and inclusive environment, encouraging participants to explore their creativity, develop new skills, and forge meaningful connections within the arts community. Through these programs, we aim to inspire a lifelong appreciation for opera, dance, and the performing arts, fostering a culture of artistic excellence and innovation in Wyoming.

4. Audition Workshop

Participants will learn audition etiquette, and receive help choosing headshots and writing resumes.

The specific arts learning goals for our Opera Workshop and Dance Corps Workshop were identified through a collaborative process involving our artistic team and community stakeholders. These goals are tailored to meet the unique needs and aspirations of participants while aligning with our organization's mission to promote arts education and cultural enrichment.

Opera Workshop:

Develop Vocal Technique: One of the primary goals of the Opera Workshop is to enhance participants' vocal technique, including breath control, pitch accuracy, resonance, and vocal agility. This goal was identified based on the recognition that strong vocal skills are essential for effective opera performance and are foundational to participants' overall artistic development.

Foster Dramatic Expression: We will cultivate participants' ability to convey emotion, tell stories, and embody characters through acting and stagecraft. This goal was identified to provide participants with a holistic understanding of opera as a multidisciplinary art form, integrating vocal and theatrical elements to create compelling performances.

Expand Repertoire Knowledge: The workshop aims to introduce participants to a diverse range of operatic works spanning different styles, languages, and historical periods. This goal was identified to expose participants to the richness and diversity of the operatic canon, fostering a deeper appreciation for the art form and expanding their artistic horizons.

Dance Corps Workshop:

Enhance Technical Proficiency: We will improve participants' technical proficiency in various dance styles, including ballet, contemporary, jazz, and more. This goal was identified based on the understanding that mastery of dance technique is essential for achieving expressive freedom and artistic excellence in performance.

Stimulate Creative Exploration: Another key goal is to stimulate participants' creative exploration through choreographic labs and collaborative dance-making experiences. This goal was identified to empower participants to express themselves artistically, experiment with movement concepts, and develop their unique choreographic voices.

Cultivate Performance Skills: The workshop aims to cultivate stage presence, musicality, and ensemble awareness, in preparation for the final performance. This goal was identified to provide participants with opportunities to apply their technical training in a performance context, building confidence and poise on stage.

Technical Theatre Workshop:

Our overall goal for the technical theatre workshop is to increase our capacity to produce innovative works. We have identified a lack of technical theatre skills as a problem in our community as a whole and this workshop intends to address that lack.

Mastering Lighting Techniques: Participants will acquire the essential skills needed to effectively manipulate light to enhance the mood, atmosphere, and visual storytelling of theatrical productions.

Sound Design Proficiency: Participants will develop proficiency in sound design principles, including understanding soundscapes, creating sound effects, and integrating audio elements into theatrical performances. This goal was identified to enable participants to create immersive auditory experiences that complement and enhance the narrative and emotional impact of theatrical productions.

Live Sound Mixing Mastery: Participants will master the art of live sound mixing, including techniques for balancing sound levels, adjusting EQ settings, and utilizing effects to optimize the audio experience for both performers and audiences.

These goals were carefully crafted to address the specific needs and aspirations of participants in each workshop, providing a structured framework for their artistic development and fostering a supportive learning environment conducive to growth and exploration.

Opera Workshop:

Emily and Daniel Quintana, Founders and Workshop Leaders:

Qualifications: Both Emily and Daniel have received training from renowned coaches and conductors from prestigious opera companies such as The Metropolitan Opera, Washington National Opera, and New York City Opera. Daniel possesses over 30 years of experience in musical theater and opera, having performed at esteemed venues such as Carnegie Hall and various hotels in Las Vegas. Emily has over 20 years of professional singing and music directing experience and specializes in Puccini and Verdi.

Level of Involvement: Emily and Daniel will lead the Opera Workshop, providing vocal coaching, acting instruction, and guidance on repertoire selection.

Selection Process: Emily and Daniel were selected based on their extensive experience and expertise in opera performance and instruction.

Guest Presenters:

Qualifications: Guest presenters will include instructors from Casper College and The University of Wyoming, as well as guest coaches and conductors with experience working on opera productions.

Level of Involvement: Guest presenters will contribute to the workshop by offering specialized instruction, masterclasses, and insights into various aspects of opera performance and production.

Selection Process: Guest presenters will be chosen based on their credentials, reputation in the opera community, and relevance to the workshop's curriculum.

Community Dance Workshop:

Anthony Gamroth, Workshop Leader:

Qualifications: Anthony Gamroth brings extensive experience as a dancer and choreographer, having trained with Ballet Northwest and performed in classical and contemporary ballet productions. He currently teaches ballet and contemporary dance at 307 Dance Academy and Casper College's extended learning program.

Level of Involvement: Anthony will lead the Community Dance Workshop, providing instruction in ballet and contemporary dance techniques.

Selection Process: Anthony was selected for his impressive background in dance, teaching experience, and commitment to promoting dance education in the community.

Live Mixing and Sound Design Workshops:

Trainers for Live Mixing and Sound Design:

Qualifications: Trainers for these workshops are currently being finalized based on their expertise in live sound engineering and sound design for theatre.

Level of Involvement: The trainers will lead the workshops, providing instruction on live sound mixing techniques, sound design principles, and equipment operation.

Selection Process: Trainers are being selected based on their qualifications, experience, and ability to meet the specific needs of the workshops.

Lighting Workshop: Four volunteers will receive training at an ETC lab to become proficient in operating the lighting system.

Level of Involvement: These volunteers will lead the Lighting Workshop, sharing their knowledge and skills with the community.

Selection Process: Volunteers were chosen based on their interest in technical theatre and commitment to supporting the opera company's productions. They were selected to attend the ETC lab training based on their availability and willingness to participate in the workshop.

Opera Wyoming operates on a modest budget, carefully managing expenses while striving to deliver high-quality programming and services to our community. Our budget is carefully aligned with the programs and services we provide, ensuring that funds are allocated efficiently to support our mission and strategic priorities. The majority of our budget is dedicated to program expenses, including production costs and venue rentals.

Over 75% of our budget is covered by ticket sales. In-kind donations of costumes, props, sets, equipment, professional services, and technical expertise have been invaluable. Various professional musicians, The Lyric, Stage III Community Theatre and the Casper Children's Theatre have been critical partners.

We are working to align our fundraising to the 1 fundraiser, 10 grants, and 1,000 donors rule and to increase corporate sponsorship, cultivating partnerships with local businesses that share our commitment to promoting arts and culture in Wyoming.

ORGANIZATION SUMMARY

ORIGINAL OYSTERGRASS INCORPORATED

WWW.OYSTERRIDGEMUSICFESTIVAL.COM

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Oyster Ridge Music Festival

Application

The mission of the Oyster Ridge Music Festival is to bring arts to a rural community, enhance the quality of life through education and culture experience, build partnerships with other entities and have substantial economic impact.

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. Not only is distance an issue, but so is the cost to actually attend concerts, art shows, or museums. 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 help make monetary donations. We also rely on local citizens to volunteer during the festival. Their devotion to the festival is unprecedented. If it were not for the local community, the festival simply would not take place year after year.

If the festival receives requests for accommodations, we try to help in whatever way we can, i.e., assist to handicap restrooms, provide ramps, etc. We also do not discriminate on the basis of race, color, national 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 Basil 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 within our festival app.

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, tally up surveys and 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 and our facilities are cleaner, and our music continues to get better every year.

We have numerous videos made in an effort to extract what ORMF means to the community and the artists, vendors, and attendees who come and enjoy the event. These can be viewed on the website at www.OysterRidgeMusicFestival.com.

N/A

The Oyster Ridge Music Festival (ORMF) will be held July 19th – 20th, 2024 in the historic Triangle Park in Kemmerer, Wyoming. The festival will take place over the two days. The lineup is as follows:

Friday, July 19:

Noon: Opening Ceremonies

2-3 PM Robin Kessinger

3-5 PM Liam and Layne Jordan

5-7 PM The Coffis Brothers

7-9 PM The Po' Ramblin Boys

9-11 PM Cousin Curtiss

Saturday, July 20:

12-1 PM Robin Kessinger

1-3 PM Bark Point

3-5 PM Jaden Decker

5-7 PM Jordan Matthew Young

7-9 PM Will Evans

9-12 PM The White Buffalo

The band scramble is open to all ages. There are no prerequisites to register. This event is unique because anyone can participate, which includes band members who are performing at the festival. It's fun because 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 bands. 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 artisan 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 relaxing experience.

Currently, there are no artists who are involved with the festival. We hire many bands, but none are associated with the festival committee and the organization.

ORMF has many different funding sources. The committee sends out sponsorship request letters, write grants throughout the year, donations come in from individuals and many local and small businesses every year. Funding is also 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

PARK COUNTY ART COUNCIL

PARKCOUNTYARTSCOUNCIL.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Park County Arts Council 2024-25 Support

Application

The Park County Arts Council's mission is "to support and encourage the arts in Park County Wyoming.

To fulfill this mission, PCAC will maintain an office, part time Executive Director, and sponsor a 2024-2025 Season of Events.

In June of 2023, the PCAC Board met to update our Strategic Plan. Consultant, Tara Kuipers, was hired to facilitate the session. After reviewing our challenges and opportunities, the board began to view the council transitioning into a "grand parenting" role. The arts in Park County have grown into a strong branch of the region's identity. We recognize the flowering of many arts related organizations and businesses that contribute to the area arts. Rather than offering additional arts events and activities, we decided to focus on the ways we can support other arts organizations with their events and activities. Another concern was the declining audience attendance for our community programs. We have seen increased free performing arts events in Cody and Powell over the past ten years and feel that our residents have begun to expect the arts to be offered at no charge. Responding to this, the board decided to reduce our community arts events. Rather than provide an event for each community, we will bring one significant annual event for the county. Using our social media presence, we will advertise and advocate other arts organizations' activities and events. The board will increase support and attendance of arts activities and events in the county.

Our Arts in Education programs have been well received and have grown over the last decade so the board elected to continue providing the high school and elementary level Shakespeare residencies as well as Missoula Children's Theatre residencies.

The Strategic Planning session resulted in the following PCAC Strategic Goals:

1. Be a promoter of and presence at Park County Arts events
2. Refine PCAC events and offerings

3. Increase and improve Board participation and engagement

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 30,505 (2022 Census) has a 10.8% poverty rate. The 2020 student eligibility for free and reduced meal programs places our Powell school district at 29.5%, Cody at 22%, and Meeteetse at 42.5% (state average is 34.6%).

Cody (pop. 10,406) is a tourist town with services and attractions geared to the "romantic west". Powell (pop. 6,607) 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 3 larger communities.

Printed or on-line surveys are made available on our website, Facebook page, and after events to ensure positive experiences regarding community needs.

To engage nondominant and low-income communities, we offer 2 free performances by MT Shakespeare in the Parks and provide complimentary and reduced rate tickets to seniors, students, and those in need. When budget permits additional activities are given to senior centers and VFW Auxiliaries. Accommodation requests are handled on an as-needed basis. We reevaluated our programs in a Strategic Planning retreat over the summer of 2023 to address the current trend of free music performances and our declining audience attendance. Our new plan is described under the "Mission/Goals" section of the application. Our goal to increase board engagement will include nondominant communities impacting seniors veterans, low income and disabled.

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 comments and suggestions 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. Surveys are conducted on line every 2-3 years adding additional information.

The board and Executive Director meet with area artists, school administrators and teachers, 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 spread the word about PCAC events and services available to the county communities and residents. Board members exchange their artistic expertise throughout the county and collect 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.

Over the July 1, 2024-June 30, 2025 timeframe, PCAC will maintain an Executive Director and pay for his/her salary. The director will provide space for an office. PCAC will cover operating costs including a computer, internet and phone services, insurance, postage, printing, repairs, taxes, accounting, and supplies. The Community Arts Program will bring arts activities to Cody, Powell and Meeteetse with school outreach combined when appropriate. Our Arts Education programs are listed under the Art Learning section of this application, as requested. The public performances are included under the Project Support Narrative portion of this application.

A standard computer and lap top and hard phone line and cell phone are maintained as part of the office. Insurance expenses cover the office and equipment and a separate policy covers liability for our events. We pay for a bulk mail permit annually and print and distribute a fund drive mailing soliciting donations every year. This continues to be an effective manner of collecting donations as over 50% of our annual income is generated from this fund raiser. Supplies, regular postage, printing, taxes (payroll and state license), phone services, bank fees, and repairs are paid out of operating costs. Our accounting is provided in kind by a generous accountant. Tax accounting is paid through a local accounting office. We use an on line ticketing service for our public performances. They charge a fee to cover their services in addition to the credit card bank fees. On line credit card donations are collected through this ticketing service.

The operating support funds granted from this application will be combined with income generated from other grants (WESTAF and Wyoming Community Foundation), donations, and ticket sales and held in the PCAC checking account. Expenses are paid by the PCAC Executive Director from this account.

The income granted from this application will primarily cover about one third of the salary for the PCAC Executive Director. The PCAC Board of Directors includes a raise in the salary for its Executive Director in this application. It is apparent that the position requires a half time salary to cover the time needed to conduct all services. The remaining portion of the grant allocation will help cover some of the expenses of maintaining the PCAC office.

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. Two are visual artists. One owns and operates a theatre company. One owns an art supply/gallery business and the remainder are arts advocates. Most have degrees in Arts or Education and are actively engaged in extra arts activities.

Our 2024-25 season kicks off with two free, outdoor performances by Montana Shakespeare in the Parks. "Hamlet" will be performed on July 9th in the Washington Park band shell in Powell, WY at 6:30pm. And on July 10th, the troupe will perform "The Winter's Tale" at Canal Park in Cody at 6:30pm. 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. All of these actors work full time in this field. Montana Shakespeare in the Parks addresses our resident's interest for classical and historic theater and a fondness for Shakespeare and this company in particular. The only requirement made by Montana Shakespeare in the Parks is that these performances are provided free to the public. These two public Shakespeare performances provide the only live, professional theater to our county.

With our new Strategic Plan in place, PCAC has selected "Opera Wyoming" to fill our county community event. We are working out details with the opera company to find suitable dates to reserve a proper facility. We are aiming for a fall 2024 performance in Cody and plan a 40th year celebration for the Park County Arts Council. The Opera Wyoming company consists of vocalists with college level degrees in music. They bring in professional artists to direct their changing performances.

Recently, the Cody School Board cut two visual arts teaching positions. We are working with school teachers and administrators to find best ways to help supplement this issue. We have received public interest in having PCAC become involved in visual arts projects in our communities and so are discussing best ways to address this. Projects are underway to create a storage unit mural in Powell using a local artist overseeing public participation in its creation. We are working with a Cody building owner and will provide funding to reactivate the red lights on two owl sculptures that flank their building sign.

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 2024-25 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 2024-25 combines Recurring Activities and Changing Activities.

The Recurring Activities include the following residencies brought to our three school districts annually:

1. Shakespeare in the Schools: Fall high school residencies conducted by Montana Shakespeare in the Parks will include a staged, costumed, 70-minute performance of one of Shakespeare's plays conducted 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: Spring elementary level residencies by Montana Shakespeare in the Parks will include a 30-minute compilation of Shakespeare's plays, a Q&A session, and nine interactive workshops split between the elementary schools.

3. Missoula Children's Theatre: Winter week-long K-12 residencies. This traveling theater company of two actors will conduct 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. The residencies will be provided to Cody and Powell in 2024-2 as Meeteetse will be in an "off" year.

4. PCAC partners with the Park County Library to bring the University of Wyoming Artmobile to each of its three branches and will provide the 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. If funding permits, vocal workshops or a lecture demonstration performance will be conducted by Opera Wyoming.

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 to bring professional arts to their students, with a focus on theatre. Continued requests from the schools has supported the growth of this goal. Regular meetings with teachers and administrators have determined that the PCAC's Arts Learning programs are the most beneficial way to expose students to the arts. All three school districts have expanded participation in the Shakespeare residencies and now require all students and staff attend the performance. Teachers are enthusiastic about any workshop activities we can provide. PCAC 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 goals of our Arts Learning Program include:

1. to instill creativity and self confidence in our students through arts experiences
2. to bring professional artists into our public schools
3. 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.
4. to provide theatre opportunity to our k-8 grade students who have no other opportunity to participate in a theatre performance

The residencies we sponsor annually were selected based upon needs within the communities. Missoula Children's Theatre was the first arts learning program adopted by PCAC, 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 receive theatre exposure over their elementary years. Shakespeare in the Schools residencies were

added serving requests from high school teachers for assistance teaching Shakespeare. The company provides a teacher's manual two weeks prior to the residency for teachers to use to prepare students for the performance. It is recognized that Shakespeare is best understood through a live performance. Three drama workshops at the high school level are included in this Shakespeare residency, Schools choose the grade level or classes best suited for these workshops. "MT Shakes," introduces young elementary school level 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 activities 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. Two are visual artists. One owns a visual arts supply and gallery business. One owns and operates a theatre company. All board members are arts advocates. Most have degrees in Arts or Education and are actively engaged in extra arts activities and community work. PCAC partners with our schools, NW College, the Heart Mountain Interpretive Center, the Buffalo Bill center of the West, By Western Hands, the Homesteader Museum, Rocky Mountain School for the Arts, Cody Performing Arts Center, and the city councils and chambers of commerce in Cody, Powell, and Meeteetse. These partnerships strengthen events by sharing of responsibilities.

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 Parks, 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 including 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 training in the education of theatre arts.

Surveys, evaluations, and communications provide direction for selection of artists for our changing performances. We plan to piggy back a workshop or lecture demonstration with the Opera Wyoming performance. Interest has been expressed for opera by county voice and choir teachers.

The Cody School Board eliminated 2 visual arts teachers in the k-5th grade levels to meet prior budget cuts. We are supportive and working to promote area visual arts classes and activities to off set this loss. 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. We are currently organizing an event for students to participate in creating a mural for the storage unit at Gestalt Studios in Powell. We will be hiring an area professional artist to assist with this project.

The PCAC Board maintains a fiscally responsible organization maintaining a balance to cover a years' operating and programming expenses. Our funding sources include ticket sales, grants, donations, an annual home tour fund raiser, business sponsorships, in-kind contributions, and partnerships. Our annual mailed fund drive, fund raiser, and business sponsorships provide over 50% of our annual income. Ticket sales average 10% and grants 40%. In kind donations from area motels for free or reduced rate lodging and our strong volunteer base off set 30% of our expenses. Reduced advertising rates for non-profits are offered by area newspapers and a "two ads for the price of one" from our radio network. The number of annual performances and fees can be cut or expanded as funding is determined.

We partner with area chambers of commerce, non-profits, and businesses to share costs and combine audiences. An example: PCAC provides the music for the Homesteader Museum's Dinner Fundraiser.

ORGANIZATION SUMMARY

PINEDALE FINE ARTS COUNCIL, INC.

WWW.PINEDALEFINEARTS.COM

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Community Arts Programming & Arts Education - Pinedale Fine Arts Council FY25

Application

The mission of the Pinedale Fine Arts Council (PFAC) is to present quality performing, literary and visual arts to educate, engage and entertain the people of Sublette County. Our organizational goals include:

- Offering comprehensive arts education opportunities to the students that support local and state education benchmarks
- Bringing culturally diverse artists to our communities that reflect and expand our awareness
- Building partnerships with other organizations to facilitate community input
- Increasing audiences and reaching underserved populations in our county
- Keeping ticket prices affordable so that access to the arts is possible

As part of our mission to "educate, engage, and entertain the people of Sublette County" we aim to offer every student in Sublette County at least two exposures to the arts, one of which is a hands-on experience. For instance, a student will might participate in a week-long classroom residency and later attend an in-school performance.

Sublette County is a blue-collar community with an economy rooted in ranching, natural gas extraction and tourism. The nearest city to Pinedale (county seat) is 77 miles away so the community is quite rural and isolated. Residents, primarily young families and seniors, appreciate small town life and go out of their way to help their neighbors. Our community shares a love for the outdoors from skiing, to hunting, to mountain biking.

Access to arts programming in Sublette County is very limited because of low population, isolation and the cost of accessing arts activities in other communities. PFAC was established over 40 years ago to address this issue because no other organization was doing so.

Our primary demographic, as stated, are young families who, when they aren't exploring the outdoors, enjoy our programs/performances and many made the decision to move here based on what PFAC has to offer.

PFAC takes great strides in engaging our non-dominant communities and secondary demographics. Our Fringe Age Group Initiative targets both seniors and Pre-K students with arts programs and on-site performances. Our Dementia Care Art Classes directly engage seniors living with Dementia. And through our low-ticket prices, a free

ticket program for senior centers and Summer Camp Scholarships we make all arts programming accessible to low-income families/individuals.

PFAC works closely with city/county government, school administrators and the community. The Town of Pinedale asks us to present a summer music series to help strengthen the downtown economy; our High School requests a dance residency to help meet a curriculum requirements and art instructors request residencies to offer new and exciting projects for students while developing teaching repertoire.

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 make over 13,000 contacts in the community each year.

We also use a variety of tools to evaluate the success of a project. With our school arts programs we request formal written evaluations from staff/student and include pre/post surveys. This data is used by our Programming Committee to plan future residencies and is shared with teachers who often use it as a benchmark for reaching state standards.

We also use visual observation and verbal feedback to evaluate our school programming. For instance, with in-class 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 and focus our programming efforts on productions we know our community will love.

N/A

Requested project support funds will help pay artist fees associated with the following performances:

5-Show Performing Arts Series

For over 40 years PFAC has presented everything from Grammy-winning musicians to nationally-touring theatre productions in the 519-seat Sheppard Auditorium. Our aim is to serve as curators to our community with a goal to always "keep it fresh" and not book similar genres/styles year-to-year. Our upcoming 24/254 performing arts series will include:

VITALY: AN EVENING OF WONDERS* – Illusionist – Sept. 25, 2024

Faces that disappear from drivers' licenses. Paintbrushes that paint on their own. Photographs that literally come to life right before your eyes. Brace yourself for a whole new take on magic!

- Hailed as "one of the most unique and innovative illusionists in the world" (Chicago Tribune), Vitaly Beckman's one-of-a-kind theatrical experience retraces his journey from a boy with a dream to a man with a vision.

CHICAGO TAP THEATRE* – Tap/Music - Oct. 22, 2024

Vibrant dance company with a unique mission to preserve the quintessentially American dance form of tap and to take tap to the next level of creativity and innovation.

- Mark Yonally is the founder and Artistic Director of Chicago Tap Theatre, one of the most critically well-regarded dance companies in Chicago. As a company member of the Bill Evans Dance Company and Especially Tap Chicago (ETC), Mark performed at such prestigious festivals as the St. Louis Tap Festival, the Gus Giordano Jazz Dance World Congress and at the Royal Opera House in Helsinki, Finland.

PORTLAND CELLO PROJECT HOLIDAY SPECTACULAR* – Classical Crossover - Dec. 4, 2024

All the gifts in this program are tied together by the cello in the unique ways that have made Portland Cello Project a perennial favorite for over a decade! Cellos, drums, bass & trombone!

- For over 15 years The Portland Cello Project has remained true to their three-fold mission: 1. To bring the cello places you wouldn't normally see it 2. To perform music on the cello you wouldn't normally associate with the instrument 3. To build bridges between musical communities.

MAEVE GILCHRIST – Classical/Harp – Feb. 15, 2025

“A phenomenal harp player who can make her instrument ring with unparalleled purity,” Maeve Gilchrist has taken the harp to new levels of performance and visibility. Maeve’s innovative approach to her instrument stretches its harmonic limits and improvisational possibilities.

- Maeve Gilchrist was the first lever harpist to be employed as an instructor by her alma mater, Berklee College of Music in Boston, where she taught for five years.

BINDLESTIFF FAMILY CIRKUS* - Theatrical/Cirkus - April 24, 2025

Since 1995, Bindlestiff Family Cirkus has traveled the world, bringing its unique hybrid of vaudeville, circus, wild west shows, and sideshow to theaters, clubs, colleges, and festivals, adding a contemporary twist to the grand traditions of American Circus.

- Bindlestiff Family Variety Arts, Inc., founded by Keith Nelson and Stephanie Monseu in 1995, prides itself on being an integral part of America’s outstanding folk traditions of circus, sideshow, and vaudeville.

* Artist will perform outreach performance/workshop for K-12 and/or Pre-K students – see arts learning section

SCHOOL RESIDENCY PROGRAMS

PFAC will present a total of 7 week-long artist residencies in the Pinedale and Big Piney Schools (5 in Pinedale, 3 in Big Piney/LaBarge). Programs include:

Dancers' Workshop - Pinedale Elementary (November 2024), Pinedale High School (April 2025), Big Piney & LaBarge Elementary Schools (May 2025)

Elementary residencies focus on both original choreography and exploration through movement. High School residency focuses on line, two-step and swing dancing.

Kika Macfarlane Visual Art Residency - Pinedale High School (May 2025)

Following a successful residency in 2022, multi-media artist Kika Macfarlane will return to Pinedale to spend a week with Pinedale High School Art Students this time to tackle group mural projects and graphic design!

Eurekus Steam - Big Piney Middle School (March 2025) and Pinedale Middle School (April 2025)

Students explore engineering and electronics through creative experiences. Projects include soldering, circuits, mechanical engineering & electronics, motors, LEDs, micro-controllers and more.

SUMMER ARTS CAMPS PROGRAMS

PFAC presents 2 week-long summer arts camps with focus in dance, visual art and STEAM-based learning. Scholarships offered to low-income families. Camps include:

Dancers' Workshop - Visual/Art Camp - August 12-16, 2024

Campers explore visual art, movement and choreograph an original dance piece which they perform for the community at our final summer music series event at American Legion Park in Pinedale.

Eurekus STEAM - Makerspace/STEAM Camp - August 5-9, 2024

Campers will design custom games, gadgets and gizmos to inspire creativity and robust learning! They'll further explore mechanical engineering through a scaffolded series of design challenges with focus on emerging technology and soldering, circuits, electronics, motors, LEDs & more. Campers will revel in the design process through imaginative fun while boosting artistic and technical skills.

DEMANTIA CARE ART CLASSES - Third Wednesday's of Each Month

Monthly art classes for local seniors living with Dementia. Creating art provides a sense of mastering and a social opportunity to engage with others.

SCHOOL CONCERTS FOR PRE-K through 12th Grade

In conjunction with our 5-show performing arts series, touring artists (see project section) perform for Pinedale and/or Big Piney students prior to a public performance. Concerts feature an educational component and Q&A. 2024-25 school concerts include:

Vitaly: Evening of Wonders* – Student workshop (Pinedale Elementary)

Chicago Tap Theatre* – Student Performance (Pinedale High School)

Portland Cello Project* - Student Performance - Pinedale Middle School & Joint Pre-School Acoustic Performance

Bindlestiff Cirkus* - Student juggling workshop - Pinedale Middle School

* - see project section for artist info

1. Quality Lecture Demonstrations

Our goal for booking performing groups for our winter series is that they provide quality lecture demonstrations/workshops/performances. The outreach activities 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/performances 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. We also collect general student feedback following residencies in a focus-group setting.

This all 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 other 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.

6. Helping Teachers Reach State Standards

It is further our goal to help teachers reach Wyoming State Standards when possible. Our Dancers' Workshop residency helps Pinedale High School P.E. instructors reach the "movement, fitness and personal/social responsibility" standard and our DW residency in Pinedale Elementary applies to the following standards:

2.PE.1.4 Demonstrate fundamental movement concepts related to space, effort, and relationships.

5.PE.3.5 Participate in creative movement that promotes self-expression.

5.HE.4.10 Describe how individual, social, and cultural differences make us unique, and demonstrate the ability to value/show respect for others.

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.

ARTISTS & CONSULTANTS

Dancers' Workshop: DW has been enriching lives by providing excellence in movement through education, performance and outreach for students and audiences of all ages. Residency instructors Luke Zender, Babs Case and Michaela Ellingson, who we work closely with on our dance residencies, are each accomplished professional dancers, choreographers and arts consultants.

Kika Macfarlane: Kika studied design in British Columbia, and then went on to design graphics for Patagonia and Stio. She has also freelanced as an illustrator, working with clients like the New York Times, YETI, Target & more. Kika is the visiting artist who will work with Pinedale High School art students.

Monica & Tyler Aiello (EUREKUS Steam): In the space between art and science exists the creative explorations of Monica and Tyler Aiello. The Denver-based husband and wife team bring a wealth of experience to helping our STEAM programs in Pinedale & Big Piney.

Mae Orm: Local artist Mae Orm teaches our Dementia Care Art Classes. She also owns and operates Pinedale Art & Crafts in Pinedale. An accomplished artist in several mediums (clay, oils, watercolors, etc), Mae's versatility helps her bring fresh ideas/topics to the monthly classes.

TEACHERS & OTHERS KEY PARTNERS

Teachers often reach out to PFAC for help in addressing a Standard (for instance Dance Standards for 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 implementation. Teachers and other key partners include:

Katie Facklam: Katie is the Pinedale High School Art teacher who we coordinate arts residencies to reach both advanced and beginner level art students.

Brian Brisko: Pinedale High School Principal Brian Brisko helps us coordinate school concert performances for Pinedale K-12 students.

Amy Bell: Big Piney Elementary School Principal Amy Bell helps us coordinate school concert performances for Big Piney K-12 students.

April Rose: April is the Executive Director of the Pinedale Senior Center and assists in scheduling and facilitating our Dementia Care Art Program.

Kristi Hibbert and Anthony Riggo: Kristi and Tony are the middle school science teachers in Big Piney and Pinedale (respectively) whom we coordinate with on our Eureka Steam residency.

Kyle Sullivan and Jess Nugent: Kyle and Jess are the elementary school P.E. teachers in Big Piney and Pinedale (respectively) whom we coordinate with on our Dancers' Workshop residency.

Dylan Bear: Dylan is the Pinedale High School P.E. teacher whom we coordinate with on our Dancers' Workshop residency.

Camille Kainer: Camille is a junior at Pinedale High School and is our high school intern. Camille handles everything from poster distribution to merchandise sales and has participated in PFAC residencies and programs.

PFAC PROGRAMMING COMMITTEE

Our Programming Committee collects input from the school districts, Senior Centers and all five preschools in developing arts education programs. Each committee member was selected based on previous involvement with PFAC programming, interest in the arts and experience teaching.

The artists involved are selected on merit, portfolio and experience teaching their particular discipline in a classroom setting. Some artists are recommended by teachers and others are discovered by PFAC staff via partnering organizations.

PFAC receives funding from 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, Western States Arts Federation (WESTAF), The Wyoming Humanities Council.

Corporate sponsors include: Tegelters, PureWest, Marathon Oil, Rocky Mountain Power, Wells Fargo and First Bank.

In-Kind discounts include: Bookkeeping, Tax prep, hotel discount, free use of venues and countless volunteer hours.

We receive funding from a diverse group of organizations/individuals and that diversity is reflected in our programming offerings. Keeping our organization fresh, innovative and in the black keeps our donors and funding intact. Furthermore, with just one full-time staff member and one part-time staff member, our funding goes primarily to our arts programming and not to overhead. This is something our contributors value greatly.

ORGANIZATION SUMMARY

PINEDALE THEATRE COMPANY

[HTTPS://PINEDALETHEATRE.COM/](https://pinedaletheatre.com/)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Pinedale Theatre Company 2024 season

Application

The Pinedale Theatre Company's mission is to bring high-quality live theatre to our sparsely populated remote county, to provide opportunities for members of our diverse populations to work together, and to help community members learn about theatre arts.

Our proposed season includes: production of a play, a theatre workshop for each of the two county high schools, and a children's summer theatre camp.

We are producing the play *Miss Bennett: Christmas at Pemberley*, a comedy by Lauren Gunderson and Margot Melcon, with 8 cast members, and 25 tech and support members. The play will be directed by Anne Mason, and will run Nov. 22-23, 2024 in the Pinedale Auditorium. We chose this play in response to requests from community members who want to participate in our theater projects but do not sing or dance. This smaller play allows us to focus on building acting skills for our cast, will allow us to nurture new actors, and will provide us an opportunity to grow new backstage participants and leaders.

As in the past, we will hire professional artists in residence to help mount the show and provide mentoring: a director, lighting designer, sound technician and stage manager.

Our director will also conduct workshops for both county high school theatre departments designed in collaboration with local teachers.

This year is our inaugural theatre camp. We consistently have more children interested in roles than we can fill so parents asked for another opportunity for them. The camp will be for 25 students, grades 3-8. Our director and two assistants will design and run the camp.

This season, like all of our others, is presented in collaboration with the Sublette County School District #1, the Pinedale Fine Arts Council, the Sublette County Library, Sublette BOCES#1, Pinedale Community Church, Foundation 23, local senior centers, the Chamber of Commerce, Sublette County School District #9 and funding organizations that support us.

Sublette County is 5,000 sq. miles, with a predominantly white population of 9000, split across 2 primary population centers that are 36 miles apart. Our plays bring people of all ages and backgrounds together as cast, crew, and audiences. We attract people from our diverse populations including state, local, and federal government employees, ranchers, oil-field workers, business owners/workers, teachers/students, remote workers. We identify the needs of our community through surveys, and talking to community members. We are a well-supported organization, although like the rest of the state, we have experienced an economic downturn, which has also slowed funding for nonprofits. Local residents stepped in to create Foundation 23 to raise funds for nonprofits. Last year, we were delighted to meet our donation maximum for Foundation 23 matching funds to allow us to offer subsidized tickets.

Non-dominant communities

Seniors are an important audience, backstage, and acting participants with PTC. We present our performances in an ADA compliant auditorium including hearing support, and work with both local Senior Centers to advertise and provide transport and reduced or free tickets. We also provide tickets for veterans and low-income community members. We will be offering to subsidize up to 20% of our summer camp participants.

We discovered families with developmentally challenged members were not coming to our performances because they feared members of their families would disrupt the show. We worked with the school to offer a rehearsal performance for these individuals and their families.

We are working with church and business leaders in our growing Hispanic population to raise awareness of our programs and invite more participation from their community.

To evaluate the impact of our services in the community for the play we anonymously survey the cast/production volunteers, Artists in Residence (AIR) and audience. Cast, production volunteers and AIRs receive a survey prior to the last show asking about strengths/weaknesses, what they learned, how much support they received from PTC, how the production helped develop their theatre skills, what they have learned about the arts, and how the show benefitted them and the county. Surveys include questions about what they would like to see in the future.

Audience member surveys are available at each show. We announce at the beginning of the show where the surveys are and that their answers help us write better grants, improve marketing, collect demographics and tell us how they liked the performance. We have found this to be the most successful way to get feedback from the audience.

We apply the same techniques to evaluate our theatre workshops: survey the teachers, AIR, and students to see if we met the goals we established for the workshops.

We will also use these methods for the summer camp surveying the AIRs, students and their parents.

We combine survey data with ticket sales and oral interviews to get a better picture of each performance. Based on all this information we make adjustments for the next year and long term planning. Examples of changes made due to previous surveys include trying a summer camp and a smaller non-musical production. We are excited to hear the response to our new programs this coming year.

PTC's operating costs include part time staff, board insurance, computer and printer maintenance, website fees, and accounting fees.

Much of our operations support is currently donated by board and community members and falls under In-kind income. Included are five rental storage units, a woodworking shop, board time spent on marketing, fundraising, grant writing, board meeting prep and attendance, home offices including computers, travel, gas and housing and meals for AIRs.

PTC is in a time of transition: we have been under the Pinedale Fine Arts Council's umbrella for tax purposes since starting in 2008, but are in the process of obtaining our own Federal tax number. Many functions currently shared with PFAC will become our responsibility. Over the next two years, as board members transition, some currently donated operations support will become partial or full operating costs (storage rental, shop rental, grant writing). With these anticipated changes, we are planning to move our part time employee to half-time to better manage these changes.. This year's request for funding for the employee position will provide stability by providing a single contact point for PTC and centralizing tasks and communications that are currently handled by different volunteers. We will be able to have a professional presence and be able to work more consistently.

PTC will be working with four Artists in Residence (AIRs) for this project throughout the 24-25 fiscal year with three projects: a children's summer theatre camp for 25 3rd through 8th graders in July,

the play Miss Bennett: Christmas at Pemberley to be performed November 21-22 in the Pinedale auditorium, and theatre workshops in two high schools during October and November.

A Laramie native, Anne Mason holds a BFA in Theatre Performance from the University of Wyoming. She has worked professionally with Capital Stage Company, Sacramento Music Circus, Missoula Children's Theatre, Snowy Range Summer Theatre Festival, and the University of Wyoming. She was a 2022 recipient of the Wyoming Governor's Arts Award. She is the Founder and Producing Artistic Director of Relative Theatrics in Laramie, where she has acted in, directed, designed, and produced over 40 productions. Anne directed The Music Man for PTC last year to high acclaim by the company and audiences.

Anne will be involved in all our programming projects this year. She will design and lead a 3 person team to produce our summer camp in July. She will direct the play Miss Bennett: Christmas at Pemberley in October and November. During her time in Pinedale she will work with each of the theatre teachers to design a workshop that meets their needs and conduct the workshop for their respective schools.

Doug Vogel

Doug studied theatrical lighting design at the University of Wisconsin. He worked for many years as the lighting director for The Center for the Arts in Jackson and was the owner of Shadow Mountain Lighting. He has been a visiting lighting technician in Pinedale for 24 years. He designed and ran the lighting for all seven of PTC's productions.

Doug will design the lighting for the play in Nov. and mentor individuals who are interested in learning about this field.

John Wilhelm

John is a musician, audio engineer and sound designer from Laramie. He has been the technical director for Relative Theatrics since 2014. He designed and ran the sound for The Music Man for PTC last year.

John will design the sound for the November play and mentor people who are interested in learning about sound engineering.

Stage manager

We are currently choosing between two candidates. Both have stage managing experience. We are asking our stage manager to mentor one or two individuals who are interested in learning stage management with the hope of training someone local to help with this important role.

We will allocate funding from the Wyoming Arts Council toward stipends for the AIRs, partial funding of our staff position and materials for set construction.

We are offering a one week summer theatre camp for 25 students grades 3rd through 8th, July 22-26 in the BOCES building. Scholarships will be provided for 5 participants. The camp will be advertised through both school districts and teachers will help identify students eligible for scholarships.

The camp is structured to teach a variety of acting skills; sense memory, character development, physical and vocal exploration, in the mornings and tech skills; building sets, using props, costumes, hair and make-up, theatre etiquette for performers, in the early afternoons. They will spend the later part of the afternoon rehearsing a play to present to their families on Friday afternoon.

At the beginning of the camp the students will be tested on their knowledge of the skills to be taught. On Friday we will re-test the students to see how many of the concepts they have learned. We will also survey the students and parents about what they liked about the camp and what else they would like to learn at a theatre camp.

Anne will work with the theatre teachers to design a curriculum specific to their program for their workshops that will include some of the same skills at a more detailed level. These classes will be held during Oct. and Nov. to coincide with the rehearsals for Miss Bennett. We will use the same pre and post testing to determine if the material taught was acquired by the students. We will also survey the students and the teachers about the workshops to determine if they met the desired goals.

Directing a production for community theatre is all about teaching. The cast and crews learn an extraordinary amount from the director as well as the lighting, sound and stage manager professionals. The theatre experience for the production will range from rank beginners to people who have been in several of our shows. Anne will juggle bringing on newcomers, teaching multiple acting skills to a variety of levels. She will create a theatre family that can help and support each other regardless of their expertise which is an important component of a director's job.

We are reaching out to citizens in both ends of the county through newsletters, social media and direct and in person invitations to organizations and individuals to help spread the word and encourage participation in the play.

In addition to the skills list in the above section the PTC board and the director have established four goals we would like to have everyone achieve through the programming.

Participants will be able to identify three different types of live theatre including the one they are participating in.

Participants will be able to identify four or more elements that contribute to building a character.

Participants will understand the role of the audience in a production.

Participants will understand the Code of Conduct under which our projects operate.

From past productions the board has realized that many people are new to theatre and do not understand how they are creating a show. By establishing these goals, the board and Anne feel these objectives will cover all ages and will help everyone from the stagehands, costume department, makeup and hair, set designer and builders, lighting and sound professionals and the actors to be working from the same basic information and creatively putting it together to support each other and build the final project, a performance.

The children who attend the summer camp will learn some history and principles of theatre as an art form providing them a base for future projects in addition to the specific goals of the camp.

The high school workshops curriculum will be tied to the state standards the teachers want to have included in the material they are requesting, as well as some key components of theatre covered by our goals.

The students will participate in pre and post quizzes to determine if they understand the materials presented. Questions referencing the goals will be included in the adult surveys.

During orientation the production members for Miss Bennett will learn about the four criteria outlined above so that they are all working from the same base.

The artists, consultants and teachers involved with this project include:

Anne Mason

Anne holds a BFA in Theater Performance from the University of Wyoming. She has worked professionally with Capital Stage Company, Sacramento Music Circus, Missoula Children's Theatre, Snowy Range Summer Theatre Festival, and the University of Wyoming. She was a 2022 recipient of the Wyoming Governor's Arts Award. She is the Founder and Producing Artistic Director of Relative Theatrics in Laramie, where she has acted in, directed, designed, and produced over 40 productions. Anne directed The Music Man for PTC in October of 2023. The cast were very pleased with her and the production was excellent. Asking her to direct again was an easy decision.

Anne will be the lead artist in residence/teacher for our projects this year. She will conduct the Summer Theatre Camp in Pinedale with 2 assistants still in the hiring process. She will also direct the play Miss Bennett: Christmas at Pemberly in November as well as lead the high school theater workshops.

Doug Vogel

Doug studied theatrical lighting design at the University of Wisconsin. He worked for many years as the lighting director for The Center for the Arts in Jackson and was the owner of Shadow Mountain Lighting. He has been a visiting lighting technician in Pinedale for 24 years. He designed and ran the lighting for all seven of PTC's productions. Doug will design the lighting for the play in Nov. and mentor individuals who are interested in learning about this field.

John Wilhelm

John is a musician, audio engineer and sound designer from Laramie. He has been the technical director for Relative Theatrics since 2014. He designed and ran the sound for The Music Man for PTC last year and was a huge component in the success of the production. John will design the sound for the November play and mentor people who are interested in learning about sound engineering.

Stage manager

We are currently choosing between two candidates. Both have stage managing experience. We are asking our stage manager to mentor one or two individuals who are interested in learning stage management with the hope of training someone local to help with this important role.

PTC is funded through grants, ticket sales and donations including supporting matching funds from Foundation 23. We apply for grants from The Sublette County Recreation Board, Sublette BOCES #1, The Wyoming Community Foundation and Wyoming Arts Council.

We expect revenues to shift this year. Many changes are taking place within our organization that the public are unfamiliar with. The play cast is small and does not include children who are drivers of ticket sales, the title of the play is unfamiliar to the community, we are doing a project in a consecutive year that is unexpected, and this is the first play we have done instead of a musical. Consequently we do not expect audiences to be large. However our

services for the year will increase and our expenses will be smaller without the outlays needed for musicals. We plan that grants will cover 35% of our expenses, ticket sales 30% and donations from the Foundation 23 drive and corporate and individual donors the final 35%.

ORGANIZATION SUMMARY

PLATTE VALLEY ARTS COUNCIL, INC.

WWW.PLATTEVALLEYARTS.COM

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Platte Valley Arts Council General Operating Support

Application

The Platte Valley Arts Council's mission is to "foster awareness and participation in any form of the arts with the aim of developing a vibrant and cohesive community." PVAC is seeking funds for its annual operating expenses and programs which further this mission. Areas of arts concentration include performance, musical, literary, and visual. The goal is a community in which art is valued and revered and attracts others of the same mindset to visit or relocate, thereby improving the economic landscape. PVAC demonstrates that art can be a part of our everyday lives.

GOAL #1 ORGANIZATIONAL SUSTAINABILITY-- PVAC contracts a part-time Administrative Assistant. By taking a stronger leadership role to support the Board of Directors, PVAC will become a more sound and sustainable organization.

GOAL #2 FISCAL RESPONSIBILITY--In addition to memberships, several grants are written to balance financial needs. PVAC projects the expenses needed to fulfill those goals, knowing that reserve funds are available if needed. Additional revenue streams are needed to ensure a balanced budget.

GOAL #3 PROMOTING LOCAL ARTISTS—Local artists and instructors are asked to lead workshops and activities. PVAC will continue the "Artist of the Month" cover page and bio on its Facebook Page. The website lists local artists, authors, craftsmen and musicians.

GOAL #4 EVALUATION & TRACKING--Tangible results, such as attendance numbers and donations are easily tracked. Surveys will be distributed to participants. Teachers can informally assess students' new knowledge and experiences. Formal surveys can evaluate the program's fit into the school current curriculum.

The PVAC believes it is important to bring the arts to the underserved. The Platte Valley has a poverty rate 2% higher than the state, so free or nominally priced programs and events are designed for those with socio-economic needs.

Demographics in this area are homogenous. There is a wide range of family income levels and higher education attainment, but ethnic race and religious beliefs are typical of other rural American towns in the mid-west. While PVAC does not have a formal anti-discrimination policy, it welcomes innovative ideas and encourages diversity as demonstrated in the growth of minority groups in the service area: those identifying as other than white/non-Hispanic increased 4.3% in one year.

Elderly residents and those in the long-term care facility are invited to attend and participate in all PVAC activities. Since the activities are low cost or free, there are fewer barriers to those with low or fixed incomes.

Events held in the Platte Valley Community Center offer ADA accessibility, and headphones are available for those who request. The theater has a wheelchair lift and designated seating with companion seats. Several parking spots next to the building offer easy access. These features are printed in performance programs.

PVAC reaches hundreds of children through its Little Free Library and free Children's Art Workshop on July 4 when thousands of visitors come for the parade. Another Workshop is held during the free Encampment Community BBQ.

PVAC owns thirteen public art murals and sculptures. Its website has an interactive map with information on how to access this free, family-friendly activity with 24/7/365 access. Most of the public art is ADA accessible, albeit outdoor.

GOAL #1 ORGANIZATIONAL SUSTAINABILITY

Success will be measured by evaluating the Administration Assistant's performance.

If the PVAC Board feels its basic needs are being met, then the job description could expand to add additional duties and responsibilities.

GOAL #2 FISCAL RESPONSIBILITY

If the need to apply for grant funding is eliminated (or reduced by half) as a result of significant increases in patronage, fundraising, and event income, the goal would be met.

GOAL #3 PROMOTING LOCAL ARTISTS

If a majority of the 44 artists/musicians/creatives listed on the PVAC website become members of the organization, this goal could be considered met. This reflects that the artists find value in the programs and events sponsored by PVAC.

GOAL #4 EVALUATION & TRACKING

If a specific number of returned surveys (50% from patrons, 30% from participants) is reached, the goal is deemed successful. The appropriate development of a written survey for patrons and event/program participants would reveal areas of success as well as areas that need more attention.

Grant funding would be used to bridge the gap between earned income and actual expenses, eliminating the need to access reserve funds. A grant award would help ensure that all regular PVAC annual events and programs will proceed as planned, without disruption to the operating budget.

Grant monies provide 56% percent of PVAC's income. Patronage/memberships would supply 40%, and donations round out the \$25,000 projected income.

Most PVAC expenses (57%) are fixed, such as web maintenance, postage and printing, insurance, storage shed rental, office supplies, and contract labor.

Event and program related expenses (scholarships, instructor fees, space rent, performance fees, supplies, and marketing) make up 42% of the budget.

The PVAC has a long-term goal of hiring an executive director. A step towards that goal is to hire a part-time contracted Administrative Assistant. The newly hired part-time Administrative Assistant will be trained to keep financial records, maintain the website, and support patronage activities. Success could be rewarded with an increase in the monthly contracted amount and additional duties and responsibilities:

- better evaluation and tracking techniques of events
- o distributing and collecting surveys

- deliberate patron development and relationships

- o increased communication with existing patrons
- wider reach and targeted marketing efforts of events
- o market beyond immediate area, market to specific audiences
- more efficient planning and implementation of programs
- o assist Board Directors with event budgets, timelines, and deadlines
- increase donations and fundraising efforts
- o create unique features and methods

An executive director would have the skills to increase PVAC's income, but PVAC does not yet have those cash resources to sustain this position. Long term, the position will be justified and paid for by expanded income streams.

n/a

In the fall (final date to be determined), PVAC plans to host "The Drum Brothers" for a school educational assembly, a drum circle workshop, and an evening concert. This group uses drums as a way to express emotions and encourage personal awareness.

The Drum Brothers will complete an educational performance followed by a lecture-demonstration-participation format for the Saratoga and Encampment elementary school students at the Platte Valley Community Center in Saratoga.

The group will supply drums and percussion instruments for small groups of students, so they can explore the elements of rhythm by walking, clapping, and speaking simple rhythmic patterns. They will learn basic techniques for the primary sounds of a hand-drum and some beginning rhythms. To explore the concepts of polyrhythm and ensemble playing, the group will divide into three or more parts, each playing a separate rhythm. If there is extra time the class will be introduced to some of the other accompanying instruments within the Drum Brothers ensemble such as didgeridoo, hand bells, frame drums, and flutes.

Later in the evening, The Drum Brothers will perform a public community concert at the Platte Valley Community Center in Saratoga. They will present a high energy public performance that celebrates a diverse mix of world instruments and sounds and original arrangements and compositions.

Participation in the drum circle would add nominal income and the evening performance would be free (or suggested donation).

PVAC and our local school administration feel that a culturally diversified program could serve to foster increased understanding and acceptance of other cultures amongst our community members. PVAC has strong connections with the music faculty at all our schools and they are helping to implement the programs.

PVAC will utilize print ads in newspapers, radio station ads and posters. A strong Facebook and Instagram presence and online calendar listings will be utilized. Flyers will be sent home with all school children and information will be included in the newsletters sent to parents. Partnerships and collaborations with the local chamber and the theater venue will support cross promotions. Direct mail to PVAC's patrons will be important as well.

Teachers will be encouraged to informally assess students' new knowledge and experiences. Formal surveys will be utilized for the school staff and administration to evaluate the programs' fit into the curriculum currently used.

One of the organization's four main goals (outlined in the Mission/Goals section above) is specific to events:

GOAL #4 EVALUATION & TRACKING--Tangible results, such as attendance numbers and donations are easily tracked. Surveys will be distributed to participants. Teachers can informally assess students' new knowledge and experiences. Formal surveys can evaluate the program's fit into the school current curriculum.

In addition, specific goals for The Drum Brothers event are:

- To reach elementary aged students in the Saratoga and Encampment schools
 - o 200 children in Saratoga's K-6
 - o 100 children in Encampments K-6

- To reach 150 adults and 50 children at the evening performance
 - o free concert to encourage attendance

- To register 20 adults/children for the drum circle
 - o nominal (\$30) fee to participate

- To increase awareness of diverse cultural traditions and styles of music with participants
 - o explore West African, East Indian, and Australian music and instruments

- To inspire participants to further explore the learned drumming techniques
 - o 10 or more CDs purchased from The Drum Brothers
 - o at least one participant purchases a drum from The Drum Brothers

- To strengthen the positive reputation of the PVAC with the community
 - o receive accolades after the successful event in the local newspaper and radio
 - o survey results show high likelihood of becoming PVAC member

These goals are both easily tracked but also difficult to measure. The number of participants can be compared to previous similar events. Understanding the non-tangible goals will help the PVAC Board Directors with a shared purpose and vision for the event.

Meaningful questions will be asked of students, teachers and performance attendees.

- Students—
 - o What emotions did you experience during the performance (i.e., peace, energy, joy, apprehension, power, confidence etc.)
 - o What surprised you about the assembly/performance?

- Teachers-
 - o What practical skills were learned (i.e., rhythm, tone, pattern, etc.)
 - o How well did this assembly support your class curriculum in Fine and Performing Arts/Music (1-5 rating)

☐ Std 1: Create Expression through participation

- Benchmark 3- students improvise simple rhythms, melodies and accompaniments using a variety of traditional and non-traditional sounds
- Benchmark 4-students create music using a variety of traditional and non-traditional sound sources

☐ Std 2: Aesthetic perception

- Benchmark 2-students respond to aural examples by moving to and describing music of various styles
- Benchmark 3-students explore criteria and discuss the quality of their own and others' performances and improvisations

☐ Std 3: Historical and cultural context

- Benchmark 1-students identify by genre or style examples of music from various historical periods and cultures

☐ Std 4: Artistic connections

- Benchmark 1-students demonstrate safe, responsible and appropriate behavior in a variety of musical settings
- Benchmark 4-students recognize how musical opportunities are supported in the community

- Adults--

- o Are you a member of PVAC? (Y/N)
- o How likely are you to become a member (1-5)

- All—

- o How important is art in your everyday life? (1-5)
- o How likely are you to attend another PVAC sponsored event (1-5)

Comments from participants will be recorded so that the Board can evaluate the success of this event's goals.

A PVAC member was introduced to The Drum Brothers at a block booking conference several years ago and PVAC hosted them in 2018. The school and the PVAC board were pleased with their program, so it was decided to have them return.

Matthew Marsolek and brothers Michael and Patrick began by making drums for the Marsolek Brothers and they began performing as a musical group in 1994. Soon after they began a drum-building company, The Drum Brothers. Matthew has received awards of excellence for musical work with theater and dance and composes for the Drum Brothers as well as other theater, dance and film projects. Michael has a passion for the didgeridoo and Native American flute and has been program director for Montana Public Radio for several years.

They have performed at numerous venues throughout the Northwest and Canada, have been a featured act at the Seattle World Percussion Festival, and have shared the stage with Ladysmith Black Mambazo. Drum Brothers have been at the forefront of the American hand drumming movement since it began in the early 1990s. Over the years, they have offered numerous school and community rhythm classes, drum circles, and more recently, interactive team building events for organizations and community groups. The ensemble is comprised of Matthew and Michael Marsolek, Lawrence Duncan, Tracy Topp and Ravi Topp Marsolek.

PVAC will work with the Saratoga Elementary Music Teacher, Eve Palm, and the Encampment Music Teacher, Robby Follum, to set a date for the assembly. PVAC will also reach out to Saratoga High School Music Teacher, Greg Paulson to invite his students to the assembly and drum circle.

The assembly, drum circle, and evening performance will be held at the Platte Valley Community Center. Director Joe Elder and PVAC will coordinate needs such as lighting and sound requirements in the theater.

An OPERATING SUPPORT grant award would help to pay for the Administrative Assistant's \$9,000 annual contract, a laptop and software, printer, and other supplies needed to accomplish the assigned tasks.

ARTS LEARNING SUPPORT would pay the performance fees for The Drum Brothers.

The 2023 Balance statement shows modest assets. Some of these saved funds will be used to increase the contract of a resourceful and productive Administrative Assistant. These funds will also be used to commission artists for new murals and/or sculptures.

Board directors are required to track their donated time. The annual total is usually about five hundred hours.

ORGANIZATION SUMMARY

PLAZA DIANE COMMUNITY CENTER FOR THE ARTS

PLAZADIANE.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Plaza Diane Community Center for the Arts Staff Support

Application

Plaza Diane Community Center for the Arts' mission is to 'enrich our community by providing access to the Arts and encouraging artistic endeavor.

Our 2024 goals are to:

- Maintain programming to promote our 'Community Center' image.

We work to balance offerings that include varied visual arts in the gallery and live music on the plaza through our annual summer concert lineup. We are joining forces with a local bar and grill to make serving food and beverages more readily available, while also expanding our potential reach by combining the two respective audiences for events. Plaza Diane also organizes Powell's ChristmasFest holiday celebrations as a bridge to the greater community.

- Expand marketing and community outreach.

We initiated activities this year to engage senior citizens in arts enrichment programming by taking classes into two residential facilities. We want to sustain this collaboration in some regular manner. We will also continue to meet with new and existing partners to identify programming expansion opportunities.

- Generate \$60,000 of revenue for regular operations.

We seek to raise additional money from expanding our membership base, securing event sponsorships, and bringing in more grant dollars. Community-wide programming and enhanced outreach also support our fundraising efforts.

Powell is a community of 6,300 located in northwest Wyoming. As rural farm town, Plaza Diane has had to deflect elitism associated with being an art gallery. We have intentionally focused on being a 'community center' that includes a gallery space and offers comprehensive programming.

Home to Northwest College, there are more young people, ages 15-24, than the state average. Alternately, we have a higher proportion of older residents, ages 65-plus, with retirees who seek our moderate weather. From an ethnic perspective, Powell is 92% Caucasian, 5% Hispanic and 3% all others.

Plaza Diane maintains strategic links to NWC's Art and Music departments as well as the Homesteader Museum in coordinating exhibits and performances that appeal to both young adult and older audiences. We also connect with senior centers, a facility serving adults with developmental disabilities, and programs supporting single parent families to determine their desires for special arts programming.

Our building is handicap accessible with an open gallery/performing space. Furnishings are limited and can be easily rearranged to accommodate patrons with special needs. The Plaza itself slopes to the street with parking to aid 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 retreats, 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 Park County Travel Council requests feedback from our festival or event attendees. We use an audience survey kiosk from the local Chamber of Commerce to seek marketing channel response and attitudinal information.

Plaza Diane conducted an online community survey in 2000 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. We are in the midst of a second large-scale survey to evaluate changes we made from the previous input and to help guide new plans to address current community needs and desires.

Other success measures are memberships and corporate sponsorships for events. Participation remained solid in 2023 with 68 individual/family memberships and 57 business sponsors associated with our activities.

Finally, word of mouth or general community feedback is another way in which we learn about both positive and negative reactions to our offerings. Plaza Diane strives to use both qualitative and quantitative information to evaluate its place and value in the community.

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 and ranging from student showcases to collaborative exhibits and individual artist shows. The facility offers both indoor and outdoor venues for classes, 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 our Plaza@ 5:30 events on multiple Thursday evenings, with live music, food trucks and a beer garden. Outdoor activity culminates in August at our arts festival. Art, food and beer vendors, musical entertainment, and children's art projects are highlights.

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 in drawing, watercolor, landscape painting and such.

Community-based events like Powell's ChristmasFest showcase school groups in holiday-themed performances and provide hands-on art activities for kids. These celebrations engage people in the arts who might not otherwise participate in our programs.

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 arts center well. Her primary role is to facilitate exhibits, manage classes, and assist in planning events.

Operating Support grant funds from the Wyoming Arts Council will be used to help pay our coordinator's payroll expense of \$17,100, or 32% of last year's budget.

Plaza Diane's programming costs totaled \$17,400, or 32% of the budget. They included \$8,400 for marketing/advertising; payments for artist sales of \$2,300 with \$3,700 paid to musicians; and \$3,000 covered activity expenses such as art supplies for classes.

Operating costs accounted for \$19,400, or 36%, broken down as \$5,700 in utilities and phone; \$3,100 for property tax, liability insurance and depreciation; \$1,800 for membership software and website fees; \$3,800 for janitorial service and facility maintenance and supplies, and \$1,000 for accounting and business fees; plus a special equipment purchase of \$4,000 to install new lights over Plaza Diane's outdoor stage.

N/A

Plaza Diane Community Center for the Arts generates revenue from memberships/donations, events and sponsorships, class fees, art sales, grants, and rental fees.

We lease space from the City of Powell virtually free of charge. A local graphic designer provides in-kind services, and we rely on key volunteers who manage business operations and conduct events.

Plaza Diane's budget breaks into three proportionate areas. The first is Payroll expense with our largest single budget line. Programming costs such as artist and musician fees, class materials, and marketing are a second significant category. The third is comprised of Operating costs such as utilities, insurance and taxes, and facility maintenance. Our budget ebbs and flows regarding profitability, but we maintain a small savings account for cushion. To address past shortfalls, we expanded programming beyond the arts to include community activities and holiday events that appeal to a greater cross-section of the population.

ORGANIZATION SUMMARY

POWDER RIVER SYMPHONY

PRSYMPHONY.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

2024 - 2025 Powder River Symphony Concert Season

Application

The mission of the Powder River Symphony is to enrich the cultural lives of adult citizens and students, to expand the musical

horizons of children, and to provide an outlet to develop the creative talents of musicians living in northeast Wyoming.

The primary goal of the orchestra is to promote music and share in the experience of music making for the general public. Students regularly attend rehearsals and perform with the orchestra to fulfill this mission.

The orchestra provides professional development and high-quality music experiences to local musicians in central

and northeast Wyoming. This goal fulfills the orchestra's mission to

"serve as an outlet to local musicians" and produce concerts that utilize professional guest artists and, currently, guest conductors.

The guest artists help to fulfill this goal by providing educational outreach programs in the local schools district(s).

The PRS, located in Gillette, primarily serves northeast and central Wyoming in a four-county area. As a

true community orchestra, PRS is a primary cultural resource in the area with musicians and audience members representing all four-counties. PRS now offers "admission by donation" for entry into our concerts allowing older adults,

veterans, young people, large families, and those of little fiscal means to attend our concerts. This is done discreetly with "donation"

buckets are the entrance. The board seeks corporate sponsors and grants to help cover the additional costs of producing these concerts.

Also, the symphony provides educational services to the school districts at no cost. The Board of Directors, who plan the

season with the conductors 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. 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 are offer through QR codes posted at each concerts so patrons can give the Symphony feedback. These questionnaires focus primarily

upon repertoire, concert presentation, quality and interest. Several of the local music educators (several of whom are members of the orchestra) are also 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 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.

on average - per concert: Complex theater rent runs about \$1250.00. Concert advertising \$600.00. Imported musicians \$3150.00. Hotel expense for imports and director \$1100.00.

Guest director costs \$1000.00 - \$3000.00. Amortized insurance per concert \$300.00. Amortized accounting fees per concert \$250.00. Average concert expenses total - \$8650.00.

4 concerts per year total: \$34,600.00.

Our projects are 4 full symphony concerts presented (from July 1, 2024 thru June 30, 2025 - general during the school year) for the enjoyment and cultural growth of the area citizens

and.. for the continued musical development of the area adult and student musicians that pursue music in the orchestra and symphony genre.

I believe if you were to quiz our fan base here in N. E Wyoming, you would find that the Symphony is considered one of the cultural "jewels" of this area.

Dedicated musicians and community members have kept the Symphony viable for over 40 years. For musicians and audience, it is a wonderful experience

to make the music and to hear the music.

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 with coaching by guest conductors and guest artists. We will be planning a strong in-school clinic presence sometime during the 2024 - 2025 school year.

The primary arts learning population the symphony targets are students in middle and high school who have started instruction

in instrumental music and developed an initial interest in fine arts/classical music. Although the symphony repertoire is challenging

these students benefit by :

- 1) observing and participating in the rehearsal process,
- 2) observing their teachers tackle technically challenging music
- 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.

area music teachers (current and retired) and guest artists to be hired for the new season (yet to be determined)

The Powder River Symphony has remained fiscally sound and solvent during the past season. Our past season and current season format, with

guest directors and stronger local player involvement, have allowed us to greatly trim overall concert expenses. We are a leaner operation now.

Several long-time supporters (Ida Snead State Farm, Black Hills Energy, Holiday Inn Express, First National Bank, and others)

continued to support the orchestra. Grants from Wyoming Community Foundation and Campbell Co Public Recreation District are examples of grant support

we have received this year and the annual Parade of Homes during the holiday season is a strong fundraising event for us. Donations at the door of our concerts usually cover the Complex venue

costs but rarely more than that.

ORGANIZATION SUMMARY

RELATIVE THEATRICS

WWW.RELATIVETHEATRICS.COM

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Operating Support for Relative Theatrics 24-25 Season

Application

Relative Theatrics' mission is to present contemporary thought-provoking theatre that examines the joining qualities of the human race. Taking artistic risk, we provide a community gathering place where thoughts can be exchanged about society, culture, and the power of creativity.

Relative Theatrics presents transformative theatre and chatbacks in an intimate theatre setting that promotes dialogue among audience members and artists. We increase interest in theatre through community outreach, such as inviting other community organizations that may have a vested interest in the storyline to our productions. Through inviting organizations, we promote partnerships with organizations/businesses to develop innovative programs and community events to make theatre accessible with affordable tickets and free readings. We proudly support and promote student and community artists in our productions and provide arts education and support play creation in our education programs.

Our strategic goals for the 2024-2025 is to increase funding by at least 25% to better compensate artists and staff, create 3 new community organization partnerships, use our tiered ticketing system and offer free programming to at least 200 attendees. These align with our vision because they promote the pursuit artistic risk, developing theatre that is relevant to our current, lived experience, and is honest and real in it's examination of said experience. An additional strategic goal of Relative Theatrics is to add a fourth school and fourth teaching artist to our Play/Write program to continue reaching for the corners of our county that need art education support.

Laramie (pop. 32,000) & Rock River (pop. 240) are diverse. In Laramie 56.1% of people over 25 have a bachelor degree. In 2022, the median income was \$50,539. 7.9% of people under 65 are disabled. 10.9% of the population is Latinx. The poverty rate of children under 18 in Rock River is 45% and they have limited access to arts education. RT seeks needs and determines how to fill voids. Our plays reflect Wyoming's diversity, including gender and Native American issues, mixed-race families, & disability. Examples include THE NICETIES about a student/teacher exchange that turns into a debate about race, history, and power; and DREAM HOUSE, which follows two Latina sisters on a reality TV show who are selling their family home in the midst of their neighborhood's gentrification.

We reach out to Ark Services for the differently-abled and collaborate with the Senior Center. We offer free tickets to low-income patrons. The theatre we use is ADA compliant. The accessibility page of our website advertises our available accommodations methods such as special seating or large-print programs. We have welcomed a guide dog for the blind and used a ramp for accessible wheelchair stage seating. We had sign language interpreters at our 2023 Play/Write Showcase.

RT champions community-driven events. Examples include partnering with the city on a play reading in a skate park and working with Laramie Mainstreet on a free reading in an empty storefront. We use collaborations to engage with nondominant communities, e.g. partnering plays with the Shepard Symposium and with the UW Native American Center. We pair RT plays with nonprofits to share the partner's mission and to spark conversations about its impact. Experiencing an RT play inspires civic engagement that strengthens our community.

RT uses objective and subjective evaluations. For our education program, we track numbers of students and teachers served and collect feedback from them. We use the feedback to inform plans for the next year. For our theatre productions, we track audience numbers, mailing lists, and social media followers to measure our success in increasing interest in theatre. Post-performance chatbacks allow us to subjectively measure our goal of starting dialogue. The increased requests for collaboration with other arts organizations, like the UW Art Museum and Lander's Communal Pancake, is a positive evaluation of our program quality. Audiences are an integral part of evaluation through feedback surveys. They include open-ended questions such as "What specific thoughts or questions were sparked by this play?", "How has our Community Organization Partnership changed your awareness of the work of [organization name]?", and "Please offer additional feedback about the play or the theatre-going experience." The responses inform our decisions. Early on we had comments about uncomfortable seats so we bought cushions. Some patrons said they like light-hearted ways of looking at difficult topics so the season selection committee considers that when choosing a well-rounded season. Responses tell us about our impact. We see positive feedback such as "Love the quality of the shows and that they make me think about things in a new way." We have also received positive feedback about the impact of our community organization partnership. For one play, 24% of respondents had not heard of Hospice and 52% learned new things about it. Patrons stated that they were happy to see our work with the partnerships and that they were learning more about organizations, services, and volunteer opportunities.

Relative Theatrics is requesting operating support in order to facilitate presenting our season of theatre and our Play/Write education program. Costs include rent, Google Suite, Network for Good, and other software subscriptions, postage/supplies, insurance, memberships, platform fees, accounting services, theatre rental, production costs, and artist fees. Costs also include salaries for our part-time staff positions: Executive Director, Artistic Director, Tech Director, Production Manager, Education Director, Teaching Artists, Communication/Marketing Director, and an intern. The staff and artists are instrumental in presenting a year of theatre and arts education in Laramie. Our new Executive Director position allows our Artistic Director to focus on the artistic side while the Executive Director takes care of the day-to-day operations and fundraising.

Low ticket prices promote accessibility and do not cover costs so grant funds and donations are essential. WAC grant funds will be used for salaries and artist pay that are not covered by project grants.

RT's education program is described in the Arts Learning section. For our theatre programming, our plan for Season 12 includes 4 productions with 6 performances each, 3 in a black box setting on the stage of the Gryphon Theatre and one at the UW Buchanan Center for the Performing Arts. We will present 2 free readings as part of our Read, Rant, Relate program, in which actors read contemporary plays and then patrons join a humanities scholar in a discussion. Each play is paired with an organization for underserved populations. RT will respond to opportunities to bring additional free performances to public places.

PROPOSED SEASON 12:

HEROES OF THE FOURTH TURNING by Will Arbery; UW BCPA Thrust; dates TBD, August 2024

DRY LAND by Ruby Rae Spiegel; Read, Rant, Relate; venue/date TBD; Fall 2024

WITCH by Jen Silverman; Gryphon; Oct. 25 - Nov. 2, 2024

THE NICETIES by Eleanor Burgess; Gryphon; Feb. 7 - 15, 2025

DREAM HOUSE by Eliana Pipes; Read, Rant, Relate; venue/date TBD; Spring 2025

ROZ & RAY by Karen Hartman; Gryphon; April 3 - 12, 2025

Directors/actors include Anne Mason, Kim Lockhart, Sean Coyle, Noelia Antweiler, and Sean Higgins. Other actors will be chosen by the directors. Artistic Director Anne Mason has produced theatre in Wyoming since 2013. She has performed in, designed, and directed many RT productions. Kim Lockhart and Sean Coyle have also acted in, directed, and designed many RT plays and readings. Sean Higgins and Noelia Antweiler are both Equity Actors and UW Theatre & Dance graduates. They have performed nationwide. The design teams include community members, UW students/graduates specializing in theatre design and UW employees with design/technical skills. Frequent RT designers are Don Turner (UW Production Manager) and RT's Technical Director, John Wilhelm (professional sound engineer and designer). Our Executive Director, Alice Hovis, holds BAs in Art and Art History, a BS in Management Consulting, and an MBA.

N/A

UW Honors College: We will partner with the UW Honors College to provide interdisciplinary education about theatre. An RT play will be paired with an Honors class. Students 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. As audience members, their input during chatbacks will add to the community conversation.

Elementary Schools: RT's Play/Write is an arts education program that teaches playwriting and performance skills to 5th graders. Students in Rock River and in 3 Laramie schools will explore creative writing and each will write 8 short plays and expand one into a fully developed 10-minute play. Play/Write is modeled on a successful program that Project Director, Will Bowling, developed in New Orleans schools, which is now in its 15th year. The curriculum leads students through the playwriting process: brainstorming and visual thinking strategies, prewriting

and first draft, individual and group editing revisions, and finally, publication. Writing is taught alongside a curriculum designed to introduce students to the process of putting a play on its feet - the basics of acting, staging and directing, as well as the technical and design elements. In May, 8-12 plays will be chosen and participants will see their works performed by theatres from around the state - lights, costumes, sets, etc. The showcase will be a community celebration of the creative endeavors of young writers and the community of artists and audiences that have gathered together to bring the plays to life. The result is a deepened interest in the creative process and involvement in the arts.

UW Theatre & Dance: UW students will be involved in RT productions and will gain skills in theatre production and management in a professional setting and will take on various roles in productions.

Goals of the Honors partnership:

- to expose 20+ Honors students to theatre and its ability to inform thought
- to create at least one interdisciplinary program that combines scientific/other fields with the arts.
- to create interaction between UW students and the Laramie community through theatre and dialogue

The goals of the Honors partnership were identified in discussions with Peter Parolin, Dean of the Honors College, and frequent RT artist. These goals are measured by tickets that are bought by the Honors college, and communications between RT and associated interdisciplinary program faculty or staff.

Goal of the UW Theatre & Dance collaboration:

- to mentor 5+ students so they gain theatre knowledge beyond the classroom and to involve them in productions so they learn skills in a professional setting

The goals of the UW Theatre & Dance collaboration were determined in discussions with the faculty. There has been an identification of need for UW Theatre & Dance students to have professional experience not accessible at the academic level. These goals are measured by the number contracts we sign with students during any of the productions.

Goals of the Play/Write program:

- to create skill and passion for writing: each student produces original writings and sees their work published;
- to foster creative thinking: students practice creativity through brainstorming activities that help them write their plays and become more confident public speakers through consistent performance practice;

- to introduce students to theatre as an art form and create a lifelong interest in the arts: students write their own plays, see them performed by professional theatre companies, and receive published copies of their writing;
- to engage classroom teachers in the teaching of theatre arts

The Play/Write program goals were identified based on its successful implementation in New Orleans since 2010. The Play/Write program will greatly benefit students and teachers in Wyoming through its support of literacy education, community artistic programming, and educator professional development. By targeting common core writing standards as an entry point for the integration of creativity, we seek to expand the public school population's knowledge of the theatre arts, foster a new generation of creative writers, and a new generation of theatre audiences for the state. Additionally, the program provides arts training to classroom teachers, equipping them with the skills to teach theatre arts independently.

Measurable Goals for 24/25 Play/Write:

- 1) 100+ plays created by students;
- 2) 200+ audience members for the showcase;
- 3) increase teacher training: 5 to 7 Laramie teachers trained in arts education;
- 4) increase number of participating schools from 3 to 4;
- 5) increase performing arts groups from 4 to 5;
- 6) Comprehension and mastery of Common Core standards W.5.3,.4,.5 and .10 as well as RL.5.2,.3,.5 and.6.

These goals are measured by the reports of the Education Director and Teaching Artists to the Executive Director.

Will Bowling - RT Education Director and project manager for Play/Write - will be in charge of the management of the Play/Write program in Albany County and will be the lead teaching artist in participating schools. Will has been working in nonprofit arts production and education for over a decade. He is the Founding Artistic Director of the New Orleans based company, Goat in the Road, and spent 13 years there making original, ensemble devised performance works with a company of artists. In 2010, Will helped develop the Play/Write program in New Orleans, and was a principal teaching artist until 2017. He has also worked extensively in classrooms as a theater and music teaching artist, and has worked with KIDsmART and Young Audiences. Will ran an arts integration program for Louisiana's largest public school district, developing curriculum designed to integrate arts based strategies into common core curriculum, and created professional development programming for teachers and administrators. Will holds an MA in Performance Studies from the Tisch School of the Arts at New York University.

Kim Lockhart and Sean Coyle - Teaching Artists for Play/Write - will teach playwriting and theatre skills to participating 5th grade classrooms. Kim received her BFA in Theatre Directing and Playwriting from the University of Wyoming in 2013. Kim became Production Manager for RT in the summer of 2021. Since then, she has also played the role of Actor, Director, Stage Manager, and Prop Designer for many RT plays. While living in Denver, Kim

worked with elementary students teaching drama and drawing classes for after school programs. Sean has also played many roles at Relative Theatrics. He holds a B.A. in Theatrical Performance from the University of Wyoming and a Master's of Library Science and Information from the University of Central Missouri. He has worked as a youth and teen services librarian as well as a reading instructor.

Peter Parolin - Dean of UW Honors College - will be a consultant for the interdisciplinary partnership with RT. He and RT Directors 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 and theatre history. He has performed in RT plays, led discussions for our Read, Rant, Relate program, and has worked with RT on several educational collaborations.

Play/Write theatre companies - Participating theatre companies for the Play/Write Showcase include groups such as RT, UW Theatre & Dance Students, WYO Sheridan, Lander's Communal Pancake, and Laramie's Unexpected Company in order to create a multi-generational celebration of writing and a unique evening of performance for students and our community.

RT relies on multiple sources: grants, donations, corporate giving, ticket sales, and merchandise. We receive grants from Wyoming Humanities, City and County Community Partner Funds, private foundations and sometimes from the NEA, Wyoming Cultural Trust Fund, and Wyoming Community Foundation.

Volunteers provide over 1000 in-kind hours. Artists receive compensation but donate much of their time. The Gryphon Theatre and UW provide in-kind services.

Key partnerships are with the Gryphon Theatre, UW Theatre & Dance, UW Honors, and Albany County School District #1. RT collaborates with many local organizations.

The budget aligns with RT programs by allocating the most spending to the production costs (13%), independent artists (17%), and staff (51.5%) that create/teach our programs. Marketing (1.4%) and studio rent (4.7%) are crucial to our programming. Costs also include accounting, software, supplies, insurance, memberships, taxes/platform fees, and education/training (12.4%).

ORGANIZATION SUMMARY

RIOT ACT INC.

WWW.RIOTACTINC.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

2024-2025 Programing

Application

Riot Act, Inc. delivers exceptional theater that explores meaningful issues, expands community perspectives, and empowers local actors, directors, and playwrights.

Riot Act, Inc. provides opportunities for actors, directors, designers of all levels to practice their craft in an environment that is nurturing and educational. Our New Production Festival provides an opportunity for theatre artists of all disciplines to see their short plays produced. Individuals who are interested in working backstage are invited to assist with costume and set construction, sound and lights, backstage crew, and ticket sales. Every production takes countless volunteers who provide artistic talent, muscle, organizational skills, and backstage assistance.

Offering easy access to theatre strengthens the entire community by creating shared experiences. Riot Act's productions offer the chance not only to view quality theater, but opportunities for people to express themselves. Whether acting or behind the scenes, theater provides a necessary outlet that encourages creativity among all those involved. Theatre builds self-esteem, provides opportunities for ensemble bonding, and to become a proficient public speaker.

We produce two full-length plays annually plus our Annual Series of Shorts featuring the winners of our New Production Festival competition. We continue our theatre education program. Classes are a mix of free classes and workshops with a nominal fee. Topics include Introduction to Theatre, Scene Study, Movement for Actors, Stage Combat, Reader's Theatre, Theatre Management, Tech Skills, and more.

Strategic goals include increasing fundraising, increasing social media visibility, and creating more opportunities for our community. We would like to explore smarter marketing opportunities to increase visibility to more of our community. We would like to increase the pay to our Executive Artistic Director and hire an additional part-time staff member to help grow the company.

Located in Teton County, where the population is 23,575. Our participants, volunteers and audience members live in the county, including Wilson, Moran, Kelly, Moose and Teton

Village as well as the surrounding counties of Sublette, Lincoln, and Teton County, ID. Most of the land in the area is public, such as Grand Teton and Yellowstone National Parks, and National Forest. Labeled the most inequitable community in the US, Teton county's gap between the ultra-wealthy and middle class is substantial.

We cater to the local working class. We provide opportunities for all residents to get involved, providing an artistic outlet. Many of our productions are issued based, helping to create conversations in our community. When working on these plays, we hold talk back sessions and engage local communities affected by the topic.

We adopted a set of Theatre Standards addressing our commitment to inclusivity and safety both physically and emotionally. Theatre Standards may be accessed on our website: <https://riotactinc.org/about-us/riotact-inc-theater-standards/>. Our latest production included performers of all ages, a physically disabled actor and LGBTQ+ performers. Our Artistic Director and board members engage in continuing education on inclusivity. The spaces we use are handicap friendly.

We listen and try to accommodate specific individual requests as needed. Examples of accommodations we have made include large type scripts, speaking louder for those with hearing loss, and adjusting to people with mental or physical disabilities. In our latest production of Lear, we worked with an actor who is missing part of an arm. We accommodated with creating extra pockets and pouches in the costume plus working with our fight director for safe one limb sword fights.

Measuring the success of a performance arts organization is a challenge. We measure our success by the number of people we can reach, whether as audience or participants. In the 20+ years since the company was founded, it has grown to be a driving force in the Jackson artistic scene.

We investigate better evaluation methods and ways to engage our constituents in the process. We continue to look at participation numbers as our top measure of success. Our performances are staged in a variety of spaces, with audience seating anywhere from 30 to 100. We also see success in the number of artists who join programs.

To engage in our programming decisions, we invite community members to join our season choosing committee. This committee meets several times to discuss the upcoming season and choose plays to produce.

We have initiated an electronic evaluations. We create and send program specific forms to audience members and participants to voluntarily fill out at the end of each program. Participants may provide contact information or submit anonymously. We also follow social media comments and verbal feedback.

Here's some recent social media feedback from both a performer and audience:

Jess - I want to extend my gratitude. I had such an amazing experience with Riot Act performing Lear! We all put in so much and it certainly showed!!! I am thankful to have met and worked with so many great thespians and to have made some friendships along the journey.

Jason - I enjoyed each and every scene. I love seeing my Wife flourish in the arts. Inspiring to say the least

Mark - We are in awe of the dedication and commitment you all had for the performance. I can't imagine learning all those lines with such feeling and emotions. We were all blown away at how good it was!!

Riot Act, Inc.'s current operating costs include rent at the Center for the Arts, rent for our storage unit, supplies for our studio, and stipend for our Executive Artistic Director. We would like to increase monthly pay for our Executive Artistic Director and hope to hire an additional part-time employee to help run the organization.

Our annual rent for our 696 square foot studio at The Center for the Arts is approximately \$13560. This increases annually between 3% and 5%. Utilities and shared spaces, such as restrooms, are included in our rent. The studio is important for Riot Act, Inc. It provides a stable home for our organization including benefits associated with resident status at The Center. Benefits include discounted rental rates for other spaces in the building such as the state-of-the-art Main Stage theatre, free scheduled use of the conference room, visibility through The Center's website and marketing, and collaboration with other residents of The Center. We have dedicated space for our programming including rehearsals, classes, and performances. When not in use by Riot Act, Inc., we regularly sublet our studio to other organizations and artists in need of a place to work on their art.

Studio supplies are purchased as needed. These supplies include anything from additional cables for sound and lighting to cleaning supplies to plastic bins for organization to COVID supplies. This summer we plan on repainting the walls and resealing our wood floors. We also need to purchase a new sound system, as our speakers are failing.

Riot Act, Inc. maintains a large storage unit to house costumes, props, and set pieces. The storage unit runs us approximately \$4670 annually. This increases annually between 3% and 5%. Without storage space, our programming costs would increase exponentially. Since we can save and reuse props, costumes, and set pieces, we don't need to source these materials new for every program. This also allows us to be more environmentally conscience by reducing programming waste. This summer we plan on reorganizing and expanding our inventory system. This will require labels, plastic bins, trash bags, textile recycling, etc.

Currently our Executive Artistic Director (EAD) is paid monthly as an outside contractor for a total of \$12,000 annually. We would like to increase the stipend to \$20,000 annually. This would enable our EAD to decrease hours at their day job and spend more time focused on Riot Act, Inc. We are interested in hiring a part-time person to help run the organization. We plan on paying that person \$12,000 to \$15,000 annually.

Riot Act, Inc. seeks funding for its 22nd season including our Annual Series of Shorts, a winter musical, and a spring production. We have budgeted \$50,000 for programming costs. These costs include paying artists, supplies needed for productions, theatre rental, and other associated costs with producing plays.

Annual Series of Shorts features the winners of the New Production Festival during Fall Arts Festival, highlighting performance art during a time traditionally focused on visual art.

The New Production Festival competition creates new opportunities. Three one-act plays are selected for production during our Annual Series of Shorts in September 2024. Proposals from playwrights, directors, and designers will be accepted starting in May 2024 with final entries due in June 2024. Entries are accepted from Colorado, Idaho, Montana, Utah, and Wyoming. Finalists will be notified by the end of July 2024. Judges include theatre and writing professionals. All participants receive brief comments through a standardized critique form from judges. This is a wonderful opportunity for artists to gain valuable feedback and see their work produced in September.

Winter 2025 will see the musical Assassins by Stephen Sondheim and John Weidman on the Center Main Stage in March 2025. Musicals provide opportunities for local actors, musicians, and dancers to collaborate. While expensive to produce, musicals are a unique and popular form of theatre that allows not only many artists to perform but brings joy to audiences.

A multiple Tony Award-winning theatrical tour-de-force, Assassins combines Sondheim's signature blend of intelligently stunning lyrics and beautiful music with a panoramic story of our nation's culture of celebrity and the violent means some will use to obtain it, embodied by America's four successful and five would-be presidential assassins. Bold, original, disturbing and alarmingly funny, Assassins is perhaps the most controversial musical ever written. ~Music Theatre International

Musicals for adult thespians are rarely offered in Jackson. This is mostly due production costs for a musical. This play offers roles for 10 characters plus. The band requires 8-12 musicians. Productions leaders include director, stage manager, music director, vocal director, and choreographer. Additionally, designers will be tapped to help with costumes, set, and lighting design. We will need approximately 6 crew members, and several volunteers.

In the spring of 2025, Meteor Shower by Steve Martin will be on the stage in our studio. Steve Martin's plays and novels provide an intelligent, quirky look at real life.

Corky and Norm are excited to host Gerald and Laura at their home in the valley outside Los Angeles to watch a once-in-a-lifetime meteor shower. But as the stars come out and the conversation gets rolling, it becomes clear

that Gerald and Laura might not be all that they appear to be. Over the course of a crazy, starlit dinner party, the wildly unexpected occurs. The couples begin to flirt and insanity reigns. Martin, using his trademark absurdist humor, bends the fluid nature of time and reality to create a surprising and unforgettably funny new play. ~
Concord Theatricals

The play requires 2 female and 2 male adult actors. We will need a director, a stage manager, plus 4 to 6 crew members. A costume designer, set designer, lighting designer, and sound designer will all be needed to create the world of the play.

Riot Act, Inc.'s adult education program offers classes that are a mix of free classes and workshops with a nominal fee. Topics include Introduction to Theatre, Basic Acting, Scene Study, Movement for Actors, Stage Combat, Theatre Management, Tech Skills, and more. Instructors proficient in the topic guide students.

Classes are open to teens and up, but our focus is on educating adults. With our local school drama programs dwindling, we do find there is a need to reach out to all students interested in theatre.

A goal for the next year of our program is to establish if there is need for theatre education to younger students outside of summer camps. We will investigate whether a partnership with the schools may help to bolster their theatre programs.

To reach the most people, we offer classes and workshops in several formats, lengths, and times. This season we took advantage of specialists from outside our community to teach their craft.

Fight and Intimacy director, Samatha Kaufman joined us to choreograph our production of Lear. While she was in town, we also scheduled two stage combat workshops with her. She taught whips from 11am to 1pm on a Saturday and knives from 11am to 1pm on a Sunday. Students signed up for just one or both for a slightly discounted rate.

Jamel Baker, a professional stage manager from PA, taught stage management in 5 weeks with 10 one-hour classes on Zoom. This worked out well for a winter class, as people could join from anywhere and not need to face snowstorms to make class. Stage managers in our area are few and far between. Offering this class helps us to grow these skills in our community.

This May, BJ Hanford, a retired Broadway performer, will teach 3 weeks in person with two-hour classes offered evenings once a week in Scene Study. Scene Study allows actors to hone their craft, partnering with other students to bring a scene to life.

For the upcoming season, we plan to offer a similar diversity of classes. Not all of the specific classes have been scheduled yet. We plan on offering classes and workshops in Fall, Winter, and Spring.

We will collaborate with JH Writers to form an on-going playwrights' roundtable. We will launch this roundtable with our announcement of this year's New Production Festival (NPF) competition. Playwrights planning on entering the NPF will have the opportunity to get constructive feedback from peers before submitting their work to the NPF. The roundtable will continue to be available year-round for participants to meet regularly.

For the past several summers, we partner with Art Association offering The Art of Theatre camp for youth. Art Association heads up the administrative side of this program. For 1 week in July, students spend the morning with Riot Act, Inc. writing, directing, and creating their own play. In the afternoons, they work with Art Association to create the set, costumes, and props for their play. They perform their play for parents on the last day of the camp.

In the Fall of 2024, we are offering a Directing class. Helmed by local director, Macey Mott, this class will focus on the basics of directing a play. The 6-class series will run twice a week for two-hour sessions. This class will be offered as a hybrid, in-person and online.

For our Winter and Spring 2025 classes and workshops, we are still working on the curriculum, but plan to offer a mix of performance and technical theatre classes.

Goals of our adult theatre education program include giving our local artists the tools to succeed, training backstage teams, and creating camaraderie throughout our theatre community. In accordance with our mission, our education curriculum provides opportunities for local theatre artists to grow and learn.

Similarly to our productions, we encourage people of all theatre experience to join our classes. We provide high quality education to both those taking classes for fun and for those serious about expanding their theatre tool kit. Our program seeks to be affordable, accessible, and inclusive. We offer scholarships on a need-based basis, but our tuition remains low to keep a focus on learning.

Riot Act, Inc. currently is the only organization offering theatre technical and backstage training in our area. By teaching local theatre artists the basic knowledge needed to run a lightboard, stage manage or run sound benefits

all performance arts. The trained may go on to work on a production utilizing their new skill set. It may even develop into a career with local production companies.

Learning about the different jobs that bring a theatre performance to life helps all participants to understand and respect what each other brings to the stage. Even if crew person never wants to act, it is beneficial for them to take an acting class to see what that is all about. Conversely, a actor learning to run a light board helps them to understand how lighting enhances a performance.

There are many studies (see links below) out there linking improved brain function to theatre participation. Several of our students are retired and aging. They find the classes strengthen their social and memory cognitive functions. Participating in theatre programs is also proven to help those struggling with mental health issues. It offers emotional release, increases creativity, encourages real life social interactions, builds confidence, and provides safe spaces to explore. Past students with ADHA, Autism, and learning disabilities thrive in our class environments. Studying theater helps people to work collaboratively, improve public speaking, and learn to read other people.

These goals were identified through need in our community. Patrons asked for classes, telling us why they wanted to take theatre classes. We noted a need for more experienced technical theater people. Our team experiences firsthand the benefits of including theatre in our lives. Since our program is focused towards adult learners, we have not aligned it with any specific state educational requirements.

<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC10048456/>

<https://www.nfhs.org/articles/5-ways-the-performing-arts-make-young-people-and-adults-feel-better/>

<https://med.umn.edu/news/spotlight-mental-health-and-theatre>

<https://www.resetbrainandbody.com/blog/how-the-performing-arts-benefit-mental-health>

We are fortunate to have many talented people in our community with professional theatre and arts backgrounds. These folks are eager to share their knowledge and educate our community.

B. J. Hanford, a Riot Act board member, helms the education program. B. J. Hanford is a former Broadway dancer who ran Dancers' Workshop in the 1990s. She is no stranger to creating and running performance arts education programs. Before moving to Wyoming, she ran and taught at her own studio in Brooklyn. B.J. will helm the program and teach movement and acting classes.

Macey Mott, Executive Artistic Director, is a seasoned actor, director, and costume designer. Macey will help to facilitate the program as well as teach some of the classes and workshops. Macey is working to become a certified intimacy director and mental health coordinator. Once certified, she will be able to pass on her knowledge.

Charley Daveler is a local visual and theatre artist. Charley will be tapped to tech script writing workshops and well as set and prop design and creation classes. She has recently become a competent puppet maker and performer.

Lacey Lukas joins with a strong background in stage management. She will train students interested in backstage on how to run a show from beginning to end.

Michael Jerome Johnson is a semi-retired professional actor and fight director. Michael will lead Readers' Theatre and run stage combat workshops.

Others will be tapped for their specialties as needed. Doug Vogel for a lighting design workshop. Evie Lewis for mask making. Chad Graham from Hughes Productions is interested in teaching a sound technical class. Grove Miller, an accomplished local musician, would like to teach sound design. We are eager to work with more talented local performance artists.

We will also tap some very talented musical theatre professionals that live in Jackson including Jeffrey Scott Stevens and Lynnette Turner Parry.

With our diverse talent pool, we hope to create an education program that will allow students to learn all aspects of theatre. Even if someone's focus is in one area, we believe it is beneficial to learn what the other folks involved do on a production.

Overhead expenses include rent for our studio at The Center, storage unit rental, and insurance. In 2022 we begin paying our Executive Artistic Director a small stipend. We hope to increase this amount and to hire a part-time staff member. Individual artists are contracted on a project-by-project. Teachers are paid hourly. Expenses such as design elements and performance space occur with each production.

Income comes from grants, donations, ticket sales, and tuition. Patrons have the opportunity to donate when buying tickets. An annual fundraiser yields income from tickets, silent auctions, and event activities. Adult Education program provides revenue from tuition. We participate in Old Bill's Fun Run, garnering annual donations. We sublet our space to other artists and organizations. It not only provides additional funds but allows others space for their programing. In-kind comes from volunteer hours, borrowing or having donations for sets and props, and discounts on services.

ORGANIZATION SUMMARY

RIVERTON SENIOR CITIZENS CENTER, INC.

RIVERTONSENIORCENTER.COM

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Dance Floor Renovation/Replacement

Application

Mission Statement: Our mission is to support the Independence of Senior Citizens. Strategic Goals: Increase participation from the younger seniors in the 60 to 75 year age bracket by offering new programs that appeal to that age group and are available at times convenient to them since many of them still work. We already have arts and culture focus through our Title III B programs which include Line Dance, Art Group, Crafts, and Choir and we offer a Memoirs class through a grant with the Wyoming Arts Council thru the WY State Parks & Cultural Resources Department, but the aforementioned programs are only available during senior center hours from 8 to 4. We would like to create some new programs available after regular work hours such as couples and line dancing on occasional Saturday nights so that working seniors can attend. We would use the funds raised from new after-hour activities and from this grant to upgrade or replace the linoleum on our dance floor and surrounding carpeted area. In order to raise the funding for the flooring project, we would like to host some fun fund-raiser events such as a Cream Can Dinner with Cowboy Swing Dancing or a Garden-to-Table Dinner Theatre with local Youth Dance Schools invited to entertain. If we cannot generate enough funds to match, we would not upgrade the flooring.

We have 716 seniors over the age of 60 who are currently enrolled in our programs. According to the US Census on 7/1/23, there were 10,776 people in Riverton and 15.4% were older adults, 9.9% were Native Americans, 13.2% were Hispanics, 602 were veterans, and 11.7% were people under the age of 65 with disabilities. All are encouraged to attend. 14.5% of the residents of Riverton live in poverty, but most of our events are by donation so that if someone has limited resources, they can still participate. We invite participation by publishing 700 newsletters per month and offering the newsletter digitally online. We post on Facebook and occasionally purchase radio ads and newspaper ads to invite the general public to attend. Our facility and our buses are ADA compatible and we post Title VI in our facility and in our vehicles. We have several people attend who have mobility issues, ranging from canes and walkers to wheelchairs. We also have several people who are either fully or partially blind and offer a magnification reader for those who can benefit from its use. CES (Community Entry Services) often bring disabled individuals to eat lunch at the center and many of them are younger disabled people.

Last year we installed a Kiosk at the main entry door which operates MySeniorCenter software. Seniors are encouraged to swipe an ID key-tag and enter the events and programs they intend to utilize. That software will enable us to track participation.

The City of Riverton owns the facility where the Riverton Senior Center is located, but does not charge typical rent; instead, the senior center is responsible for a portion of maintenance of the facility. In this case, the improvement to the dance floor would be our contribution towards maintenance of the facility. The center would provide the janitorial staff, advertising, office supplies, utilities, telephone & internet service as in-kind match. The Center would use allocated funds to pay the staff member responsible for organizing and promoting the events, teaching artists, bands, and dance floor repair/replacement costs.

N/A

We would offer various dance classes such as Country Swing or Couples Dancing or Square Dancing during off hours.

We would host a dance after the 4 weeks of dance lessons so that recent graduates of the lessons can use their new dance skills. We would host 10 such sessions during the year.

Ed Finch and Gloria Herzog are volunteers who teach line dancing during the day. They would be hired to teach additional line dance lessons and couples dance lessons during off-hours. We would also look for dance instructors for other types of dance.

About half of our funding comes from federal grants and the rest is mostly from cash donations.

ORGANIZATION SUMMARY

ROCK SPRINGS RENEWAL FUND, INC.

[HTTPS://WWW.DOWNTOWNRS.COM/](https://www.downtownrs.com/)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

2024 - 2025 Season

Application

Our Mission: Fostering the economic and social vitality of downtown while preserving our heritage.

Our Vision: Downtown will be an attractive, vibrant destination for residents and visitors.

Seven years ago, our organization adopted 2 transformation strategies designed for the redevelopment of Downtown Rock Springs. One of those strategies is to become the Arts and Culture district for Rock Springs and Sweetwater County. We operate the historic Broadway Theater, which is home to four, locally owned theatre companies. We also produce various arts events & activities throughout Downtown. Each year we add additional large-scale murals as well as other public art projects.

We host a lunch-time concert series all summer long that has grown into weekly offerings. We host a large Blues fest each August. Two years ago we introduced our ARTember event -- a fall art fair complete with performing arts, workshops, artist booths, children's activities and more. During the spring of 2019 we also hosted our first ever Arts Week, which has now grown to an Arts Month Celebration to help highlight and partner with the various arts organizations in our community.

During 2020 we were one of the pilot communities in the Wyoming Arts Alliance's training series. In 2021, we introduced our Mayor's Arts Awards, recognizing four artists and patrons from our community.

All of those events and activities reinforce Downtown Rock Springs as THE location for arts and culture in Sweetwater County while making Downtown Rock Springs a vibrant, exciting and interesting place.

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 \$20 ticket. Our focus area is

Sweetwater County with a population of nearly 42,000 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 primarily 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.

For outdoor, non-ticketed events, we track attendance as best as possible as well as the event reception. We also conduct intercept surveys of some guests to track the number in their party, thoughts on the event, suggestions for improvements, and how they heard about the event. Additionally, we routinely conduct "parking lot surveys" to roughly gauge where patrons are coming from.

N/A

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 (Annual screenings of "The Polar Express", "The Craft", the premiere screening of "Last of the Wild: A Red Desert Story" including a Q&A with the directors, a special screening of "Who She Is" including a Q&A with the director and producer)
- Live performances by Kadan & Brooklyn Rockett (Magic & Comedy from "America's Got Talent"), Lonely Blue Dreams: A Roy Orbison Tribute Show, David K. as Buddy Holly Tribute Show, The John Denver Experience, LOS CHEESIES in Concert, The Bar D Wranglers: A Western Christmas, Down Under N' Beyond: LIVE, Atlas Falls, ZamTrip, Lightwire Theater's Dino-Light, and the Sweetwater County Library System's magic and puppet shows.
- We recently began producing a semi-regular concert series called "Off-Broadway." We partner with a local, Downtown business to provide a smaller, more intimate setting. The shows are free to attend and feature local and traveling performers with a variety of musical genres.
- We're also the home venue for four (4) local performing arts production companies - The Actors' Mission, Horizon Theater, The Starling Company, and Upstage Theater Company.

Because some of our programming is funded by the City of Rock Springs, we have not confirmed anything for the coming 2024-25 season yet; awaiting our budget allotment from the City. However, we are looking into the following shows, pending budget approval and grant funding from various organizations.

- Trailblazing Women Of Country: A Tribute To Patsy, Loretta, and Dolly
- Opera Wyoming
- Mariachi Herencia de México
- Cirque-tacular - High Energy Dazzling Circus Feats - Spooktacular or Shimmer
- Screenings of "The Rocky Horror Picture Show"
- Clue: The Musical

Once grants and budgeting are secured, we'll begin nailing down acts for the 2024 - 2025 season and plan to have it secured by August 2024. 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 plan to apply for 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: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

2024/2025 Rocky Mountain Dance Theatre Program Funding

Application

Rocky Mountain Dance Theatre's (RMDT) mission is to introduce young people to the performing arts, encourage cultural development through public performance, and inspire young dancers to learn and strive for excellence in technique, self-discipline, self-confidence, and artistic expression. Our vision is to help our students develop a life-long appreciation for the arts, use the foundation of their training for personal growth, and instill discipline and a work ethic in young dancers which they will carry into the world as contributing citizens. RMDT focuses on creating and maintaining a safe environment for the students in our program. We encourage them to be individuals and learn to find a common bond with those who may be different from them, through their love of dance. Within this, we hope they will view each person they encounter as a fellow human being in which they can find a common thread, focusing on this commonality versus their differences.

RMDT's primary location would be considered a small town by the world's standards and a slightly larger town in Wyoming. Some of RMDT's students travel twenty miles or more to take part in RMDT's programs. We have seen and welcomed more people from all over the U.S. coming to make this area their home, and RMDT feels it is important to provide opportunities that foster love of the performing arts, health, creativity, and inclusion.

Economic Strati: RMDT's scholarship program, "Dream to Dance", provides scholarships for low-income families and creates meaningful access to the arts by ensuring the local and surrounding area schools can witness a live dance performance, free of charge.

Age Diversity: RMDT provides reduced ticket prices for Assisted Living and Nursing Home. Transportation is offered to our annual Nutcracker and Wild West Spectacular, The Musical performances. We perform at our local Assisted Living twice a year. Our social media is very active through on-line announcements as well as personal contacts for those without access to social media sites.

Disabilities/Veterans: We encourage persons with disabilities to perform with us, and for those unable, we have created other ways to be involved: handing out programs, showing patrons to their seats, or collecting tickets. We offer, free of charge, to persons with disabilities and their families, access to all our performances. We organize backstage events such as “meet the cast and experience the stage” offering an opportunity to be on stage, use props, see costumes, and meet/take pictures with cast members. For Wild West, we have built handicap accessible platforms in The Cody Theatre next to regular seats, with easy access, and better viewing. We offer reduced ticket prices to our veterans.

RMDT uses several ways to evaluate our programs. Tix Management, 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 over a thousand households to promote events and publish eblasts, along with a way to track the number of people who read our information, including how many people click on links to visit our website and ticket site. Next, through a personal connection to our dance families and alumni. 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. In addition, we receive personal contact from many of our patrons through typed notes, thank you cards, and pictures and notes written by the school children who attend The Nutcracker through our Dream to Dance Program. 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. And finally, through the patrons that attend our shows year after year, supporting the viability of our program.

N/A

RMDT offers many occasions to perform and learn in dance and theatre. This summer Natalia Magnicaballi, a former principal ballet dancer and Randy Pacheco, a current principal ballet dancer, will teach students of different ages and experiences. Summer programs are designed to give dancers intensive training in several dance disciplines and to learn about choreography, staging, terminology, and kinesiology while providing the occasion to study with the master teachers mentioned above, who will impart their knowledge of the performing arts. In the past, the teachers have left the experience inspired by the students and their immense desire to learn. The summer months will also include the ninth annual Wild West Spectacular, The Musical, which provides a unique theatre experience by telling the story of Buffalo Bill Cody’s Wild West Show. Musical Theatre students from colleges and universities from around the country as well as young working actors apply to perform in Wild West Spectacular, The Musical. This year over two hundred performers applied on-line through websites designed for this purpose. Local actors are also encouraged to audition, and several local performers are a part of the show, including actors and song writers. There are parts for local younger actors and dancers as well. Through the Wild West experience, RMDT has created a bond between the performers and Wyoming, which has proven to create a positive image of our local community. This is proven by their desire to return to this area and through the encouragement of their contemporaries to audition for the show.

Auditions for the twenty-seventh annual Nutcracker production will be held in May and rehearsals will begin in August. Over one hundred local children, two professional dancers, a professional tech crew, and several volunteers, all help bring to life The Nutcracker, which is our largest performance in terms of cast and patrons. Held in December, we will offer three performances, one of which is a free performance for elementary schools.

The cast has the opportunity to dance with two professionals from Ballet Arizona. Two ballet classes are offered: one specifically for boys, and one for girls, free of charge, and open to the cast. The Nutcracker continues to be affordable to all students and is focused on providing an opportunity to all demographics.

This past October, we provided another performing opportunity and encouraged adult artists and the performing community to audition and work with the youth of our community by taking part in The Addams Family Musical. Through this new endeavor, RMDT provided dancers with diversity in performing opportunities and created a connection with adult artists and performers within our community. For the upcoming season, RMDT will produce a musical in the spring, similar to The Addams Family Musical.

To end our season Masterpieces of Ballet, held in May, focuses on classical ballets and highlights dancers of all ages. 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.

During our Summer and Fall programming, guest artists will come to Cody, Wyoming to provide training and share their knowledge of the performing arts. Classes will be offered at several different levels and are open to children ages ten to eighteen and any adults who wish to take advantage of this opportunity. Each of these offerings includes the chance to ask questions, work one on one with the teacher, and encourage understanding of the performing arts world. Guest artists that are invited to teach are artists whose technique, artistry, training experience, and ability to work with young people are well-known to the resident faculty of RMDT. The guest artists also are aware of the foundational training that the students are taught, therefore guest artist teaching is a continuation of what the students know but also dancers are asked to reach beyond their current comfort zone, learn to work in different ways, and broaden their knowledge in each style. Dancers do not have to be advanced to participate, but a general base is required to gain the most benefit from the classes. The focus of each professional is different, giving a wide range of training and motivations.

A unique part of the summer program is the opportunity to learn from the actors and dancers who come from all over the United States to perform in the Wild West Show, The Musical. Each of them will teach a class to RMDT students, highlighting different aspects of performing.

Rocky Mountain Dance Theatre students are also given a chance to travel to New York City, every other year. They participate in classes at dance studios where working dancers teach and take classes. Part of the experience is also seeing shows where dance is especially featured. Participating students do their own fundraising to pay for most of the cost of the trip, based on an estimated cost of the trip. RMDT covers anything beyond the estimated cost of the trip.

Rocky Mountain Dance Theatre's goal for Arts Learning is to provide the performing arts community an opportunity to work with different masters in the field of dance, to create a broader knowledge base, understand new ways of working, provide perspective, and to discover the movement qualities and ideas of different teachers.

RMDT also hopes to give the chance to discover the bond that exists between artists and to help create a feeling of security so that learning is welcomed and inspiring.

Because we are somewhat secluded and traveling isn't necessarily something everyone can afford, RMDT feels it is important to bring teachers to the area, giving more of our youth the opportunity to work with different and exciting teachers, and to experience dance from another perspective by working in creative processes that are contrasting to what they have done before. Being well versed in diverse ways of working creatively is a tool anyone can use in any endeavor they may choose to undertake, making this training a life skill. Also, it is a way to connect with the performing world outside of our area, and to create important contacts.

RMDT has found that providing perspective to young artists helps them reach beyond their current sphere and understand there is a larger picture to view. Within this perspective, RMDT feels young artists can look at their future in a unique way, expanding what they "thought" they could achieve and giving them the understanding that they are capable of more than they realized. RMDT believes the performing arts are a perfect catalyst to inspire forward thinking through the hard work, dedication, and requirement to put themselves in a position that enables them to trust in themselves by using the many ideologies they have learned through their performing arts training.

Rocky Mountain Dance Theatre understands that it is significant to inspire young artists so they will always remain artists, whether performing or simply living a life inspired by the arts, and arts supporters. Understanding is vital to the sustainability of the performing arts, and each opportunity to experience the arts with different people and different philosophies will hopefully ensure artists for future generations.

Natalia Magnicaballi will be the first artist to join us this summer. She will teach four days of intensive ballet classes for several age groups, beginning with age seven. Classes will include ballet technique, pointe, and ballet repertoire. Natalia, originally from Argentina, started dancing at the age of seven at a local dance school. Due to her aptitude for ballet, at the age of nine she was accepted into the Instituto Superior de Arte, located in Buenos Aires. After completing her training, she danced in Europe for an Italian ballet company before moving to the United States, where she gained her citizenship, and became a principal dancer for Ballet Arizona and The Suzanne Farrell Ballet. Suzanne Farrell is a former George Balanchine dancer and therefore, Natalia has danced in the Balanchine style of ballet. Natalia's ability to impart this knowledge is one of the reasons RMDT has chosen her to guest teach. The Balanchine style of ballet defined ballet in America and is important to understand from both a movement perspective as well as historically. Natalia's broad experience in the professional world and the information she is able to pass on is a great resource for RMDT students and teachers. Natalia is now retired from professional dancing and dedicates her time to teaching, mostly in Phoenix, Arizona. She loves RMDT and makes special arrangements to work with students at RMDT because of their dedication, work ethic, and overall desire to learn.

Randy Pacheco will follow Natalia this summer as a guest teacher. Randy began his training at the age of nine in Camaguey, Cuba, his hometown. He became a soloist for a ballet company in Cuba and then in Mexico before he became a member of Ballet Arizona, where he still dances professionally. Randy has been a guest dancer for

RMDT's Nutcracker for a few years and has taught a ballet class for boys while in Cody for the performances. RMDT has seen a dramatic increase in boys participating not only in The Nutcracker, but also in ballet training, directly resulting from Randy's inspiring classes. This past season, Randy also taught a separate class for girls. He has partnered with two of our local dancers in the past two Nutcracker's and has imparted invaluable information in the technique of partnering. Randy is kind natured but has a way of getting the absolute best each dancer has to offer and is one of the best teachers RMDT has ever had the privilege of working with in ballet training. Because of these experiences, and Randy's desire to impart his knowledge, RMDT has chosen Randy to teach six days this summer.

RMDT is so fortunate to have an incredible volunteer and in-kind donation base. Volunteers help with our productions from set up to strike and sit on our Fundraising Committee. Recurrent in-kind donors comprise seventeen percent of our budget, including Thompson Studios donating graphic design work, The Village Shop, steaming costumes, Jennifer Kaelberer who donates several hours as Director of Public Relations, and Elizabeth Fernandez who donates all her hours to RMDT. RMDT is historically supported by the following, with the percentage each revenue stream generates in parenthesis: Grants (7) donations from both individuals and businesses (19), ticket sales (41), participation fees (3), and a sound annual fundraiser calendar (13). Each revenue stream is vital to supporting our programming. With unwavering attention to our mission and vigilant dedication to supporting our program, we believe we will find adequate financial support for continued success.

ORGANIZATION SUMMARY

ROCKY MOUNTAIN SONGWRITER FESTIVALS INC.

WWW.YELLOWSTONESONGWRITERFESTIVAL.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

4th Annual Yellowstone Songwriter Festival

Application

- 1.) Promote Songwriters and the Art of Songwriting

- 2.) Promote Cody, Wyoming as a destination for music fans

- 3.) Support music education and in public schools and colleges.

Cody, Wyoming is a western community of approximately 10,000 people located in Park County and the Bighorn Basin, another 20,000 people. It has a strong arts culture and a building music scene that is adding to this art and music culture. The Yellowstone Songwriter Festival contributes to bringing more diversity to the Cody Music Scene, bringing known, and up and coming songwriters come to our area. It is also our goal to give local and regional songwriters the chance to be heard and share their talents with music fans. Over 60% of our attendees are from out of state which contributes to the local economy from lodging, to meals to airline tickets to buying meals at local establishments.

During the festival songwriters will do community outreach to two different groups. Songwriters will entertain residents of the Absaroka Senior Center at a 45 minute lunch concert. The other program is geared to children of the Homestead Music Therapy Services and local public schools, songwriters will introduce guitars and songwriting to these children.

*Our values are that music is all encompassing and inclusive of all populations. The Yellowstone Songwriter Festival takes place in seven venues throughout downtown Cody, Wyoming. The venues include bars, restaurants, courtyards, a coffee shop, theaters and auditoriums. Each venue is unique and accessible to the public including ADA requirements.

The majority of our shows are ticketed however several are free and open to the public. Requests for special accommodations are addressed to ensure the person requesting them is given priority to ensure a positive listening experience at our shows.

Measuring the impact these three missions have on the community is important to building community involvement and sustain the festival.

#1.) Inspiring young musicians to take an interest in music as a hobby, education and/or career is at the heart of what we do. In the last three years we have given over \$17,000 to the Park County School District, the Veritas Christian Academy for the purchase of instruments, and Northwest Community College for student scholarships.

#2.) Economic statistics provided by the Park County Travel Commission show a significant economic lift in 2023 for the three days of the songwriter festival, compared to the same three days the week prior and the same three days the week after.

** 65% of ticket buyers come from out of state. These buyers are between 35-75 years of age with an above average household income. They would be categorized as low inspect, high value visitor.

#3) An email survey is sent to attendees post festival to measure their level of engagement and satisfaction.

** Questions include: "What is your favorite feature of the songwriter festivals?", "How many days did you attend the festival?", "How many songwriting shows did you attend during the festival?", "Do you plan to attend one of our songwriter festivals in 2024", "comments".

#4) Increase ticket sales by 37% over 2023 and attendance by 41%.

** Tickets Sold 321 in 2023, 490 projected in 2024.

** Attendance at all shows 1,827 in 2023, 2587 projected in 2024.

#5) Financial success will be to cover direct costs and donate \$7,500 - \$10,000 for music education in Cody and the Bighorn Basin in 2024.

If we can impact the community equally, or in a greater fashion in 2024, we have been successful.

The Yellowstone Songwriter Festival is produced to showcase songwriting and provide economic lift to the community of Cody, Wyoming.

The operating expenses for the 4th annual Yellowstone Songwriter Festival is estimated at \$114,750. This number is inclusive of talent fees - 42%, advertising & branding - 14%, production & venues -12% participant materials & merchandise - 4%, administrative & fundraising - 27% (admin & fundraising are allocated equally over all three of the Rocky Mtn Songwriter Festival Inc's festivals - 20.47% overall).

To create a unique, intimate listening experience for our audiences we utilize seven unique venues in downtown Cody , Chamberlin Inn, Blanka Tatanka, Silver Dollar Bar, Cody Auditorium, Cody Theater, Proprietress, and the Station at Cody Coffee. Each venue requires a sound (PA) system, sound engineering and in some venues staging. At different times during the festival we will host as many as four songwriter shows concurrently. Being all shows are acoustic, with a guitar and voice, the fidelity of the sound is imperative.

We are seeking funding to assist in the rental of venues, lighting, sound equipment and sound technicians during the festival, \$5,900, (total budget \$11,800).

We will engage twenty songwriters from Nashville, Wyoming, Montana and around the country for this festival. Four hit songwriters from Nashville along with seventeen Rising Stars. Songwriters play in a song swap format, two or three songwriters sharing the stage and trading songs and stories.

These songwriters include:

Michael Martin Murphy - Headliner (Ft Worth, TX)

James Dean Hicks - Hit Songwriter (Nashville, TN)

Billy Montana - Hit Songwriter (Nashville, TN)

Randy Montana - Hit Songwriter (Nashville, TN)

Rachel Laven - Rising Star (Nashville, TN)

Chad Richard - Rising Star (Orange, TX)

Grace Morrison - Rising Star (Rochester, MA)

Jackson Emmer - Rising Star (Carbondale, CO)

John Lowell - Rising Star (Livingston, MT)

Union Revival - Rising Star (Waco, TX)

Jess Jocoy - Rising Star (Nashville, TN)

Jeff Plankenhorn - Rising Star (Vancouver Island, BC)

Chris Moyse - Rising Star (Nashville, TN)

Mike Beck - Rising Star (Ennis, MT)

Anthony Garcia - Rising Star (Austin, TX)

Tessy Lou Williams - Rising Star (Pony, MT)

Susan Gibson - Rising Star (Wimberly, TX)

Brooks Foryth - Rising Star (Boone, NC)

Mercedes Carroll - Rising Star (Livingston, MT)

Kalyn Beasley - Rising Star (Cody, WY)

We are requesting funding to assist with the fees associated with hiring artists, \$4,000, total budget \$39,550

The Rocky Mountain Songwriting Workshop is held during the Yellowstone Songwriter Festival September 5-7, 2024 in Cody, Wyoming. In this 2-day Workshop our instructors will work with a maximum of 20 students of all levels to help them clarify the aim of their writing and discover their own, unique voice.

This songwriting intensive workshop is a 7 hour, in-person masterclass with hit songwriter Susan Gibson, and critically acclaimed songwriter & producer, Jackson Emmer. This workshop is designed to “meet you where you’re at,” bring your songwriting to the next level, and hone your unique voice as a writer.

Day 1: We’ll discuss the writing habits of successful songwriters. Explore the “songwriters toolbox,” and share tips for breaking through ruts and writer’s block. We’ll also practice co-writing.

After the main session, there will be time for 1 on 1 meetings or “Compassionate Critique” with Susan Gibson, Jackson Emmer, or James Dean Hicks. This is a great opportunity to get individual, friendly feedback on one of your songs from working songwriters.

Day 2: We’ll do a few more group and individual writing exercises, geared towards breaking cliches and learning how to revise and edit songs. We’ll also discuss best practices for performing, booking, promotion, and a few tips to conquer stage fright.

After the main session, there will be time for 1 on 1 meetings or “Compassionate Critique” with Susan Gibson, Jackson Emmer, or James Dean Hicks. This is a great opportunity to get individual, friendly feedback on one of your songs from working songwriters.

All Classes at the Cody Club Room at the Cody Auditorium.

Thursday 9/5, 1:00 pm – 4:00 pm

Friday 9/6, 9:00 am – 12:00 pm

One of the three missions of the Yellowstone Songwriter Festival is to "Promote the art of Songwriting."

The goal of the Rocky Mountain Master Class for Songwriters is to provide inspiration, instruction and encouragement for songwriter of all abilities. EVERYONE has a story to tell, and a unique voice with which to tell it. The trick is to uncover your own style in order to tell that story with a truth that connects with your audience in an original way. It is our hope that when students leave this class they will be better songwriters and are excited to continue writing songs for themselves or for others.

The Rocky Mountain Master Class for Songwriters is taught by:

1.) Acclaimed songwriter and songwriting instructor Susan Gibson, songwriter of "Wide Open Spaces" recorded by the Chicks. www.susangibson.com

2.) Songwriter, producer & songwriting instructor Jackson Emmer. <https://www.jacksonemmer.com>

3.) Guest Appearances by hit songwriters performing at the festival

These instructors were chosen from their songwriting resume, their prior teaching experience and their ability to communicate with songwriters of all abilities.

** We will offer five paid scholarships to Wyoming Songwriters at this year's Master Class.

The major costs to produce a successful Yellowstone Songwriter Festival are: talent (songwriters), advertising & promotion, and production (sound & venues), administrative costs.

The YSWF is funded by ticket sales, business sponsorships, individual patrons, and community grants. Ticket sales make up 27% of total revenues.

Talent fees included, appearance fees, travel & housing. Talent fees make up 37% of the budget

Advertising & Promotion fees include: website, social media (Facebook & instagram), billboard, print advertising, & digital marketing (paid google & Facebook).

Production fees includes: sound equipment, sound technicians, staging equipment & venue rental

Administrative fees: include the salary of one full-time Executive Director, bookkeeping, insurance, social media, travel.

These expenditures are necessary to producing a quality musical event that contributes to the arts culture & economy of Cody and provides the resources to fulfill our mission.

ORGANIZATION SUMMARY

SALT RIVER ARTS SOCIETY

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Lighting up the Ford Theater with ARTS!

Application

Our mission is Building Community through the Arts. Our vision is that that Ford Theatre will become a Center for the Arts and Arts Education, running at capacity, connecting the community together and to mainstream businesses. Downtown Afton will become a cultural destination for the community and tourists alike.

Our current goals are:

- hire a part time marketing and event management staff member (25 hours per week)
- complete major renovations to our building, using funding from the Cultural Trust Fund and private donors
- offer a wide range of programming, with a family-friendly country musician as an anchor concert for the year
- offer opportunities for local performers to share their talents with the community

The Ford Theater and SRAS are in Afton, WY, although we aspire to serve the entire Valley, which runs along the western edge of Wyoming between two mountain ranges and includes 14 communities, with Afton the largest at 2213. There are slightly more females than males in the county and a large percentage of married couples. Family-friendly activities are favored, as the area includes many larger families. This may begin to change as more retirees move in. As people migrate to Star Valley, they will want to enjoy many of the things from the more populated areas they came from, including high-quality arts programming. Star Valley is a predominantly white community (88% in Afton), with the second largest being people of two or more races and no significant African American, Hispanic, or Native populations. We have a large Latter-Day Saint population influencing community activities and values. There is a deep love of the arts, as evidenced by strong music and art programs in the schools and churches.

Our programs are kept as affordable as possible to meet the needs of people who are lower-income. We actively invite and work with places that serve the needs of older adults, who consistently attend our programs.

Accommodations are made as requested and to the best of our ability. One of the intentions as part of the renovation is to make building access easier for people with mobility issues, and to create more seating. Long term we are interested in creating better stage access for people with disabilities.

Our primary method of evaluation is through attendance, donations and anecdotal feedback. We also do surveys occasionally, especially for programs like arts education classes and the Blue Sky Music Camp. We also have a suggestion box in our lobby. Our goal is to have programming 2-3x per week year round with good attendance. Currently we are at an average one 1/week, but we are also working on renovations. We consistently receive excellent feedback, and use that to adjust programming. Last year, we did a larger survey to request information on what people wanted to see. We were told people wanted the Lyric Opera to come back, and also a family-friendly country musician. To that end, we have invited the Lyric Opera and are negotiating with Billy Dean, a well-known country singer.

We are in the process of working on the building to make it more self-sufficient, through rentals in the classrooms and the two apartments above. Until that time, we have rent, insurance and utilities to pay. SRAS is fortunate to have very reasonable rent--the owners charge just enough to cover the mortgage, property taxes and insurance and utilities--but it still takes a very large chunk of our budget for the year. It costs on average 3,250 per month to keep the doors open. This includes an average of over \$1000 per month in utilities. Many little charges also add up quickly such as snow clearing in the winter, and keeping the parking lot plowed. We also have ongoing supply needs to serve the public and make the office functional, in particular the toiletries for the bathroom and cleaning supplies. While we can cover these costs, they take up all available funds that could be used for a staff person, thus putting a large amount of work on our board, particularly our chairperson, who devotes a lot of time to developing our event schedule, working with artists, marketing and more. We would like to hire a part-time event manager to support this work. This person would be responsible for working with scheduled artists and events, marketing, and ensuring we can meet any equipment needs or special requests. This person would execute the board's marketing plan which currently is taxing for our volunteers and board members. Many other important executive tasks, such as grant writing and reporting prep, paying bills, communicating with partners and artists will be administered by this employee to ensure important tasks are done in timely manner. We have applied for other grants with this view in mind. We feel that if we could do this, our chairperson would be freed to work more intensively on our rentals and on developing donors for the renovations of the building. While we feel we are very lucky to have understanding owners who share our vision of the building as a community asset, we would also like to either purchase the building ourselves or find some other method of ownership that would ensure the Ford Theater is a community building in perpetuity. Operating support funds will be used towards hiring an event manager; if that does not work out, we will utilize it to free up funds for further programming by paying rent and utilities.

N/A

SRAS has just added some new board members who are very excited about arts education programming. We have been trying various things over the past few years to see what will work best for the community. We will be continuing to try new things this year and encourage our board members to take the lead on it. Here is what we have planned so far:

The Ford Theatre will be hosting a dance production in mid September that follows the story line of Cinderella, but set to modern music with an original script narration. The entire piece runs about 1 hour, and there will be several choreographers involved, each with their own style that they will bring to the piece. The goal is for the performance to span as many types of dance as possible, transitioning from ballet to hip hop to contemporary to ballroom and everything in between. While it's still in its early stages of planning, we have been in contact with a number of professional choreographers and dance educators who have all expressed interest in being involved in one way or another, but have not officially committed due to this program being in its earliest stages. We hope to have a run of 4 days from September 11-14, auditions will be held in late July, and the cast will consist of 10-15 people.

In June of 2025, we will again offer Blue Sky Music Camp which brings in professional musicians to teach kids the skills they wished they learned in orchestra and band. The camp serves primarily stringed instruments, guitar, and folk instruments. Any student ages 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 an 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.

We are in our third year of co-hosting a musical theatre camp with the Star Valley Arts Council. The camp is in June, every day in the morning for three hours. They perform three times the weekend before the Fourth of July: Friday evening, Saturday matinee, and Saturday evening. In 2024, the musical is Suessical Jr; 2025 has yet to be selected. Starting in 2025, we are so excited to add an option to participate in a dance camp with Dance Hall 307 organizing and leading the program! The program is designed to put together a full-scale dance production with a storyline, similar to a ballet, however, with modern/jazz/hiphop elements. The camp will correspond with the Summer Theater Camp, and take place for 3 hours each afternoon, so that participants interested in both can participate. It will culminate in a performance.

A masterclass and concert with professor of violin Hyeri Choi is scheduled for January. She will do outreach to the local high school and a masterclass at the Ford before her performance in the evening. We hope to have other masterclasses as well in the next year.

We also offer the Salt River Community Theater and Salt River Symphony Chorus. Both provide arts education and participation opportunities for adults and put on two performances yearly. These two groups meet regularly during the school year and have created a strong following for themselves. We plan to expand the chorus to summer to offer an opportunity to snowbirds.

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 Blue Sky Music Camp and classes will build on those skills.

--introducing students to new ideas and ways of using their talents in the community

--building appreciation for music and the arts

--offering classes and performance opportunities to adults who are interested in learning a new skill or continuing to hone their skills

Our programming is specifically geared to allow all ages to practice and perform their skills. It gives emerging artists an opportunity to expand and hone their skills in front of an appreciative audience.

The Community Theater and Symphony Chorus are geared towards adults and provide both education in theater or vocal music, but also a place for retired and amateurs to participate and perform. Run by retired theater and music educators, every session is an opportunity to learn more.

The Cinderella dance project goal is to introduce participants to a variety of types of dance and how to work with choreographers.

The Children's summer Theater camp seeks to teach acting, projecting, and technical theater skills. The new dance camp will provide intensive dance education in a range of styles, offering students an opportunity to learn what they might enjoy pursuing in the future.

Blue Sky Music camp has some specific arts education goals including:

--learning to work with other musicians in a new grouping quickly (playing in a band)

--music arrangement

--playing by ear and chord

--building technique and skill

Goals were developed primarily by James Arbizu, a certified music educator who has taught all ages both in the schools and privately. He consulted with the board involved in education programs, and with other artists providing classes and opportunities.

For the Cinderella dance program, the following choreographers plan to participate so far:

Lauren Arnt- modern dance instructor with Jackson hole Center for the arts dancers workshop

Jane Scheiner- Jackson Hole High School dance coach

Krista Hardcastle has been teaching and performing an array of different styles of dance for the last two decades. She owns the 307 Dance Hall and works as a professional choreographer. Krista will also lead the dance camp option coming June 2025 concurrently with the theater camp.

Elise Baker Mumford- ballet instructor with Jackson hole Center for the arts dancers workshop

Dr. Hyeri Choi is Associate Professor of Violin at Idaho State University where she coordinates the string program, teaches violin, viola, and related academic courses, and directs the string division of the ISU Summer Institute for Piano and Strings. She holds a Doctor of Musical Arts and Masters of Music in Violin Performance from the Eastman School of Music under the tutelage of Mikhail Kopelman. Choi has been the Concertmaster of the Idaho State-Civic Symphony since 2016, and is also a section violin of the Helena Symphony in Montana, and substitute violinist of the Boise Philharmonic and the Utah Symphony.

SR Cmty Theater is directed by Tami Neilson who has produced, performed and directed plays for 30+ years. She teaches 3rd grade at Afton Elementary and coaches high school drama and the high school musical.

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.

--Colin Botts guitar, banjo, bass, mandolin: Played Mandolin for Utah Symphony. Had a signed artist contract with record label (Ryan Shupe and the Rubber Band... He was the Banjo man for their hit that charted, "I play the Banjo"),

--Miriam Hone, piano, violin: Concert Master of the Evanston Community orchestra. Graduate in piano performance at BYU. Frequent artist teacher at Arts Inc's MAT Camp

--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. With a masters in conducting, 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 and conducts the Salt River Symphony Chorus.

--Daphne Arbizu holds a bachelors in music education from Weber State University. She has taught band and orchestra and played with the Arioso String Quartet, among others. Daphne has taught violin, viola, piano and other instruments privately for over 20 years. She participates in the Salt River Symphony Chorus, organizes Blue Sky Music Camp and co-owns Mountain Music of Wyoming.

Children's Summer Theater Camp

Katie Thygerson holds a bachelors in theater education, a masters in curriculum and instruction and currently serves as para-librarian at Etna Elementary School. Christina Crowther has a masters in family and child studies

and a bachelors in elementary education. Both have run independent theater productions for children for many years, managing all aspects from teaching students to directing, stage managing, and ensuring that all the technical components are correct.

SRAS applies for multiple grants each year and is constantly seeking new sources of funding. We have been fortunate to find several donors who grew up in Star Valley and are excited to see the Ford Theater active again-- right now, they are focused on renovating the building, but we hope to convert them to regular supporters of our programming as well. We are actively reaching out to communities in lower Star Valley such as Alpine and Star Valley Ranch to increase our audience and sponsorship base. We have a strong working board which contributes significant time to the organization and an active volunteer base who spend many hours making our events go smoothly. Much of our publicity is donated, with both the newspaper and radio being very generous with articles and support. Our entire budget is focused on the mission of building communities through the arts, and on renovating our building (not included in this request).

ORGANIZATION SUMMARY

SCIENCE LOVES ART, INC.

[HTTPS://WWW.SCIENCELOVESART.ORG/](https://www.science loves art.org/)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Art For Everyone: Community art, music, exhibits, festivals

Application

Science Loves Art (SLA) is an organization created to bring science and art together through discovery, creation and exhibition to rural, isolated, low-income communities and the general public. SLA supports both physical and virtual connections through workshops, exhibitions, SLA Kits and community events.

SLA continues to expand our virtual access through our website, growing social media (Instagram, Facebook, YouTube and others). Our feedback and response using these methods are gaining momentum and are a promising method for us to reach people in Wyoming and beyond. Meeting individuals and communities, hosting team building events and adding enrichment to current programs of schools and nonprofits has been successful and fulfilling. We will continue to expand our online presence by adding more tools and venues for this outreach.

SLA festivals are growing as we increase our talent, collaborators and followers. Our Pollinator Festival is in June and focuses on gardens, clean food, easy gardens, worm composting and how to use plants and gardens in our everyday lives easily. Our Fermentation Festival is all about microbes, probiotics and how easy and safe it is to create food and drinks for all ages and increase the health of our bodies and our communities. This old technique is gaining more exposure as science proves the benefits of healthy gut and body microbiome. Tasting art and science with this family and community event.

SLA festivals and exhibits focus on the community benefits but also financially support artists and musicians. Collaborations with other nonprofits and our local creative and science communities is part of our main mission.

Science Loves Art (SLA) serves the entire state of Wyoming through our online presence and Laramie, Albany County through our festivals and art exhibitions. Our SLA Kits that explore science concepts through art have grown as an outreach tool because of the affordable and quick method of shipping easily to isolated and rural places in Wyoming and beyond.

Our relationships and partnerships with service nonprofits across Wyoming is growing as we meet more groups that have similar interests and opportunities to connect with similar community groups. These communities include crisis centers, group homes, after school programs, senior programs, 4H groups, small schools in 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's YouTube channel has been a great asset as companion tools for our SLA Kits, marketing and connecting to those not able to participate in person. SLA is investing more time and financial resources for our social media presence because our goal is not only to reach the community that is physically close to our home base, Laramie, but to find new and creative ways to reach those isolated communities. We share the experiences through video, photos and social media of all events.

SLA's vision in 2017, was to create Kits for reaching many more individuals, groups and communities because Wyoming is so isolated and often difficult to travel. We have requests to participate in statewide conferences, speak at events and host special needs groups by providing private art sessions or customize kits and art projects.

SLA uses a variety of evaluation techniques for measuring our impact and obtaining feedback. Using a custom database tool, we document our statewide nonprofit partners with details of interactions, location, # of participants, gender and age of participants and income/at-risk level. We gather information about the perception of art and science after the individual's experience. For example, is the participant more interested in science or art after this experience? Are they more likely to participate in science or art in the future?

We also monitor access through marketing and online contact with the public through our active Facebook, Instagram, website and growing SLA YouTube channel. We are able to share our online survey through emails and SLA interactions and Kit requests and responses are tallied automatically through the database. Collaborators gather information and share data with us. They have discovered, as we know, that art, as a component for learning, has increased participation!

Feedback gathered during exhibits and festivals includes several methods. We count and greet participants and manually count as they enter the event. During this time we encourage them to participate in an interactive event, or to complete a questionnaire that is designed to provide a fun incentive for feedback. We also monitor the interests of our followers on social media.

SLA is based in Laramie, WY and stores art supplies, assembles kits, hosts workshops, events and festivals from this location. Because we ship Kits from this location, we have an area designated for processing online orders. SLA also has video and production space for filming and editing videos. This year, more use of the Victorian Greenhouse that is located behind 4th Street Studios will be available for workshops and experiences to those near Laramie

and for social media and video access. Access to the science of soils, composting, growing food in small spaces and in Wyoming are some of the primary goals. Our audience and impact is so much larger than those that can physically attend our studio on certain dates and times.

SLA is requesting funds to support:

Operating support:

A portion of rent, utilities, wifi, website design and management and studio 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.

Supplies and wages for assembly of SLA Kits. Approximately \$3,000

Operating and project:

Video production support as our online presence becomes more essential to our mission. Approximately \$2,000

SLA Kit production 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. The Kits have proven to be extremely beneficial for school groups and community centers across Wyoming. Recently the Kits have been used by organizations for team building in Wyoming.

SLA is able to use retail sales of SLA Kits, workshops and team-building events to global audiences to raise funds for our mission by selling online at retail pricing.

SLA supports artists with mini grants, and we have scheduled festivals and exhibitions (with online exhibition versions available). Our Pollinator Festival is in June and our Fermentation Festival, is planned for August of every year. During these events, SLA financially supports approximately 10 musicians, 10 artists and community groups and introduces the community to hands on experiences with art, pollinators, fermentation and a family friendly event. In addition to the funds from WAC to support these events, sponsors and local businesses have provided a fundraising opportunity for SLA.

René Williams is the founder and President of SLA. As an artist with a BFA from the University of Wyoming and a retired CPA and small business consultant, she provides these in-kind services to SLA. SLA volunteers and part-time employees specialize in marketing, art education and Kit assembly create a team that is vital to SLA's success.

The Pollinator Festival in June is growing as we connect with more of our communities about the importance of bees, pollinators, safe and clean gardening, the importance of microbes and composting, how to use safe plants and soils as dyes for fabrics and paper and paper-making techniques. These projects and activities are fun and creative while teaching through discovery about the beauty of nature and science. This festival kicks-off our summer programs and kits to all ages and is used to inspire.

The Fermentation Festival in August is all about fermenting foods and drinks for better health as our summer comes to a close. This festival is growing as we inspire communities to consider the art of fermenting, how microbes are vital to our world and bodies through art, music and food.

Each festival and exhibit has participants of over 300 and in 2024-2025 we expect much higher numbers.

Project support:

Support for kit supplies and shipping. Approximately \$2,000

Funds for mini-grants to artists and musicians. Approximately \$2,000

Marketing festival and events. Approximately \$1,000

SLA's use of "art kits" is constantly expanding as more groups and communities are exposed to the diversity and unique traits of the kits. 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! Kits developed this year include Acrylic Paint Pour and Summer Camp 5 Project Kits 2023. These have been used by programs across Wyoming that needed virtual options and their participation doubled because of the virtual availability of the SLA Kits. We create new Kits each summer but continue distributing prior kits for more variety. All SLA Kits are designed with an important feature. They are designed as a positive, relaxing and approachable "experience" for all ages. Topics include fluid dynamics, paper engineering, color theory chemistry of paper and more. 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. SLA is designing new STEAM projects that are unique and affordable. SLA has found a niche in our state by connecting with schools and nonprofit groups and filling a void. We have seen a huge response from the general public and realize that our communities are starving for accessible, affordable and inspiring art projects that uses science and discovery as a teaching tool.

SLA uses the projects designed for Kits for in-person workshops and custom experiences for senior groups, children and camps and as private art/science sessions to schools and groups. SLA has mentored children with special needs using art and will continue to offer this service to schools and groups. SLA provides guidance and talking points to teachers or SLA will host projects.

SLA is planning to participate in several UW STEAM events that bring students from across the state to the University of Wyoming for art and science. These venues are beneficial to SLA and our mission because it allows us to reach over 1,000 children. SLA is developing several summer camp kits for summer 2024 that include worm composting, soil painting, plant/flower ink painting and more Suminagashi Marbling and Paint Pour activities.

SLA Festivals (Pollinator and Fermentation) are all about bringing community together for an interactive art and science discovery. Our Pollinator Festival is in June and focuses on gardens, clean food, easy gardens, worm composting and how to use plants and gardens in our everyday lives easily. Our Fermentation Festival is all about microbes, probiotics and how easy and safe it is to create food and drinks for all ages and increase the health of our bodies and our communities. This old technique is gaining more exposure as science proves the benefits of healthy gut and body microbiome. Tasting art and science with this family and community event.

SLA expects to reach over 1,000 participants in programs this summer. This number includes children, adults, seniors and community groups of all ages.

As SLA becomes more involved throughout the state with nonprofit organizations, city, county and state entities, teachers, after school programs, rural communities and home schooled groups, it is obvious that art is misunderstood as a learning tool. Because art is not valued in school curriculum with the same level as math, science and other subjects, art unfortunately is the first to be eliminated in schools as budgets tighten. 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. Because art can create curiosity for outreach, the potential to reach audiences through art as a tool for supplementing learning and discovery is our strategy and goal. Creating fun, relaxation effects and the positive experiences that come with art can benefit all ages and social groups. Most people separate art and science, so with our SLA Kits and programs, we intentionally design artwork with the goal of a subtle merge of art and science. As grant recipient from a NSF/Wyoming EPSCoR Education and Outreach Microbe 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. SLA and René Williams collaborate often with scientists to create experiences for exploration with the general public and educate all ages by using art to inspire and draw attention to how science works in our world.

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. The artwork is 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 and with tools that are reusable
8. Designed as a jumping point for more creative, custom 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. SLA has expanded our art projects into technical and engineering projects.
10. Kits can be experienced in classroom/group settings with leader sheets and instructions for group learning, used as workshop material for any group, used by individuals at home or used by SLA as virtual tools for Zoom team building or other virtual connections. 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.
11. Use our Festivals to bring in groups and families for fun community experiences that merge art and creativity with learning about how science fills out world. We invite scientists and community groups and inspire them to create interactive, free projects for families. Although based in Laramie, we have followers than come from Northern Colorado and Southeast Wyoming to visit our festivals. We use these festivals as a vehicle for kicking off our summer and fall/winter programs.

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 and creating a team with the same passion. As the artist /EOD participant on a 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, Department of Ecosystem Science and Management, University of Wyoming, 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.

Dr. Cynthia Weinig, Department of Botany, University of Wyoming, Professor, Ecological and Evolutionary Genetics. Board member of Science Loves Art.

Dr. David Williams, Department of Botany, University of Wyoming, Professor. Mentor and advisor to Science Loves Art. Vice President and board member of Science Loves Art.

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.

We value these long-term relationships as SLA expands to reach larger and diverse communities and bring new approaches for scientists to reach the general public. SLA has developed a unique program and it has worked because of our methods for combining science and art with the general public of all ages and focusing on rural and isolated communities. We have also discovered that what we viewed as "isolated and rural" isn't as obvious. We have met so many people and groups that would prefer to experience art and our Kits in the privacy of their homes or small community groups. So many of our Kits are shipped to cities or people who may feel "isolated" in the middle of a group, or simply not know where to start with art projects. Many parents and groups are intrigued by the "science" of our Kits, while many others are simply interested in the art and realize they are learning about science indirectly. 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. 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. We continue expanding projects in our Kits and will introduce soil, flower and plant dye and painting this summer.

René Williams, founder of SLA, is a retired CPA and handles all accounting and administrative tasks as in-kind donation.

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 Festival). Local businesses donate supplies and services.

SLA Kits are sold at retail as a fundraising method, and nonprofits receive at "cost" pricing or free. By selling Kits online at retail prices, SLA has been able to match grant income.

SLA uses 4th Street Studios and the Victorian Greenhouse , owned by René Williams, as the location for workshops, supplies and assembly of SLA Kits. Utilities and tools are in-kind donations by René Williams.

SLA uses resources that assist with wages such as internships and volunteers. Our primary cost is supplies for our Kits, Kit assembly and design, printing materials and marketing/video production and social media.

ORGANIZATION SUMMARY

SHERIDAN ARTISTS' GUILD ET AL.

[HTTPS://WWW.ARTINSHERIDAN.COM/](https://www.artinsheridan.com/)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

FY2025 SAGE Community Arts and Community Arts Programming

Application

SAGE Community Arts is steadfast in its mission to build and inspire community through the visual arts and thus embodies the spirit of Wyoming's creative landscape. Our mission is realized through three fundamental pillars: See Art, Create Art, and Promote Art.

To "See Art," SAGE maintains two accessible galleries that welcome all, free of charge. The Members Gallery is a vibrant platform for local and regional artists of diverse backgrounds and skill levels to showcase their creations. Meanwhile, our Exhibition Gallery hosts professional and national artists, presenting solo and group exhibitions spanning various mediums. These galleries serve as windows into the rich tapestry of visual arts, exposing our community to a spectrum of artistic expression.

Under the banner of "Create Art," SAGE facilitates community and youth arts education programs, offering classes ranging from beginner to advanced levels across a multitude of mediums. Through these programs, led by skilled instructors, individuals of all ages are empowered to explore their creativity and hone their artistic skills, enriching their personal growth and our collective cultural fabric.

The pillar of "Promote Art" is a vital cornerstone, providing a platform for artists to showcase their works and advance their artistic endeavors. Both our galleries serve as dynamic spaces where artists can exhibit, promote, and even sell their creations to a broader audience, fostering connections and dialogue within our community while amplifying the voices of Wyoming's artistic talents.

SAGE Community Arts is committed to nurturing a vibrant arts ecosystem in Wyoming, where creativity flourishes, communities thrive, and the power of visual expression illuminates our shared human experience.

Nestled in a county home to 30,475 residents, our community embodies a rich tapestry of aging adults, veterans, high and low-income families, and rural working families. Our roots run deep with historical significance, exuding

Western charm while fostering a creative economy. Our ethos embraces a storied past and the progressive spirit propelling our community forward.

SAGE is a beacon of inclusive engagement, working with nondominant communities in multifaceted ways through our programs. We cultivate involvement from older adults and low-income families by offering moderate membership fees, discounted rates for members across all programs, and numerous complimentary activities at our galleries and through partner organizations. SAGE collaborates with the YMCA to reach rural and low-income youth, facilitating their participation in art camps and after-school classes, with scholarships available for those in need. Our commitment ensures that youth art education remains accessible despite financial constraints.

To reinforce our dedication to accessibility and inclusivity, SAGE allocates funds for scholarship assistance across all membership tiers (student, individual, or family), class registrations, and jury show fees. We take pride in our role as an inclusive and supportive hub adaptable to diverse needs. Should our space require adaptations beyond our means, we readily collaborate with partner organizations to fulfill proposed accommodations.

Ensuring accessibility, our facilities boast handicap-accessible restrooms, a step-free entrance, and an elevator facilitating access to programming on our lower level. SAGE serves as a welcoming sanctuary where creativity knows no bounds, inviting every community member to partake in the transformative power of the arts.

SAGE meticulously assesses the efficacy of its programs and services across its three foundational pillars, which fortify SAGE's overarching mission.

Under the "See Art" banner, SAGE employs various metrics to gauge impact, including foot traffic in the galleries, attendance at artist receptions, and event engagement. We evaluate the diversity of opportunities for encountering art, striving to encompass a broad spectrum of artistic mediums, artist demographics encompassing age, gender, and race or ethnicity, and a range of viewing experiences spanning exhibitions, artist talks, demonstrations, and discussions. Leveraging insights from our Art Selection Committee, we analyze past diversity in art experiences to inform and enhance future programming, ensuring inclusivity and broad community engagement.

The impact of "Create Art" is assessed through quantitative measures such as the number of students enrolled in classes and the breadth of opportunities for community members to engage in artistic creation alongside SAGE. SAGE staff and instructors work with the class participants to create future opportunities that the members and community specifically request.

Quantitative metrics such as art sales from both the Members Gallery and Exhibition Gallery, alongside marketing analytics encompassing social media impressions, newsletter engagement, and website traffic, serve as quantitative indicators of impact under "Promote Art." Qualitative feedback from SAGE's community and artist members offers invaluable insights into our promotional efforts' broader impact and enriches our understanding of how effectively we amplify artistic voices and connect with our audience.

Operating expenses include artist commissions, workshop supplies, marketing, HOA dues, office expenses, operating supplies, utilities, and insurance.

Personnel expenses: Exc. Director, Gallery Manager & P/T Marketing Coord., class instructors, contracted professional services, and payroll taxes.

The requested operating funds will sustain and expand what SAGE can offer through the two art galleries. The Members' Gallery and Exhibition Gallery are open Tues-Fri from 11 am - 5:30 pm and Saturday from 10 am - 5 pm. The Members' Gallery is exclusively a showcase of Member artwork and is the entry point to SAGE. This allows all visitors to "See Art" from 120 Wyoming and regional artists in various mediums. The Members' Gallery is vital to SAGE's "Promote Art" goal because it allows member artists to display and sell their work in downtown Sheridan. Anyone can join the Membership anytime and submit art for display, regardless of experience level. It is often the first professional venue where new artists sell their work.

The Exhibition Gallery is integral to two of SAGE's three key pillars: See Art and Promote Art. In fiscal year 2024, SAGE will host eight exhibitions in its Exhibition Gallery, including two national juried shows. These exhibitions allow the local community to see and experience a diverse range of art. The Executive Director works with the Art Selection Committee and the gallery exhibition criteria developed to expand the artists and works showing in the gallery. The criteria guidelines help structure an exhibition schedule that showcases student shows (High school to College), 3D and Installation style, solo and group shows, and 2 national juried shows - one specifically photography and one all media (except photography). The national shows greatly elevate what is able to be shown in the Exhibition gallery. Each juried exhibition displays approx. 40 pieces of work from as many as 39 artists at a time with submissions from over 30 states. SAGE strives to recruit a nationally known juror, and all jurying is done blind (no names or artwork title). It is a testament to the expert level of artists in the state, as many of the artists featured in these exhibitions are from the Sheridan and Wyoming area.

Exhibitions typically last 5-6 weeks and include a Public Reception to invite the community to meet the artist(s). SAGE estimates that Community and artist Receptions will draw crowds of approximately 1200 art enthusiasts in FY24.

The significance of the Exhibition Gallery in promoting art is the opportunity to create a new platform for artists to promote themselves and their art. This is especially the case for out-of-state and national artists who show in juried or solo/group shows. They are able to promote their different ideas and mediums to a brand-new audience. These new perspectives help drive and enhance a diverse and cultured community.

N/A

SAGE's Community Arts Education program provides ongoing creative opportunities for community members to learn in a supportive environment from visiting and local professional artists. SAGE's 2019-2021 strategic plan aimed to differentiate instruction offerings to meet community members where they are as artists more effectively. The success of this goal was seen in the increase in participants and class offerings. The 2022 - 2024 Strategic Plan seeks to incorporate sequential classes so participants may build off one course to the next. The Arts Education program offers the following types of programming:

Multi-Day Workshops: Four to five-day workshops are taught by visiting and exhibiting professional artists. Intermediate to advanced levels.

Specialty Workshops: These are one-day workshops that focus on a specific technique or medium and are taught by both local and visiting artists. They are for beginners to advanced levels.

Multi-Week Classes: These classes meet once a week for four to five weeks and are taught by local artists. They are beginner to intermediate, with some advanced offerings.

Life Drawing Sessions: SAGE hosts a weekly 3-hour life drawing session on Saturday mornings from October to May.

Partnership Classes: SAGE collaborates with non-art nonprofits to offer creative opportunities. In FY25, SAGE will work with Easterseals of Wyoming, Big Brothers-Big Sisters, Uprining, and Sheridan Foster Parent Exchange to offer free creative opportunities to the communities of each organization.

SAGE plans classes and workshops seasonally and in FY25 will provide at least 45 arts learning opportunities, striving to reach at least 500 participants through the following:

6 Youth Summer Art Camps

5 wk Fall and Spring After School Art

2 Day Adv. Pastel Portrait Workshop

2 Paint Party Workshops with Sonja Caywood

2 Bookmaking Workshop

5 Printmaking Workshops

5-6 Flow Art Workshops

Multi-Week Classes w/ Jenny W - Expanding the Intro and Advanced offerings (Fall, Winter and Spring classes)

The Tributary Artist Lecture Series is presented in the Fall and Spring. This series is a collection of artist lectures, demos and panel discussions that speak to the artist and art lover alike.

"Making art is making connections: between the present and the past; between cultures and peoples; between the self and the world. The Arts, like no other subject, offer students opportunities to develop and apply creativity, critical thinking, and problem-solving, connected to motor skills across disciplines." This rationale set forth by the 2022 Wyoming Fine & Performing Arts Standards aligns and speaks to the core of SAGE's mission to Build community through the visual arts and the three key pillars for achieving the mission. SAGE's current Strategic initiatives for the 2022-2024 Strategic Plan are aimed to push the organization and the visual arts beyond the gallery and studio walls. Alignment with the WYFPA Standards is part of the process to structure classes, workshops and program offerings to further teach and assist the artists how to integrate from the studios to the fine art galleries and "real world" settings for the art to be seen, sold and consumed. Through surveys and communications with the community and the artist member base, SAGE structures the Community Arts Education program based on the community requests and how they integrate with the art standards and rationales the align with SAGEs mission and key pillars. Strategic goals in the plan align with the aforementioned WYFPA standards to educate the community and artist members beyond just the creation of art. This is given form in the strategic initiative of SAGE becoming an Artists business resource. SAGE would work with the artists to meet them where they are at in their development as artists and expanding their business in the arts realm.

SAGE strives to achieve the following outcomes, which align with the WFPAP standards and SAGE's three key pillars and mission, through its Community Arts Education:

- 1) Ability to engage in constructive critique with peers, then revise and refine works of art in response to personal artistic vision(12.FPA.VA.C3/See Art &Create Art).
- 2) Ability to evaluate, select, and apply methods or processes appropriate to display artwork in a specific place, show or location. (12.FPA.VA.P2/Create Art & Promote Art).
- 3) Able to analyze personal aesthetic and empathetic responses to artistic works (12.FPA.VA.R1/See Art/Promote Art).
- 4) Able to utilize inquiry methods of observation, research, and experimentation to explore personal experiences through new approaches to art-making (12.FPA.VA.CO1/Promote Art/See Art/Create Art)

The alignment with these standards shows the multi-faceted approach SAGE takes for the Community Arts Education Programing. These standards in combination with the strategic goals structure the desired results for arts education programming. Helping to develop well rounded artists that can understand critiques and their application to personal artistic vison, evaluate an appropriate collection of work for specific spaces, and analyze personal aesthetics and new approaches to art is the true desired goal.

Rachel Ruleaux, a SAGE Member and art instructor, graduated from Oregon College of Arts and Crafts in Portland in May 2011. She studied studio arts, art history, and humanities, concentrating on printmaking, papermaking, and book arts.

Rachael Esh created Weirdly Typical Works to publish children's books, sell paintings, and teach art/science classes. Rachael Esh is the owner. She specializes in teaching summer camp classes on writing and illustrating for 8-13 year-olds.

Arin Waddell, SAGE member, instructor, and curator, is an accomplished artist from Sheridan Co. She holds a B.A. in Fine Arts from Hamilton College, an M.A. from CA State Uni, Chico, and an M.F.A. from the Uni of TX, San Antonio. She has a passion for teaching the arts to student artists (High school and younger)

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. Jenny is a key instructor for the intro-level classes and is expertly able to teach advanced/master classes.

Stephanie Zier, a SAGE member and instructor, creates jewelry out of metal clay and precious stones. She is drawn to the versatility in shape and texture of metal clay and often incorporates geological textures, fossils, and gemstones into her work. Stephanie specializes in single-day workshops that draw many community members.

Stan Miller was born in Sioux Falls, South Dakota in 1949. He moved to Spokane, WA, in 1966 and attended Spokane Falls Community College in 1969, taking one year of liberal arts and three years of fine arts, graduating in 1973. He has been a professional artist, painting full-time since 1973. He works primarily in watercolor and egg tempera. Miller has become internationally known, having won numerous awards around the world. Stan also teaches classes and workshops in watercolor around the world.

Barbara Berry studied drawing and painting at the Wayne Art Center and in workshops led by esteemed artists. She teaches pastel painting in association with The Painter's Alliance, The Wayne Art Center, and the Art Center at Ambler. Her free-form style of pastels has grown in popularity, and there is a great demand for more pastel media classes.

Randy Stout, a watercolor artist who has lived around Sheridan all his life, has studied with many accomplished artists locally, regionally, and internationally. His iconic style of Trees and Rocks is a popular class request.

Lin Sanford works in acrylics and Flow Art media. She has shown all over Wyoming, most recently at the Nicolaysen Art Museum. Lin's talent for working with artists of any age or level makes her an invaluable instructor. Her flow art classes are also a huge draw for the self-proclaimed "non-artists" of the SAGE member base or community.

Sonja Caywood, SAGE member and instructor, joined over 20 years ago while attending SAGE art classes. With SAGE's mentorship, Sonja is now an accomplished painter, selling her work internationally. As a local favorite, Sonja's 2-3 hour "Paint and Sip" classes are hugely popular and always fill up and are requested.

Ashley Cooper, a former high school art teacher turned full-time artist, brings multiple art disciplines to SAGE. With proficiency in Printmaking, photography, mixed media, and mindful art creations, Ashley has been key in expanding SAGE's programs.

SAGE partners with many local and state organizations, such as the City of Sheridan, Wyoming Community Foundation, Wolf Creek Foundation, Scott Foundation, and the Perkins Foundation, along with many private individuals and local businesses for funding. SAGE also generates income in Arts Education programs, art sales in the 2 Galleries, membership dues, and juried show entry fees.

In-kind: volunteers on the Board of Directors, SAGE's four committees, installing art, cleaning and organizing, free online design software, discounts on printing costs and accounting fees, and donated supplies for beginner-level art classes.

The funding significantly supports the operations of the 2 galleries that support local member artists and artists from across the nation. The funding also supports the diversification of class offerings to better reach more community participants for the classes and expand the programming SAGE offers, such as artist talks, lectures, and artist demonstrations.

ORGANIZATION SUMMARY

SKYLINE SINGERS

SKYLINESINGERS.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Skyline Singers--Baroque Opera (Dido & Aeneas) with Instrumentalists

Application

Skyline Singers was founded in 2019 as a professional chamber choir (8-12 singers) in residence at Sheridan College. We have no official mission statement, but our stated goals are:

- To give public concerts of choral music—in a variety of styles and from diverse time periods over the past 500 years.
- To expand the audience for concerts of choral music by live performance.
- To provide educational instruction about choral music.
- To promote arts and artists generally in our society.

Through our performances and educational outreach, we hope to expand the audience for choral music of the past 500 years. Skyline Singers is also dedicated to facilitating first performances of new choral music. We have not yet commissioned any new works, but we have presented world premiere performances, and other Wyoming premieres of very recently-composed choral music. Since our founding, we have performed eight concerts, usually one during each academic year.

Though we are not requesting arts education funding this year, we do regularly engage in educational outreach with Sheridan College music students and with High School musicians in the Sheridan area. We typically present a convocation event the date before our concert where High School and College musicians can observe our rehearsals, interact with the group, and ask questions of the musicians. In years past, we have involved Sheridan College and Casper College music students directly with the concert, by having them sing selected pieces with Skyline Singers.

Skyline Singers serves the Northern Wyoming and Southern Montana areas. Our singers come from Wyoming cities: Sheridan, Gillette, and Casper; and from Montana cities: Bozeman, Billings, and Big Sky. All our singers have earned professional degrees in music and other areas, and most are employed as choral and/or vocal music professionals in the K-12 or higher education systems.

We serve a large geographical area where there are few concerts of choral music presented by professional choirs. Our primary audience members are those who enjoy choral music. Our concerts typically present both sacred and secular music in a variety of languages and styles. In January of 2023, we performed on the opening concert of the Wyoming State Music Conference in Sheridan for high school All State Music students, and we presented a concert of choral music in honor of Veterans Day at locations in both Sheridan and Casper during November of 2023.

Recent surveys show that our typical audience member is aged 35-55, and more than 50% of respondents had attended more than one of our concerts. The average person drove 5-20 miles to attend our concert, but 25% of respondents reported driving 100 miles or more to attend.

The primary Concert Hall for our performances is Kinnison Hall at Sheridan College, which is ADA compliant. The ticketing system clearly indicates seats reserved for patrons who use wheelchairs or have service animals. For patrons who are unable to travel to our concerts, we also offer a livestream option. In addition, patrons at Kinnison Hall have access to electronic audio enhancement technology (personal hearing devices) for those with hearing disabilities. Lastly, we offer reduced ticket prices for senior citizens, veterans, and K-12 students at our concerts.

We are tracking our concert attendance, plus our livestream and online concert video views. These figures show that our LIVE concert attendance dropped from 80 in 2019 to 29 in 2020 with COVID masking protocols in place, but that in-person attendance has since rebounded, averaging about 80 since 2021. Our concert at the opening of the January 2023 All State Music Event in Sheridan was attended by well over 500 people. Our livestream views have increased from about 25 to 30 each year, and views of our concerts on YouTube have increased to 124 for our most recent concert. Beginning with our Fall 2023 concerts, we solicited satisfaction/impact feedback data from our audiences in order to help evaluate our services. We gather this data with an online survey, and we direct audience members to the survey by the use of a unique QR code in our concert programs, and we also email the survey link directly to those patrons who have purchased tickets to our concerts.

Skyline Singers recently surveyed the singers who have performed with the group to gauge their satisfaction with the ensemble, and to invite feedback about processes, procedures, and future projects. Survey responses showed that 80% of respondents were either very satisfied or satisfied. 55% found their experience to be very valuable, and 44% found it valuable. In terms of wants, 60% of singers requested travel stipends (currently not paid) and 70% expressed an interest in rehearsing more often. (We typically rehearse one time about 6-8 weeks before the concert, then spend one day before the concert making final adjustments.) The singer satisfaction survey will be conducted each year.

N/A

We plan to present a concert of music by English composer Henry Purcell (1659-1695) in November of 2024. The concert will include a portion of one of his Odes to

St. Cecilia, the Patron Saint of Music, whose Feast Day is November 22nd. Our concert program will include the Ode "Welcome to all the Pleasures" which was written in 1683, and also a complete concert performance of Purcell's Chamber Opera Dido and Aeneas, also composed in the 1680s. In order to perform this music, Skyline Singers will need to add instrumentalists to our group. Although Skyline Singers has previously presented works with instrumental accompaniment, we generally focus more on a cappella music for voices alone. For our 2024 concert, we wanted to program a complete opera from the Baroque era since so few of them are performed in our region.

Should we receive grant funding for project support, we would use these funds to contract and pay six instrumentalists who would be needed for this concert: two violinists, one violist, one cellist, one bassist, and one harpsichordist. Our regular budget for Skyline Singers will be sufficient to contract and pay our 8 or 9 singers, but we would need additional project support in order to add the instrumentalists. The instrumentalists we would contract would be from our region, and would have specific skills and knowledge of historically-informed performance practice of the 16th through 18th centuries. Proposed instrumental personnel for the concert would include the following:

Carrie Krause (Violin: Bozeman, MT). Juilliard graduate, concertmaster of Bozeman Symphony.

Stacey Brady (Violin: Broomfield, CO). Masters Degree in Violin, Music Faculty at University of Northern Colorado.

Emily Bowman (Viola: Boulder, CO). Degree in Viola performance, Director of Greater Boulder Youth Orchestra.

Beth Vanderborgh (Violoncello: Laramie, WY). Doctoral Degree in music, Music Faculty at University of Wyoming.

Mark Elliot Bergman (Double Bass: Sheridan, WY). Doctoral Degree in music, Music Faculty at Sheridan College.

Frank Nowel (Harpsichord: Denver, CO). Masters Degree in music, Artistic Director of the Baroque Chamber Orchestra of Colorado.

Support funds would be allocated to pay each of these instrumentalists a flat Performance Fee for the dress rehearsal and concert, and also to pay for two nights' lodging in Sheridan for those coming from out of town. Based on estimated lodging costs of \$90 per night, the performance fee for instrumentalists will be in the range of \$600-800 each, which is in the same range as the pay for singers. It should be noted that several of the musicians for this concert will drive in excess of 600 miles, so we attempt to keep the performance fee high enough to cover travel costs. As for the singers on the concert, they will likely be drawn from the following group, who have all sung with Skyline Singers previously:

Martha Castellero, Master of Music (Sheridan); Michelle Forster, Bachelor of Music (Sheridan); Jamie Scherz, Bachelor of Music (Gillette); Leah Hoblit, Master of Music (Casper); Lanelle Richards, Master of Music (Sheridan); Robert Psurny Jr., Doctor of Musical Arts (Sheridan College); Zachary Vreeman, Doctor of Musical Arts (Casper College); Jacob Malczyk, Master of Music (Bozeman HS, Montana); Daren Small, Doctor of Musical Arts (MSU-

Billings); John Zirkle, Master of Music (Big Sky HS, Montana); and Steven Hart, Doctor of Philosophy (Rocky Mountain College).

Skyline Singers receives most of its budgetary funding from partnerships and from individual charitable donations. Our primary partnership is with Sheridan College, which makes an annual donation to Skyline Singers, provides concert publicity, and allows use of Kinnison Hall. In return, Skyline Singers provides a concert for the Sheridan Community, educational outreach to Sheridan music students, box office receipts, and other value-added benefits to the College, such as the prestige of having a professional choir in residence. Skyline Singers became a 501 (c)(3) Nonprofit in 2022, so we will be soliciting more individual charitable gifts and grant funding. More than 95% of our total annual budget will go to paying singer stipends for performance, and lodging. Our only other expenditures are for our website hosting, and our annual registration as a Wyoming Nonprofit with the Secretary of State's Office.

ORGANIZATION SUMMARY

SOUTH LINCOLN HOSPITAL DISTRICT

SOUTHLINCOLNMEDICAL.COM

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Pine Street Bash

Application

To deliver extraordinary compassion, innovative healthcare, and customer service to our community, our patients, and each other, close to home.

To be the healthcare provider of choice in southwest Wyoming by building a relationship of trust with our communities.

Kemmerer has over 100 year history that is steeped in rich stories and journeys including coal mining, railroads, bootlegging and historic trails. The city itself was organized in 1897 and incorporated in 1899.

Kemmerer is located in the southwestern corner of Wyoming.

Kemmerer has a population of 2,658 with a density of 354 per sq mile. The median age is 39 with a male/female ratio of 1.2:1. 95% of the population speak English, 4% speak Spanish, and 1% other.

The economy of Kemmerer employs 1.18K people. The largest industries comprised of Mining, Quarrying, and Oil & Gas.

Placing the community at the heart of the process, offer services, facility, and open space, offer convenience that does not separate or segregate. With this particular event in mind, we will create an environment that all are able to participate and socialize.

Provide an accessibility tagline statement on the event website or publication to inform participants on how they can request reasonable accommodations. (give clear timeline as to how much notice needed to obtain or implement)

SLHD will work with our quality and assurance officer to assure we are addressing these areas.

Methods used to evaluate and measure the impact of this event in the community will come from;

Post event engagement

website visits

Impact - provide opportunities for participation, volunteering, and social development

Attendance rates

participant demographics

survey responses

N/A

Jared Rogerson - is an artist whose cowboy roots have blossomed into a distinct country vibe "...crafted to appeal to cowpokes who are equally comfortable with Chris LeDoux and Bon Jovi" – American Cowboy Magazine. As part of a western generation that grew up on Chris LeDoux, he continues to carry the torch for the culture like other contemporary artists such as Aaron Watson and Cody Johnson.

Jared has produced 6 critically acclaimed albums and travels for live performances across the U.S. and Europe.

Jesse Cornett - Jesse has always had a love for great music, family, and community. Jesse loves reaching out to each of his fans to create a personal and relatable connection through his music and extraordinary live performances. While our main goal is to bring country music back, The Revolvers have an in-your-face attitude that peppers rock and roll. Jesse was nominated for (RMCMA) Rocky Mountain Country Music New Artist of the Year in 2018 and nominated for Songwriter of the Year in 2019 for his new release "In the Rain.

Clayton Smalley - Country artist Clayton Smalley is the epitome of Merle Haggard's "Working Man Blues". Other than the nine kids Merle references, the song could be the Spanish Fork, Utah based singer-songwriter's autobiography. A welder by trade, Clayton, a blue-

collar family man, is a throwback to when artists balanced the responsibilities of working, helping provide for a family, and pursuing a passion for music. Clayton grew up listening to artists like George Strait, Keith Whitley and Reba McEntire, which galvanized his love of traditional country music and helped define his own style. In 2022 Clayton performed at the iHeart Radio Rocky Mountain Country Music Awards where he was nominated for New Artist of the Year.

The funds for this project will be utilized to bring these artists to our local event sharing their music, as well as their history and what has brought them success in their music careers. These artists are local and have been raised by the way of the west giving the opportunity to relate to the community on a personal level.

Methods used to evaluate and measure the success and impact of this event will be looked at in different areas.

Pre-event metrics - Identify your financial needs then develop your budget

Such as (ROI) return on investment. The need to raise more money than the cost. A high ROI is the primary indicator to the success of your event

Donations size - helps understand donor retention and acquisition

New donors acquired and retention of donors - The number of donors engaged for the 1st year and supporters from previous years

Growth of the event year over year - Number of participants

Return on Mission (ROM) - Evaluation of the social impact the event has

Conversion rate - the number of supporters you engaged (volunteering, donating, or other engagement) based on the number of asks

ORGANIZATION SUMMARY

ST. JOHN'S EPISCOPAL CHURCH, JACKSON

WWW.STJOHNSJACKSON.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Jackson Indigenous Art Market (JIAM)

Application

St. John's Jackson is a loving faith community that has been in the Teton valley for more than 100 years. We are a passionate, imperfect family working together to make a love-spreading difference in our community. Our work goes far beyond the walls of the church as we open our hearts and hands to the public through a variety of programs, events, and services.

Our cultural and art event offerings to the greater community include WonderFest – an annual poetry festival featuring diverse poets, including Indigenous, African American, Latino, women, and LGBTQ+ poets; The Jackson Indigenous Art Market; and occasional concerts and performances, such as our recent concert featuring indigenous singer/songwriter, Christian Wallowing Bull. The focus of our cultural events is to introduce the Jackson community to artists, artforms, and cultures that are often underrepresented, giving space for new voices and visions to flourish. Because of our close relationship with our sister churches on the Wind River Indian Reservation – Our Father's House in Ethete and St. David's Mission in Ft. Washakie - we have a particular focus on and passion for indigenous art, music, and poetry.

This grant request is in support of the Jackson Indigenous Art Market (JIAM) to be held September 21-22, 2024. Our primary goals with this event are two-fold: to expose our community to new artists, artforms, and cultures, and to provide a successful and loving environment for the artists to display and sell their work. Jackson is an ideal location for this event because of its vibrant artist community, curious and engaged population, and its draw as a tourist destination, maximizing exposure for the artists. Our hope is that, now in its second year, JIAM becomes an annual event that creates a sustainable creative economy for underrepresented artists. We also hope this exposure results in the sale of artwork, and growth in recognition of these artists. 100% of all sales go directly to the artists.

Our community is made up of the members of St. John's Jackson, but we serve the greater Teton area and beyond through outreach, programming, and services. Jackson is a surprisingly diverse community composed of people from a range of socio-economic backgrounds, cultures, and, like all communities, physical and mental abilities. Our goal is always to offer radical hospitality to ensure that every visitor to our campus feels safe and welcome.

Not three hours from us lies the Wind River Indian Reservation, which we consider a part of our greater community. While St. John's provides the facility for the event, the vision is driven by indigenous artists to ensure that the event is a positive representation of indigenous art and culture, that the artists feel respected and valued, and that they have control of the narrative.

St. John's regularly partners with local non-profits on programs and services, such as an annual Epiphany Shadow Puppet Show performed by members of Community Entry Services (CES), a local nonprofit that works to empower people with disabilities. And our campus has long been home to organizations that support the immigrant community, people living in poverty, and the recovery community. We work hard to ensure all these members of our community feel at home.

In order to make JIAM available to the entire community, all events are free and open to the public. Our facility is wheelchair accessible, with ramps into the main building and wheelchair accessible bathrooms. The outdoor artist tents are positioned along the sidewalk to be accessible. During events, we have volunteers on site to help address people's individual requirements. We strive to be a welcoming place for all and go out of our way to be responsive to individual needs.

We evaluate this event from the perspective of both the artist and the visitor experience, based on our goals of creating an environment of radical hospitality for both constituencies. We have volunteers and staff throughout the weekend who help gather data to determine how well we are meeting our objectives by interacting with artists and visitors, asking a handful of simple questions, and using check-lists, etc. We use this data to determine what went well and where we can improve.

Visitor Experience:

- Quantifiable measurements – attendance is tracked periodically throughout the day to determine estimated visitor head count, which days/times were most popular, when were the “down times”, etc.
- Experiential measurements - did the event feel lively and well-attended? Did people seem to be enjoying themselves? What demonstrations, events, or displays drew the most attention?
- Interactive measurements – In conversation with visitors, did they enjoy the event? Did they buy anything? Would they come again?

Artist Experience:

- Quantifiable measurements – did we reach the goal of 18-20 artists in attendance? Were a diversity of tribes represented? Did artists make sales? Connections? Commissions?
- Experiential measurements – did the artists seem busy? Happy? Engaged?

- Interactive measurements - was the check-in/check-out process easy? Did they have everything they needed? Were artists fed and cared for throughout the weekend? Would they come again?

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N/A

In partnership with Our Father's House, an Episcopal Church in Ethete, St. John's will host the Jackson Indigenous Art Market (JIAM) on the St. John's Church campus on September 21-22. In its second year, JIAM will feature authentic artwork from the neighboring Northern Arapaho and Eastern Shoshone tribes, as well as acclaimed Indigenous artists from the high plains and greater mountain west. The intention of the event is to expand exposure to a variety of Indigenous artforms and artists to grow our understanding of the unique and varied Indigenous cultures and individuals represented. The event will feature original paintings, traditional beadwork and basketry, jewelry, apparel, accessories, and home décor. There will be live demonstrations of native dancing and drumming, traditional clothing, and art demonstrations throughout the weekend.

This year's event builds on the success of our inaugural JIAM in 2023, which had a steady stream of visitors throughout the weekend. We estimate that more than 300 people visited the St. John's campus during JIAM. Many artists from last year commented on the caliber of visitors – people genuinely interested in their art and their stories. Several artists sold out, some made connections with local gallery owners, and others received commissions. Almost every artist who participated last year has agreed to come again this year.

Artists Jackie Sevier and Robert Martinez will help coordinate artists for the event. Sevier is an enrolled member of the Northern Arapaho Tribe. Legends and traditions of her native Wind River Reservation are often subjects for her unique works of art. Sevier has received many awards and honors for her work and has been featured in multiple art publications. Martinez is of Chicano and Northern Arapaho descent and grew up on the Wind River Indian Reservation. He has a BFA in painting and drawing, with a minor in sculpture, from Rocky Mountain College of Art + Design. His artwork is included in the permanent collections of the Wyoming State Museum, The Brinton Museum, The Plains Indian Museum at the Cody Center of the West, and the Smithsonian National Museum of the American Indian. Both Sevier and Martinez have been involved in the indigenous art world for decades and their connections are what make JIAM possible. They provide the expertise and relationships necessary to attract outstanding artists from across the mountain west and beyond.

In addition to Sevier and Martinez, participating artist last year included, Carlin Bear Don't Walk, Gil Scott, Molina Jo Parker, Ben Pease, Wade Patton, Della Stump, Brent Learned, Louis Still Smoking, Carol Douglas, John Pepion, Debbie Rattling Leaf, Dan Simmonds/Wampum Wear, Bruce Cook, Marty Red Bear, and Galen Bordeaux. In total, eight different tribes were represented. In addition, last year we had performances by up-and-coming indigenous singer/songwriter Christian Wallowing Bull, and Darrel Lonebear & The Wind River Dancers and Drummers. This year's event will feature a similar line-up, with the addition of some new artists.

Our hope is that JIAM exposes our community to a population of artists that they may not have interacted with previously and provides an opportunity for artists and art lovers to have conversations, ask questions, and share stories. We also hope that JIAM proves a valuable event for the artists – that they feel their art has been appreciated, and they are able to sell their work and make connections.

JIAM is funded through grants, as well as in-kind donations from St. John's Church. In addition to this grant, we anticipate receiving a grant from the Episcopal Foundation of Wyoming, which awarded us substantial funding in 2023. St. John's provides the location and staffing, manages all on-site support, event set-up and tear-down, sound equipment, and hospitality. All staffing, supplies, cleaning, and facility maintenance, as well as the tents, tables, and chairs for the artists, are provided in-kind by St. John's. We work with a local PR firm to market the event across Wyoming and neighboring states. Because JIAM is a new event, we have committed to providing hotel accommodations for all the artists for the first three years. The requested grant funds will go to support all equipment rental, security, marketing and advertising costs, stipends for performers, food and beverages, and hotel accommodations.

ORGANIZATION SUMMARY

STAGE III INC

WWW.STAGEIIITHEATRE.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Stage III 2024-2025 Season

Application

Stage III Community Theatre's mission is to provide quality theater performances, and future educational programming, for Casper and the surrounding communities. We strive to participate in meaningful ways in communities activities across Natrona County. We embrace cultural and educational values, and strive to cultivate a professional environment for our volunteers and our audiences. Our primary goal is to be known as a nonprofit organization that is supported by our community. We endeavor to provide quality live performances to our audiences and enhance the the opportunities for community members to experience live theater through volunteering on and off stage. Another goal is to keep live theater accessible by maintaining affordable prices, while not sacrificing our high standards of production. Additionally, we are also focused on becoming more accessible to persons of all abilities.

Stage III Theatre is located in Casper, Wyoming, a town in central Wyoming with a population of 60,000. Casper is home to a vibrant arts and cultural community, and its central location makes it a popular choice for statewide events and tourists. To meet the needs of Casper volunteers and audiences, Stage III conducts surveys, has a diverse board, and utilizes membership input.

Volunteers of all ages, backgrounds, and experience levels work together to create quality theater productions for the community. We work with local nonprofits to put on performances specifically to raise money for other nonprofit organizations. Our productions are affordable, with discounted rates for seniors and students, and we also invite groups from assisted living facilities to attend our shows. Our theater is easily accessible for wheelchair users, with no steps between the parking lot, lobby, restrooms, and theater. In 2023, we purchased black box seating which increased the number of wheelchair-accessible seats, ensuring that patrons in wheelchairs are no longer limited to one side of the theater. We have also invested in assistive hearing technology to increase accessibility for people with hearing loss. For any other accommodations, patrons can contact our General Manager, the box office, or request assistance when purchasing tickets online in the notes section. State III also provides reasonable accommodations for volunteers to fully participate. Examples include large print scripts, extra on-stage support, food adjustments for allergies, modified schedules, and gender neutral bathrooms.

We evaluate our impact through surveys for each show that are completed by the cast, the crew, and the board members. Through analysis of our ticket sales, we found that matinee shows are favored by senior patrons and those in assisted living facilities, so in the 2024-2025 season we are adding an additional matinee the first weekend

of each production run to better serve our community. We will continue to analyze ticket sales to improve our community connection. Our board of directors reviews our 5-year plan annually to ensure we are making progress on our long-term goals and to make sure that those goals are still in line with community needs. We plan to implement a volunteer log to better track the demographics of our impact and the hours that our community is investing in live theater at Stage III.

Our total operating costs include many things like Contract Services (Bookkeeper), Facilities and Equipment(Printer rental), Postage(mailers), Office supplies, Event Insurance, Fundraising expenses, Concession inventory(Candy and Soda), Utilities(Heat and electricity), Employee Compensation, Repairs and Maintenance, Membership dues, Sales Tax, and Property Tax. Our total operating costs come to approximately \$65,000.

We are requesting \$4,000 to apply towards our facility operating costs, to offset some of the expenses such as our utilities, supplies, and basic maintenance (\$1,000 per quarter).

Costs directly related to our project, the 24-25 season productions, include royalties and scripts, sets, props, costumes, printing, and professional stipends. Production costs this season are approximately \$19,400. The 24-25 season will open with the musical "The Marvelous Wonderettes" by Roger Bean. It is a charming juke box musical using popular songs from the 1950's and 1960's. It follows 4 friends from an unforgettable night at their prom through their 10 year high school reunion.

Next will be "The Woman in Black" by Stephen Mallatrat, a stage adaptation of a book by the same name written by Susan Hill. It is a classic gothic story that is sure to entertain the audience with its thrilling plots and engaging characters.

Our Christmas show will be "A Sherlock Carol" by Mark Shanahan, a fun crossover of 2 iconic fictional worlds. The famous detective is begged by Tiny Tim to investigate the murder of one Ebenezer Scrooge. This is bound to be a heartwarming and lively merging of 2 classic stories.

2025 will start with "Women Playing Hamlet" by William Missouri Downs, a clever exploration of tragedy through comedy by a Wyoming playwright. This show can have up to 19 actresses so there will be plenty of opportunity for local talent.

"Terra Nova" by Ted Tally is an interesting tale about Captain Scott's exploration of the South Pole and the many trials and tragedies that followed him and his team. This production has challenging roles that will allow some of our actors to really stretch their acting talent.

Closing out the season will be "Always a Bridesmaid" by Jones, Hope and Wooten. This comedy is about 4 friends that promise to be in each other's weddings, no matter how many of them there will be. The action takes place in dressing room of the wedding venue and the audience gets a view of the shenanigans that goes on before the bride makes it to the aisle.

Volunteer directors will include; Kris Kontour, who has performed, directed and designed sets, lighting and sound across Casper and for professional companies across the country. Kris will oversee many of the design aspects of the season, and will take the lead on training volunteers in multiple aspects of theater; Adrienne Fazel, a Michigan native that moved to Casper and has found a theater home in Stage III; Clint Saunders who has been involved with Stage III for years as an actor and director. He has been the intimacy choreographer for Opera Wyoming and Stage III and runs Outlaw Theatre Productions; Fay Hall, who has been a Stage III volunteer for over 15 years.; Pat Greiner, a founding member of Stage III, who has been both on and off stage often in the theater's 44 year history; and Heather Lynch, the current president of the board.

We are requesting \$6,000 to support some of our production costs such as royalties, scripts, props, costumes, set construction, etc. (\$1,000 per show).

Our revenue comes from: ticket sales 45%, fundraisers/special events 8%, grants 11%, individual donations 17%, season tickets 10%, program ads 2%, show sponsors 2%, and concessions 5%. Our volunteers supply hours of in-kind support through labor, on and off stage as well as donating costumes, personal items, and food. We have a fundraising committee and a new partnership with Turn On The Dark Entertainment. We plan to co-host a Haunted House in May (halfway to Halloween) to support our facility improvements. Another funding source is our themed escape rooms which enhance the live theater experience for our community. We have a solid patron base and are expanding with every show. We provide a safe place for a variety of community members to connect with live theater. Our board ensures we are good stewards of the funds we receive and stay focused on improving the live theater experience of our volunteers and our patrons.

ORGANIZATION SUMMARY

STUDIO THEATRE AT CCPA

WWW.STUDIOTHEATRECCPA.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Supporting the New Mission and Vision of Studio Theatre at CCPA

Application

Studio Theatre at CCPA ignites creativity and self-expression for individuals of all ages and abilities by providing affordable, high-quality performing arts classes and experiences in a positive and welcoming environment. We believe everyone deserves access to the transformative power of the arts and we strive to make our programs fun, exciting, and enriching for all. Through inclusive learning experiences, we empower individuals to build confidence, explore their talents, and discover a lifelong love for the arts.

After a 6-month hiatus, Studio Theatre's Director and Board met in Feb 2024 to discuss the future of the organization. While we remain passionate about our original mission to produce and present significant historical and socially conscience works, we recognize a growing need for affordable, quality arts education in our community. And while youth education was included in our previous mission, adult programming required more resources. The Board therefore adopted a new mission and will work toward the following goals.

Goal 1) Expand Accessibility & Affordability

We will work toward at least 90% capacity for our programs and focus on reaching underserved communities and individuals facing financial barriers. We will develop scholarship and financial aid programs and partner with local organizations serving diverse populations.

Goal 2) Enhance Program Quality & Variety

We will develop and implement a curriculum that caters to diverse abilities and interests while maintaining high artistic standards. We will provide innovative workshops and classes in various performance disciplines and partner with professional artists and educators.

Goal 3) Cultivate a welcoming and supportive atmosphere

Studio Theatre will implement diversity, equity, and inclusion (DE&I) training for staff and instructors. We will create clear guidelines and procedures for respectful conduct and communication and celebrate the unique talents and perspectives of all participants.

Studio Theatre at CCPA serves Park County by offering the widest variety of performing arts education programming in the region. Historically, we have offered drama, playwriting, clowning, dance, creative play, and theatre arts and design classes. Over the past nine years enrollment in our after-school and summer classes has continued to thrive. Our youth programs consistently enroll children with special needs and learning disabilities. Our Certified Special Needs Advisor to the Board works with us to continue to provide enriching opportunities for all of our students ages 4-18. Our theatre company is housed within Cody Center for the Performing Arts. This facility is on one floor with flexible seating in an intimate 60-seat space. CCPA has ADA parking access and accessible restrooms. Scholarships for low-income students are available.

Due to the Covid pandemic, enrollment in our programs declined in 2020-2021. Classes that had consistently sold out, were sometimes cancelled due to lack of enrollment. However from 2021-2023, Studio Theatre was fortunate to participate in a grant-funded program through the Park6 Schools. Under this grant, all programming was free to participants; paid for by a grant awarded to the School District. This partnership was extremely successful, "selling out" nearly all of our programs. Once the grant funds were depleted, however, we were forced to charge registration fees and enrollment dropped by half. This is partially due to the "aging out" of kids from pre-pandemic classes and lack of new students during 2020-2021.

We believe it vitally important to offer our classes at low to no cost, encouraging more children to enroll in our quality arts education programming while their parents discover the transformative power of the arts.

Our enrollment goal for the 2024-2025 grant cycle is 90% capacity (18 kids/session). During the school year, we plan on offering one Play-in-a-Day (PIAD) program and two, 6-week sessions of after school programming (Fall & Spring) with a performance in the Spring. PIAD will take place on a non-school Monday and our six-week sessions will take place on Fridays after school for 90 minutes. The spring session culminates in a final staged production followed by an ice-cream social. Audience capacity is approximately 60. We anticipate a sold-out performance and will hold two performances if necessary. Each participant family will receive one complimentary ticket. All other tickets will be offered for a nominal fee.

During the summer, we offer a variety of camps and classes including a week-long Performing Arts Camp, another PIAD and up to three, three-day mini camps that inspire creativity and introduce skills in the performing arts.

Parent and student evaluations will be sent out after the programs conclude. Past survey results have been positive. In 2022-2023, Parents indicated that their children enjoyed their camps and classes (100% Strongly Agree), that the camps and classes built confidence and inspired creation (92.9% Strongly Agree). Parents also said that they would recommend our programs to other parents (92.9 % Strongly Agree).

We will also be evaluating the response of our past donors to our new mission. While on our brief hiatus, we did not conduct an annual campaign. We plan to announce our new mission and vision during WYOGives Day to our donors. We anticipate a slight decline in funding, initially. However we aim for 75% of our 2022 individual donations, which totaled \$6615 and annual increases in years to come.

In October 2022, the Studio Theatre at CCPA Board agreed to a brief hiatus from July 23 to January 24 to reevaluate its mission and goals going forward. This was predicated by several factors including the retiring of our popular CODY MONOLOGUES performances and the depleted grant funds from the Park6 Schools for our education programs. During this time, live theatre performances ceased and youth classes were taken over by Cody Center for the Performing Arts. Director, Bethany Sandvik also stopped receiving compensation from the organization. Enough funds were on hand to cover basic administrative costs during this time. Over the course of this sabbatical, we took stock of past successes and where our passions lie as an organization. At our meeting in February 2024, the Board enthusiastically adopted our new mission & vision to offer quality arts education to area youth at low or no cost.

We will begin the grant cycle with a mini camp in July and a Pop-Up-Theatre workshop in August. In July, "Wonderful Wonka" camp will use the theme of Charlie and the Chocolate Factory to learn the basics of design, storytelling and clowning. The camp will take place over the course of three days, 3 hours per day. In August, we will offer a one-day, 4-hour pop-up workshop on Greek Theatre. Participants will learn about mask making, the use of chorus on stage and the history of theatre in a fun and engaging class.

During the school year, we will offer a Play-in-a-Day program (PIAD) and two, 6-week sessions of after school programming with a performance following the Spring session. PIAD will take place on a non-school Monday and our 6-week sessions will be on Fridays after school for 90 minutes. In Fall, we offer Dabbling in Drama, an intro course to theatre arts. In Spring, we offer Drama & Performance where students further develop skills in acting, expression and design. This session culminates in a final staged production. An ice cream social will be held after the performance.

In June 25 we will again offer one PIAD program as well as our week-long Performing Arts Camp (PAC). In PAC students help to write an original play and then work through the week toward performance. Family & friends attend the final performance in our 60-seat theater space. This will be our 9th annual PAC.

Overseeing the education programs is Bethany Sandvik, director of Studio Theatre. Sandvik has a BA in Theatre and an MS in Arts Admin. She has been a professional theatre artist for 25+ years. She was also the CHS Drama Coach for 9 years. Angie McKenzie, Director of CCPA will assist with planning and programming. McKenzie has been CCPA's Director for 20 years and has taught dance to over 1,700 Wyoming youth. Other staff includes Drew Murray, who has a MA in Music Curriculum & Instruction and is the current CHS Drama Coach.

We request operating support that will not only help pay for class supplies and instructors but also will help underwrite the cost of our programming so that youth in our area can participate regardless of financial barriers. When the Park6 School District grant funds were available, our programs were at capacity. We are confident in our programming and know that with a low or no cost option, we can serve more children and help develop a life-long love of the arts. Obviously, we cannot do this without the help of generous donors and grant funds. We are hopeful the Wyoming Arts Council will partner with us in this worthy endeavor.

N/A

Historically, Studio Theatre at CCPA has generated funding from ticket sales, class registration fees, individual donations and program advertising. We have also been awarded grants from the Shoshone Rec. District, the WY Humanities Council, and the WY Arts Council among others. Studio Theatre's Director has had a long career in Development and actively seeks out additional sources of funding for individual projects. Volunteer hours make up most of our in-kind support. We also receive physical donations such as costumes, props and building materials.

Because we are working toward free arts programming and not producing live theatre for adults, we are looking for more grants and corporate sponsorships to cover the cost of programming in the coming fiscal year.

In 2022-23 grants accounted for 28% of our annual income. Contributed income was 23% with ticket and tour income at 32% and the remainder coming from class registrations.

ORGANIZATION SUMMARY

SWEETWATER MUSIC KEYS

WWW.SWMUSICKEYS.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Sweetwater Music Keys Program Funding

Application

Our mission is to enrich our community through accessible performing arts experiences, fostering creativity and connection among students of all ages. We are committed to supporting music education in schools and empowering teachers in our community through ongoing professional development opportunities.

We perform this mission through offering, but not limited to:

1. Piano lessons, including group piano for ages 7-100. Discounted lessons are available for retired individuals and on a need-based basis for other students.
2. Musikgarten classes for young children ages 0-7 and their families.
3. Youth choral groups, such as Showtime for K-6th grade and Top Note for 7-10 grade.
4. Performing arts groups for adults, such as Sweetwater Singers.
5. Scholarships for students wishing to study other instruments.

Our goals are to see an increase in arts involvement and personal development in students of all ages, abilities and backgrounds.

Sweetwater Music tries to identify any gaps in the existing arts programs by looking at existing programs in the schools and community and recognizing groups, such as low-income children and senior adults, who do not have any existing opportunity for music education. Rock Springs is an area with few music opportunities outside the schools. While the schools do offer some choir, theater and band classes, performing arts classes and after-school programs are limited, particularly for children. Our local community college has recently complete cut all music programs. There is also a gap in music education and performing arts programs for homeschooling families and older adults and seniors in Rock Springs.

In order to allow for accommodations, Sweetwater Music intentionally creates programs that are inclusive and allow people of all abilities to participate. For example, the children's choir allows students of all abilities to join. If situations end up requiring additional assistance, we talk to families so that all students may have a safe, enjoyable experience. Early childhood music classes are based on participation and play, not performance. And reduced-cost piano lessons for seniors allow music education to be tailored to specific needs, as requested by the student. Our location is ADA friendly and was chosen specifically for that reason.

Music classes support the physical, emotional and mental health of all people, and should be accessible to everyone, regardless of any considerations.

We evaluate our efforts in five major ways:

1. Measuring enrollment in programs. For the school year of 2023-24 we have served nearly 100 students ages 0-70. We hope to continue to grow those numbers to serve more members of our community.
2. Community outreach and service - Our students perform throughout the community, including for people in assisted living, churches and in the schools. We measure the number of performances we are able to provide. All community performances are done free of charge.
3. Community awareness- We plan to survey the community to see how many people are aware of the opportunities that the music school offers.
4. Parent and student feedback - We conduct regular evaluations to gauge the parents' and students' perceived benefits of their study and time here.
5. Student Achievement - We also note the achievements and opportunities that our students are able to pursue after music study here, such as many students who were able to participate in ACDA all-northwest choir, students who have qualified for All-State band and choir, and participation in local, state and national piano festivals and evaluations.

Fixed expenses for annual operating costs are:

Rent - \$15,600 (\$1300 per month)

Utilities (gas, electric and internet) - \$3000 (monthly amount varies)

Insurance - \$900

Software fees - \$500 This entails scheduling and accounting software, Canva, and Microsoft Office

Office and Location supplies - \$1000 (office supplies, cleaning supplies, toilet paper etc.)

Equipment Maintenance - \$400

For a total of around \$22,000

Adjustable expenses include:

Teaching Supplies - \$3000 - These include teaching materials and manipulatives, music purchases, and digital teaching subscriptions

Instructor Wages - \$30,000-50,000 - this number could vary depending on funding received and student enrollment

Administrative Wages - \$10,000 - we have a strong goal of keeping administrative costs low, focusing funds into teaching students directly.

Total Annual Operating Costs: \$60,000-70,000

Operating funds provided by this grant would be used to help cover the fixed operating expenses, rent, utilities, and insurance. This would allow most funds paid by students to go directly to the programs that support them. This in turn allows us to allow for scholarships, which are a major goal we have been able to offer yet as our current income from all sources does not meet expenditures. Without securing additional funding, we will either have to drastically increase student fees or may not continue to operate. We are working hard to secure more funding from multiple sources.

NA

We are applying for the arts learning grant to provide funding for our Musikgarten and group piano courses. We have two trained teachers Emily Durrant and Sarah Schaeperkoetter. They provide music classes for ages 0-10 that prepare students for future music making. These classes are researched-based instruction that provide connection and a foundation for all music learning, as well as other needed skills in school and life. We want to offer these classes to as many young families as possible. There is a babies class (0-18 months), Family Music (ages 12 months - 3), Cycle of Seasons (ages 3-5), Music Makers at Home (ages 4-6) and Music Makers around the world (ages 5-7). Each class sequentially builds on the last one, allowing students to connect with their families as they learn the basic patterns and building blocks for future music study. All classes are play-based learning allowing all students to participate.

One or two of each class is offered each semester, attempting to meet student scheduling needs. We also reach out to local preschools and offer to teach students at their preschools, to increase our community outreach. Each semester course costs from \$400-600 to offer, including family materials, depending on the age level. This cost includes all materials and teacher wages, but not overhead costs. Funding received would allow us to offer more courses, as well as work on parent education to show the benefit of classes.

To finish off those building block classes, at age 7-10, we have group piano classes, which allow students to gain a strong foundation of basic music skills needed for piano, or even to continue on other instruments. We offer 1-3 classes of group piano each semester. These are small groups of 4-5 students, which allows students to have personal attention, while also building on the social aspects of music making by playing together and being able to

do activities as a group. Group piano has been shown to increase retention and is a cost effective way for families to try out piano lessons. It also allows piano lessons to create a sense of community and belonging. A year of group piano classes costs \$1000/class (\$250 per student), not including overhead costs.

We are seeking funding for these programs because we feel that giving students a strong foundation in music education will allow them to build on that throughout their lives.

Students should be able to identify the main rhythmic and tonal patterns that make up music.

Student should gain a repertoire of familiar music, based on folk music from around the world.

Students should gain confidence in an ability to share music with those around them.

Students gain music literacy, which has been defined as being able to see what you hear, and hear what you see.

Students should gain the ability to sing in tune and keep a steady beat.

Students should be able to use instruments in musical expression.

Students should be able to express music through whole body movement.

Students should gain the ability to listen to, and understand sound, independent of visual stimulation.

Students should gain a sense of community and connection.

Students should connect to nature through music and observation.

Students should be able to set goals for future music learning.

These goals are identified by researchers such as Zoltan Kodaly, Edward Gordon, Shinji Suzuki, Maria Montessori, Lorna Heyge, and more. These are identified as the major building blocks to a child's development, and the skills that children need to develop future musical skills.

Emily Durrant has been teaching music for over 20 years. She has a bachelor's degree in piano performance, as well as Level 1 Kodaly certification and is a certified Musikgarten teacher. Emily actively seeks further education opportunities through webinars, conferences, reading and observation. She brings a passion for helping students discover the beauty that is found throughout music and a love of letting students grow from wherever they are. She founded the organization and oversees the training of other teachers.

Sarah Schaeperkoetter has a deep love and passion for music and believes that music and singing greatly benefit one's emotional and physical wellbeing. She has her associate's degree in Musical Theater and is a founder of The Horizon Theater, having music directed and accompanied many of their shows. She's played piano for 16 years and taught piano to a wide range of ages for 7 years. Sarah has also been vocally trained by several notable Broadway performers and has sung and performed in various choirs and ensembles. Sarah applied to work here as an instructor and was approved based on her wonderful qualifications and experience.

We are just starting our non-profit journey. Up until this point, we have been funded by student fees and investments by our founder. Most of our current equipment has been donated. Some teaching time has been donated. For the nearly two years we have been open, our operating costs have slightly exceeded our income from all sources. There was a desire from the beginning to make this affordable for students. We have received small donations (less than \$50) to assist in start up costs, as well as one large donation to help purchase chairs. Funding has mainly come from our amazing students and their families.

Going forward we are seeking new ways to fund our programs. We have been seeking corporate sponsors recently to help continue to fund our programs and help gain equipment needed. We are just beginning to apply for grants to help us be able to offer more programs as a low rate. We seek to balance our budget so that we can continue to offer these programs.

ORGANIZATION SUMMARY

TETON MUSIC SCHOOL

[HTTPS://WWW.TETONMUSICSCHOOL.ORG](https://www.tetonmusicschool.org)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Teton Music School Operational Support, 2024-25

Application

Teton Music School was founded in 2019 to respond to Teton County's need for music education - there had been limited opportunities for private and group instruction outside the school system. We began with 50 enrolled students that first year. Since then, we have more than quadrupled the size of our enrollment and faculty, created programs for students aged 0-80+, and are committed to growing an infrastructure to sustain these programs. TMS engaged in a strategic planning process in the fall of 2023, updating our mission, vision, values, and strategic goals.

MISSION

To educate and inspire people of all ages to create and share music.

VISION

To transcend boundaries, inspire community and enrich the lives of all those touched by the transformative power of music.

VALUES

- Joy: Everything we do is rooted in joy!
- Creativity: We inspire each other to make and perform music we love.
- Inclusivity: We meet people where they are, striving to remove barriers to participation.
- Self-Discovery: We foster curiosity, lifelong learning, and skill development.
- Connection: We are committed to connecting music, people and community.

STRATEGIC GOALS

- Grow organizational and operational capability to sustain a platform for music education by enabling the executive director to accomplish key organizational goals, attracting and retaining excellent music instructors, sustaining a highly engaged and diverse board of directors, and strengthening community visibility.

- Ensure financial stability to support and strengthen existing offerings and diversify programs by increasing donor contributions, designating a scholarship fund (\$25,000), creating an opportunity fund (\$50,000), and strengthening our operating reserve (to 6 months operating).

- Focus and refine program development for lasting and meaningful impact by strategically developing and investing in signature programming, welcoming everyone to participate, and increasing community impact through program partnerships.

Teton County is defined by high living costs, one of the largest wealth disparities in the country, and a large Spanish-speaking community. According to TC School District #1, 32% of the school population is Hispanic, 15.5% is ELL, and 15.8% qualifies for free or reduced lunch.

TMS's community includes students, teachers, and professional, amateur, and aspiring musicians of all ages. We invite members of non-dominant communities and low income families to participate in our programs by offering scholarships, enforcing our non-discrimination policy, and meeting ADA guidelines in all parts of our facility. We also create programming for marginalized groups, such as music therapy and adaptive private lessons for students with special needs, and "creative aging" courses for populations whose majority age is 55+.

TMS partners with established organizations to reach and serve non-dominant communities. These partnerships include: One22 and Boundless (local organizations that fund scholarships for low-income youth and help us with Spanish language access, translation, and interpretation); Teton Youth and Family Services and Grand Teton Music Festival (programs); Center for the Arts, whose presenting series offers opportunities to connect students with visiting artists.

When addressing individual accommodation requests, we engage in dialogue with the person making the request and provide individualized responses based on that need and our ability to address it. As an example, we have responded to participants struggling with arthritic hands by adding straps to ukuleles and providing felt picks, making the instruments easier to hold and play.

TMS evaluates 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?), and worth (Should the program continue to be funded? Expanded? If so, how?).

To do this, we: collect and review quantitative, qualitative, and anecdotal data, tracking 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 (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. We also use social media as a way to measure community engagement and response.

TMS has adopted a set of criteria to guide program development in line with TMS' strategic objectives. These criteria inform and define programming and enable TMS to pilot and evaluate expansion of programs:

- Consistent with Mission, Vision, Values and Strategic Objectives
- Upholds musical integrity by promoting music literacy, theory, and general practical knowledge of music
- Attracts new participants and/or retains current ones
- Maximizes use of existing resources, including space, skills, equipment and finances to achieve key priorities
- Gives students opportunities to grow in new ways
- Promotes a sense of belonging to all segments of the community

After exponential growth in our first five years of operation, TMS is moving into the next phase of operational, programmatic, financial, and organizational maturity. We renewed our lease with The Center for another five years. Our board of directors has grown to its maximum capacity (nine members) and has completed their second formal strategic planning process. WAC grant funds will be used to help us hire a second full time employee onto our staff to handle daily school operations, enabling the Executive Director to focus on fundraising and the strategic growth of the organization, whose goals are outlined in the "Mission" section above.

Program development and delivery are the focus of our daily work. TMS is designed to support enrollment-based and public music education programming both in our studios in The Center for the Arts and in community venues. We plan, advertise, staff, enroll, facilitate and instruct individual and group music education for students of all ages. We use a registration software to track enrollment, attendance, teacher hours and teacher pay, managing a schedule of nearly 300 weekly students. Our annual calendar revolves around four sessions that align with the local school schedule: Fall, Winter, Spring and Summer.

Personnel is our largest single expense, with a faculty of 14 professional music instructors, a full time Executive Director, and a part time Registrar. TMS operates out of The Center with a small office, three practice rooms and two group rehearsal spaces, the largest of which is a shared space with other Resident music organizations. Navigating a shared room presents challenges: TMS equipment and instruments must be set up/taken down/stored for every class. Because of this, the majority of our instruments live in traveling cases on rolling carts. An annual cleaning contract keeps our space clean and ready for our many users. We occasionally rent extra space as-needed for additional programs. After personnel, our occupancy at the Center is our second largest expense.

TMS relies on an integrated technology ecosystem to automate and streamline daily workflows. Each component is billed monthly and handles accounting/billing (QuickBooks), marketing/communication (MailChimp, Canva, Box, Dialpad), registration/payroll (Pike13), website operations (WIX), virtual teaching/meetings (Zoom), and integration (Zapier). We use a free donor database (Salesforce) and online giving program (GiveLively), which require programming expertise (hourly contracts) to customize them to our needs. TMS holds robust insurance policies commensurate with our program, and we engage professional service contracts for bookkeeping, marketing, and data management.

Most students pay tuition by credit card and TMS pays a 3% processing fee on every transaction - with 65% of our annual revenue coming from tuition, these fees add up. Musical instruments and specialized equipment require regular upkeep, like repair and piano tuning. General supply costs are minimal, but include paper and toner, specialized cleaners safe for instrument use, and music licensing and purchases.

TMS has demonstrated and increased our capacity for providing music education by forging strong collaborative program partnerships with other local organizations who are invested in bringing music and arts education to our community.

N/A

TMS is a community music school that offers private music lessons and group classes to nearly 300 students every week throughout three, 11-week sessions aligned with the public school calendar, culminating in a year-end performance, and a 6-week summer session of week-long day camps for grades K-9, and weekly private lessons for youth and adults.

During the school year (September 2024 - June 2025), 30- and 60-minute private lessons serve youth and adult students in a range of instruments including piano, drums, violin, cello, guitar, ukulele, banjo, voice, woodwinds, and music production. Group classes like Bucket Band (street drumming) and Rock Band Prep, and ensembles like Youth Choir and Rock Band offer social learning opportunities for youth in grades 3-12 and are designed to provide a sequential learning experience. For older adults, Creative Aging offerings like Uke55 (an 8-week introductory ukulele course), and its offshoot, Jam55 (a weekly, club-style jam for instruments like ukulele, guitar, bass, accordion and more) do the same. Music Together is an award winning licensed curriculum for babies through age

5 and their grownups, and it provides music learning opportunities for children from birth (we coordinate with Musicland, the other Music Together provider in Jackson, to ensure our class offerings do not overlap).

TMS programs reach beyond the walls of the Center: After-School Strings meets onsite at Colter Elementary and gets 4th and 5th graders learning orchestra instruments, supporting TCSD's orchestra program (students don't otherwise start instruments until 6th grade). We bring music therapy into Teton County Schools (JHHS Life Skills program), Community Entry Services, and Teton Youth and Family Services.

Summer camps focus on collaboration and on supporting TCSD music programs. For grades K-5, "Summer Arts Sampler" explores music, dance, theater and visual art in collaboration with Dancers' Workshop, Off Square Theatre, and Art Association (July 29-Aug 2; Aug 5-9). We also work with Art Association to offer "Junkestra" for grades K-5, where students make homemade musical instruments from found objects and recycled materials, learning music fundamentals and performing in a "junk" orchestra at the end of the camp (July 1-3). For grades 6+, a series of three camps are designed to inspire middle school students in band, orchestra and choir to stay engaged in music over the summer with camps offered in collaboration with community artists and partner organizations. Each camp ends in a culminating performance to share what the students have learned: "Band Camp" is for students learning wind and percussion instruments (July 8-12 with Jackson Hole Community Band); "Summer Sing" is for vocal students (July 15-19 with Cathedral Voices Chamber Choir); "Summer Strings" provides students learning violin, viola, cello and bass (July 22-26 with Grand Teton Music Festival).

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 in order to include ELL families. Growth plans include recruiting and cultivating Spanish speaking instructors to join our faculty.

Every TMS program helps us meet our mission: to educate and inspire people of all ages to create and share music. In response to our community's interest in finding ways to engage in a musical life, our primary goal is to empower any person in our community who would like to learn to make music be able to do so. In every case, TMS offerings are sequential skills programs designed to support students on the learning path they choose. For example:

PRIVATE LESSONS

Arts learning goals for private lessons are specific to each individual student depending on their skill, experience level, personal goals and the methods of the teacher they work with. TMS Faculty share an overarching philosophy: to meet the students where they are, making the learning experience fun and relevant to each student, connecting the material to their lives and what they already know. For example, an intermediate piano student interested only in learning to play a Taylor Swift song would be taught to explore the tune in all 12 keys with good posture, hand position and fingering, learning theory and proper technique in the process. Some TMS arts learning goals come from our work to fill educational gaps in Teton County both inside and outside our studios. We have learned from Teton County School District music educators that their music programs face

challenges with continuity across the 7 elementary schools. These educators have set a deadline of the end of the 2023-24 school year to establish a set of district-wide standards and benchmarks, for example: to teach syllable systems with consistent language (using “ta, ti-ti” for quarter note-eighth notes vs. “ta, ta-di”). TMS has agreed to adopt the district’s standards and goals.

ROCK BANDS

Designed to take students on a trajectory from absolute beginner to advanced band member, the goal is for students to develop the lifelong ability to lead or perform in a rock band. The program shapes all aspects of musicianship and goes beyond the skills needed to play an instrument (band students are encouraged also to take private lessons.) Students learn music theory, ensemble etiquette, proper setup & tear down of bands equipment, responsibility, promotion, and teamwork. Rock Band Prep is the launchpad, giving students in Grades 3-5 with little to no musical experience a taste of being in a band. They learn fundamentals of keyboard, strings (ukulele), drumming (buckets/body percussion) and song structure, honing individual skills while learning to work as a team. Elementary Rock Band gives Grade 3-5 students with basic proficiency on an instrument further musical literacy and rehearsal techniques. Intermediate students in Grades 6-12 join one of four Teen Bands of varying levels that allow advanced growth, including writing and performing their own original music.

UKE55 for adults 55+

Arts learning goals focus on the musical knowledge and instrument skills needed to be a functional member of a performing group. The course introduces the basics of the ukulele and how to play it. Students learn primary chords and to play songs and sing along while playing. They learn principles of a jam, how to play as a group, and the history of the instrument. Skill building includes tuning the instrument, memorizing hand positions, reading ukulele music and learning fundamental musical concepts like rhythm, melody and harmony, and learning to use tools for looking up music online. The course meets 90-minutes once per week for 8 weeks, exploring a sequential curriculum that culminates in a performance. Each class starts with warmup songs, followed by a new song or chord. Participants pick songs they want to play together, and these songs serve as the educational medium for the techniques and skills outlined above. This inclusive approach gives participants ownership of the music, validates their choices, improves group cohesion, communication and self-esteem, increases socialization, and generates community-building.

TMS teachers are working professional musicians with many years of experience of professional teaching and performing, recording, composition, and theory. Teachers are responsible for private lessons, ensembles, group classes and summer camps. They are selected for musical and teaching skill and their ability to foster an engaging, inclusive learning environment.

FACULTY

Collin Binko, saxophone/Jazz Improv - Bachelor in Music Education/Jazz Performance, Duquesne University; Jackson Hole Middle School Choir, Band, and Guitar director

Emma Bittner, violin/cello/After School Strings - Bachelor in Music Education, University of North Texas; Music teacher, Colter and Moran Elementary Schools

Ed Domer, drummer/percussionist/Rock Bands - toured with The Letterman, The Drifters, Jennifer Batten; over decades of teaching, many of his students are now professional musicians

Melissa Elliott, voice/piano/guitar/Youth Choir/Rock Bands - singer/songwriter with Bachelor of Music in Jazz Studies, University of Denver

Tom Goicoechea, piano/guitar/Music Therapy - Board Certified Music Therapist, multiple music degrees; taught youth -college level; Music Therapist at C-Bar-V Ranch Residential Treatment Facility

Vince Gutwein, violin/viola/cello/bass - Director of Strings at JH Middle School since 2005; directs JH Youth and Symphony Orchestras; Music Education Bachelors and Masters, University of Wyoming

Laura Huckin, youth choir - Artistic Director, Cathedral Voices, Brigham Young University Bachelor's Degree; pianist, accompanist, and musical director; General music teacher (K-8), Swan Valley, Idaho; Music Director, Presbyterian Church of JH

Clay Humphrey, guitar/ukulele/piano/banjo/mandolin - rooted in the bluegrass and western traditions of his family's musical theater, Bar J Chuckwagon

Susan Jones, piano/guitar/ukulele/Uke55/Jam55 - taught since 2009, keys with Chanman Roots Band; creative aging trained.

Joe Rudd, piano/woodwinds/production/Rock Bands - Bachelor of Music in Jazz Studies, University of Utah; composer, music producer.

Molly Moon Thorn, voice/piano/guitar/ukulele - Bachelor in Theatre Arts, The University of the South, Sewanee, vocalist with Chanman Roots Band

Lynnette Turner Parry, voice/youth choir - Bachelor of Fine Arts, Utah State University; Disney cruise ship performer, Riot Act, Inc. and Jazz Foundation of JH

Taylor Upton, guitar/bass/ukulele/Rock Bands - co-founder, lead singer, guitarist of Jackson's premier live events band, Whiskey Mornin', professional performer for over 20 years

Clint Weaver, piano/guitar/tuba/Rock Band Prep - Music Education degrees, Baldwin Wallace Conservatory and Eastman School of Music; additional certification, Gordon Institute of Music Learning; Music teacher at Wilson Elementary

KEY PARTNERS

Key Partners share resources, co-develop programs like camps, and are chosen for their commitment to arts and community, alignment with TMS values, and ability to partner equitably.

Center for the Arts - home to 20 nonprofit arts organizations in Jackson Hole

Grand Teton Music Festival - world class summer classical music festival with year-round community programming

Off Square Theatre Company, Art Association of Jackson Hole, Dancers' Workshop - Center for the Arts resident organizations with theater, visual art and dance expertise.

Teton County School District - public school district's after-school program collaborates with community partners to deliver enriching arts content.

As we strengthen the infrastructure of our organization, TMS operates on a conservative business model; core programs, like private lessons, are self-funding. About two-thirds our annual budget is primarily derived from earned revenue (tuition, rental income); the remaining third comes from 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. As TMS

continues to grow, we aim to increase our fundraising ability to support the development of programs that reach more areas of our community but that may not have a built-in revenue stream in the form of tuition.

ORGANIZATION SUMMARY

THE BRINTON MUSEUM

[HTTPS://THEBRINTONMUSEUM.ORG/](https://thebrintonmuseum.org/)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Education and Exhibitions at The Brinton Museum, July 2024 - June 2025

Application

The Brinton Museum's mission is to connect people to the past, present, and future of the American West through its historic Quarter Circle A Ranch, Fine Arts, and American Indian Art collections. Our goals remain in alliance with our five-year strategic plan to, 1) continue current endeavors to preserve, maintain, and maximize the benefit of the museum's collections and historic buildings, 2) continue to improve the financial sustainability of the organization by strengthening development efforts and improving operations, 3) refine and grow the museum's educational programs, 4) significantly expand the museum's community involvement, and 5) ensure continuity and sustainability through key staff changes anticipated throughout the course of this plan.

Our vision is to enrich connections to the land, people, and cultures of the West. The Brinton Museum stands upon the original lands of the Apsáalooke, Cheyenne, both Tsistsistas and So'taeo'o, Lakota and Arapaho People. The Brinton Museum expresses acknowledgement of the original occupation of the land on which this museum stands, and expresses its commitment to witness the sacred nature of the cultures and beliefs of the Native Nations and their art and artifacts exhibited and protected by the museum. The museum aims to preserve, maintain, and interpret the former Bradford Brinton Memorial's holdings (including the land), while collecting work which expands, augments, and enhances this collection. We seek to carry on Bradford Brinton's tradition of promoting local artists of high artistic achievement while placing a special emphasis upon being, first and foremost, a teaching institution.

The Brinton Museum adheres to its motto "Art, Nature, History." Located on a historic ranch in the town of Big Horn (pop. 490), 12 miles south of Sheridan, Wyoming (pop. 18,261), the museum attracts over 25,000 annual visitors from nearly all 50 states and several foreign countries. Sheridan County (pop. 31,017) not only attracts numerous year-round tourists with its beautiful scenery, but also enriches the lives of its residents and visitors with its vibrant arts scene. The Brinton collaborates with its greater community by providing programming for public schools in both Sheridan and Johnson counties, in addition to Montana schools on/around the Crow and Northern Cheyenne reservations.

Partnerships include collaborations with SAGE Community Arts, WYO Theater, Whitney Center for the Arts at Sheridan College, Sheridan Public Arts Committees, Sheridan College, Little Big Horn College, Northern Cheyenne Tribal Historic Preservation Office, Crow Tribal Historic Preservation Office, Bighorn Audubon Society, Audubon of the Rockies, Science Kids, and the HUB on Smith Senior Center. The Brinton Museum is also a founding member of the newly forming Bighorn Arts Collective.

We provide free general admission for all visitors, offer a diverse range of programs aimed towards both children and adults, and include need-based scholarships for our annual art camps. Staff are trained to assist patrons with dementia, and large-print materials for our permanent exhibits are made available. Additionally, trained docents adapt presentations to provide accommodations, as needed, and the museum is a participating member of the Blue Star Museums program. Our accessibility adherence includes ease-of-access ramps, an elevator, wheelchairs, handicapped parking, and handicapped restrooms.

Our impact is evaluated and measured through the tracking of our visitation numbers, with an emphasis on the diversity of our visitors (if known), as well as through our educational program participation numbers. 2023 showed an increase in both memberships and in educational participation from school groups, art camps/workshops, gallery talks, and lectures. For general comments, we encourage visitors, before leaving the main building, to participate in a short survey provided on an iPad at the front desk regarding their impressions of their visit.

More specific to individual programs, evaluation surveys are made available to teachers/educators, encouraging their feedback. In addition, we poll the presenters of our programs (lectures, gallery talks, workshops, symposia) and ask for comments from participating artists exhibiting and/or part of the artists in residence program regarding suggestions, evaluations, and success of the programs presented.

Our annual illustrator shows have drawn over 10,000 students in the past 20 years, providing valuable feedback from visitors and teachers, in addition to our volunteers and tour guides. Regular meetings are held where the curatorial team provides in-depth critiques on the success of each program, as related to furthering the museum's mission, and our marketing department monitors social media engagement and provides feedback provided by the public.

The Brinton Museum is seeking operating support for our annual operating budget of \$2.8 million. Our curatorial budget (30%) is our largest, and includes the cost of exhibitions, educational programs, collections management, and staffing. In addition to the museum's collections, The Brinton maintains the 620-acre historic Quarter Circle A Ranch with a ranch house, built in 1892, a large horse barn and hunting lodge, numerous outbuildings, and two nature trails. 17% of the budget is dedicated to maintaining these grounds and facilities. The museum offers supplementary services through its Museum Store and Brinton Bistro that enhance the visitor experience – 18% of the budget is dedicated to providing these services. The remainder of the budget is allocated to administration (23%), and to overhead and fundraising (12%).

The museum's annual operating budget supports a robust exhibition and program schedule. Each year, The Brinton Museum presents an average of twelve rotating exhibitions, maintains three permanent collections and exhibits, and offers (approximately) 40 educational programs and events to both the public and to our museum members.

Funds, if received, will be allocated based on the above budget percentages, and divided appropriately in order to support the museum's annual project costs and operating expenses.

Funds will support the costs included for the exhibitions planned between July 2024 - June 2025:

2024

Seen and Said, Martin Garhart, (May 11 - Aug 25)

Seen & Said represents the culmination of ideas that have been growing in the artist's studio for over twenty years and includes nearly 50 finished works in oil and watercolor of thought provoking and contemplative studies.

Wyoming's Artist: Harry Jackson, (May 18 - Sep 02)

Described as an American master and 20th-century icon, Wyoming's artist Harry Jackson (1924-2011) was a preeminent Western artist of his time. The Brinton Museum exhibition is curated by artist Gerald A. Shippen from Cody, WY, and includes numerous works in bronze, as well as paintings and drawings on loan from the Harry Jackson Institute. Renowned writer, curator and art historian Henry Adams will present an educational lecture on Harry Jackson on May 17.

Bighorn Rendezvous IX Exhibit, (July 13 - Aug 24)

Artist in Residence Exhibition, (Aug 31 - Oct 20)

The 2024 roster of artists in the Artists in Residence exhibition features works by award-winning, nationally-known and regionally-known artists: Amy Brakeman-Livezy, Jake Gaedtke, Stephanie Hartshorn, Jerry Salinas, David Bender, Chula Beauregard and Jane Hunt.

Catlin's North American Indian Portfolio: Hunting Scenes and Amusements of the Rocky Mountains and Prairies of America, (Sep 07-Oct 20)

This loan exhibit features twenty-five original, first-issue, first edition, hand-colored lithographed plates from George Catlin's nineteenth century work, published in 1844.

The Brinton Small Works Show, (Nov 02 - Dec 23)

2025

Birds of the Rocky Mountain Region, (Apr 19 - June 29)

The Brinton Museum, in partnership with Bighorn Audubon Society, will present its second juried art competition, Birds of the Rocky Mountain Region, open to artists throughout the U.S. This exhibition focuses on bird species, including migratory birds of the Rocky Mountain Region, and encourages artists working in a variety of genres and media to submit art for display. The Brinton Museum, in collaboration with Bighorn Audubon Society, will publish an illustrated exhibit catalog of the show which will include educational commentary about the different bird species represented in the exhibit. Educational outdoor programs and also lecture presentations by accomplished speakers accompany this program. Bighorn Audubon Society offers Birding at The Brinton programs year-round.

Oreland Joe and Sons Exhibition, (Mar 01 - Jun 15)

World-renowned, award-winning sculptor and painter Oreland Joe (b.1958), from New Mexico, is of Diné (Navajo) and Ute descent and holds the distinction of being the first Native American artist to join the prestigious Cowboy Artists of America, founded in 1965. Oreland Joe, along with sons Oreland "Bo" Joe, Jr., and Hyrum Joe, will be featured in a prominent 3-person show. This exhibit serves to illustrate native influences found in cultural preservation and contemporary artistry, and offers insights into the Diné and Ute cultures through the medium of the visual arts. An educational panel discussion led by the 3 artists will accompany this program. This event is offered free and open to the public with a special focus on encouraging art students from Northern Wyoming Community District College, Sheridan College, to attend the panel discussion and interact with the featured artists.

Jacob Aguiar and Kathryn Mapes Turner, (June 21 - Sept 07)

The Brinton Museum presents many opportunities for Arts Learning. Our exhibitions and programs held throughout the year introduce and challenge our visitors from historic Western art and American Indian art to contemporary works in a variety of media. Our traditional leather shop, staffed by artist and celebrated leather carver Jim Jackson, allows our visitors to observe a master at work.

Arts learning opportunities designed specifically for our young audience include our Summer Art Camp (July 16-18, 2024) for children ages 9-12. This year our instructors are local artists who will engage students in making art. Students will learn how to create botanical illustrations through the use of watercolor techniques, learn about the

classic art process of making an intaglio printing plate, and create handmade paper using recycled paper and organic materials while enjoying the outdoors (\$7,000 for instructors, materials, meals, and stipends).

The "All Schools 5th Grade Student Art Show" (February 08-21, 2025) allows 5th grade students from participating schools to create and then select their best work and see it displayed in a museum gallery (\$1,000). Each art teacher may submit up to 20 works from their 5th grade class. This show generally includes works by around 100 or more students (artwork is not for sale).

The Brinton Museum's 20th Illustrator Show (Feb 08-Apr 13, 2025), conceived as a means to introduce students to age-appropriate and accessible art via original illustrations, features original art by Apsáalooke (Crow) artist Linda Pease, who has been a lifelong artist in her community and has been successful in illustrating a series of books about Apsáalooke life and culture. Ms. Pease will be at the museum for 3 to 4 days to meet school tours from the region (Wyoming and Montana) to tell the stories of the Apsáalooke people through its oral history, which has been illustrated by the artist in art and the printed word. Ms. Pease works closely with the Crow Language Consortium on usage of Apsáalooke language. She has a Bachelor of Arts from Montana State University and Master of Education on Expressive Arts in Indigenous Education. Ms. Pease resides in Montana. The museum's Illustrator Shows, with the first show presented in 2003, have been successful in reaching out to thousands of students, K-12, and continues as a popular educational program. Trained docents and staff guide the students' experience (\$1,000 for honorariums).

Additionally, throughout the program year we present lectures and artist demonstrations in conjunction with the exhibition schedule, as well as a series called "Fall Into Art" featuring three separate demonstrations (or, lectures) in the fall paired with dinner in The Brinton Bistro (\$5,500 for speaker honorariums). Also, we provide outreach to area schools through the "Teacher's Suitcase Lesson Plans," which bring the Brinton to schools and provide ready to go lesson plans about Wyoming artists, art and history (\$500).

The arts learning goals of The Brinton Museum focus on encouraging and engaging people of all ages to discover inspiration through profound artistic experiences which culminate in a life-long appreciation for art, history, and culture. Regarding the four programs highlighted in the narrative above, which are intended to engage our younger audiences in particular, The Brinton Museum engages children in viewing and interacting with Fine Arts and encourages them in the production of their own artwork as an immersive supplement to public school art education. Specific goals for the student education component of the illustrator show are to expose them to a quality museum experience and to interact with age-appropriate, accessible, and original art. Additional goals include offering specialized guidance through the aid of illustrators/artists or trained docents, and providing educators/teachers with materials for pre-, during, and post-visit activities in accordance with the Wyoming Department of Education Curriculum Standards.

Feedback from participants, teachers, and instructors is used to assess our programs and goals. They are measured in participation numbers and in observation of creative output (youth summer camp). The Brinton Museum's

“Teacher’s Suitcase Lesson Plans” are designed to be used by the teacher in the classroom and focus on Wyoming artists, art, and history. Selected artists and topics reflect works found in the museum’s permanent collections, which have a connection to Wyoming and the diversity of peoples who live(d) here and shape the culture and economy of the state. This program brings art and art history directly to the schools, while the youth summer art camp provides hands-on arts learning taught by expert artists and instructors. The museum’s “5th Grade Art Show” encourages students’ creativity and art-making, and allows them to see their efforts displayed professionally in a museum gallery, which brings pride and joy, not only to the young artists, but to their families as well.

2024 Art Camp instructors include key instructors Will Lopez (Brinton Museum staff member), Hope Christofferson, Jim Jereb, along with Margo Hennem, Sarah Mentock, and Garrett Dotson. All instructors are selected based on their skills, experience, respective areas of expertise, as well as their connection to and involvement with local community arts. All instructors will be involved throughout the duration of the Art Camp.

Jim Jereb’s academic experiences as Professor of Art, Albany County School District and Sheridan Area School District, Artist-in-Residence and Visiting Instructor, and Graduate Teaching Assistant at the University of Wyoming Art Department, are testament to his contributions in the classroom. In addition, Jereb has been a curator, technical consultant, lecturer, and visiting instructor for numerous programs, several of which were presented at Central Wyoming College Art Department in Riverton, Albany County school district, Laramie, Wyoming, and The Brinton Museum in Big Horn, Wyoming. He is highly-regarded as a master printmaker and represented in The Brinton Museum’s permanent collection.

Hope Christofferson grew up home-schooled in the Black Hills. Having an interest in traditional mediums, her work primarily consists of watercolor and oil paints. Over the course of the past few years, Hope has explored her interests in nature and fantasy through artist residencies in secluded cabins and medieval cities.

The Brinton Museum is a 501(c)(3) nonprofit organization funded by support from donors, members, and patrons. Additional funding is provided through our annual gala fundraiser, proceeds from our endowment, and earned income from operation of our bistro, museum store, onsite rentals, and fine art sales. We also seek support from private and public foundations in the form of grants and sponsorships. The income received from these diverse revenue sources supports the institution’s strategic plan and mission, its exhibitions, educational programs, art acquisitions, art conservation, buildings and land preservation, interpretation of the collections, community outreach endeavors, facilities maintenance, and employee salaries, wages, and benefits.

ORGANIZATION SUMMARY

GILLETTE CHAMBER MUSIC SOCIETY

GILLETTECHAMBERSINGERS.COM

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Gillette Chamber Singers 2024-2025

Application

Mission Statement: To offer adults in the community and region an opportunity to prepare and perform choral music, contributing to the cultural enrichment of the community through live choral performances and collaborations with professional musicians, students, and religious organizations.

Strategic goals flow from the Mission Statement, are reviewed annually by the Board of Directors and shared with the membership.

Two goals are based on "offering the community and region an opportunity to prepare and perform choral music":

- 1) Providing members the opportunity to grow in musical skills and appreciation by managing and presenting a minimum of four performances per year. Rehearsals and access to online recordings give members the opportunity to improve their musical skills and confidence.
- 2) Holding periodic auditions for new singers to grow membership and making audition information available on our website.

Two goals are based on "contributing to the cultural enrichment of the community":

- 1) Continuing to offer free public performances in the community.
- 2) Actively seeking to increase audience diversity by identifying and performing at outreach venues.

Two goals are based on "collaborations with professional musicians, students and religious organizations":

- 1) Continuing to seek out opportunities for collaborations through networking and relationships. Established collaborations include the Powder River Symphony, Gillette Ministerial Association and Gillette Children's Choir.
- 2) Continuing to engage young people to develop a lifelong love of choral music by hosting an annual high school choral workshop with adult singers. The first annual Fall Choral Festival was held October 28, 2023. An analysis of the event resulted in several recommendations for improvement that will be implemented in 2024.

Additional operational goals:

- 1) Continue to develop alternative sources of funding to ensure future organizational stability.

2) Operate with fiscal responsibility.

Gillette is affectionately nicknamed the “Energy Capital of the Nation” for the extensive oil, gas, and coal resources in Campbell County.

According to the US Census Bureau, Campbell County's population (estimated) in 2023 was 47,498, with 93.2% White, and 5.3% Hispanic. The median age is 33.2 years, 13.2% of the population is age 65 or older and 26.3% is under 18. People with disabilities account for 6.6% of the county's population and the population per square mile was 9.8.

Gillette has a vibrant arts community with a symphony orchestra, community band, community art center, community theater and an auditioned adult community choir, the Gillette Chamber Singers (GCS). GCS is the only group of its kind in the community and fulfills a unique niche by regularly performing live choral music through public concerts.

GCS actively works to include and engage nondominant communities by providing:

A minimum of four free public concerts annually, enabling low-income community members and students to attend.

Opportunities for senior citizens to experience live choral music in locations where they live and gather.

Promotion of concerts with access to public transportation, i.e., senior centers.

Appropriate translations of lyrics in performance programs when selections are not sung in English.

Outreach activities to engage students in learning and performing choral music.

An audition process open to all interested adults.

A process for GCS members to request financial assistance with annual dues.

GCS addresses requests for accommodations by providing:

A primary rehearsal and performance venue that is ADA accessible, including an elevator.

Secondary performance venues that are ADA accessible.

Specific accommodations for singers that are unable to stand during performances.

The impact of our programs and services in the community is measured through these data collection methods:

Attendance is measured by counting the audience at each performance.

Selected singers are assigned to visit informally with audience members to gain qualitative feedback about each performance. This feedback is compiled and given to the Board of Directors.

Concerts are donation only, with donation amounts noted and compared to those from previous performances.

Additional donor support is documented and compared to previous programs and/or seasons.

Our social media presence is monitored to encourage feedback and comments from followers. This feedback is provided to the Board as appropriate.

The GCS website has a Contact Me function to gather feedback and answer questions.

GCS will survey the audience at our 2024 spring concert using a Google form accessed via QR code in the program, with questions about attendance and emotional response to the music.

GCS will survey its membership using a Google form prior to the conclusion of our 2024 spring season with questions about repertoire, communication, rehearsals and musical development.

A participant survey was conducted at the conclusion of the Fall Choral Workshop in 2023. The survey included high school participants and GCS members.

The data is evaluated by:

Comparing quantitative measurements against program and operational goals as established by the Board of Directors. As gaps are identified, the Board of Directors can develop and implement strategies to address them.

Qualitative data from the audience and membership surveys is brought to the Board for discussion and evaluation.

All data is shared with the membership, and there is a group discussion after each event and/or concert to solicit feedback.

Operating costs for the Gillette Chamber Singers include annual compensation for the Artistic Director, Assistant Director, Accompanist/Music Librarian, purchasing music, marketing for concerts and performances, website design and maintenance fees, program printing costs for concerts and performances, performance fees for guest artists, rental fees for some concert venues and travel expenses for performances outside Gillette.

The GCS annual expenses are detailed below:

Artistic Director compensation: \$12,000

Assistant Director compensation: \$5,000

Accompanist/Music Librarian compensation: \$3,000

Storage rental: \$400

Music insurance: \$120

Guest musicians/clinician compensation: \$1,200

Annual fundraising expenses: \$22,000

Music: \$600

Liability insurance: \$750

Printing: \$500

Postage: \$500

Piano tuning: \$400

Non-profit licensing fee: \$25

Website maintenance: \$600

Total annual expenses: \$47,095

Grant funding will be allocated to a portion of the compensation for the three staff positions, or a total of \$7,500. GCS has historically been able to hire a highly qualified Artistic Director with a PhD in Choral Conducting. This ensures our commitment to providing our singers and audiences an engaging and satisfying musical repertoire and high-quality performances. Even though GCS is an auditioned choir, there are varying levels of expertise among the singers, requiring an Artistic Director with the ability to match repertoire with the abilities of the choir, and successfully teach and direct adults to create a pleasing and unified choral sound. A highly qualified Artistic Director also enhances the group's credibility when seeking to create collaborations with other choirs and musicians, both in Gillette and surrounding communities. We are currently searching for a new Artistic Director and anticipate expenses to reimburse candidates during the interview process. Having a qualified Assistant Director ensures that rehearsals and performances can continue in the absence of the Artistic Director, or as needed for additional performances, such as singing the National Anthem at local events. An experienced Accompanist/Music Librarian is essential to the success of both rehearsals and performances. We have an extensive music library, and all music purchases are labeled, filed and included in our digital catalog.

Allocations will also be used to offset travel expenses for choir members to perform outside of Gillette. In 2023 GCS traveled to Cheyenne to sing at the opening of the Wyoming Senate, and to Casper to participate in a performance of Beethoven's 9th Symphony with the Wyoming Symphony Orchestra and other choirs. In 2024 GCS will travel to Casper to perform a joint concert with the Casper Civic Chorale and Cheyenne Capital Chorale.

Any additional grant funding will be allocated to offset the expenses for guest musicians, either as compensation or travel expenses.

N/A

GCS utilizes the following funding sources:

Membership dues assist with purchasing music and expenses associated with marketing and printing.

Donations from attendees at concerts and other performances assist with liability insurance, website maintenance and piano tuning costs. Donations from "A Service of Lessons and Carols" are donated to a local nonprofit.

GCS participates in WyoGives, an annual online giving day that raises funds for nonprofits in Wyoming. Funds raised assist in compensation for three staff positions.

Ticket sales from our Christmas Dinners fundraiser assists with expenses associated with this event.

CCCPRD grant assists with expenses from the Fall Choral Workshop for high school students.

Key partnerships include:

First Presbyterian Church, which provides an in-kind donation for our rehearsal and performance venue.

A Campbell County Community Public Recreation grant assists with expenses for the Fall Choral Festival for high school students in northeast Wyoming.

ORGANIZATION SUMMARY

THE GREEN HOUSE COLLECTIVE

[HTTPS://GREENHOUSELARAMIE.COM/](https://greenhouselaramie.com/)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

The Green House Collective - Laramie Performing Arts Space

Application

The mission of the Green House Collective (GHC) is to provide a safe all-ages space for artistic expression, with an emphasis on DIY productions and a penchant for the weird. We work to provide audiences of all ages with a unique, inclusive, and creatively inspiring community right here in Laramie. Our core values include diversity, equity, inclusion, and accessibility; we work to promote these values at all events in which we are involved.

To accomplish this mission, GHC rents and operates an event space in downtown Laramie, hosting a wide variety of events including musical concerts, talent, theater and comedy shows, yoga classes, and many more. Aligning with our values of diversity, inclusion, and accessibility, we turn no one away for lack of funds, and welcome guests of all ages and identities.

GHC's goals during the coming grant cycle center around improving our event space and expanding operations. Since our venue currently is not handicapped-accessible, we will take steps to make it ADA-compliant, furthering our mission of accessibility to all community members. We will make further safety and housekeeping improvements to the space as well, including lighting and signage installations, renovations to the bathrooms, and further investments into decorations.

In line with expanding operations, GHC aims to increase marketing and community outreach efforts, and we expect to see average event attendance to increase as a result. Community outreach will include booking events in conjunction with and supporting other organizations/individuals throughout Wyoming, aligning with our mission of inspiring and empowering the Laramie community.

Laramie has long been a community in support of visual and performing arts. However, the challenges since the 2020 COVID pandemic have forced many of the town's venues to close, leaving Laramie community members (particularly minors, the UW student body, and sober citizens) lacking for live entertainment. The Green House Collective (GHC) is dedicated to providing affordable and diverse entertainment in a safe space focused on the arts instead of alcohol. All other regular music "venues" in Laramie are primarily bars, whereas GHC operates an all

ages venue for the youth to engage in their local community's creativity, sustaining a third space for socialization and expression.

We provide accommodations in our 200-person-capacity venue including hearing protection, sanitary supplies, and community health resources. We provide diverse communal spaces including standing and sitting room, with varying degrees of sensory impact, to help accommodate guests with sensitivity concerns. GHC's current venue is in a basement lacking ADA accessibility, but we've been delighted to regularly see handicapped community members getting help downstairs both to perform in and attend events. In time, we aim to install a permanent handicapped-accessibility solution.

Throughout years of operation, GHC has carved a niche that keeps Wyomingites (who might otherwise travel to Colorado for live entertainment) here in Wyoming. Traveling performers are supported by local artists varying from beginners to the regionally acclaimed; we focus on hosting developing artists rather than those who would normally be able to book much larger venues. Overall we believe that the youth and general public needs a space to engage in music and other performing arts and we are dedicated to creating such a space.

The Green House Collective (GHC) hosts many events each month, both in its dedicated venue and in other locations around Laramie. Our events include concerts, music festivals, theater and comedy shows, jam sessions, and yoga classes. Concerts often consist of two to five musical acts, both local and traveling, performing for a crowd of community members. Music festivals usually have many more musical acts, the number depending on the length of time, over a course of one day to three days. Theater and comedy performances are organized by community groups and consist of many different dramatic or comedic acts being performed for and by community members. Jam sessions are a learning place for local musicians to practice and make music together as a group. All-levels yoga classes are offered as a resource for mental and physical well-being to the community.

By putting on such a wide variety of events, GHC gives Laramie residents a safe place to experiment and grow as artists, and the impact we have on the community can be qualitatively measured by the community feedback we receive about our events. Our primary quantitative measurement of our community impact is attendance. At each event, GHC keeps track of ticket sales, use of monthly membership passes, and the total number of people coming through the entryway - as these numbers increase throughout 2024, we will have hard evidence of our success in the community.

Other ways that we measure our community impact include the number of artists who perform at our events and use our venue as a practice and learning space, and tracking engagement with our webpage and social media accounts - both an increasing number of booking requests, and increasing online traffic indicate expanding community impact.

The Green House Collective (GHC) is requesting \$5000 in general operating support to cover the increasing cost of rent for our concert venue space (known as the Lair), utilities, marketing expenses, maintenance and housekeeping costs, and general business expenses during the grant cycle. Utility costs include power, water, gas heating, and Wi-Fi. To market events, GHC prints full color 8.5x10in. posters (plus a limited run of handbills) to distribute around

Laramie on light posts and inside local businesses, and purchases targeted ads on social media. To further expand marketing, we plan to install a prominent marquis sign to inform and attract the public to upcoming and ongoing events. Maintenance costs at the Lair include making necessary repairs and renovations to the venue space as they arise to provide the best possible experience to attendees and visiting artists. Housekeeping costs generally refer to the cost of cleaning supplies like brooms, mops, paper towels, bathroom soap, floor cleaning solutions, vacuums, etc. General business expenses include concessions, website domain registration, business registration costs, liability insurance, decor, event permits, etc.

An additional aspect of GHC operations include our ongoing collaborations with visual, multimedia, and performing artists. We collaborate with visual artists (including Laramie artists Dylan Stowers, Abby and Charlie Burns, and Jade Freeman) to host gallery-style exhibitions, numerous live musical acts, theater productions, comedy and variety shows, and host yoga classes taught by a certified instructor. Costs associated with collaborating visual artist exhibitions and live productions include redecorating the space to align with relevant theming, maintaining public seating, purchasing supplies necessary to display artwork, and the increased costs of utilities associated with opening our doors to local bands as a practice space.

As a donation-based organization in our second fiscal year, more than 90% of our current budget is funded by the generous contributions of our patrons and Laramie community members. The other 10% of funding comes directly from board members. By receiving this grant, GHC will be able to continue the transition into an entirely community funded nonprofit organization. The requested \$5000 will be put towards covering monthly rent and utility costs, marketing expenses, and business expenses for the remainder of 2024 and into 2025. By reducing the burden of these operating costs, GHC will be able to collaborate with a widening range of visual and performing artists, increase the number of events we host, and expand community outreach in Laramie, Wyoming, and surrounding areas to a sustainable level.

The Green House Collective (GHC) has been operating on entirely volunteer time while renting out a 200-person-capacity event space in downtown Laramie called the Lair. Our events require staffing, since responsibilities at events include running the sound system, selling tickets, hanging advertisement posters, selling concessions, and leading classes.

During the grant cycle, GHC plans to host approximately 10 events at the Lair per month, for a projected total of 120 events over the entire year. The majority of these events will be musical concerts, featuring performers from around the world (though largely from Wyoming and Colorado). We recommend audience members pay a fair amount of money to attend events, but no one is turned away for lack of funds - GHC splits concert ticket sales between ourselves (to cover operating and rent costs) and performers (with the majority of that portion going towards touring acts).

Some of the bands and musicians living in Laramie that GHC has worked with for concerts include: Ampule; Angelus Errare; Aviatrix; Big Dill; Brain Sweat; Cicada Summer; De Gringos y Gremmies; Harpoon, the Whale; iluvnandi; Jane DaPain; SGRNY; Shawn Hess; Shunk; Spangler; Stay Awhile; Strawberry Jam; Super Ultra; wAHb;

Wynona; and Yegarma. These local musicians are willing to perform without a flat payout rate. By working with a wide variety of local and touring acts, GHC also attracts a wide audience of music fans from around Laramie and Wyoming at large.

Bands and musicians from around Wyoming that GHC has worked or will work with include Our Own Legacy and Red Painted Black (both from Cheyenne). In addition to providing performances on par with GHC's pool of Laramie talent, these cross-Wyoming performers attract an even wider audience of music fans statewide.

GHC also hosts weekly yoga sessions, which are led by board member Abby Burns. These pay-what-you-can sessions are the most affordable physical education in town, and provide a community service that music venues typically don't provide. In Abby's own words, these sessions help the community "take care of their minds and bodies," which aligns with our mission of providing Laramie with a creatively inspired community.

In addition to GHC's regularly scheduled events, we frequently collaborate with other Laramie organizations to put on standalone events. These include both private events (like birthday or graduation parties) and public events (usually for some kind of benefit cause). In fiscal year 2023 GHC worked with the Wyoming Coalition Against Domestic Violence and Sexual Assault (WCADVSA) to host a talent show benefitting their organization, and with Skate Laramie to host a music festival at the LaBonte skate park in Laramie. Already in fiscal year 2024, GHC has worked with Meadowlark Performing Arts to host a burlesque show, with Laramie Performance Art to host theater variety shows, with various clubs at the Laramie High School to host a day-long rock festival benefitting Doctors Without Borders, and plans to work with Skate Laramie again to host another skate park festival in May 2024.

Project support funds of \$5000 in this grant will allow GHC to expand event operations and grow beyond our DIY roots while maintaining affordability to the audience. GHC will put this funding towards implementing a paid staffing system, making accessibility/hospitality improvements to the Lair, and financing larger festival productions in 2024 and 2025.

The Green House Collective (GHC) has four primary sources of funding that are barely enough to sustain our delicate balance sheet. Currently, GHC board members are unpaid. Funds raised are split between performers and general operating costs. While ticket sales to our events are the primary source of funds, we hesitate to increase prices to maintain accessibility to underfunded guests (though some guests do pay more than the asking price to attend an event). We offer monthly memberships to encourage regular attendance at a more affordable price, and host private events for a modest rental fee. Recently, we have seen small fiscal donations from the community, giving us a small cushion in our bank account and freedom for small projects. GHC board members make in-kind donations like paper bathroom products. With grant funding we could afford to grow our program to be more legitimate, inviting, educational, engaging, possibly compensate people for labor, and pay local artists more often.

ORGANIZATION SUMMARY

THE HYART RE-DEVELOPMENT CORPORATION

WWW.HYARTTHEATRE.COM

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

LOVELL HYART THEATRE FACILITY MAINTENANCE - CARPET REPLACEMENT

Application

Our Vision:

To provide a state-of-the-art theater facility that provides a venue for the theatrical, movies and other forms of performing arts and entertainment, while preserving the historical integrity and intent of the Hyart Theatre.

Our Mission:

To operate the Hyart Theatre in a manner that provides a quality theater experience to citizens of the Lovell, Big Horn County and surrounding areas: to provide a venue for our communities to experience, participate in and grow Fine Arts; and Finally, to protect and maintain this historic theater building so it may continue to be an asset to our community and children for generations to come.

Built in 1950, The Hyart Theatre provides cinema and fine arts opportunities to the communities in the Big Horn Basin, These include Lovell, Cowley, Byron, Deaver, Frannie, Greybull, Basin, Burlington, Garland and Powell. These communities have diverse demographics that include families with children, retirees, low income, and people with disabilities. The theater is focused on providing family-oriented programming in its cinema opportunities. The organization is a non-profit 501(c)(3) corporation, and enjoys a loyal community following and supportive volunteers which allows the theater to provide cinema at the lowest ticket prices in the area including theaters in neighboring communities and states. Concession are likewise very competitive. The theater will not show movies with a rating higher than PG-13 which has allowed the theater to develop a very loyal following of families with children and the senior community. For fine arts, the theater supports the local schools and provides a venue for the band choir concerts, plays and dance recitals, giving opportunities for education for the performing arts. In addition, the theater has supported the annual Lovell Mustang Days celebration talent show and other stage performances which include bands and other performing arts. The theater works with the community to provide cinema rentals for family and business needs. The facility includes wheel chair access seating and ADA restrooms. The building is listed on the National Register of Historical Sites.

For cinema, ticket and concession sales are tracked. Records are kept and used to assess the impact of programs and services on patronage. The theater provides a "greeter" at the door at every performance to greet patrons and upon exit to evaluate patron experiences of the event and the facility's ability to accommodate the event. This includes the movie experience as well as service and cleanliness of restrooms and the seating areas.

For the Fine Arts, numbers of several events requested by the community are tracked including accommodations to support the various patrons. Other metrics include the number of employees required to support the event and create an accommodating atmosphere for patrons as well as the types of uses and numbers of patrons who attend the events.

N/A

The original carpeting was damaged last year when a pipe froze and flooded the facility. The carpet was original wool and was destroyed. While the facility and operation are covered by insurance, coverage does not cover the total cost of replacement. This grant will cover a portion of the out of pocket cost for replacing the carpet, alleviating some of the operating budgetary constraints imposed by the unplanned expense.

Our organization is excited to bring a variety of arts learning programs to the vibrant community of Lovell, Wyoming, within the upcoming time frame. These programs are designed to engage participants of all ages and backgrounds, fostering creativity, cultural appreciation, and skill development. Here's a detailed overview of the services planned:

We will host a series of youth art workshops aimed at children and teenagers in Lovell and surrounding areas. These workshops will cover a range of artistic disciplines, including Film making, theater productions, Professional artists and instructors will lead the workshops, providing hands-on guidance and inspiration to participants. The workshops will encourage creativity, experimentation, and self-expression, helping young artists discover their unique artistic voices.

Artistic Residencies:

Our organization will bring in artists-in-residence to collaborate with local schools, community organizations, and individuals. These residencies will offer opportunities for participants to engage with professional artists, learn new techniques, and collaborate on creative projects.

Artists-in-residence

may work in various mediums, such as visual arts, performing arts, literary arts, and digital media, providing diverse and enriching experiences for participants.

Community Arts Events:

We will organize community arts events, such as art exhibitions, concerts, and performances, to showcase the talents of local artists and performers. These events will serve as platforms for artistic expression, cultural exchange, and community engagement.

Community members of all ages will be invited to participate in and attend these events, fostering a sense of pride and unity within the Lovell community

Overall, our arts learning programs in Lovell, Wyoming, are designed to inspire, educate, and empower individuals of all ages, while enriching the cultural fabric of the community. We look forward to collaborating with local partners, artists, educators, and community members to bring these exciting programs to fruition within the planned time frame.

In a world inundated with technology and rapid advancements, the value of arts education often takes a backseat. However, the Arts Learning Grant stands as a beacon, illuminating the importance of fostering creativity, expression, and cultural understanding through various art forms. This essay delves into the significance of such grants in enhancing arts education and its broader impact on individuals and communities.

Importance of Arts Learning:

Art transcends boundaries, serving as a universal language that communicates emotions, ideas, and experiences. Whether it's painting, music, dance, theater, or literature, engagement with the arts nurtures creativity, critical thinking, and empathy. Moreover, arts education fosters cultural appreciation, enabling individuals to understand diverse perspectives and heritage.

The Arts Learning Grant Initiative:

The Arts Learning Grant program is a commendable initiative aimed at revitalizing arts education and expanding its reach. By offering funding opportunities to various entities including non-profit organizations, social service agencies, tribes, community centers, school districts, and local art agencies, the program ensures inclusivity and diversity in arts learning endeavors.

Enlivening Arts Education:

Through the Arts Learning Grant, organizations can conceive and execute projects that breathe new life into arts education. These projects may encompass innovative curriculum development, interactive workshops, artist residencies, community performances, and cultural exchange programs. By infusing creativity into educational settings, these initiatives spark curiosity, inspire self-expression, and cultivate a lifelong appreciation for the arts.

Increasing Knowledge and Understanding:

One of the primary goals of the Arts Learning Grant is to deepen knowledge and understanding of various art forms. By providing funding for projects that offer immersive learning experiences, participants gain insights into artistic techniques, historical contexts, and cultural significance. Moreover, exposure to diverse art forms cultivates open-mindedness and enriches individuals' worldview.

Enhancing Skills:

Arts education is not merely about appreciation; it also fosters the development of tangible skills. Whether it's mastering musical instruments, honing acting abilities, refining painting techniques, or perfecting dance moves, engaging with the arts instills discipline, perseverance, and collaboration. Through the Arts Learning Grant, individuals of all ages and backgrounds have the opportunity to acquire and refine their artistic skills, unlocking their full creative potential.

Impact on Individuals:

For individuals, participation in arts learning initiatives supported by the grant can be transformative. Children and youth develop confidence, self-expression, and problem-solving skills essential for their personal and academic growth. Adults find avenues for personal fulfillment, stress relief, and self-discovery through creative expression. For marginalized communities, access to arts education empowers individuals, amplifies their voices, and fosters social inclusion.

Community Engagement and Cohesion:

Beyond individual impact, the Arts Learning Grant fosters community engagement and cohesion. By bringing people together through collaborative art projects, workshops, and performances, communities strengthen social bonds, celebrate diversity, and foster a sense of belonging. Arts events supported by the grant serve as catalysts for dialogue, cultural exchange, and collective action, enriching the social fabric of neighborhoods and cities.

The Arts Learning Grant is not just about funding projects; it's about investing in the enrichment of lives and communities through arts education. By supporting initiatives that enliven arts learning, increase knowledge and understanding, and enhance skills, the grant program nurtures a society where creativity flourishes, cultural appreciation thrives, and individuals are empowered to reach their full potential. As stewards of this invaluable resource, we must continue to champion arts education and ensure its accessibility to all. With the assistance of Local choreographers, Drama instructors and Artists.

Funding sources include ticket and concession sales, advertising, monetary donations and in-kind donations. The majority of the budget is dedicated to funding core programs and services. This includes expenses related to facility maintenance. A portion of the budget is dedicated to fundraising and development activities aimed at securing additional funding to support projects and expand our reach. We allocate resources to evaluate and assess the impact of our projects and programs, ensuring that we are meeting our goals and effectively serving our community. This includes expenses related to data collection, program evaluation, and reporting. Overall, our budget reflects our commitment to fiscal responsibility, transparency, and accountability. We strive to maximize the impact of every dollar invested in our organization, ensuring that our programs and services continue to enrich the lives of individuals and communities through arts education.

ORGANIZATION SUMMARY

THE JACKSON HOLE CHORALE

JACKSONHOLECHORALE.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Jackson Hole Chorale FY 25 Operating Support Request

Application

JACKSON HOLE CHORALE MISSION STATEMENT:

The Jackson Hole Chorale actively engages participants in musical education of classical and contemporary choral music for its members to perform innovative live vocal music of the highest caliber for the community. We offer high-quality music experiences to participating singers as well as inspire audiences of all age levels. Events often include collaboration with other music organizations and guest instrumentalists to enhance the program.

Our non-auditioned choir consists of 40-45 members who attend weekly rehearsals. They represent a diverse group of singers with varying levels of skill and musical backgrounds. We are proud of the success in joining of these varied individuals into a successful performance ensemble.

We also engage the community at large via outreach events. Stimulating programs (e.g., short concerts at philanthropic clubs; the Senior Center; St. John's Sage Living Center; Annual Tree Lighting Ceremony on the Jackson Town Square; local lodging and restaurant performances for fundraising) are important to enliven our locality with vocal arts.

JACKSON HOLE CHORALE STRATEGIC GOALS:

High artistic standards

Diverse programming

Innovative programming

Singers' musical and vocal technique education

Community outreach that focuses on the choral art form

Recruitment and retention of a high-caliber Artistic Director/Conductor is key to achieving all of our missions. Ronald Fabry has been with the Chorale for 10 years, holds two Master's degrees in music and has deftly managed the task of selecting, coaching and performing a vocal music repertoire that meets and exceeds the expectations of the diverse singers and audiences. The piano Accompanist/Co-Conductor must also have fine skills to facilitate a successful rehearsal and performance. Xinlu Huang is our gifted musician at this time.

The "Jackson Hole" area has a wide variety of residents of all socio-economic levels from service workers to the highest-end earners. Selection of each program's music is planned to engage various ethnicities and tastes.

The spirit of "open door" attracts new singers with a wide range in musical expertise as well as age and ethnicity. Rehearsals include ongoing instruction so all participants may understand and master the language of music.

Dues are waived if a participant is financially challenged. No one is denied access to membership.

Selection of the repertoire is key to making the music attainable for less experienced while engaging more experienced singers. Use of web-loaded recordings of voice parts for at-home practice supports those who are in need due to handicaps or limited musical backgrounds. We have participants who have visual and hearing difficulties who find their participation uplifting.

For the differently-abled, we comply with the ADA. Rehearsal and performance venues are accessible with handicap parking, wheelchair and walker access via ramps and elevators. We engage sound engineers at concerts to offer the best clarity of sound. Venues are utilized to encourage public participation by a wide variety of people, including the elderly, youth, veterans, people living in institutions, and other underserved communities with limited access to the Arts. Attendance is encouraged through non-ticketed FREE concerts, removing financial barriers from those who enjoy vocal music.

Invitations and posters are placed throughout the area businesses, the Senior Center, St. John's Medical Center Sage Living Center for those who may have available transportation through their facility and may not have known of our event.

FOR AUDIENCES - Audience evaluation is an important tool for us. One measure of the success of artistic quality and caliber of performances is how many guests attended and the amount of free-will donations received. Ushers assist with audience count and demography. Free-will donations received for non-ticketed concerts have increased at each concert that has been held since the COVID shutdown and contributions for the 2023 Christmas concert were the highest ever. After trials of paper questionnaires that were not very successful, choir members (easily recognizable in their concert attire) make themselves available before and after concerts, thanking them for attending and asking how they heard about the event and any comments they may have, which are then relayed to the Board via emails post-concert. Another way to engage our audiences in completing post-concert evaluations is to make the evaluation sheet become a raffle entry for a modest prize (this year a hand-crafted afghan!).

FOR CHOIR MEMBERS - Growth in choir membership is one measure. Following all events, Ron Fabry, Artistic Director, takes time to discuss with choir members their evaluations and ideas on the performance. Members are also given a confidential annual online survey at the end of May each year providing feedback on their experience with the choir, music preferences and suggestions. The Board is then given a summary of the answers in order to work on and maintain a healthy organization.

FOR THE CHORALE BOARD MEMBERS - Their governance and quality of oversight are evaluated by the choir members in a confidential online annual survey. Lively Board discussions of priorities, fundraising and oversight of the budget are key to the success of the organization.

The financial health of the Chorale has been successful primarily due to consistent funding received from grants, ardent fundraising projects, oversight from the Board of Directors, and increased attendance at our events (therefore, more opportunities for increased free-will donations). Our 2023 Christmas Concert was attended by over 475 audience members. The organization has proven its ability to keep up with changing times with the impact of COVID and then regrowth while maintaining a healthy organization through over forty years of continuous operation. With our community's needs and demand for choral arts entertainment, we are confident that funding support from this grant will anchor the budget, allowing for adequate compensation for performances.

Within operating expenses, almost 50% of our costs are the stipends paid to the Artistic Director/Conductor Ronald Fabry, whose musical expertise and infectious joy in vocal music attracts and retains singers and engages audiences as well as Xinlu Huang, Accompanist/ Co-Conductor, a highly-skilled pianist who is key to rehearsals and performances.

We have generous in-kind support - especially in the value of weekly rehearsal space from St. John's Episcopal Church for 9 months per year, which relieves our budget of what would be approximately 22% of the expenses.

Also, local businesses and donors provide goods and assistance for post-concert receptions that the guests and singers may mingle and enjoy refreshments after the programs.

Promotion and advertising costs are a key component of the budget for this grant year. Our programming and participation attracts those who are new to the area as well as visitors and those who maintain part-time homes here. Many of these folks no longer use the local newspapers as their main source of information about opportunities relating to the Chorale. The website and Facebook pages for the Chorale are out of date and are not keeping up with the expectations of social media usage by our members and the public. We are also planning an update other online outlets to get our message out to prospective members and audiences. There are no current members of the choir that have the skills to complete these tasks on a volunteer basis, thus, a focus for the upcoming semesters is to have a vigorous presence that presents the Chorale in a way that reflects its current programming. Based upon preliminary quotes, we expect a cost that would be approximately 15% of the annual budget on a one-time basis, with updates figured in an ongoing basis of far smaller annual fees.

Other expenses include:

- honoraria for collaborating instrumentalists,
- sheet music and online rehearsal "tracks" per voice part,
- media and website fees,
- performance venue rent,
- event newspaper and social media advertising,
- printing of posters, postcards and postage costs,
- fundraising,
- accounting and administrative expenses,
- storage rent for the music library,
- liability insurance,
- concert attire for the choir.

N/A

Chorale income is a blend of grants, donations, special events, dues and the Community Foundation of Jackson Hole's "Old Bill's Fun Run" fund-matching event.

St. John's Church provides an in-kind contribution that would otherwise comprise 25% of the budget. Rental of a centralized space that includes a piano, seating and acoustics for singers is a scarce and expensive commodity.

About 50% of cost is for Artistic Director and Accompanist/Co-Conductor, whose qualifications as well as their skills in vocal music training are the key to accomplishing the missions of the organization.

This upcoming year includes a plan to bring the website (JacksonHoleChorale.org) up to date. Managing and advertising via social media is costly. We plan a large one-time expenditure that is expected to represent about 15% of this budget, then return to the maintenance/ongoing costs.

The Chorale banks around six months of funding, which reflects the careful fiscal oversight by our Board.

ORGANIZATION SUMMARY

THE MUSEUM OF THE OCCIDENTAL HOTEL

[HTTPS://WWW.OCCIDENTALWYOMING.COM/MUSEUM](https://www.occidentalwyoming.com/museum)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Occidental Old-time Entertainment

Application

The Museum of the Occidental is set up as a Museum of Artifacts that are on display at the Occidental Hotel, one of the most historic buildings on Buffalo's historic Main Street. The Museum is designed to tell the story of this hotel's importance to the community. Occidental Old-Time Entertainment will be an extension of the Museum's efforts to preserve and share the history of the community. In its first season, we will host a kids' camp that will teach kids in acting methods so that they can perform in melodramas and stories of the Wild West based on both history and culture. We hope to expand this theatrical program in the future. In addition, we will host an instructional swing dance program during tourist season for both tourists and community members to learn the basics of country swing dance.

The Buffalo Community is described as a rural community in Wyoming based on its population of approximately 5000. Occidental Old Time Entertainment will be operating primarily in the newly renovated historic Buffalo Theater across the street from the Museum. Occidental Old-Time Entertainment will be open to folks from nondominant communities. We will seek out performance material and entertainment opportunities that are flexible and also modifiable for people with disabilities.

We will use attendance statistics, surveys, and anecdotal information about our performances and our facility.

Occidental Old-Time Entertainment will have access to a newly constructed Stage. However, we would like assistance in purchasing lighting (approximately \$400) and a sound system (\$1000).

We are starting from ground zero and are hoping to host at least two events this summer that will provide old-time entertainment for both community members and tourists. Each event will need at least two instructors and a registrar/site manager for organizational purposes. Additional staff may be required dependent on registration numbers. For the theater camp, the Costume Budget is estimated to be \$30/participant. We hope to have 15 campers/day, but we will need to allow for multiple sizes, so we estimate the costume costs to be at least \$700. We estimate additional makeup/hair/wig budget to be \$500. For the swing dance program, we estimate that the cost of a musical band for the dance will be \$500.

For the kids' Occidental Players Theater Camp, former high school theater directors Karen Blaney and Leigh Ann Schimmel will operate a 3 day theater camp in which kids will Practice and Perform a theatrical production each day. The camp is intended to be a drop-in/drop-off camp where participants can participate in 1, 2, or 3 shows (depending on how many days of camp they attend). For the swing dance program, several instructors are being considered, but we have not yet contracted with specific individuals.

Our Occidental Old-Time Entertainment will offer a 3 day theater camp for youth of the community. This will provide an interactive art opportunity where youth will learn the techniques of theater and then perform for community members and tourists. This summer's program will be viewed as a pilot for future drop-in theatrical opportunities. Former high school drama directors will run this aspect of Occidental Old-Time Entertainment.

For our Swing Dance program, students will learn the basic steps of country swing dance, and increasingly complex "moves" that will enable students to confidently participate in swing dance at many community events.

We will hire former high school theater directors Karen Blaney and Leigh Ann Schimmel to develop the curriculum and design this new program. Blaney (the volunteer grant writer for this proposal) has run a successful summer bluegrass camp for a number of years. Schimmel and Blaney have hosted a theater camp in the past and have directed numerous high school productions. As mentioned above, specific swing dance instructors have not been approached.

The Museum of the Occidental hopes to encourage the communities interest in the Museum and in the history and culture of our region by sponsoring some entertainment events on the newly constructed stage. This grant would provide some of the funds necessary for this new type of "historical" entertainment for our community.

ORGANIZATION SUMMARY

THE SCIENCE ZONE INC.

WWW.THESCIENCEZONE.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Kinetic Sculptures Zone

Application

Mission Statement:

The Science Zone seeks to Inspire Curiosity by becoming the statewide nucleus of interactive Science, Technology, Engineering, Art, and Math (STEAM) exploration.

Strategic Objectives:

Create Partnerships: Establish partnerships in every county in Wyoming to expand outreach and accessibility.

Develop Unrestricted Funds: Attain funds equivalent to 25% of the operating budget to ensure financial sustainability and flexibility.

Create Quality Programs: Design programs that address community needs and align with educational goals.

Implement Growth Master Plan: Develop and execute a comprehensive master plan for museum growth and development.

Core Values:

Inquiry: Foster scientific exploration and understanding as the foundation of our mission.

Inclusion and Diversity: Recognize the value of diversity and promote inclusive practices in STEAM education.

Service: Increase access to STEAM education through collaborative partnerships and outreach efforts.

Growth: Constantly improve our offerings and reach to enhance impact and relevance.

Adventure: Embrace the excitement and discovery inherent in scientific exploration.

Values Driven Strategic Framework:

The Science Zone's current 12-month strategy focuses on Building and Maintaining Relationships, emphasizing the importance of strong connections with stakeholders, partners, and the community.

Additional Emphasis:

The organization values high-quality and inviting museum experiences, excellence in service, continuous learning, and active community support.

We serve people regardless of age, creed, race, or orientation across Wyoming, focused primarily on Central Wyoming.

Our science center, located in Casper, draws visitors from around Central Wyoming. We have several programs aimed at ensuring we're providing services to communities throughout our state.

While we charge for most of our services, we have a robust scholarship program with virtually no barriers to entry. Our philosophy on science education is that it should be accessible to anyone and everyone, and income should not remove the ability to partake in discovery.

We have made adjustments to our building to become more ADA compliant, with several more changes on the horizon. Specifically retrofitting non-compliant doorways from the 1960's.

As our visitors, students, and team members have any sort of need for an accommodation, our entire team understands that it is our responsibility to ensure that person, whether they be on our team, or a visitor, have a high quality experience. We have done a variety of things to accommodate people.

We meet people where they are. For instance, daycares, and senior centers are excellent places for us to do outreach. If a group has a difficult time coming to us, we go to them.

We adopted a statement of inclusivity in 2021: Diversity, Equity, Access, Inclusion, and Belonging Statement

We strongly believe learning and access to Science and STEAM concepts are universal.

We strive to provide services and a work environment that are as inclusive and accommodating as possible.

The Science Zone opposes discrimination based on race, creed, ethnicity, gender, age, disability, sexual orientation, socioeconomic status, and other factors that deny the essential humanity of all individuals and families. Simply put - SCIENCE FOR ALL.

To evaluate the effectiveness of our programs and services, we look at a handful of metrics to determine whether or not we're providing programs that meet the needs of the community we are serving.

We look at attendance and signups to determine if what is offered is wanted and needed. We pay particular attention to repeat visitors / attendees. If people are returning to our programs, it tells us we're serving a desired need in our community.

While attendance tells us a significant amount about a program's effectiveness. We also rely heavily on anecdotal conversations with our guests and members. Hearing first-hand stories and encounters from members tells us so

much about what we're doing right and how what we did had an affect on them and their family, etc. We take feedback from our guests very seriously, share it among our team, and when applicable, utilize it to spark meaningful changes.

During our Family STEAM Nights, we utilize a simple survey tool which asks, among other things, their perception of science. We see a significant number of patrons' attitudes towards science improve after attending this program.

We are requesting operational and project support to support the wide array of opportunities to intentionally teach Art within our STEAM programming and activities.

Our operating costs for July 1-June 30 will include mortgage, salaries, supplies, and utilities. Our expenses will be between \$600,000 and \$800,000 depending on the timing of several large projects. To provide a sense of scale, a few years ago, we moved into a new facility, as such, taking on the expense of being our own building owner, we have a significant increase to our annual maintenance budget, along with our mortgage payment.

We support nearly a dozen employees, and host another nearly dozen AmeriCorps members who serve at our science center.

With respect to the program-specific funding, we'll be purchasing kinetic sculpture boxes from the Ontario Science Center, for use in a wide variety of programs. With shipping, these will cost us right around \$5,000.

We will utilize the remaining \$5,000 to support our general operating expenses.

In an effort to provide more opportunities for our visitors to engage with the intersection of art and engineering we are hoping to purchase four exhibit-grade boxes to support a kinetic sculpture creation station on our exhibit floor and to be utilized during museum hours, camps, classes, and outreach programming.

Cams and Crank Boxes will provide a space for visitors of all ages to create art that moves, intersecting Engineering and Art. Funding will support the purchase of a See Saw Box, a Cams Box, a Pin Gears Box, and a Scissors Box, each of which have a different engineered design that will create different motion for the art pieces, or kinetic sculptures, attached. Once a sculpture is attached to the Box, the crank is rotated, setting the machine and sculpture into motion. All the gears and structure of each box are visible to allow for answers to curiosity and inquiry to be discovered. With each design, a user can observe the movements and make needed changes to manipulate the creation to better function the way they've intended; or, experiment with motion and change to observe what changes each time with alterations.

Our Arts-Learning support request has two major components involved: professional development and community learning. As a learning institution, professional development for our team is important to us. Knowledge gained from professional development opportunities makes us better equipped to teach STEAM concepts through a host of methods including in the informal classroom, on the exhibit floor, and at a community booth.

STEAM programming is our focus at The Science Zone, through exhibits and programs, we combine aspects and fundamentals of science, technology, engineering, art, and math. Many of our team members have a significant science background and can provide exceptional science-led experiences for our programs. As we attempt to add

more to our programs, we feel it is vital for us to spend the appropriate amount of time training our team on ways to intentionally weave art into the STEAM concepts we teach, in each area of programming we offer – at The Science Zone, across the State, at partner agencies, and at community events.

We have found a variety of ways to add art into STEAM, by incorporating creativity as we lead students through the engineering design process or by showcasing color mixing through chromatography. Through additional professional development, we're hoping to increase our meaningful connection to the arts, and better understand how to teach the intersection of art and the sciences.

The Science Zone routinely engages in community-based art and science education at Casper Colleges' OLLI & Community Ed Courses, along with Art 321, where we teach Suminigashi water marbling, Science Fair Classics, Whiz Bang Chemistry and more. With the support from the Arts Council, our hope is to incorporate the kinetic sculpture boxes into the range of offerings we provide for these community-centric courses. With the added component of professional development, we will have rich, intentional lessons and teaching methods to better serve Wyoming communities and individuals of all ages.

The goal is to better integrate Arts into The Science Zone's STEAM programming. Specific goals include:

- Providing training to our team specific to sculpture, color theory, and more, with the intention to pass along those concepts and ideas to those we teach through our specific courses related to Suminigashi art, and eventually kinetic sculpture.
- o These goals were developed because our programming on Suminigashi art was lacking in the "art" aspect of the explanation and exploration. We focus significantly on aspects like water tension, surfactants, and the like, and less on the exploration behind the artistic process. We feel our team needs more specific education and professional development in how to guide an artistic process.
- Creating curriculum around the kinetic sculpture exercise to once again be able to better-guide the exploration of an artistic process. Our team needs more intentional training in guiding this learning process. We have significant resources and training on how to guide mechanics, and engineering.
- o Hence, this goal was derived out of a need to provide more training and resources for our team to support arts education. If we are to inspire and lead the community through arts education, it's necessary for our team to become more familiar with how to guide the artistic discovery process.

We will utilize our strong partnership with The Nicolaysen Art Museum and Casper College to connect us with instruction on Art Education and teaching the intersection of Art with science, technology, engineering, and math. We will also seek sessions in professional development programs we already attend such as Association of Science and Technology Centers national conference that align with these goals.

We are funded through earned and contributed sources. Earned income: admission, membership, program fees, and gift shop sales. Which typically makes up 50% of our organization's budget.

This year, our contributed income from grants, donations, and fundraisers makes up nearly 90% of our budget, very atypical for our organization. We have some significant building and maintenance improvements this year. These include but are not limited to roofing, plumbing, lighting.

Funding for several of these projects has already been awarded, and we are working to secure funding for the much-needed operational aspects of our organization.

We do charge nominal fees for our services, like camps, admissions, etc. to help support the organization.

One of the more significant in-kind areas of support we've received has been from our friends at Fremont Motors, with the donation of a vehicle lease to us. With this, we've taken kids to the mountains for camps, and getting to outreach destinations.

ORGANIZATION SUMMARY

THE STAR VALLEY ARTS COUNCIL

WWW.STARVALLEYARTS.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

General Operating Support

Application

The mission of the Star Valley Arts Council is to promote the cultural arts to residents of the community through education, study and performance sponsorship; assist local residents in developing and using their talents; and to further enjoyment of and appreciation for the performing and visual arts.

SVAC is at an important turning point. Since the last five years we've gone from a handful of season events, \$11,000 in debt and no paid staff, to seven regular season events as well as two community youth programs, with consistent profitability and two part-time paid staff. Our artistic impact is being felt in the community, increasing overall participation at events and programs.

As we look toward the next five years (2023--2027) we're excited to set a new strategy with key benchmarks to take our organization to the next level. We believe a critical milestone is to hire a ¾ to full-time executive director as we head into next season.

Accomplishing this will require increases to existing revenues, uncovering new revenue streams, and improved cost efficiency in the coming years. We aim to:

- Increase grant funding revenue to over \$50,000 in Year 1 by identifying new grant opportunities and establishing new relationships with local and regional private organizations.
- Increase community sponsorship revenue by 20% year over year for the next five years by increasing the number of local businesses regularly contacted for sponsorship before each season (Note: There are over 300 local businesses in our footprint and we only have 10-12 regular business sponsors.)
- Increase private donations from \$4,500 in Year 1 to \$20,000 by Year 5
- Utilize relevant in-kind sponsorships to reduce costs

Each of these goals has more explanation pointing to how it will get done.

Star Valley runs along the western edge of Wyoming between two mountain ranges and includes 14 communities, with Afton the largest at 2213. The area is primarily blue collar, with a background in dairy farming and ranching, although today light manufacturing and construction form the basis of the economy. It's a very rural area, and can be quite remote especially in the winter, when driving conditions can make leaving the Valley difficult. Jackson is about an hour away, but not accessible either driving-wise in winter or financially for regular programming or arts education. Lincoln county is the 3rd fastest growing county in the state, especially in the 55 and up population range. Family-friendly activities are favored, as the area includes many larger families, although we are attracting more retirees, who have different expectations and desires in terms of arts experiences. Star Valley is a predominantly white community (88% in Afton). We have a large Latter Day Saint population which influences community activities and values. For low-income families, we offer free tickets to events for anyone who volunteers to help with said event.

We accommodate any request on a case by case basis. We select locations which are accessible to those with less mobility, and will provide other accommodations as needed. Our least accessible event is the much-loved Halloween Extravaganza and we are making adjustments to it this year to make it entirely accessible to people with mobility challenges.

Online ticket sales - This captures locational information of our patrons, and overall attendance at different events. This helps us gauge the overall reach of our programming, community interest, and helps us estimate the overall economic impact made on each community. We continue to use this information to refine our advertising strategies, as we can see clearly the impact of a mailer or an ad. We also ask patrons when we take tickets how they heard about the event to better understand the best marketing strategies.

Patron survey - We use an annual online survey to identify areas of improvement and what types of events and programming our community is enjoying. The survey asks patrons about their satisfaction with events, suggestions for improvement or future events. We also take time toward the end of our survey to ask how the responder may be interested in being involved in the future, such as being a supporting member or volunteer. This survey was instrumental last year in motivating us to work more in the visual arts area, which has been very successful and we are continuing to expand.

Youth participation - Several of our events and programs have an emphasis on youth involvement. We track how many youth are directly involved, either as participants and volunteers. Events and programs directly involving our youth this season will be the Halloween Carnival Extravaganza, Three Rivers Youth Chorus, and the Children's Summer Theatre Camp. We survey parents and children after the chorus and the theater program to ask what they learned and what suggestions they may have.

We intend to use the funds for a combination of operating and project support. Our operating support expenses include staff, insurance, marketing, postage and storage, among others. We are fortunate to have a new half-time executive director who plans events, markets, fundraises and generally keeps us moving. In addition, we contract with an accountant and a grant writer. We hope to also be able to send our new Director to a conference this year

to learn more about the arts in the state and meet other arts administrators. We believe these relationships are important, as they support blockbooking efforts, and provide resources when the director has questions. Storage is a critical need in order to maintain our sound equipment and other supplies. We utilize a variety of marketing strategies, including mailers, posters in the post offices and local businesses, the newspaper (which is very generous with articles), radio, and online, as well as an email list and posters around the area. Operating funds will support our ED, who is developing new fundraisers and sponsorships geared towards better supporting our operating expenses in the future, and may also cover expenses such as postage, printing, insurance and so on, depending on the need. Overall, our operating expenses are about 1/3 of our total budget for the year; the rest goes to artist fees, contracts with technicians, travel and lodgings for artists.

We would use half of our project/operating funds towards project support.

Touring: This year, we would like to bring in Bindlestiff Family Cirkus. A few years ago, an aerialist moved to town and she has been teaching classes. This has caused a major uptick in interest in the circus arts, and we would like to build on that community interest by bringing in Bindlestiff. They are a NY based non-profit organization which creates and produces performances, develops new variety artists and offers arts education. We want to bring one of their shows to inspire our local community! We are also working on a master class with the circus students locally. bindlestiff.org

Montana Shakespeare in the Park comes every year and performs outdoors in the Valley. It is always well attended and is a very popular event. People bring picnics and blankets and it turns into a community event with people visiting and kids playing before and after the play. We have no professional theater in the Valley, although we do have an excellent community theater, and MSIP brings laughs, tears and an opportunity to see excellent theater for free.

We are launching a new festival, the Alpine Arts Festival, in conjunction with the Alpine Car Show on August 16-17, 2024. This idea was developed in discussions with the Town of Alpine, which is excited to expand its arts offerings in the community. We will hold a juried art festival, showcasing both local and regional artists, for two days. Artists will have the chance to show and sell their work, and people from around the area will be able to see new artwork and purchase it if they wish. As a further draw, we plan to bring Sonic Butterfly (sonicbutterfly.com) to perform on the 16th. Sonic Butterfly is an outdoor harp with strings as long as 60 foot anchored to buildings and played from an outdoor podium by Andrea Brooks. This immense instrument offers a unique experience, as the audience can sit and walk underneath the harp while it is being played. We believe this alone will be a big draw to the festival, and that the combination of the two events will bring new audiences to both.

We have two main arts education projects: The Children's Summer Theater and Three Rivers Youth Chorus. This year, we are adding some visual art workshops open to teens and adults.

The Children's Summer Theater runs for a month in June, 3 hours per day for 6 days a week, and culminates in four, usually sold out, performances. Last year we had 56 children ages 4-16 participate; we hope that in June 2025, we will have about 70. We have not yet selected the musical for 2025; in 2024 we will do *Suessical Jr.*, and in 2023 we did *Willy Wonka* to great acclaim. Taught by two ladies who both hold degrees in education and theater, these summer camps offer a special opportunity to students to participate in a theater production. Students are involved in all aspects from acting, managing, and technical theater. It's an immersive camp and the children and their parents love it. We work hard to keep it affordable at \$50 for the first child and \$25 for each child thereafter for families, by subsidizing with grant funds. We are charging \$75 per child this year, with \$50 per child for families with multiple children participating.

Three Rivers Youth Chorus is taught by a local private music teacher and is open to children of all ages. It runs all school year and includes two performances of the chorus. Students are taught vocal music lessons, how to read music and participate in a chorus. Star Valley does not offer this opportunity to students to study vocal music intensively until high school; this allows children to train sooner and enjoy themselves at the same time! It also offers a valuable music opportunity to our large homeschool community. Students meet for 90 minutes each week. It's \$125 per student for the semester.

The plein air workshop takes place in conjunction with Star Valley Plein Air, based in Afton, which draws artists to paint our beautiful valley. It will be a 2 day workshop which will include instruction and painting time, along with opportunities to discuss technique. In March, Dean will return to Alpine to teach an extensive oil painting workshop on the Old Masters techniques of portrait painting. This workshop will last 5 full days. This is a class which is not taught online, so the only way to learn this technique is by taking the class. David adheres to the traditional method of passing the knowledge directly from instructor to student in person, and these techniques are not commonly used anymore. It is a fantastic opportunity for anyone interested in painting to learn a new technique which they can incorporate into their own practice. This project was developed at the request of the Town of Alpine, which would like to provide more activities for local residents in the winter. Plans have been discussed with the Alpine Town Council to hold this event in the Civic Center.

Three Rivers Youth Chorus teaches vocal music skills, how to read music and the etiquette of being part of a chorus. We select a wide variety of music to expose the students to new ideas, sounds and techniques of choral music.

Children's Summer Theater Camp: Our goal is to provide a realistic experience of theater for students who have limited or no background in the performing arts. To that end, we provide instruction on acting, stage management and technical theater. Students are involved in every aspect and we want them to have a good overview of what it takes to put on a theater production. We also hope for them to learn some specific acting skills such as how to create a character,, how to project, and how to work in a group situation. Theater can also support reading comprehension, as an actor playing a part needs to understand the part thoroughly to know how to create a character and to understand why they make the movements and actions they do.

The goals for the painting workshops are to teach new techniques to teenagers and adults looking to expand their skills in painting and to work with a noted artist in the field. For plein air, the workshop will cover working outside, creating sketches and working back in the studio, capturing light, tools and supplies that work well in the field, selecting the right view and more.

The Old Masters portrait workshop will teach the techniques used by the old masters combined with impressionism to give a fresh feel to portraits. Both workshops will bring a world-class learning opportunity to the Valley which local artists would otherwise need to travel to take advantage of. David Dean, the instructor, also has a following who often travel to his classes--this will also benefit local artists who can mix with artists of similar interests and learn from them as well.

Goals for each program were identified by the instructors.

Christina Crowther has run children's theater programming for nearly 10 years. She holds an MS in child and family studies from the University of Mississippi and a bachelors in elementary education. She has written scripts, choreographed and taught dance and singing for theater, and managed all aspects of technical theater.

Katie Thygerson loves theater and reading in all its forms! She holds a BA in theater education and a MA in Curriculum and Instruction and has spent time working at various levels in theater. Currently she works as a paraprofessional building love of reading at Etna elementary school.

Janet Erickson conducts the Three Rivers Youth Chorus. She has been a private vocal coach for more than 25 years and has performed in various choruses, including Cathedral Voices and Salt River Chamber Chorus, and taught extensively. She holds a bachelors of music with an emphasis in children's music and is certified in the Kodaly method. She has composed and arranged choral music for use with children's choruses.

Jane Anderson, with more than 20 years experience playing piano in a variety of settings, will serve as accompanist for the Three Rivers Youth Chorus.

The Plein Air and Old Masters Portrait Workshop are both taught by artist David Dean of Spanish Fork, Utah (<https://www.daviddeanfineart.com/>). He is a respected oil painter working in landscape, portraiture and still life in an "impressionist romantic realist" style. He has taught workshops nationally and internationally on painting to teenagers and adults. He is known for having rediscovered the techniques old masters used in their portrait paintings and working out a way to combine them with impressionism for a fresh feel.

SVAC applies for multiple grants each year and is constantly seeking new sources of funding. We are actively working to increase our reach across the Valley, and to take advantage of sponsorship opportunities that come available as we are more visible in communities other than Afton. We have a strong working board which

contributes significant time to the organization and we actively partner where possible. Much of our publicity is donated, with both the newspaper and radio being very generous with articles and support. 70% of our budget goes to programming while the other 30% is operating and salary costs. While most of our programs do not make money at this time, we are working to streamline them to at least break even consistently. We are also developing new fundraisers to better support our operating expenses and programs. Our goal is to develop a cushion for ourselves so we can move to a full time director and have sufficient funds to carry us through thin times.

ORGANIZATION SUMMARY

THEATRE OF THE POOR

WWW.THEATREOFTHEPOOR.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Year of the Phoenix: New Beginnings

Application

The mission of Theatre of the Poor is to support the growth of the theatre arts in Natrona County by producing classic plays in low budget productions with little to no cost to the public; to increase participation in the performing arts among Natrona County residents by encouraging participation in projects regardless of persons' past experience, race, age, gender, or ethnicity; and to collaborate with various community partners to bring performances to outdoor venues, found spaces, neglected locations, and communities underserved generally by the arts.

Our corporate strategy is directed toward professionalization through compensation for performers; an expansion of our resident ensemble (The Grex) across generation, race, ethnicity, and gender; increasing awareness of, demand for, and performance of the greatest plays of world theatre; and the establishment of a program that makes theatre education and actor training available to all at little to no cost.

We know from observing and interacting with our audience that they comprise a cross-section of Casper's population. They are well educated and interested in our mission, the shows we do, and the way we do them: everyone from high school students to older adults, from hipster to square, from rich to poor. We enjoy seeing colorfully arrayed LGBTQIA+ youth in our audience adjacent retired bankers, lawyers, realtors and their spouses. By interacting with them before and after shows and on social media, we find that their common need is for productions that provoke thought, challenge expectations about theatre, and are both creatively directed and powerfully acted. The diversity of our audience reflects the diversity of our company: the social array described above appears on our stage as well.

Most frequently our older patrons request front row seating to ease their passage through our space; we meet this request by reserving the ground-level front row for them or anyone needing easy access to the space. Our actors, who are part of the community we serve, are accommodated by being cast in roles consistent (or inconsistent) with their gender identity expression, as is decided after discussion with the director. To increase access for people with disabilities, we are producing four of five productions this season in easily accessible public spaces, such as the alley adjacent our Studio, Washington Park, and the Bart Rea Learning Circle.

To measure the impact of our programs quantitatively, we use ticket sales and metrics from social media and our web site. We have observed increases in ticket sales and social media followers over the past two years, as WAC funding has made it possible to expand our presence in both real and virtual space. Since the start of our 2023-24 season (7/1/23), we have gained 140 new Facebook followers (879 total), a 46% increase in Facebook reach, of which over 8,000 or 25% were organic (vs. ads) and a 47% increase in link clicks (1,700). We need to look at why content interaction (likes, comments, saves) on Facebook are down 28% at a total of 2,400 interactions. This year we were pleased to learn that our website had exceeded 10,000 all time views, which suggests that our posts and articles about our work are reaching a wide and expanding audience both in Casper and beyond.

Our operating expenses include rent, WiFi, supplies, marketing, and website. There is one staff member, the artistic director, who is unpaid and also serves as the primary administrator. The funds will be allocated for rent (\$850/month) and WiFi (\$130/month) for the TotP Studio Theatre, a 750 sq.ft. space seating 30. The WiFi is essential because it is used to control lighting for our productions. The total annual expense for these items is \$11760. Our marketing budget, which includes Facebook ads and printing, is \$500. Supplies are less than \$200 per year. Internet and web domain services are \$199 per year, bring total annual operating expenses to \$12659. We are requesting \$5880 to cover the cost of six months of rent and WiFi, July 1-December 31, 2024.

The Studio will provide rehearsal space for the four outdoor/found space productions out of the five we have planned for this season, as well as for events such as open mic night, galleries, classes and workshops.

The shows will be free to the public and are as follows: "The Man Who Shot Liberty Valence" (outdoors at the Ft. Caspar Museum); "Life is a Dream" (in the alley adjacent 140 E. Midwest Ave in downtown Casper); "Medea" (Bart Rea Learning Circle, aka The Labyrinth, Amoco Park, Casper); "A Doll's House" (TotP Studio). Each of these plays presents persons who are either at the start of a new beginning, or at the threshold of one.

The plays will be directed by artistic director Dr. William Conte, a theatre scholar with over forty years experience as a director, actor, playwright, and producer. They will be performed by members of the Grex and other actors from the community. The actors' bios testify to their broad experience playing both classical and contemporary drama and comedy and can be found at www.theatreofthepoor.org/bios.

N/A

Overview:

We are proposing an arts learning program that will make theatre education and actor training available to all community members at no cost by offering free classes and workshops in acting and theatre in our Casper studio. At the same time we will visit high school theatre programs around the state to share the experience of "poor theatre" and the power of found spaces as sites for performances in their communities.

Component 1: Classes and Workshops Based in Downtown Casper

Classes traditionally associated with actor training will be provided free at the TotP Studio Theatre over the course of three 10-week trimesters. Classes will be offered once a week for two hours and will include practical lessons in acting (voice, diction, movement, stage combat, intimacy coordination), as well as lessons in scene work, monologues, script interpretation, and character development. The classes will be live streamed and recorded for the benefit of those who may have to miss a class, or who wish to observe and learn from a distance. Workshops such as "Costuming for the Poor Theatre", "Script Development for Writers" will be offered as individual three hour long events. The idea is to make the opportunity to learn about theatre readily accessible to all Casper citizens, regardless of previous experience or ability to pay.

The classes and workshops will be conducted by trained, certified, and experienced instructors with long standing records of participation in the Casper arts community and elsewhere, as described in the section, "Artists Involved."

Component 2: Workshops for High School Theatre Programs

Background: We have cultivated relationships with the drama coaches at Wheatland, Green River, Worland, and Evanston, having traveled to present workshops to their theatre students on several different occasions over the last six years. Previous workshops have focused on fundamentals of acting, "what is poor theatre?", "Directing 101" (Wyoming State Thespian Festival) and devising performances from poems, religious texts, and newspapers using nothing but whatever resources and spaces are at hand. During these visits we have also consulted at rehearsals for the students' current production, offering the students and their coaches a fresh perspective on their show.

Two members of the Grex will travel along with Dr. Conte on a rotating basis to these and other high schools throughout Wyoming. We will provide a "Poor Theatre Workshop" that demonstrates how great performances can emerge from shoestring production values and creative use of spaces. We will provide texts from poems, myths, fairy tales, novels and other sources, and supplies such as fabric, masks, candles, flashlights, hand held percussion instruments, and craft materials. In a collaborative process, the students will select a text and decide on a space on school grounds on which to stage their piece. They will then begin to figure out casting, blocking, choreography, lighting, sound, costumes, and props, guided by Dr. Conte and his assistants, who in the process will themselves gain experience working with young actors, and will also be able to lead the workshop on their own. The result will be an original work devised by the students. Coaches will be able to time our visits to when the program is in production to offer feedback on rehearsals and performances, which drama students find useful as they prepare for the various Wyoming State Thespian Festival competitions.

Education is vital to our goal of increasing participation in the theatre arts in Casper and throughout Wyoming. This includes recruiting people to work on plays both on stage and off, and also to increase attendance at local productions by stimulating interest in theater as an alternative to socially isolating digital entertainment.

The first component, offering free classes and workshops in Casper, serves the local community by making theatre education affordable and convenient: there are no books to buy, no tuition to pay, no grades to worry about, and no pressure to attend, taking classes when they can or as needed. Actors participating in the classes can expect to grow artistically as their technique improves and their understanding of the process deepens. Individuals with little to no experience will have a chance to explore their potential in a welcoming environment where the stakes are incredibly low. All will be invited to act in or assist with TotP productions, and will be encouraged to audition for and work with the other groups in town.

This goal was identified through observation, anecdote, and feedback from stakeholders (actors and audience). Casper has a vibrant theatre scene, and it sometimes happens that there are more roles than there are actors to fill them. Moreover, the local companies are hamstrung by the lack of BIPOC actors available for productions, which limits the repertoire and creates a sense of homogeneity on our stages that is inconsonant with how the world outside WY actually looks. This initiative, vigorously promoted, intends to inspire more people to risk involving themselves in the theatre despite being deterred by lack of experience or fear of rejection. The benefits of more people becoming involved in the Casper theatre scene devolve not only on TotP, but also on every other company in town.

The second component, the Poor Theatre Workshop for high school students, enlarges the potential for innovative theatre scenes to emerge in Wyoming's smaller towns and cities. By teaching students what to look for in found spaces and how to work with little to no money, we encourage the expansion of theatre as part of Wyoming culture statewide, and also encourage the reclamation of buildings, parks, and other venues to provide additional space in these communities for the performing arts.

This goal was identified experientially as Dr. Conte traveled the state and interacted with students and their coaches. They are limited in what they can do, constrained necessarily by content, but also by a perceived lack of resources. The Drama Coach's Lament: "Oh if only I had the money they throw at the football team!" can be made moot by introducing young actors and their coaches to new ways of thinking about what theatre can be. Even the auditoria in which they have been staging plays in pretty much the same ways for decades can be reimagined for possible alternative approaches to the use of the space as a performance venue.

We also think it's important to encourage students' participation in their local community theaters, or to establish one if no others exist. To this end the Poor Theatre Workshop will provide inspiration for projects that can be pitched to local companies or produced by the students themselves in their communities. We hope that through this initiative we will contribute toward making theatre art a significant part of the cultural life of our great state.

The funding requested for this program will underwrite the costs of honoraria for instructors, gas and occasionally lodging, marketing, and supplies.

Artistic Director Dr. William Conte is a theatre historian, director, actor, writer, and career educator with 35 years' experience teaching on the college level. He earned his Ph.D. from the Graduate Center of the City University of New York (CUNY) in 2010. He will administer the arts learning program, teach classes on acting, and will be the lead presenter of the traveling Poor Theatre Workshop. He was selected for the breadth and depth of his theatre experience going back to the late 1980s in New York City, and the over 100 productions that he has directed, written, produced, or acted in.

Clint Saunders, artistic director of Outlaw Theater, has been active in Casper for over twenty years as an actor and director. He has a Masters in Fine Arts from the Academy of Art University San Francisco and teaches at Dakota College at Bottineau. He is a certified intimacy coordinator, and this year Clint will complete his MFA in Directing. Clint will teach classes on script analysis and the protocols for representing intimacy on stage. He was selected on the basis of his many successful productions and established credentials.

Tiana Saunders received her Bachelor of Arts in Theatre Arts from Flagler College in 2019, and since then has been very active in the theatre scene as an actor, lighting designer, stage manager, and assistant director. Among Tiana's specialties are feminist theory and history, which is why she was asked to lead a workshop on the concerns particular to women in the theatre industry of the 21st century.

William T. Wallace is along with Dr. Conte a co-founder of TotP, established in 2016. He is a fixture on Casper stages, performing in dozens of productions since childhood. Will completed his Bachelor of Applied Science - BASc Organizational Leadership from the University of Wyoming in 2021. He will lead the "Fight Scenes for Actors" workshop, which Will developed from his martial arts training, and which focuses on how to stage fight scenes both convincingly and safely. The material will be drawn from plays throughout history in which stage combat is represented, so that the actors have the full context for their training as they learn to incorporate dialogue with fight choreography. Will was selected on the basis of his success teaching stage combat to the TotP Apprentice Class of 2021-22, and staging fight scenes for TotP productions.

Our funding aligns with the programs and services we provide. Unlike most performing arts groups, we are particularly dependent on public funding to produce free outdoor productions. We draw revenue from ticket sales for our Studio productions, open mic nights, "hole in the wall" galleries for local artists, and New Music series. Last year, we received grants from WCFH and the Joint Powers Board for our collaboration with Ft. Caspar Museum on "The Senator" project; this partnership continues into this season with our first production. In the last year we raised \$2000 after asking for patron donations to subsidize operating expenses. We receive donations of equipment and production materials (lumber, fabric, paint, etc.) and loans of costumes and props from Stage III.

Actors donate professional services billable at \$25/hr, usually giving 10-20 hours a week rehearsing and performing. The artistic director waives his salary of \$25000 and invests 20+ hours weekly directing the company.

ORGANIZATION SUMMARY

TOGA PRODUCTIONS, INC.

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

WHAT Fest

Application

Mission

WHAT Fest is dedicated to providing access to music and arts for rural Wyoming.

Strategic Goals

WHAT Fest is what you make of it which means we are a grassroots organization of volunteers, artists and musicians who collaborate, fundraise and organize WHAT Fest. The generous support from the Wyoming Arts Council is crucial in helping us bring the highest quality festival experience to rural Wyoming. This year we will mark our 19th WHAT Fest. Our goal as always is to stay true to our mission in a cost effective yet quality manner. From staging and sound production to onsite preparation and festival management we come together and create remarkable experience for our dedicated fanbase.

WHAT Fest serves the off-the-beaten-path communities of Wyoming. For 18+ 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, Laramie and Saratoga. 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 relies on Wyoming area 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 and non dominant communities, WHAT Fest engages our cultural communities through our operational philosophy: Inclusion, Gender Equality and 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 2024 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.

WHAT Fest Operating Costs

Insurance - \$800

Porta Potties - \$2,500

Green Room Hospitality - \$400

PA/lights 2 stages- \$5000

Labor Audio and Lights - \$5000

Lift - \$1200

Lights - \$1,500

Bands Main Stages - \$12,500

SS Stage Supplement - \$1,500

Shuttle Service - \$2,000

Merch - \$2000

2nd Stage Rental - \$400

Uhaul Truck and Gas - \$600

Construction - \$2,000

Badges - \$350

Security - \$2,400

Generator/Breakout box/Gas - \$750

Ice - \$250

Trash Bins and Dumpster - \$1,000

Artwork - \$300

Misc Supplies - \$1,500

Total - \$43,950

Project Support Narrative

WHAT Fest is a vibrant celebration of music and arts held annually near Saratoga, Wyoming drawing together artists, musicians, and enthusiasts from across the region. This dynamic event serves as a platform for creativity, cultural exchange, and community engagement, enriching the local music and arts scene and showcasing the diverse talents of Wyoming and beyond. As organizers of WHAT Fest, we are committed to fostering a welcoming and inclusive environment where people of all backgrounds can come together to celebrate the power of music and the arts.

Goals:

Promoting Cultural Exchange: WHAT Fest aims to promote cultural exchange and appreciation by showcasing a diverse lineup of musical performances, art exhibitions, and interactive workshops representing a wide range of genres and artistic traditions.

Supporting Local Artists: We are dedicated to supporting local musicians and artists by providing them with opportunities to showcase their work, connect with audiences, and further their careers within the vibrant creative community of Wyoming.

Engaging the Community: WHAT Fest seeks to engage the local community through outreach initiatives, educational programs, and collaborative projects that foster creativity, promote arts appreciation, and strengthen community connections.

Celebrating Diversity: We celebrate diversity in all its forms, embracing artists and performers from diverse backgrounds and perspectives and highlighting the rich tapestry of cultures that contribute to the dynamic arts scene of Wyoming.

Creating Lasting Memories: Above all, WHAT Fest is about creating memorable experiences for attendees, whether they are discovering new artists, connecting with fellow WHAT Fest enthusiasts, or simply enjoying the festive atmosphere and creative energy of the event.

Project Overview:

The project support grant for WHAT Fest will provide crucial funding to support the festival's programming, infrastructure, and outreach efforts. This support will enable us to curate an exciting lineup of musical performances, art installations, workshops, and community events that will engage and inspire attendees of all ages and backgrounds.

Key Components:

Musical Performances: The grant will help us book a diverse lineup of over 25 local and regional musical acts spanning various genres, ensuring there is something for everyone to enjoy, from americana, rock and folk, to jazz and electronic music.

Workshops and Demonstrations: The grant will allow us to host a Saturday morning Youth art creativity workshop led by our volunteer arts coordinator giving participants the chance to learn new skills, explore different artistic styles, and participate in hands-on creative painting activities.

Infrastructure and Logistics: Lastly, the grant will help cover essential infrastructure and logistical costs associated with hosting a large-scale event, including stage rental, sound equipment, security, sanitation, and hiring musical artists and bands.

Conclusion:

By supporting WHAT Fest through this project support grant, you will play a vital role in promoting the arts, fostering community connections, and celebrating the diverse cultural heritage of Wyoming. Together, we can create an unforgettable experience that will enrich the lives of attendees, support local artists and musicians, and contribute to the vibrant cultural tapestry of our region. Thank you for your consideration and support.

WHAT Fest is planning to offer an art creativity lesson called WHAT Art Creation Experience: Engaging Art Lessons for Youth on Saturday morning (7/26) during WHAT Fest. Our volunteer arts coordinator will be leading participants through through a tactile painting art lesson focusing on the use of color mixing, composition, and texture. Participants will be encouraged to create and express themselves in different forms while being encouraged and informed of different art styles throughout art history by our volunteer arts coordinator.

The WHAT Art Creation Experience: Engaging Art Lessons for Youth is an excellent opportunity for participants to not only express themselves but create pieces of artwork they can take home with them when WHAT Fest concludes.

Project Title: WHAT Art Creation Experience: Engaging Art Lessons for Youth

Introduction:

The WHAT Art Creation Experience: Engaging Art Lessons for Youth project aims to enrich the lives of youth through immersive arts learning experiences. We recognize the pivotal role of arts education in fostering creativity, critical thinking, and self-expression among young individuals. With the support of dedicated volunteers, we endeavor to provide engaging art lessons that inspire and empower participants to explore their artistic potential.

Goals:

Promoting Creative Expression: Our primary goal is to encourage creative expression among youth by offering structured art lessons that nurture their artistic abilities and imagination.

Building Artistic Skills: We aim to equip students with foundational artistic skills and techniques through hands-on learning experiences facilitated by our volunteer arts coordinator.

Fostering Confidence: Through positive reinforcement and constructive feedback, we strive to build participants' confidence in their artistic capabilities, encouraging them to take creative risks and express themselves authentically.

Cultivating Cultural Appreciation: We seek to broaden participants' cultural horizons by incorporating diverse artistic styles, traditions, and perspectives into our lessons, fostering an appreciation for the richness and diversity of global art forms.

Enhancing Social and Emotional Development: Through collaborative art projects and group discussions, we aim to promote social interaction, empathy, and emotional intelligence, creating a supportive and inclusive learning environment where students feel valued and respected.

Lesson Overview:

The proposed art lesson, facilitated by our volunteer arts coordinator, will focus on painting techniques. Participants will explore various methods of applying and manipulating paint to create vibrant and expressive artworks. The lesson will cover fundamental concepts such as color mixing, composition, and texture, providing participants with a solid foundation in painting.

Lesson Objectives:

Introduce participants to the basic properties of painting and its versatility as a medium for artistic expression.

Teach participants essential painting techniques, including brushwork, layering, and blending.

Introduce participants to historical techniques for painting.

Guide participants in creating their own paintings, encouraging experimentation and creative exploration.

Foster a supportive and collaborative learning environment where participants feel empowered to share their ideas and learn from one another.

Provide participants with opportunities for reflection and self-assessment, allowing them to evaluate their artistic progress and set goals for future growth.

Conclusion:

The Empowering Creativity project seeks to harness the transformative power of arts education to inspire and empower youth. Through engaging art lessons led by our dedicated volunteer arts coordinator, we aim to ignite a passion for creativity, cultivate essential artistic skills, and foster a sense of self-confidence and cultural appreciation among participants. With your support, we can continue to expand access to quality arts learning opportunities and make a meaningful impact in the lives of young individuals in our community.

Volunteer Arts Coordinator - Savana Budd

Consultants: Will Ross, Marko Ruble

Savana Budd is an arts educator in the Laramie community and UW alum. She focuses on mixed medium expression through the lens of historic artistic traditions. Savana will oversee all aspects of the WHAT Art Creation

Experience: Engaging Art Lessons for Youth using her experience in early childhood education (birth to 5 yrs old) to inspire, critique and empower participants in the program to let their creative flag fly. Savana volunteered to create and oversee this opportunity for kids to access the arts through art creation.

Will Ross is a partner Western AF media, former fine arts associate professor and UW alum. Will is acting as a consultant on the project.

Marko Ruble is the founder of WHAT Fest, entrepreneur, author, podcaster and UW alum. Marko is acting as a consultant on the project.

2003-2024

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.

ORGANIZATION SUMMARY

TOWN OF SINCLAIR

WWW.SINCLAIRWYOMING.COM

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Sinclair Centennial Celebration

Application

The Town on Sinclair strives to provide a safe community for the citizens while also attempting to enhance the quality of life. We do this by providing events throughout the year that are not only enjoyable but are diverse and have some educational value. As well, we do our best to introduce participants to cultural type of events & activities by having field trips to local and regional museums & historic sites. We have traditionally tried to do these events as cost free as possible to patrons and citizens by applying for and obtaining sponsorships and applicable grants. We involve as many of the local businesses as possible and encourage as many residents as possible to become involved in these programs as both participants and volunteers. In the past two years we have had many programs that include arts, history and cultural diversity for the residents of Sinclair and they have been very well received.

The Town of Sinclair is a (almost) century old town that was established in 1924 due to the Petroleum and Refinery Company (Parco). The name of the town at the time of establishment was Parco and was owned by the refinery and was considered a "company town." The town was basically built in one year and overseen by Frank Kistler. This community now has a population of around 350 people and I, Monte Thayer - Community Events Director, am tasked with providing viable recreational, educational and leisure type of activities throughout the year that cater to all ages and different groups. The Town of Sinclair has made so many strides over the years to make this community inviting and alluring to everyone. We have events that are sometimes specific to certain groups such as senior citizens that we take on educational field trips throughout the county and state or sometimes just the youth that go on field trips that are somewhat more physical like hikes or trampoline parks. There are times what we've teamed up the adults with the youth and went on tours of our local landmarks like Seminole and Kortess dams. Most of these field trips are events that don't cost money to partake in to help accommodate some of the lower-income families. As well, I have been able to get some local sponsors to help pay for entry or admission on several field trips. We have an annual honoring of our local veterans on Veteran's Day which includes a free lunch for the veterans and their family and also presentations & acknowledgements from some of our locals that are currently serving our country. Finally, the Town of Sinclair has made this community very handicap accessible throughout the parks, streets and buildings to include the first ever elevator in the town at the now 2-story museum!

The Town of Sinclair generally uses verbal feedback from participants who speak out at town council meetings and/or the monthly Sinclair Recreation Advisory Board meetings. However, that have been occasions where I have used town surveys that have been delivered to every house in Sinclair to get anonymous feedback from the community on how the residents feel about past recreational programming and if they feel we are meeting their

needs. As well, I ask for suggestions and/or recommendations on future programming. Recent surveys have conveyed that the residents are pretty darn happy with what is being offered and how it is being offered and an uptick in event participation also conveys those results. For this upcoming centennial celebration, we will actually have some folks interacting with participants and conducting quick short interviews and verbal surveys during the event to get immediate feedback. I personally rely much on the members of the Sinclair Recreation Advisory Board, who are made up of a couple of longstanding senior citizens, a local schoolteacher and parent, a town council person and a parent of a young teen. This diverse group does an excellent job of providing not only input and suggestions on future events but bringing in comments from townspeople on past events. In my opinion, as a group we do real good job on providing great events for this proud community.

N/A

The Sinclair Centennial Celebration will involve so many activities, events and shows. To begin there will be a parade with a grand marshal who will only be six months shy of his 100th birthday at the time of this celebration on August 17, 2024 and who lived in Sinclair from 1939-1961 and also worked at the local refinery for 36 years prior to retirement. After the parade, we will have the opening ceremonies, hopefully, with Governor Gordon (although that is not 100% confirmed at this time) and a host of other dignitaries. There will be a free lunch (paid for by HF Sinclair Refinery) for the first 1,000 people (although 3,000 are expected) after the opening ceremonies and then at approximately 1pm all of the activities will be open that include but are not limited to the following; a carnival w/games and rides, an art show (featured artist Joel Johnson who grew up in Sinclair), a quilt show, a magician, a Latin dance group, Little Sun Drum & Dance Group from the Wind River Reservation, Still House Blues Band, Chad Lore "Wyoming's One Man Band," Nathan Dean & the Damn Band and headliner, the Brandon Jones Band. There will also be a face painter, a balloon lady and a petting zoo on site. We are also in negotiation with a "Jurassic Park" exhibit. An historical video of the Town of Sinclair and the local refinery is in the works and several interviews have already been conducted of some of the longtime locals and past employees of the refinery who have spoken of days past associated with living in the town and working at the refinery. There are still several interviews and video footage gathering yet to be done to complete this project. This video will be shown several times at the Parco/Sinclair Historical Theatre on the day of the event. In breaking down some of these costs the following applies; Brandon Jones Band - \$10,000, Nathan Dean & the Damn Band - \$5,000, Still House Blues Band - \$1,000, Chad Lore - \$1,000, Little Sun Drum & Dance Group \$1,700, Artist Joel Johnson - \$1,000 (travel expenses to come from Florida), Latin Dance Club \$500 donation, magician Daniel Quintana - \$500, Sinclair Quilt Club - \$250 donation, Bingham Party Rentals (carnival) - \$28,850 & the historical video will run approximately \$7,000.

The Art Show is basically a one artist show that features, Joel Johnson, who grew up in Sinclair, WY with a love for art and pursued his artwork into college. He holds an MFA degree in painting from Utah State University and B.A. degree from Westminster College. He has won numerous awards with his chosen medium of watercolors. His works have been exhibited all over the USA and his gallery is in New Mexico. He is very excited about this centennial celebration and being able to exhibit in his hometown!

We are really excited about our music performers and the diversity that they will bring from country to rock to local Wyoming sounds and songs. And, we are currently negotiating with a band from Cheyenne, WY to play some Latin/Spanish music on the heels of the Latin dance club performance.

The local quilting club will display over 100 quilts that range from over 100 years old to present day work.

The main partners in this event are the HF Sinclair Refinery and the Town of Sinclair and they are providing quite a big portion of financial support and "up front" money along with other local businesses will also be providing some financial support and "up front" money to help with this event as secondary sponsors. The WAC funds that we receive, if approved, will help supplement this overall cost to performers & artist. Many of the earlier mentioned activities and entertainment need to be paid ahead of time or at least portions thereof to get them reserved or booked in advance and the HF Sinclair Refinery and the Town of Sinclair are footing most of those bills. Other entities of this endeavor that will offer in-kind support through labor force. Fortunately, our featured artist is only charging us for travel because he said he would love to donate his time to his hometown! With WAC support we are hoping to bring the history of this town to light and have some fun in doing so.

ORGANIZATION SUMMARY

TRINKLE BRASS WORKS, INC.

WWW.TRINKLEBRASSWORKS.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Trinkle Brass Works, Inc. 2024-2025 General Operating and Project Support

Application

Trinkle Brass Works, Inc. (TBW) is a small, federally recognized artistic organization whose mission is to provide concerts, lecture-demonstrations, workshops, clinics, seminars, and professional development opportunities for audiences of all ages in order to increase appreciation and knowledge of music. Since 1985 TBW has traveled to smaller, underserved communities throughout the United States to fulfill part of its mission to provide programs to audiences large and small of widely varying socio-economic levels and ethnicities. TBW produced programs of classical and contemporary music through a variety of ensembles including a salon orchestra of 9-15 musicians, a chamber orchestra (Portable Masterpieces), brass/organ ensembles (Feste Fantini), and smaller mixed chamber groups of 2 to 5 musicians. TBW also commissions music for brass, percussion and mixed instrumentation ensembles. To date, the group's commissioned composers have included Thomas Albert, Gunther Tautenhahn, Roberto Sierra, and Harry Lockwood, all award-winning composers. For the last decade TBW has focused on producing innovative projects that expand and develop the cultural environment through cooperation and partnerships with local communities, libraries, churches, and educational institutions. The projects have included three tours of vintage opera houses covering Wyoming, Nevada, Utah and California; the Casper Mountain Music Festival; two tours by Feste Fantini (brass, organ, percussion) performing on selected venues in Wyoming and Colorado. All projects and tours have helped to create unique performance opportunities for Wyoming musicians and audiences.

The target area is Central Wyoming, specifically Natrona county and surrounding communities. The sociological composition of this area largely reflects the general sociological data for Wyoming. As estimated in the US Census, the population is 86% white, 1.3% Black, 1.5% Native American, 8.6% Hispanic, .8% Asian/Pacific Islander and 2.3% reporting 2 or more races. Performances and related activities are open to the general public regardless of socioeconomic level, ethnicity, disabilities, or age. TBW accommodates requests local community leaders at all events and has performed for many non-dominant communities including assisted-living/nursing homes located in low-income communities and facilities for persons with disabilities. TBW approaches each concert in a non-traditional, informal manner by interacting with the audience to develop a high level of rapport that can be tailored to the audience at a level that is comfortable for them. TBW often performs in "non-traditional" venues to attract a wider audience. Volunteers frequently serve as on-site coordinators helping to arrange performance venues, disseminate publicity materials, and assist with contacting media outlets. TBW works in smaller communities coordinating with local leaders, arts organizations, chambers of commerce, museums, and libraries to identify and prioritize local needs and to plan, organize and produce programs. Facilities are ADA compliant with

closely available parking, assistive technology, accessibility signage at doors, ramps, and restrooms. Programs are also available in large print.

All programs are evaluated by the TBW Board of Directors and staff to determine effectiveness, quality, general audience appeal, and presentation. In order to ensure that TBW is fulfilling its mission and addressing donors' funding, short questionnaires are included with programs and available at all events. Information is solicited from attendees about impressions and opinions. On-site coordinators and local music educators (some of whom perform with the ensembles) provide more in-depth responses regarding their experiences working with TBW, and reflections about programs, repertoire, and audience response. Tabulated responses help the Board determine effectiveness and significance of all programs/projects and the effect (positive or negative) on the community and audience. Responses also assist in determining the most cost-effective and far-reaching means of marketing, publicity and communication with the general public and non-dominant populations. Past responses have indicated a 95-98% favorability rating for all performances and programs. Public opinion and responses are also solicited through Facebook posts, and newspaper announcements/requests. The audience has grown since the pandemic and indicates an increase in community access with higher numbers. Over the past five years audience size and contributions by private donors have grown by 5% annually. One example are the Porch Concerts held during the COVID epidemic for local neighborhoods in Casper - attendance has increased to the point that a larger venue must be identified for future performances.

Total operating budget/expenses for 2024-2025 = \$61,000.

General costs: \$10,000 total: office space/utilities (\$5000); Telephone, printing, computer, supplies (\$5000)

Personnel: \$30,500 total: Executive Dir/Conductor (\$6,000): Administrative Assistant (\$6,500);

Contractual/artistic personnel (\$18,000) - Musicians are paid \$120 per service for rehearsals and concerts plus per diem of \$100 per day on tour (Union and GSA Accounting Office rates). All personnel are on a part-time basis only with no benefits. Travel/transportation, and housing for musicians (as needed) are covered by TBW.

Project/Performance Production: \$20,500 total: Equipment rental, transportation, music rental and performance insurance (\$8,000);

Marketing/publicity: (\$5,000); Performance space rental fees (\$2,000); Stage manager/sound/lighting; (\$4,000): ASCAP/BMI fees (\$1,500).

Wyoming Arts Council funds (\$15,000) to be used for contractual/artistic/educational personnel (\$7,000), Project Production- performance and educational (\$4,000), and Operating costs (\$4,000).

TBW is proposing two (2) primary projects for this year: 1) a performance (with educational outreach) by TBW/Portable Masterpieces with the Jackie Allen Quartet, and 2) a feasibility study for using the Rialto Theater in downtown Casper as a performance home for Portable Masterpieces and TBW Chamber ensembles.

The Jackie Allen Quartet features jazz artists Jackie Allen (vocalist), John Moulder (guitar), Dane Richeson (percussion), Hans Sturm (bass), and Tom Larson (keyboards). Using Portable Masterpieces as an integral part of the ensemble, the quartet will perform arrangements by John Clayton, Bill Cunliffe, Mark Buselli, and Frank Proto. A review by Howard Reich of the Chicago Tribune describes the group as ". . . musically sophisticated and artistically daring . . . She knows how to utterly reinvent the most familiar tunes . . . Allen has a knack for unearthing long-forgotten tunes" and Josef Woodward of Down Beat "A model of lustrous tone and clear headed energy, then waxes blue . . . exercising the fine art of understatement." The concert, to be titled "Starry Night", will be in Casper on dates to be determined but have been tentatively scheduled for February (2025) with a back-up plan for May/June. More information on Jackie Allen can be found at www.jackieallen.com

The Rialto Movie Palace, built in 1921 as the New Lyric Theater, was constructed with 800 seats by Henry Brennan who had a successful vaudeville house. Located on a prominent corner site in downtown Casper, the architecture is plain with extensively detailed brickwork. The building was sold to a group of investors (John Trost, Jake Bigelow, and Pete Maxwell) in 2023 and is scheduled to open as an event venue in mid-to-late 2024 however more extensive work currently needs to be completed. The seating on the main level has been removed making the hardwood flooring excellent for acoustic ensembles. The stage area is too small to accommodate a large group (orchestra) but current plans call for smaller, chamber groups to be featured. The feasibility study would entail a budget/projected income statement, market survey, and business plan including legal and environmental considerations. With the Rialto Theater as a home base TBW/Portable Masterpieces would be able to produce a complete 3 - 4 concert season annually as well as hosting guest artists and ensembles.

Artists for this project are two-fold: resident members of TBW, Steven Trinkle and Eugenie, as well as guest artists, Jackie Allen and Hans Sturm.

Steven Trinkle, president/conductor/executive director/trumpet of TBW, serves as the chief executive officer and conductor of ensembles. With the board, he oversees business, budget and day-to-day activities. Trinkle (MM Ithaca College) 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. A founding member of the Chestnut Brass Company and artistic director of Trinkle Brass Works, Trinkle was elected to honorary membership in the Associação dos Trompetistas do Brasil for his work with trumpeters in Brazil. 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. In May 2023 he served as guest conductor for the Orquestra Filarmonica de Minas Gerais in Belo Horizonte, Brazil.

Eugenie Burkett, (Ph.D. University of Wisconsin/Curriculum and Instruction) produces concerts and educational activities. She 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.

Jackie Allen is an American jazz vocalist, composer, and educator. She has released over a dozen records as a leader for labels such as Blue Note Records, Naxos Records, A440 Music Group, and Avant Bass. Influenced by jazz, folk, and pop singers, Allen is perhaps best known for interpretations classic jazz ballads ("bringing out the beauty of the lyrics" -Scott Yanow, All Music Guide) and transformation of contemporary tunes ("her gift with more pop-oriented material is utterly distinctive and even innovative, since there isn't another singer out there who phrases like her" -Thom Jurek, All Music Guide).

Composer and double bassist Hans Sturm has performed as soloist, chamber, orchestral, jazz and improvisational musician throughout Europe, Asia, South America, Africa and the United States. He has contributed performances and compositions to more than forty recordings with artists including the Pro Arte String Quartet, soprano Mimmi Fulmer, vocalist Jackie Allen, synthesist/composer Joan Wildman, guitarists Scott Fields, Rolf Sturm, Dave Baney, Jeff Parker, and Jack Grassel. He has recorded for Blue Note (EMI), Centaur, Red Mark, Music and Arts, CRI, and Big Chicago. A frequent performer of chamber music, Sturm has toured with 'Fireflight' (soprano, Japanese koto and bass koto, double bass, and percussion). As an orchestral bassist, he has served as principal bassist of the Muncie Symphony, Quad Cities Symphony, Wisconsin Chamber Orchestra, Madison Symphony, Dubuque Symphony, toured Europe as a member of the American Sinfonietta Chamber Orchestra.

Wyoming Arts Council funds (\$15,000) to be used for contractual/artistic/educational personnel (\$7,000), Conductor (\$1,000),

Project Production (\$3,000), and Operating costs (\$4,000).

Outreach activities include lecture-demonstrations and masterclasses local schools and at Casper College with invitations extended to all local middle and high schools private students and home schooled students within the week that the Jackie Allen Quartet performs.

Students need models to aspire to and it is anticipated that small mini-concerts demonstrating a wide range of technical skills and musicality in which students can meet and talk with the artists will help students realize that discipline, hard work and musical artistry is within their capabilities. The benefit to the educational community will be the ability for the students to meet the artists in person, ask questions, receive expert instruction and recommendations, and hear artists of high-calibre perform live in informal and formal situations. All students are admitted to the final performance without charge.

Allen and Sturm focus on quality musicianship in classical, jazz, vocal, and instrumental education. Educational lecture-demonstrations and student group participation workshops include history lessons, video clips, live performances of ballad and blues singing, and string (violin, viola, cello, and bass) performance techniques and practices. Allen and Sturm use resources from the Smithsonian Jazz/American History concerts, lessons/curriculum materials and guides from the John F. Kennedy Center for the Performing Arts - ArtsEdge - Connect and Create offices that provides lessons for all grade levels, the Thelonious Monk Institute of Jazz for Jazz in the Classroom and International Jazz Day, and the Public Broadcasting Service - Jazz - A Film by Ken Burns. All of the lecture-demonstrations, workshops, and clinics include a high level of student participation with significant resident music education input and guidance.

The 2023 proposed WY Content and Performance Standards for the Fine and Performing Arts are based upon the National Core Arts Standards and those adopted by Wyoming in 2013.

From the 2013 Standards

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, sightreading 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.

From the Proposed 2023 Standards

12.FPA.C1 Generate and Conceptualize artistic ideas and work.

12.FPA.C2 Organize and develop artistic ideas and work.

12.FPA.R1 Perceive and analyze artistic work.

12.FPA.R2 Interpret intent and meaning in artistic work.

12.FPA.P2 Develop and refine artistic techniques and work for presentation.

12.FPA.P3 Convey meaning through the presentation of artistic work.

12.FPA.CO1 Synthesize and relate knowledge and personal experiences to make art.

12.FPA.C)2 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

With educational outreach activities, students are able to observe professional musicians whose careers are based upon performances. 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. The guest artists will demonstrate musical literacy in repertoire that is much more varied and challenging than that experienced in public school. It is anticipated that through these activities the students will begin to evaluate their personal music tastes and begin to make decisions based upon their observations and experiences.

Jackie Allen and Hans Sturm were selected by the PRS artistic director Steven Trinkle in conjunction with the Board of Directors. Trinkle has worked with both artists several times over the last 10 years.

Critically acclaimed vocalist, songwriter, educator, Jackie Allen released her 12th CD, *Rose Fingered Dawn*, in 2017. Originally titled *Moon's On the Rise* and supported by a Kickstarter campaign, *Rose Fingered Dawn* features her long-time band with the addition of a top flight triple horn section, Victor Garcia (tpt), Geof Bradfield (sax/bs cl), and Andy Baker (tbone). *My Favorite Color* was first studio album in 7 years was produced by her bassist husband, Hans Sturm. Nationally she has toured both coasts and in-between appearing in Los Angeles at Catalina's, San Francisco at Yoshi's, San Diego at Humphrey's, and New York City at The Blue Note and The Josef Papp Public Theater. She was featured artist with the Chicago Jazz Philharmonic in Chicago's Millennium Park and Auditorium Theater for Ella Fitzgerald's 95 Birthday Celebration. She has performed international festivals in Detroit, Chicago, Paris, The Hague, Stuttgart, Edinburgh, Bologna, Beijing, Hong Kong, Thessaloniki, Sao Paulo and more. Regionally, she has appeared in Denver, Louisville, Cincinnati, Indianapolis, Cleveland, Minneapolis, Milwaukee, Omaha and Chicago. *Starry Night* ('09) was recorded live with chamber orchestra and features star-themed songs penned by arrangers who have written for such legends and noted artists as Duke Ellington, Frank Sinatra, Doc Severinsen, and Bobby McFerrin. A respected jazz educator, Allen teaches at Doane College, NE and has taught at University Nebraska, Lincoln, Ball State University (IN), Roosevelt University, Elmhurst College (IL) and The Old Town School Of Folk Music, Chicago.

Double bassist Hans Sturm has performed as soloist, chamber, orchestral, jazz and improvisational musician throughout Europe, Asia, South America, Australia, Africa and the United States. Sturm received his doctorate from Northwestern University and, prior to his appointment to the University of Nebraska-Lincoln. Bassist Hans Sturm has appeared with a variety of artists across the spectrum of jazz music including Eddie Daniels, Phil Woods, Randy Brecker, Dick Hyman, Roscoe Mitchell, Peter Erskine, Joe LaBarbera, Alan Dawson, Bela Fleck, Howard Levy and many others. Highlights of Sturm's festival appearances include the Beijing International Chamber Music Festival; the Faneza International Chamber Music Festival in various cities in Emilia Romagna, Italy; the Scottish Bass Trust's International Convention and the Fringe Festival in Edinburgh Scotland; the College Music Society International Conference in Kyoto, Japan; Encontro de instrumentistas in Joao Pessoa and Belo Horizonte, Brazil; the Biennial

International Symposium on Arts and Technology in New London, Connecticut; a State Department tour of Morocco.

Sturm has served as Jury Chair for the American String Teacher's Association Double Bass Solo Competition and the International Society of Bassists Jazz Competition. Sturm is currently President of the International Society of Bassists. He has served on the organization's board of directors for over twenty years and served for six years as New Music Editor for the ISB's journal 'Bass World'.

Allen and Sturm are experienced musicians who have worked with various ages of students for more many years.

TBW draws from 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 support and management of TBW has remained stable for more than 40 years helping to secure consistent corporate funding. 100% of all funds go towards production services and projects; members of the Board do not receive remuneration for service, all permanent staff is part-time. 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 travel; expenses have risen while musicians stipends have remained flat. Tax benefits have also faded as the standard tax deductions have risen resulting in fewer donations and smaller grants. Occasionally TBW receives rehearsal and performance space as in-kind donation.

ORGANIZATION SUMMARY

TRUE TROUPE

TRUETROUPE.COM

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

True Troupe

Application

True Troupe is a found space theatre company based in Cheyenne, WY. The Troupe's mission is to provide enrichment and educational development to the community which includes but is not limited to: young people, people in assisted living, underserved communities outside of Cheyenne, and people below the poverty line in multiple areas across Wyoming. The Troupe's enrichment and educational development has multiple areas of focus: cultural analysis skills, critical thinking skills, public speaking skills; as well as creating space for public discourse on art and life.

As Cheyenne's Found Space theatrical organization, we play a crucial role in enriching the cultural life of our community and extending our impact to rural communities throughout Wyoming.

Demographics:

Cheyenne is a vibrant community with a diverse population, drawing individuals from various backgrounds and interests. We also serve rural communities in Wyoming, providing access to high-quality theatrical experiences that may not otherwise be available. We travel shows to smaller cities to provide performing art for free in underrepresented spaces and for less fortunate populations.

Cultural Significance:

True Troupe Theatre is dedicated to producing high-quality performances that entertain, educate, and inspire audiences, offering a range of productions from classic plays to contemporary works.

Community Impact:

Our theater serves as a hub for creativity, collaboration, and community engagement, offering educational workshops, outreach programs, and partnerships with local schools and organizations to foster a love for the arts and promote inclusivity. We extend these programs to rural communities, providing access to the arts for individuals who may not have easy access otherwise.

Economic Contribution:

True Troupe Theatre contributes to Cheyenne's economic vitality by attracting visitors to the area, boosting local businesses, and enhancing the overall quality of life in the city. Our outreach to rural communities also has a positive economic impact, as it helps stimulate local economies and support small businesses in these areas.

Conclusion:

True Troupe Theatre is committed to serving and enhancing the Cheyenne community, as well as rural communities throughout Wyoming, offering cultural enrichment, educational opportunities, and economic benefits.

Success for True Troupe is multifaceted and includes both short-term and long-term goals. In the short term, success is measured by the reach and impact of our traveling performances in rural Wyoming communities. We aim to reach a diverse audience, including individuals of all ages and backgrounds, and to create memorable and engaging theatrical experiences that resonate with attendees.

To measure this, True Troupe will track attendance numbers at each performance and collect feedback from community leaders and organizations. Additionally, we will monitor the growth of our audience base in rural communities over time, aiming for increased attendance and participation in our programs.

In the long term, success for True Troupe is about creating lasting change in rural Wyoming communities by making the arts more accessible and ingrained in the local culture. We will measure this by tracking the establishment and growth of local arts initiatives in rural areas, the development of local talent nurtured through our programs, and the ongoing support and engagement of rural communities with the arts. We strive to bring performing art to communities throughout Wyoming that lack the community resources to do so, and by traveling our shows we strive to help improve and grow arts communities throughout Wyoming. We provide our services for free to lift barriers to art for all.

Overall, success for True Troupe is about making a meaningful and lasting impact on the cultural landscape of rural Wyoming, and we will measure our success by the growth and sustainability of our programs and the positive feedback and support we receive from the communities we serve.

Operating Costs Breakdown:

Space Rental: A significant portion of our operating costs is dedicated to renting performance venues and rehearsal spaces. This expense is essential for maintaining our theater productions and community programs.

Utilities: We allocate funds to cover utilities such as electricity, water, and heating to ensure a comfortable and safe environment for our staff, artists, and audiences.

Supplies: Operating support also helps us cover the costs of essential supplies such as office supplies, costumes, props, and technical equipment necessary for our productions and day-to-day operations.

Community Impact:

True Troupe Theatre's impact extends beyond our stage. We offer educational workshops, outreach programs, and partnerships with local schools and organizations to engage with our audience and promote inclusivity. Operating support is crucial for funding these initiatives, which enrich the lives of individuals of all ages and backgrounds.

Economic Contribution:

Our theater contributes to the economic vitality of Cheyenne and rural communities in Wyoming by attracting visitors, supporting local businesses, and creating a vibrant arts scene. Operating support enables us to continue stimulating local economies and enhancing the overall quality of life for residents.

Stewardship of Resources:

We are committed to responsible stewardship of our resources. Our budgeting process is transparent and accountable, ensuring that funds are allocated efficiently to support our artistic endeavors and community programs.

Conclusion:

Operating support for True Troupe Theatre is an investment in the cultural richness and vibrancy of Cheyenne, Wyoming, and rural communities across the state. Your support will enable us to continue providing high-quality theatrical experiences and community engagement programs that benefit our community as a whole.

Project Support Narrative: True Troupe Theatre, Cheyenne, WY

True Troupe Theatre is excited to present a dynamic lineup of performances this summer, including William Shakespeare's "Much Ado About Nothing" performed outdoors, and a drag show and a small play called "Adults," which will be performed indoors. These projects will provide diverse and engaging cultural experiences for the community while offering safe and enjoyable entertainment options.

Project Overview:

The outdoor performance of "Much Ado About Nothing" will take advantage of the beautiful outdoor setting, creating a unique and immersive experience for audiences. The drag show and "Adults" will be performed indoors, providing a more intimate setting for these performances.

Community Engagement:

These projects will engage the community in various ways. The outdoor performance of "Much Ado About Nothing" will offer a relaxed and informal atmosphere, making the performance welcoming to all. The indoor performances of the drag show and "Adults" will provide a more traditional theater experience, showcasing the versatility of our theater and the richness of our community's artistic talent.

Educational Opportunities:

True Troupe Theatre will complement the performances with educational workshops and resources related to each production. These workshops will provide participants with a deeper understanding of the themes and artistic elements of the shows. Workshops will be open to the public and conducted by experienced theater educators and artists.

Safety Measures:

True Troupe Theatre is committed to ensuring the safety of our audiences, artists, and staff. We will adhere to all local health guidelines and implement necessary safety measures, such as social distancing and enhanced cleaning protocols, to create a safe and enjoyable experience for everyone involved.

Project Impact:

The performances of "Much Ado About Nothing," the drag show, and "Adults" will have a significant impact on the community. They will provide cultural enrichment, promote community engagement, and support local artists. Additionally, the projects will contribute to the economic vitality of Cheyenne by attracting visitors and supporting local businesses.

Conclusion:

True Troupe Theatre's performances this summer will be a highlight of the cultural calendar in Cheyenne, offering diverse and engaging theatrical experiences for all. Your support will help make these projects a reality and benefit the community as a whole.

Income:

Grants: We plan to apply for grants from local, state, and national arts organizations to support our artistic endeavors and community outreach programs.

Donations: We rely on the generosity of individuals, businesses, and organizations who believe in our mission to provide quality theatrical experiences to the community.

Expenses:

Production Costs: This includes expenses for sets, costumes, props, lighting, sound, and other production-related items necessary to bring our performances to life.

Venue Rental: We budget for renting performance venues for our shows, rehearsals, and other related events.

Budget Justification:

Grants and donations are essential for covering production costs and ensuring the success of our performances. These funds allow us to create high-quality productions while keeping our ticket prices affordable.

We are committed to financial transparency and accountability, and our budget reflects our dedication to responsible stewardship of resources.

ORGANIZATION SUMMARY

TUMBLEWEED CREATIVE ARTS

[HTTPS://TUMBLEWEEDCREATIVEARTS.ORG/](https://tumbleweedcreativearts.org/)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Tumbleweed Creative Arts Operations Support

Application

We support and cultivate local creatives in Jackson Hole by offering unique performance opportunities, an inclusive and accessible venue space, artistic education, and production of consistent, diverse programming.

Everyone has a story to tell and ours begins on stage.

Tumbleweed Creative Arts was formed in April 2023 to support independent artists in Jackson Hole, Wyoming, and the surrounding areas. We believe that original art created by local artists is the bedrock of community culture and wanted to create an organization that not only supported existing artists and their ideas, but also inspired others to tap into their own creative sides.

We intend to utilize our historic theatre space as a venue of creation rather than simply presentation. Our 248-seat Pink Garter Theatre is located just off the Town Square in downtown Jackson. Holding down such prime real estate in support of our local community of artists is incredibly important to us, and we intend to utilize this beloved space as a malleable canvas for original work. Within its walls, we will be actively creating unique presentations and productions, while also operating as a training facility for new artists and performers.

The future of local art in Jackson Hole is bright and Tumbleweed hopes to expand our community's artistic collective by empowering individuals to tell their own stories however they see fit. Tumbleweeds, after all, evolved to distribute seeds across the landscape, and rather than presenting out-of-town artists, we will grow and cultivate creatives right here at home.

TCA is dedicated to creating consistent, diverse programming that engages a wide range of our local community. Thanks to our existing arts organizations, we recognize Jackson audiences have been exposed to a certain caliber of live performance across genres, however many of these events rely on professional talent from out of town. We believe professionalism can be cultivated within our hometown and TCA is motivated to support and amplify local voices within our existing artistic ecosystem.

TCA devotes itself to five tenants (main goals) when it comes to our operations, and each one is about engaging Jackson residents and welcoming them into the Tumbleweed community.

- 1.) Cultivate a community of local creatives
- 2.) Produce original work by diverse artists
- 3.) Empower new creative ideas and voices
- 4.) Elevate community consciousness
- 5.) Preserve and celebrate our historic venue

We aim to engage and activate Jackson artists and audiences of all ages, races, and ability through the following strategies:

- strong online presence: social media, newsletters, email campaigns, unique website
- consistent performance and networking opportunities to welcome new talent
- promotion of artist portfolios, informing our community of its local artists
- work with TCSD and other educational or nonprofit institutions to engage youth populations
- create membership and season ticket programs to encourage consistent support
- offer a wide range of programs across a variety of genres with consideration of community member access
- invite audiences to offer feedback and suggestions for future programming

If an audience member or artist requires specific accommodations, we happily work to meet those needs.

The key to TCA's sustainable growth lies in our ability to measure, assess, and adapt. The following framework outlines our plan to monitoring and evaluating the progress of our strategic initiatives, ensuring transparency, accountability, and continual improvement.

Establishing Key Performance Indicators (KPIs):

These KPIs encompass financial metrics, audience engagement, program impact and community involvement for comprehensive evaluation:

- Financial KPIs: annual revenue growth, percentage of self-sustained revenue, consistent donor engagement, grant success rates
- Program impact KPIs: number of original works produced, workshop participant

feedback, actor feedback, crew feedback

- Community involvement KPIs: increase in membership sign-ups, local

organization and business collaborations, audience feedback

In July of 2023, TCA entered a lease for the Pink Garter Theatre in Jackson. We are utilizing this space as a venue of creation rather than simply presentations. This 248-seat theatre is located just off the Jackson Town Square. We aim to hold down this prime real estate in support of Tumbleweed's mission and local community of artists. The organization uses this beloved space as a malleable canvas for original work. Within its walls, we are actively creating unique presentations while also operating as a training facility for new artists and performers.

Our focus in 2024 is to continue to expand its programming for local talent. This includes developing a running series of creative workshops, open mic nights, contests, original burlesque, and a range of theatrical presentations, all created by and catered to Jackson Hole residents. TCA aims to renovate and restore the Pink Garter to the highest level while at the same time ensuring it has the staff and financial resources to permanently sustain its mission. The future of local art is bright, and Tumbleweed hopes to expand our community's artistic collective by empowering individuals to tell their own stories however they see fit. Tumbleweeds, after all, evolved to distribute seeds across the landscape. Rather than bring artists from out of town, Tumbleweed will grow and cultivate creatives right here at home.

By providing our organization with one month of rent (\$9,900), Wyoming Arts Council will free up our fiscal resources to lean into local programming and renovation of the theater. Every dollar has a direct impact in the space, and \$9,900 would be a significant amount of money to apply toward organizational necessities other than rent payment.

N/A

While some programs within the 2024 and 2025 seasons are already underway, Tumbleweed Creative Arts' programming structure relies on new submissions and collaborations. With three-to-four major productions planned each year, TCA's events calendar is carefully managed. We intentionally try not to rent out the space to third parties to offer ample time and space for local artists to gather and create. Additionally, we offer consistent workshops and "study hall" gatherings for artists to both educate themselves and build relationships with other artists.

Some of the projects that are specifically designed to enliven and improve arts learning is Tumbleweed Creative Arts' upcoming 6-week workshop about developing creative ideas and translating them into a tangible, accessible production. This will be a workshop that encourages community members ages 16+ to develop their creative ideas and guide them toward bringing those ideas to life within the Pink Garter venue. Whether individuals have a creative idea, business idea, or undeveloped concept, the workshop will be customized for the individuals to guide them down the path of actualizing their art. This programming will ultimately showcase the importance of creative community output.

Additionally, we will be offering a series of workshops focused on songwriting, comedy and improv, scene-writing, choreography, and theater arts (makeup, hair, costume, set design).

In August 2025, internships for the fall production of TCA's "The Black Ibis" murder mystery show will be available to high school students in Teton County School District #1. This will be a hands-on experience for young artists to participate in the full production process of an original, interactive play, and we are partnering with teacher Marcy Harton to pinpoint candidates.

By cultivating supportive audiences and artists through meaningful collaborations, educational incentives, and diverse, inclusive events, we will create lasting connections in an environment where we can all feel a sense of belonging. We aim to generate value in TCA and our local creatives, rather than lean into a reliance on outside talent or presentations.

Andrew Munz: Executive Director, playwright, producer, winner of the JH Chamber of Commerce's Rising Star Award (2022).

Lacey Lukas: Board president, former Riot Act Inc board chair, professional stage and theatre manager, tireless volunteer

Meggan Stordahl: Board member, Andrew's former art teacher at JHHS, full-time artist longtime Jackson native, original "popcorn girl" at Sunshine Films in the 70's (at the Pink Garter Theatre)

Joe Rudd: Accomplished musician & composer, created 10 original songs for "I Can Ski Forever: The Last Run"

Dillon Hanna: Director of TCA's "Saga", graduate of Jackson Hole Community School, student of Brown University theatre program

Amanda Macleod: locally-raised dancer, now fight director and stunt performer for film ("Westworld", "Everything Everywhere All At Once", "Hocus Pocus 2", etc.), choreographed TCA's "Saga" fight scenes in October 2023

Joseph Hunt: singer-songwriter, sound technician, stage manager volunteer, organizer of open mic at the Virginian

To-date, Tumbleweed Creative Arts' funding sources are:

- donor philanthropy
- non-profit grants (Hughes Charitable Fund, Community Foundation of Jackson Hole, Old Bill's Fun Run)
- corporate in-kind donations
- individual in-kind donations

ORGANIZATION SUMMARY

UCROSS FOUNDATION

WWW.UCROSSFOUNDATION.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Public Programs, Exhibitions, and Community Engagement at Ucross

Application

Ucross fosters the creation of new work by providing artists with uninterrupted time, studio space, living accommodations, and the experience of Wyoming's High Plains, all while serving as a responsible steward of our historic 20,000-acre ranch. Since our first session in 1983, we have supported 2,700 artists – in all disciplines – while championing Wyoming's important role in the nation's arts and letters.

Alongside our residency program, Ucross presents educational programs, exhibitions, and events at the Ucross Art Gallery, The Park at Ucross, and in partnership with local organizations, such as Sheridan College and the WYO Performing Arts and Education Center. We also offer programs and art workshops with organizations like the Wyoming Girls School. We aim to be a meaningful, relevant resource for our community, and we seek to show the diversity of contemporary art approaches and contemporary art resources in the American West.

Ucross Foundation is located on a 20,000-acre working cattle ranch in Ucross, Wyoming, a rural community with a population of 26. The grounds include artist studios, an art gallery and café, public park with gardens, an interdenominational chapel, and the Raymond Plank Center. Our location is a platform for the broader Ucross community and the visitors it serves, including artists-in-residence, neighboring ranchers, regional residents, energy executives, sportsmen/sportswomen, the Indigenous community, and tourists. All are of varying ages and socioeconomic backgrounds; all are drawn to Ucross for the unique opportunity to experience contemporary art in a beautiful, remote landscape.

Each year, approximately 120 writers, visual artists, composers, and choreographers travel from across the world for the residency program, bringing new energy to the region. When not in their studios, artists hike the hills, shop in area towns, and offer public programming. More than 3,000 individuals participate in our events or visit our public spaces annually.

We aim to provide an inclusive environment for all. Studios and public areas are all physically accessible. Our facilities are managed with the utmost care and proactive approach to address inclusive accommodations. Through the gallery, we offer the opportunity to explore contemporary art by Ucross Fellows with free admission; each

exhibition includes a slate of educational programming, receptions, workshops, and other outreach. For all events, in addition to our promotional efforts (newspaper articles, radio interviews, email newsletters, ads, social media, posters, partner cross-promotion), we send special invitations to schools, veterans' facilities, and senior centers, offering close parking and special seating.

Ucross values feedback from a broad spectrum of people who interact with our artist residency program, our ranch, and our community programming. We hear directly from artists-in-residence, students, event attendees, gallery visitors, partner organizations, and other community members through evaluation forms, exit surveys, one-on-one conversations, dedicated meetings, and testimonials. We seek ongoing feedback from all types of constituencies, from the public to local legislature representatives to art critics. 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.

We also collect quantitative data, including gallery visitation numbers, media mentions, and geographic reach. We utilize free ticketing services to be able to gauge attendance of our public events, ranging from 25 to 500 attendees, then stay connected with registrants for future outreach. 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. The website receives approximately 50,000 unique visitors per year. On social media, we have nearly 4,000 Facebook and 6,000 Instagram followers. Our Constant Contact mailing list exceeds 5,600. Through this following, we receive instant feedback, not only from those who have visited us in person, but also those who have engaged solely through our digital channels.

N/A

Ucross requests support for its public programs and community-based activities, including two exhibitions in the newly renovated Ucross Art Gallery, as well as our participation in our Community Christmas Celebration and Founder's Day 2025. These events are free and open to the public.

The Ucross Art Gallery delivers exceptional contemporary art exhibitions in a very rural setting (pop. 26). As part of one of the most prestigious artist residency programs in the country, the Ucross Art Gallery's goal is to enhance, support, and champion the creative work of our artist-alumni. We value our role as a cultural hub in a rural setting, and as such, we work hard to share the work we've nurtured and supported to the public through exhibitions and events.

During the grant period, we will present *We Have All the Time in the World* (guest curator: Josh Kun, featuring 18 alumni), on view from July through January, and our annual Native American exhibition (title, guest curator TBA), which will feature the two 2024 recipients of the Ucross Fellowship for Native American Visual Artists. This show will run from February through July. We expect 2,000 to 3,000 people to visit these two exhibitions.

The Ucross Community Christmas Celebration, which is now in year 12, is a family-friendly tradition, and it remains one of our most popular events. The community event includes local music, a reading by bestselling author and

Ucross neighbor Craig Johnson, carols by the Buffalo Balladiers, crafts for children, festive refreshments, thousands of tree lights, and fireworks in The Park at Ucross. Based on previous years, we expect to serve between 400 to 500 people that night.

Founder's Day (2025) is a community open house that provides a rare behind-the-scenes look at our artist residency program. Visitors are welcome to enjoy a day at Ucross: explore the grounds, meet artists in their studios, learn firsthand about their creative process, get guided tours of the art gallery and historic ranch house, and enjoy picnics on the lawn.

Throughout 2024-2025, we will also continue to offer our partners at Sheridan College and Wyoming Girls School the opportunity for artists to provide a workshop, reading, talk, or critique for classes and individual students. We will also continue to amplify our efforts to host ongoing talks and readings for the public onsite and with our community partners.

The 2024 operating budget is \$2.857M, which is predominantly related to the costs of running the residency program for 120 artists each year and the maintenance of facilities. The anticipated direct costs for the exhibitions, events, and programs included in this grant request is \$208,015. Specific gallery expenses include installation, curator fees, shipping, supplies, printing, insurance, and outreach. Specific costs connected to the other events include production fees, artist honoraria, outreach, and supplies. If received, all funds from the WAC would be allocated toward artist fees, exhibition costs, and event production costs.

During the WAC grant period, Ucross will provide arts learning activities within each of our community-based public events and exhibitions. Exhibiting artists and guest curators connected to We Have All the Time in the World and the Native American exhibition will participate in these programs, including curator-led tours and talks, artist panel discussions at Ucross and Sheridan College, and workshops with the Wyoming Girls School. Ucross also offers arts education activities within Founder's Day and the Community Christmas Celebration. These activities include open studio discussions with artists; arts activities for kids at large-scale events, guided by artist-alumni on staff; and readings/lectures that help increase the knowledge and understanding of the creative process.

In addition to those involved in the exhibitions or public events, artists-in-residence during our Fall 2023 and Spring 2024 sessions will also participate in arts learning and community engagement activities. Each session, Ucross artists conduct workshops with students from the Wyoming Girls School, as well as other area schools. Our long-time involvement with the Wyoming Girls School is an important component of our outreach: WGS often travels to Ucross for exhibitions and artist workshops, and Ucross artists also go to WGS to provide workshops and class discussion. These interactions allow the students to have a one-on-one experience with the artist(s), enhancing their reflection and engagement with the art. Our artists-in-residence also work with other community-based groups, local schools, and student groups. We have a strong partnership with Sheridan College, and our artists often present publicly in the Whitney Center of the Arts. Lastly, we are heavily involved in the Sheridan arts community and partner with local arts organizations to help enliven the arts in our greater community.

Our community-based programs are designed to deepen the learning experience of the participants, visitors, or audience members; connect the world-class artists in our residency program (or alumni) to our community in a very rural setting; and strengthen Ucross's role as a meaningful resource for artists and the community.

Exhibitions and activities in the Ucross Art Gallery, including curator talks, artist talks, workshops, panel discussions, aim to 1) connect our exhibiting artists to the local community and Wyoming, in general; 2) offer opportunities for local groups or individuals to increase their knowledge or interest in the creative process; 3) discuss the role of contemporary arts in our culture; and 4) contribute to the vibrancy of our community.

Similarly, our events such as Founder's Day and the Community Christmas Celebration aim to deepen our educational engagement in the community and with our partner organizations; enliven arts learning, knowledge, and participation in the creative process; give special access to Ucross's network of world-class contemporary art and artists with our community; and increase awareness of Wyoming's role in nurturing and supporting artists who have a major impact on the nation's arts and letters.

As our Native American program continues to grow, we seek to provide more arts learning access to Native art/artists, as well as the contemporary Native art experience. We have been working to strengthen connections with those working in this area. This includes providing exclusive artist meet-and-greets and talks with Sheridan College's Native American Students Association, the Wind River Reservation, and the Crow Reservation.

Ucross provides time and space to more than 120 artists each year through our core residency program. In our first 40 years, our program has become one of the leading residency programs in the country. At Ucross, our artists are free of obligations and distractions. We protect their time. Simultaneously, many artists who come through the program seek out community engagement activities. Often this is part of their artistic practice. Our team facilitates their interaction with the community. This activity can take many forms, including artist talks, workshops, lectures, classes, open studios, and so on, but it always at the direction of the artists. After the selection process is complete, the invited artists are contacted by the Residency Manager, who asks each of them if they are interested in community engagement. Once that process is complete, the team organizes workshops, discussions, panels, art critiques, or other engagement activities that connect the artist to Sheridan College, local schools, nearby reservations, or the Wyoming Girls School. In short, the engagement activities are fluid, but many artists choose to take advantage of this opportunity.

For exhibition-related programming connected to the Ucross Art Gallery, the exhibiting artists are often selected at least 18 months in advance. At that time, the Gallery Associate inquires about their availability for a visit to Ucross and participation in a workshop, panel, and/or exhibition event. Several artists connected to *We Have All the Time in the World* and the next Native American Fellowship exhibition will participate in public talks at Sheridan College and private school workshop events with area schools.

Lastly, the artists involved with the proposed public events include the Wyoming Symphony Orchestra, Buffalo Balladiers, Craig Johnson, Josh Kun, and artists-in-residence during Founder's Day 2025, as well as others to be booked as we get closer to the events. Since many of the participating artists are Ucross alumni, they are vetted and qualified artists who were accepted into Ucross's residency program, which has a 6 percent acceptance rate (2023-2024). Ucross staff, as well as the selection committee comprised of external jurors from across the nation, are committed to equity and inclusion initiatives beyond our Native American program. More than 43 percent of our selected artists identify as BIPOC artists, and we always aim to present diverse programming: by background, discipline, and stages in career.

Ucross remains in a strong financial position. Like many residency programs, the operating budget is heavy in personnel (54%) and facilities costs, but we expend nearly 10 percent of our overall budget on community-facing activities. We are mission-driven to provide time and space for artists, so our budget reflects that commitment to mission and the Ucross experience. Nearly 48% of our total revenue comes from endowment income and lease income; about 5% comes from earned revenue (application payments, gift shop/cafe); and the remaining 47% comes from fundraising revenue, including individual gifts, institutional grants, partner support, and fundraising events. While Ucross has recently completed a fundraising campaign, we are also focused on streamlining our operating expenses -- 2024 budget reflects a 9% cut in overall spending. Ucross has grown significantly since 2017, but it is on a strong financial footing.

ORGANIZATION SUMMARY

UNITED WAY OF ALBANY COUNTY - COMMUNITY IMPACT COOPERATIVE

[HTTPS://UNITEDWAYALBANYCOUNTY.ORG/CIC/](https://unitedwayalbanycounty.org/cic/)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Arts for All

Application

The United Way of Albany County is dedicated to advancing the collective well-being of our community by annually providing vital financial support to sixteen partner organizations, all united under our shared mission: to champion the pillars of HEALTH, EDUCATION, and FINANCIAL STABILITY for every resident in Albany County. Working alongside our 16 partner organizations, we acknowledge the inherent complexities and challenges of nonprofit work. Our new program will go beyond conventional operational support.

Introducing the innovative pilot initiative, Arts for All. We aim to not only sustain, but elevate, the emotional well-being and mental health of employees AND clients within our 16 partner organizations. This endeavor involves broadening access to the enriching power of the arts through diverse offerings such as arts education, workshops, and therapeutic art making activities. Arts for All will create a curated (and adaptable) menu of services to offer to each partner organization, allowing them the autonomy to choose the most fitting ways to engage with the program.

SMART goals (Specific, Measurable, Achievable, Relevant, and Time-Bound) for the Arts for All program:

-1-on-1 meetings with each partner to assess needs and wants, creating an art making plan together. Month 1 & 2

-Develop strategic plan, prepare and create tailored art making and learning programs for each organization.
Month 3

-Implement all activities with partners. Provide feedback forms (narrative and survey) for each participant. Month 4-6

-Revisit with partner to review forms and check in on success/challenges. Retool each organization's plan as needed. Month 7

-Round 2 implementation. Provide feedback forms for each participant. Month 8-10

-Revisit with partners to review forms and check in on success/challenges of the program. Retool each organizations programming as needed. Month 11-12

We are using our nourished relationships with our partners to bring the arts to community members, ensuring access to free, thoughtful, tailored arts programming and education. Our 16 partner organizations (a selection listed below*) support non dominant and demographically diverse folks within our communities. We will be working with—and through— these organizations to create individualized art making activities and educational workshops for organization providers and the clients they serve. For example, employees from Family Promise might opt for a therapeutic guided evening art activity to rejuvenate from the week's challenges. Safeproject may request take-home art making kits designed for children aged 5-10. Meanwhile, Laramie Interfaith might request general art supplies to integrate into their food pantry. By customizing our support to the unique needs of each organization, we recognize their distinct challenges and needs, while supporting them to leverage the arts in a manner that best serves their mission and clients Together, through the Arts for All, we foster resilience, creativity, and well-being across Albany County. As we all well know, the arts help pave the way for a more vibrant and interconnected community. Edwards has been a collaborative teaching artist, curriculum developer, and art therapist specializing in neurodivergent education for over 20 years. She has created programming for diverse learners age 6-86. Accessibility and accommodations are at the forefront of her planning and considerations.

*Ark Regional Services

Big Brothers Big Sisters

Cathedral Home Community Programs

Downtown Clinic

Eppson Center for Seniors

Family Promise of Albany County

Hospice of Laramie

Laramie Interfaith

Laramie Soup Kitchen

SAFE Project

My Front Door

We will be communicating directly with organizations to assess what their art making needs and desires are. Based on those conversations, we will implement an art making plan tailored to each organization. We will revisit with our point people at each organization to continue to retool and reshape offerings as needed. In addition to those conversations, our feedback forms will provide qualitative data that will be used to shape the art making offerings, and ensure we are providing the programming that participants request.

Members served: We anticipate serving approximately 1200 community members in Albany County during this grant period. This prediction is based on the following estimate:

8 partner organizations request a therapeutic activity or customized workshops for 3 employees= 24 served (Family Promise, Hospice Laramie, for example)

4 partner organizations request art making kits for 50 clients= 200 served (SafeProject, Downtown Clinic, for example)

4 partner organizations request general art making supplies for 100 clients= 400 served (Laramie Interfaith, Laramie Soup Kitchen, for example).

There will be two rounds of programming/service within the year timeframe, providing tailored art making services for approximately 1200 community members in Albany County.

N/A

The \$10,000 award from this WAC grant will pay half of the year's salary of the Arts for All program director, coordinator, and lead artist Aubrey Edwards. Note this is a part time position and project-based. The other half of Edwards' salary for the AFA program is already included and earmarked in the organizational budget. Edwards is a working artists, educator, and public anthropologist. She has been in service to the arts and arts learning in a multitude of ways throughout her career. Her leadership style is to support others to be leaders, and she is thrilled to run the development, coordination, programming, and logistics for AFA. We look forward to this WAC funding to support Edwards and ensure this program can begin!

Our programming for AFA is informed directly from the individual needs of organizations. While we have the initial framework of the program developed, each organization can request specific services that best suit their providers and clients. Initial conversations have shown that Ark and Family Promise service providers would like therapeutic art making workshops for their staff, while Big Brothers Big Sisters has requested visual arts and theatre workshops for their "littles". The first two months of this grant cycle will be grounded in creating individualized art making and learning plans with each interested partner organization. Month three will center preparation for all plans (procuring supplies, coordinating with teaching artists, developing curriculum, etc). Month 4-6 will include facilitation of all programming for round 1 of implementation. Month 7 we will revisit with partners to review feedback surveys and narratives to assess successes and challenges. We will use that data to retool each organization's plan as needed, to implement again in months 8-10 for the second round. Our final two months of this grant cycle will include another check in with our partners and preparation for round 3 of programming.

We will create specific and customized program outcomes and goals directly with our partner organizations. However, here are the framework/umbrella goals of AFA:

Offer tailored art programming/learning/making with UWAC's 16 partner organizations based on needs and desires of providers and clients.

Provide free, accessible, and thoughtful arts programming to approximately 1200 community members representing a myriad of communities.

Co-create healthy and supported spaces of compassion, learning, and wonder with all program participants.

Honor and cater to diverse lived experiences, abilities, languages, and skillsets.

Introduce community members to new modes and methods of art making and learning, supporting the foundation for a life long journey with the arts.

Aubrey Edwards is the lead artist and curriculum/workshop developer. Edwards has worked on several community-engaged projects with the teaching artists below, and knows they are practitioners who have proven time and time again to be fierce advocates for the arts. In addition, they are excellent workshop instructors, and value accessibility for all bodies, brains, and languages. In addition, as a board member for Laramie Public Art Coalition, Edwards has an incredible network of teaching artists and resources to engage with during the duration of AFA, to meet any needs that arise in programming (i.e. non English/Spanish language speaker, translation of materials, requests for specific workshops, etc).

William Bowling- theatre artist, socially-engaged practice

Ashley Quick- visual artist, printmaker

Sadie Clarendon- ceramic artist, visual artist, public artist

Rhiannon Jakopak -visual artist, illustrator and designer, science communicator

Ana Castro- multimedia artist, public artist, Spanish speaking

Olivia Ewing- visual artist, community-engaged practice

Rocio Gomez Sandoval- textile artist, Spanish speaking

The United Way of Albany County's funding comprises 2% from federal grants, 4% self sustaining, and 94% from public donations. Those public donations are solicited and received during campaign season, and are then directly allotted as general operating funding to our 16 partners based on respective need, size, and capacity. As noted

above, AFA seeks to provide for our community partners beyond this general operating financial support. This is an innovative pilot project that we look forward continuing year after year.

ORGANIZATION SUMMARY

UNIVERSITY OF WYOMING / ART MUSEUM

WWW.UWYO.EDU/ARTMUSEUM

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

UW Art Museum Strappo Workshop Series

Application

The University of Wyoming Art Museum shares in the transformative power of art through exhibiting, preserving, and interpreting visual culture from around the world. As an integral part of UW, we foster a deeper connection with humanity and a creativity that envisions new futures by engaging academic, local, state, national, and global communities. UWAM's ongoing exhibition and program goals include:

- Produce scholarly, socially relevant, original exhibitions that draw on UWAM's collections and showcase new content from highly reputable artists that encourage interdisciplinary teaching and learning
- Create innovative approaches to object-based teaching by initiating and participating in transdisciplinary curricular programs across campus and beyond
- Elevate expectations for the research and creative activities of UWAM faculty and staff through collaborations with colleagues at UW and other institutions, pursuit of relevant research opportunities, public presentations, and publications

UWAM is a public-facing institution serving Laramie and our larger region, including the city's population of 31,407 with a median age of 25.7 in addition to visitors. We serve families, students from PreK to graduate level, and those in nondominant communities - incarcerated, veterans, people with varying cognitive, emotional, and physical abilities, and the diverse public.

UWAM presents high-caliber artwork which represents artists from a range of identities to support empathy and learning. In 2023, UWAM presented a 50th anniversary exhibition, *The New West*, working with an Indigenous curator to develop an exhibition recontextualizing our Western American art. In 2024/25, we will host 100 of Harold Garde's unseen works in honor of his 100th birthday. We develop public programs with partners on and off campus. We formed enduring partnerships the Native American Education Research and Cultural Center for programming around *The New West* and will work with the local artist Wendy Bredehoft to develop public programming and educational opportunities for the Garde exhibition.

UWAM prioritizes accessibility through free admission and extended Thursday hours. Many programs are free. For paid workshops, UWAM covers the cost for those who need financial assistance. PR materials include information on how to request accommodations. In partnership with UW's Disability Support Services, we honor these requests if received 1-3 days in advance for transcription, captioning, or ASL services.

UWAM employs qualitative and quantitative evaluation methods. Staff participate in evaluation by discussing program ideas with each other and members of the general public. Targeted surveys are used to solicit feedback through open-ended questions. Attendees self-identify as a UW student, K-12 Teacher or UW Educator, Art Museum Board Member, or Member of the General Public. Attendance information is used to track which populations we are accessing. Programs are designed to engage broad sectors of the population. Staff engage in evaluation following programs to assess the successes and challenges of exhibitions and programs and how they align with our goals and strategic plan. Visitor services staff and student docents are trained to capture information through dialogue and observations, including empathetic responses. They also track general visitation numbers so we can draw conclusions based on repeat visitation and attendance fluctuation. We have completed three Museum Assessment Program reviews through the American Alliance of Museums: institution, collections, and community engagement. Reviews provided professional guidance through self-reflection, community focus groups, and expert consultant reports. In 2022, we completed the Education and Interpretation MAP. In 2023, we completed AAM's reaccreditation process, and thoroughly reviewed the museum's exhibitions and programs. These evaluation methods allow UWAM staff to develop more impactful programs and exhibitions.

N/A

In a continuation of UWAM's commitment to engaging our community through working with high-caliber artists, the museum requests project support for a series of workshops with local artist Wendy Lemen Bredehoft exploring the "Strappo" technique developed by the late painter Harold Garde. In addition to being a longtime museum educator, Wendy was a friend and student of Garde and uses the technique regularly in her own work. She is uniquely suited to partner with UWAM for this workshop series.

Strappo involves painting on glass panels that are then transferred to paper or canvas to reveal unique images through the process of layered application of paint. Workshops will be both open to the public and targeted to local constituencies identified by museum program staff as underserved to develop new partnerships, grow local museum participation, and further UWAM's mission to provide engaging and accessible arts programming for all communities. Workshops will also provide valuable professional development opportunities for K-12 arts educators and UWAM teaching artists so the technique can continue to be taught outside museum contexts. UWAM will focus on the following constituencies over the course of 5 workshops: UW Veteran Students, Seniors, Laramie residents with Developmental Disabilities, local Arts Educators and UWAM Museum Educators, and General Museum Audiences.

UWAM will partner with the UW Veteran Services Center and UW Lecturer TK Stoudt to teach Strappo to UW students who have recently entered the academic community after completing military service. Stoudt regularly works with UWAM educators to find connections between museum exhibitions and the unique perspectives of military combat veterans and how they identify in the world. Harold Garde's work and techniques can be deeply

personal and sometimes challenging, providing unique opportunities to use painting to explore the process of re-entry.

We will work in partnership with The Eppson Center for Seniors, a nonprofit serving Laramie's 60+ community members to provide a workshop either at UWAM, or offsite at the center. Museum programs are always available to patrons of all ages, but museum educators believe in the value of creating targeted programming opportunities for specific demographics to learn about and be in conversations with UWAM exhibitions.

Similarly, UWAM will partner with The Cooper Center for Creative Arts, a Laramie organization serving adults with developmental disabilities. Workshops will be hosted either at the museum or at The Cooper Center, depending on the participants' needs. UWAM teaching artists and educators will also participate to continue to develop skills for working with communities that require differentiation in educational strategies.

UWAM will host a workshop designed to train local K-12 Arts Educators so the Strappo technique can be taught across ACSD1 schools. Participants will receive a stipend for participation, as activities will occur outside of school hours as professional development. UWAM teaching artists will also attend, continuing to build the skill set of our talented team of museum educators. K-12 students from Laramie and statewide regularly visit the museum, and this skill-building will allow our teaching artists to develop class visits using the technique.

Lastly, UWAM will provide several Strappo workshop opportunities free and open to the General Public, registration required.

UWAM is first and foremost a teaching museum. In addition to exhibiting world class visual arts, our programs and collections provide valuable teaching opportunities for K-12 Students, UW faculty, staff and students, and Laramie residents. As such, all museum programming is based in the idea of Arts Learning.

For this proposal, the Arts Learning services provided will be two-fold: Teaching the Strappo Technique to a diversity of UW populations and Laramie Residents; and Professional Development for K-12 Arts Educators and UWAM Museum Educators so they may use skills developed moving forward after workshop activities have concluded.

For workshops all workshops, participants will first visit the Garde's exhibition, a series of 1000 oil paintings and Strappo works, and spend time examining and reflecting on the work. Educators will have probing questions, prompts, and reflection sheets. After becoming familiar with the artworks, participants will move to the museum art studio, and begin to learn the Strappo technique. After individuals could practice and create their own work, participants will return to the exhibition to make connections between the Garde paintings, and their own works. Museum educators will facilitate this through guided and written reflection.

The workshop hosted for K-12 Arts Educators and UWAM Museum Educators will take a similar form, although a larger emphasis will be on learning the technique itself so it can be taught in public school classrooms. UWAM will provide K-12 educators with reflection sheets and conversational prompts that can again be used outside the museum context.

Through a series of workshops, participants from a diversity of demographics and communities will explore, learn, and demonstrate the Strappo technique developed by Harold Garde

Participants will be able to: 1) describe one or more concepts or techniques Strappo, 2) Apply one concept or technique of Strappo to a personal artwork, 3) if an educator, be able to demonstrate and teach Strappo to others.

UWAM Educators design educational programs around National Core Arts Standards to make direct connections with Common Core Wyoming standards taught in local classrooms. We focus teaching across three areas: Creating, Responding, and Connecting. Standards support student-learning outcomes through big ideas – enduring understandings and essential questions. Standards and question differ according to grade level and age group. Although National Core Arts Standards are used for students grade levels PK-12, the high achieving standards for Highschool students also apply to adult populations participating in the workshops.

By focusing on creating, responding, and connecting, students will be able to make personal connections to exhibitions, ask probing questions, and engage more deeply with visual arts.

Wendy Lemen Bredehoft – Lead Artists

Wendy is a multimedia artist living in Laramie. She is a recipient of a Wyoming Governor's Arts Award in 2020, a Wyoming Arts Council's Visual Art Fellowship Award (2019) and Honorable Mention Award (2017), multiple Individual Artist grants for artistic research and travel, and artist residency opportunities. Her artwork is in the collections of the Wyoming State Museum; Albertson College of Idaho; University of Wyoming Law School, College of Health Sciences and Coe Library; Stony Brook School, NY and other public and private collections. In addition to being a friend and student of Harold Garde, Wendy was previously the Curator of Statewide Engagement for the UWAM.

Emily Conner – UWAM Master Teacher

Emily Conner is the Master Teacher at the UWAM and is the very centerpiece of the museums educational mission. She works regularly with K-12 students statewide, and develops class visits and summer programs. She has taught elementary and middle school art for The American Visionary Art Museum, The Fenimore Art Museum, and The Bethel Woods Center for the Arts. She holds a Bachelor's Degree in K-12 Art Education from Shepherd University and a Master's Degree in Museum Studies from the Cooperstown Graduate Program.

Sarita Talusani Keller – UWAM Art Mobile Educator

Sarita Talusani Keller is the Artmobile Educator at the UWAM and travels the state teaching arts techniques with a traveling exhibition that provides a museum experience for remote and rural communities. Sarita holds an M.Ed. in art education from the University of Houston and a Ph.D. from the University of North Texas, with an emphasis on community arts. Her experience includes K-8 art teacher, work at various arts institutions-Dallas Contemporary, Blaffer Museum, and Project Row Houses, as well as teaching Art in Elementary Schools at the University of Houston and Art Education Methods II for the University of Wyoming Visual Arts Department.

TK Stoudt – Lecturer, UW Veteran Services Center

Stoudt is a Higher Education consultant, Educational Developer, and temporary lecturer at the University of Wyoming. TK holds a Master's in Adult Education from Tusculum University, Tennessee, 2001 and is currently a doctoral student at Colorado State University studying Organizational Learning, Performance and Change. He teaches undergraduate Veteran Specific Courses including a first-year seminar. His research interests are relational leadership theory, prior learning assessment and student-veteran transition. TK works with UWAM staff regularly to provide arts learning opportunities for his students.

Other artists, educators and key partners from Cooper Center, Epson Center, as well as UWAM teaching artists will also be participating. At the time of this proposal, exact staff and personnel have yet to be identified.

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 UWAM to carry out our mission. This budget will support the project to provide a series of workshops teaching the Strappo painting technique. It will cover artists fees for lead artist Wendy Lemen Bredhoft to engage in UWAM programming at least five times in the year. It will additionally cover the cost of materials, travel for students with developmental disabilities, and stipends for participating K-12 Public School Arts Educators.

ORGANIZATION SUMMARY

UNIVERSITY OF WYOMING / BUCHANAN CENTER FOR THE PERFORMING ARTS SPECIAL EVENTS

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

UW Fine Arts Outreach/Buchanan Center Special Events: Multiple Projects

Application

The University of Wyoming previously hosted a cultural program series (UW Presents) and attendant outreach and educational activities through UW Cultural Programs and Fine Arts Outreach office.

Now simply Fine Arts Outreach, this function is overseen by the College of Arts and Sciences and housed within the Buchanan Center for the Performing Arts (BCPA) staff center, which serves all the fine and performing arts units on campus. Fine Arts Outreach works with academic fine and performing arts units to support curricular, professional, and training goals.

The producing arm of Fine Arts Outreach is Buchanan Center Special Events, which is committed to presenting culturally diverse and unique performing and visual artists for Laramie and its surrounding communities, all while maintaining an emphasis on the educational needs of University of Wyoming students.

While produced by BCPA staff, events may take place in various venues on campus.

The University of Wyoming is 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. BCPA Special Events is the producing arm of Fine Arts Outreach, committed to presenting culturally diverse and significant fine and performing artists to the University and local communities, who would otherwise would be unlikely to perform in Wyoming.

UW's performing venues are ADA-compliant, with clear entry signage, zero-entry doors, ADA parking spaces and 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.

BCPA Special Events offers tickets on a discounted sliding scale for students and seniors from the general public ticket price, as well as group discounts. BCPA Special Events works with units on campus to select artists and coordinate residencies and to link artists to appropriate academic programs.

BCPA Special Events is the producing entity of Fine Arts Outreach, working in tandem with academic arts units to provide the University and surrounding community with access to high-caliber performing and visual artists, whether in performances, master classes / presentations, or gallery shows and demonstrations.

BCPA Special Events coordinates with visual and performing arts units to assess their current curricular, networking, and training needs as it develops its event season. Arts unit faculty help to evaluate the quality and type of artists presented, and their feedback on programming offers a guide for future endeavors. Work associated with classroom teaching (e.g., a master class) is assessed according to standard academic measures.

Outreach and service activities are vetted by producing staff, as well as the unit faculty involved (which can extend beyond the arts units; e.g., the Honors College or the School of Culture, Gender, and Social Justice) to meet the needs of the population served. These activities are assessed through surveys and reported through UW's Office of Engagement and Outreach.

Audience response is assessed by tracking social media interactions, attendance, box office receipts, and soliciting direct feedback.

N/A

Buchanan Center Special Events is funded by UW's College of Arts & Sciences, endowment monies, and ticket revenue, which combined provide artist fees and accommodate technical and hosting requirements of artist contracts. The number and caliber of events offered annually is limited by funds available. Augmenting these funds allows us to vie for higher-profile artists and retain guest artists to serve academic unit needs.

We request WAC project support for the following during AY2024-2025:

- 1) GINA CHAVEZ: Twelve-time Austin (TX) Music Award and Latin Grammy Award-winner Gina Chavez is a multi-ethnic, queer, Catholic, Latinx pop artist and activist who is redefining Latin music in Texas and beyond. She tours internationally as a cultural ambassador with the U.S. State Department and runs Niñas Arriba, a college fund for young women in gang-dominated El Salvador.

Chavez will be in residency October 3-5, 2024. We tried to secure Chavez as the opening act for Flor de Toloache for the 2023-2024 season, but when that ensemble reneged due to management changes and we replaced it with mariachi legend Aida Cuevas (a considerably more expensive artist), we had to postpone Chavez's visit to UW.

Chavez will teach two masterclasses ("Women, Gender & Sexuality Studies + Religious Studies" and "Arts Management & Entrepreneurship") October 3; pair with Wyoming Latina Youth Conference (WLYC) to attend its Presidential Reception, give a 30-minute keynote, and hold a meet-and-greet with student attendees October 4, and give a public performance October 5.

\$3500 requested from WAC

2) URBAN BUSH WOMEN (UBW): Brooklyn-based dance company Urban Bush Women galvanizes artists, activists, audiences and communities through performances, artist development, education and community engagement. UBW promotes artistic legacies; projects voices of the under-heard and people of color; brings attention to and addresses issues of equity in the dance field and nationwide; and provides platforms and serves as a conduit for culturally and socially relevant experimental art makers.

UBW will be in residency at UW March 26-29, 2025 to give a public lecture (March 26); teach technical and repertory classes for advanced students (March 27); teach a public Dance for Every Body class (March 27); and give a public performance (March 29). The residency coincides with UW's hosting of the 2025 Mountain-Time Conference of the American College Dance Festival; participants will take part in UBW residency activities and will attend the public performance.

\$4000 requested from WAC

3) SOUL REBELS: The Soul Rebels are a New Orleans-based brass ensemble that incorporates elements of soul, jazz, funk, hip-hop, rock, and pop music within a contemporary brass band framework. We are negotiating with this group to give a free, outdoor performance for the UW and surrounding community to kick off the academic year. An alternative, smaller-scale indoor event and other activities are under discussion.

\$2500 from WAC

Annual operating costs for Fine Arts Outreach includes one full-time staff salary/fringe, some artist fees, and overhead (e.g., office supplies, IT, hosting support) paid from College of Arts & Sciences unrestricted funds (\$143,385.14); box office staff salaries paid from ticket fees; and artist fees and technical/hosting support paid

from endowment monies and ticket revenue. UW venues are free for UW units to use and required technical personnel are either directly involved with events as paid staff or contracted for temporary hire.

We aim to increase access to arts programming for area patrons. We keep ticket prices low, generally only a fraction of prices charged in CO. The number and type of events we can offer are limited by funds available. High-profile artists typically have base fees over six figures. Developing a meaningful event series requires selecting high-caliber artists within our budget who can also offer training, networking, and performing opportunities to students.

ORGANIZATION SUMMARY

UNIVERSITY OF WYOMING / DEPARTMENT OF THEATRE AND DANCE

WWW.UWYO.EDU/THD

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

University of Wyoming Department of Theatre and Dance: Multiple Projects

Application

The University of Wyoming Department of Theatre and Dance is driven by and inspired by the character and spirit of Wyoming and the land-grant mission of the University of Wyoming. We strive to prepare students for meaningful lives as theatre and dance professionals, scholars, educators, and arts supporters and patrons by providing a rigorous, vibrant, creative, and supportive academic and artistic environment.

We believe that students learn best by doing and provide extensive one-on-one and practical educational opportunities through production experiences, educational opportunities, and strong cultivation of artistic and professional mentorship. Students build a portfolio of experiences based on their academic degree pursuits and their artistic interests. We support and encourage students with multiple interests to engage expansively across and beyond the arts.

We enrich the cultural life of campus, Laramie, Wyoming, and beyond by staging a wide range of high-quality performances, workshops, conferences, and events that showcase our students', faculty's, and guest artists' talents and creative work. We bring the world of theatre and dance to Wyoming and we bring Wyoming to the world.

We strive to engage with the broadest possible audience with planned seasons of ambitious theatre and dance. We believe in the positive contributions and impacts that the arts can play in society with the potential for personal, cultural and community transformation and social change. The arts are a substantial part of the economy, and we train our students to be ready for the many possible paths their careers and lives may take them. Students are the heart of our program, and we continue to elevate the spirit of the program for elevated student training and success.

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 that provides high-quality educational and pre-professional training opportunities to students and high-caliber arts engagement and experiences to the local and State community. UW's performing arts venues are ADA-compliant, with clear entry signage, zero-entry doors, ADA parking spaces and seating, and accessible bathrooms. Special requests are both welcomed and accommodated as (e.g., sign language interpreter). UW websites are ADA compliant. UW Paratransit provides busing to event sites as requested.

We engage across the state, sharing informal performances, lecture/demonstrations, and workshops, free of charge, to under-served areas of the State. We will be hosting the Wyoming State Thespian Festival for the next two years for secondary school students, and we provide outreach to K-12 schools through performances and workshops. We offer discounted tickets for students, seniors, and university groups, and school-only performances for free. We also offer "pay what you can" matinee performances to support arts accessibility for all in the Laramie community, and we collaborate with other departments and units on campus, linking our performance offerings to enhance student curricular experiences.

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 to audiences. Many of our projects involve external adjudication by professional organizations (e.g. Kennedy Center American College Theatre Festival, American College Dance Association, and by peer institutions).

Work associated with academic credit / classroom experiences is assessed according to standard academic measures and many student company members receive class or scholarship credit for performance work, which is evaluated using academic assessment tools. Guest artists are selected according to professional expertise and how those expertise align with student needs as value added to classroom and practical training. Outreach and service activities are vetted by faculty to ensure they meet the needs of the populations served, and these activities are 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 and anonymous surveys administered during and post process to ensure the integrity and quality of work by our creative production team, students, and patrons. A staff photographer documents formal projects. Audience engagement and response is assessed through tracking expenditures, attendance, box office receipts and soliciting patron feedback.

Participants in the Snowy Range Summer Dance Festival (students, faculty and parents) complete evaluation forms, which provide vital information for programming evaluation and planning.

N/A

The Department of Theatre and Dance has programmed a robust, exciting, and ambitious season of productions and events designed to engage audiences and grow both the quality and quantity of artistic experiences that our participants and communities can access. The season includes three fully produced works (a musical, play, and site

specific dance work), hosting two festivals (Wyoming State Thespian Festival, anticipating 700+ attendees from across the state, and the Mountain Time Regional American College Dance Association Conference, anticipating 450+ attendees from across the region), and a broad slate including WYOpen stages readings, student directed and choreographed projects, and other creative and artistic programming. The projects outlined below represent areas where enhanced project support funding will have the broadest impact for artists, patrons, community, and the creative economy.

(1) FIRENZE (a site-specific dance production) by Artist in Residence Cat Kamrath Monson – October 17 – 20, 2024 – Request is for production support elements to facilitate the site-specific nature of the work, including space rental costs, equipment transportation and installation costs (sprung flooring and marley) and rental fees (sound and light equipment) that are not included in the production budget allocation.

\$6000 production budget, \$1000 requested.

(2) NEXT TO NORMAL – November 14 – 17 and 21 – 23, 2024 – Request is for production support for up to five live musicians to accompany the musical performance (in lieu of a tracked performance). The costs associated with compensating live musicians exceeds our production budget.

\$15,000.00 budgeted, \$3000 requested.

(3) AMERICAN COLLEGE DANCE ASSOCIATION – March 26 – 29, 2025 – Request is for guest artist support for the 3 featured guest teaching artists / conference adjudicators who will provide master class instruction for conference participants and performance adjudication feedback (open to the public) for conference performance participants (40+ dance works). These guest artists include Leah Cox, Mike Esperenza, and Sidra Bell, nationally recognized dance scholars, educators, and makers all working at the forefront of the field. The four-day festival will bring 450+ college students from regional peer institutions to campus for classes, workshops, presentations and free performances.

\$60,000 budgeted, \$3000 requested.

(4) NOISES OFF – April 24 – 27 and May 1 – 3, 2024 – Request is for scenic and technical support needs to create an on stage revolve effect that allows the entire two story set, complete with stairs, doors, and furniture, to rotate a full 360 degrees over the course of the three act performance (an integral element to the show). The additional scenic materials needed and the technology required to execute the revolve exceed our production budget.

\$12,000 budgeted, \$3000 requested.

The Snowy Range Summer Dance Festival (SRSDF) provides professional-level training and performance opportunities for dancers ages 13 through adult. Dancers study with distinguished faculty from around the country and perform choreography that is set during the culminating Gala Performance. The quality and intensity of training provided is unparalleled in the region and we have many studios who send their dancers year after year as they appreciate the excellent standards of the program and dedicated supervision of the students while attending the festival. SRSDF has a long history at the University of Wyoming, and students who attend the festival often consider the University of Wyoming for a college experience.

The focus on education and health/wellness augments the professional training that students receive and the teaching artists who attend are impressed with the balance provided to them and to the students. For the second year, we are structuring the festival to focus on specific age group, and offering two five-day sessions with distinguished faculty from around the country for training appropriate to age and performance level. For each session, guest faculty will teach, perform, and set choreography for the participants that will be shared with public audiences during the culminating Festival Showcase for each session.

July 14 – 20, 2024: The Young Dancers' Workshop – Elevated Dance Training for Ages 13 to 16

July 21 – 27, 2024: Pre-Professional/Professional Intensive – Elevated Connections for Ages 16+

Both festivals will include three daily classes and daily showcase and repertory rehearsals, with each week culminating in a Festival Showcase, including performances by students and the teaching artists.

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 under-served 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 13 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.

Amy Miller (NYC): Amy Miller is a NYC-based educator, choreographer, administrator and advocate. As Gibney's new Director of Learning and Leadership, she builds on her long dedication to both artistry and social action by facilitating the deepening of reciprocal exchange with educational institutions across the country. Originally from Ohio, her youth as a gymnast evolved into training at The Dance Institute at the University of Akron. She spent a decade at the Ohio Ballet where she performed works by a wide-range of choreographers including José Limon, Lucinda Childs, George Balanchine and Alonzo King. She was a founding member of Cleveland-based GroundWorks DanceTheater where she choreographed numerous works and continues her ongoing connection as artistic advisor. From 2012- 2022, she was a director and a performing member of Gibney Company. Miller has facilitated teaching residencies at Bard College, Bates Dance Festival, Brown University, NYU's Tisch School of the Arts, Oberlin College, SUNY Purchase and The National Center for Choreography at The University of Akron among many others.

Chosen for her significant accomplishments, and in an effort to renew residency possibilities with Gibney Dance, Amy will be involved in the Pre-Professional/Professional Intensive teaching daily class and setting repertory on UWYO students for performance during the academic year. .

Jacob Mora (Denver, CO): Jacob works in Dance, Theatre, Film, Fashion and Music with projects ranging from performance, education or the creating, directing or producing of exciting and provocative art. Jacob is the Artistic Director and Founder of Moraporvida Contemporary Dance (MPVCD), a company based and rooted in the relationships and voices that define us and speak for us. As an artist, Jacob works not only with the exploration of relationship as a theme but with the merging and fusion of culture, sound, and imagery. The convergence creates a distinct voice that has defined many of the works within the repertory and abroad. Jacob Mora has created a unique repertory of work that includes dances, shorts and concerts that have seen critical acclaim and awards among many platforms. With a large repertory of dances among the community and MPVCD, Jacob has also set works on other dance companies and organizations including Ormao Dance, Kaleidoscope Dance Theater and

other regional dance groups. He has been on faculty with the University of Wyoming and has done guest work & residencies with many other University programs including UNLV, CU, WOU, and CSU among many. He has conducted workshops and classes for hundreds of programs, businesses and schools, ranging from elementary to senior programs. Jacob works with students to deepen a relationship with dance and the arts through technique classes, lecture, demonstrations, and performances.

Chosen to celebrate regional artists and the dance company model, Jacob Mora will return to teach at the festival after last guesting in 2019. He will teach both weeks of the festival, choreograph work on festival students, and direct his company for performance at the showcase. As lead company members, Keith Haynes & Lily Kois of Moraporvida will also teach and set choreography on festival participants during both weeks of the festival.

Additional SRDF faculty include the UW dance faculty - Juliana Freude, Cat Kamrath Monson, Aaron Wood, and Christie Zimmerman.

Budget: \$50,000, requested \$5000

Annual operating costs include

- faculty/staff salaries and fringe benefits (\$1.7 million);
- salaries for part-time shop labor and supplies, paid from student fees;
- overhead costs, including office supplies, IT, and recruiting support paid from unrestricted funds;
- summer/academic year production season budgets, paid from mandatory fees, ticket revenue, and donations received from annual giving campaigns;
- student registrations for the American College Dance Association and Snowy Range Summer Dance Festival

Audience participation is steadily growing - we anticipate ticket revenue commensurate with production scale. High profile productions such as NEXT TO NORMAL and NOISES OFF generate revenue, but have high production costs. Guest artists (WYOpen stages, ACDA Adjudicators, and other production artists) sometimes require external funding as they lie outside our annual production budget, but are an important part of the educational experience for students and the community.

ORGANIZATION SUMMARY

UNIVERSITY OF WYOMING FOUNDATION- WYOMING PATHWAYS FROM PRISON

[HTTPS://WWW.UWYO.EDU/GWST/WPFP/INDEX.HTML](https://www.uwyo.edu/gwst/wpfp/index.html)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Wyoming Pathways from Prison -Music Program

Application

Wyoming Pathways from Prison is a trans-disciplinary and trans-professional statewide collaborative that aspires to support currently and formerly incarcerated people in navigating the waters of higher education and life more generally. Currently, we have two cohorts earning a B.A. in General Studies from UW at no cost to our students, and they have excelled in music and theatre classes in particular.

Wyoming Pathways from Prison has four strategic goals: [1] provide no-cost college credit, in partnership with the University of Wyoming to incarcerated people; [2] engage in valuable service to the state of Wyoming; [3] mentor UW students in teaching and leadership; [4] provide students with valuable real-world experience through teaching and assistance to the Department of Corrections.

Wyoming Pathways from Prison provides high quality college programs to incarcerated women and men through generous support provided by University of Wyoming faculty, staff, students, and external partners. We do this work because we believe strongly in the power of education to transform lives, both within and outside prison walls, by creating opportunities for skill-building, personal growth, and self-reflection.

Wyoming Pathways from Prison emerged from an action research project that took place from December 2014 to August 2015, when Susan Dewey, Cathy Connolly, Bonnie Zare, and Rhett Epler conducted in-depth semi-structured interviews with 71 women currently and formerly incarcerated in Wyoming. Results indicated great potential for success in providing increased educational opportunities to incarcerated women. Since summer 2016, Wyoming Pathways from Prison has consistently offered high quality college courses at no cost to incarcerated women, and will continue to grow.

WPfP invites, engages, and creates alongside our students, who are arguably the most marginalized and "non-dominant" members of the Wyoming community. Contrary to popular belief, prisoners are very busy with commitments and jobs for which they make less than minimum wage. Our programing is only successful when students in prison feel heard and respected. Our students have input into our curriculum, delivery methods, evaluation, promotion, and accommodations.

We honor all requests for accommodations which are well-documented, closely monitored, and strictly enforced in Wyoming prisons. Likewise, all of our facilities are ADA-504 compliant. Additionally, our students benefit from the same disability support services and resources that any other UW students have and they are made aware of such services at the beginning of each course via each syllabus and verbal discussion. Most recently, we have hired a project coordinator who has student support services, including the logistics of delivering such services in prison contexts, as a large part of his job description.

We have several methods to measure the impact of our programs and services. First, just like any other course at UW, students get multiple chances to provide feedback about the content and delivery of the course material and instructor. Our course evaluations have questions about impact directly and we enjoy a 100% response rate among our students. Second, we receive testimonial evidence from students' loved ones about the impact of our programs and services (available upon request). Third, as researchers, we track all of our students upon release and the benefits of education directly impact incarcerated and formerly incarcerated individuals and their families as well as the communities to which they return. Wyoming currently spends nearly \$45,000 per inmate per year in institutional costs. Nationally, incarcerated individuals who participate in prison education programs have a 43% reduction in recidivism rates: the higher the education, the lower the recidivism rate. Formerly incarcerated individuals who participate in prison education programs enhance their employability and increase and improve their economic and occupation opportunities. This makes their reentry smoother and more successful, particularly since successful reentry often depends on gainful employment. Postsecondary prison education has been shown to have a profound impact on the children of incarcerated parents, offering an opportunity to break the vicious cycle of inequality and incarceration that plagues so many families. Studies have found that every \$1 invested in prison education will save taxpayers \$4-\$5 in re-incarceration costs.

Our operating costs stem from activities in Department of Corrections (DOC) facilities, UW, and the long distances between them. DOC and UW facilities are publicly funded, but the DOC staff merit special mention. Despite being chronically understaffed, the DOC staff makes these programs possible through logistical support and going above and beyond their normal duties to see incarcerated students succeed. Student tuition and fees costs are funded by the U.S. Department of Education (DOE) through its Second Chance Pell Experiment and we are grateful for their continued support. Smaller Wyoming Pathways from Prison operating costs include small stipends for faculty to teach courses, travel funds for faculty to go to each facility, and supplies (e.g., specially designed tablets for students, musical instruments). Requested operating funds for this grant will go only towards supplies for students in our facilities. More specifically, we will allocate these funds for a rock band set-up at Wyoming Women's Center (WWC) in Lusk and Weston Detention Facility (WDF) in Newcastle and the related maintenance expenses for implementing these programs.

The purpose of this project is to equip students in WWC and WDF with the same music making capabilities as students in the Wyoming State Penitentiary (WSP, the maximum security facility in Wyoming). In short, thanks to generous support from the Wyoming Arts Council and other organizations, students in WSP have a full rock band set-up which has helped scores of inmates cope with their time. One such inmate coped so well (and was the inmate in charge of music during the pandemic) that he was given a reduced sentence and transferred to WDF (minimum security). Unfortunately, WDF does not have musical instruments at this time, which was one impetus for this project. Similarly, WWC has some musical instruments, but they are in disrepair and there are not enough of them to serve the cohort of students currently earning their B.A. in General Studies.

Dr. Tiger Robison leads the musical aspects of Wyoming Pathways from Prison and serves as a member of the executive team with UW faculty Dr. Robert Colter (philosophy) and Dan Fetsco (criminal justice). Tiger Robison is associate professor of music education at UW who has published repeatedly in the flagship journal of his field and presented research at all major music conferences in the English speaking world. He serves on the editorial boards of the Journal of Popular Music Education and the Journal of General Music Education. Most recently, he was appointed as the area coordinator of the new B.A. in Music Industry Studies at UW.

Project support funds (as different from operational support funds) will be allocated towards recording equipment and related expenses so that we may capture and promote WPfP students' original songs and narratives. Selected students at UW enrolled in the B.A. in Music Industry Studies will help Robison create avenues (e.g., Spotify or other streaming platforms) where loved ones and eventually the general public may hear their work. One plan is a book edited by Robison, Colter, and Fetsco in which students have a chapter to share their story and an accompanying QR code with a link to their original song (currently a submitted prospectus to Routledge Publishing).

WPfP will offer music courses to currently incarcerated students as part of their B.A. in General Studies. If this proposal is funded, those courses can be participatory music courses such as Progressive Music Methods and Songwriting. Progressive Music Methods refers to a new UW course in which students gain proficiency at popular music instruments (electric guitar, bass, drums, and keyboards) with no experience necessary. Similarly, Songwriting is a new UW course in which students produce at least five original songs in popular music style. These courses have organized syllabi that have already passed the scrutiny of the highest UW curriculum committees.

Regarding Progressive Methods: This course is designed to prepare students to perform in and teach a popular music ensemble in several contexts. Students will gain foundational and applied pedagogy skills on drum-set, electric guitar, bass guitar, keyboard, and popular style vocals. No previous experience with these popular music instruments is required.

Regarding Songwriting: This course is designed to prepare students to write songs in popular music styles and teach others to do so in several contexts. The primary aim of the course is to develop and refine the ability of class members to express themselves through songwriting. Songs are one of the most powerful means for personal expression, incorporating aspects of culture, individuality, poetry, and music.

These arts learning goals were created to meet the standards of the National Association for Schools of Music (NASM) as well as the National Association for Music Education (NAfME) and UW curriculum committees.

Regarding Progressive Methods:

By the end of this course, students can expect to be able to:

1. Understand the key components of popular music pedagogy: student-centered approaches, culturally relevant teaching, informal learning, and scaffolding.
2. Demonstrate proficiency on drum-set, electric guitar, bass guitar, keyboard, and vocals in styles that include but are not limited to rock, country, and hip hop. Proficiency is defined as the ability to perform several works on each instrument from the last 50 years of Billboard Magazine's "Hot 100" (see <https://www.billboard.com/charts/hot-100/>).
3. Perform successfully on each popular music instrument and with proper stage presence in an authentic public venue with a live audience.
4. Demonstrate proficiency with basic improvisation on each popular music instrument.
5. Teach a song on popular music instruments to their peers within specified guidelines.

Regarding Songwriting:

By the end of this course, students can expect to be able to:

1. Understand artistic characteristics of existing songs through the critical analysis of lyrics, harmony, melody, rhythm, form, and arrangement.
2. Develop compositional ability through the writing and performing of at least six songs throughout the semester.
3. Critique the songs of other class members in a constructive manner, demonstrating an understanding of various viewpoints and compositional styles.
4. Reflect on one's own personal journey as a songwriter through maintaining a songwriter's journal.
5. Write at least five songs within specified guidelines.

Dr. Tiger Robison is the primary artist involved as a member of the executive team with UW faculty Dr. Robert Colter (philosophy) and Dan Fetsco (criminal justice). Tiger Robison is associate professor of music education at UW whose qualifications are described earlier in this proposal. Will Flagg, recording engineer and lecturer at UW,

will also play an essential role. Additionally, as available via Zoom, Tiger is grateful for the collaboration of Dr. Gareth Smith (Boston University), Dr. Brian Powell (Montclair University), Dr. Mara Culp (Eastman School of Music), and Dr. Candace Davenport (University of Southern California), all of whom have likewise hosted Tiger as a guest collaborator in their classrooms.

Traditional students at UW, selected by Tiger by merit, will also get opportunities to collaborate in these classes, but one must be 21 years old to volunteer in correctional facilities. Students under 21 will have the opportunity to collaborate via songwriting platforms such as Soundtrap.

We are grateful for several funding sources, the largest of which is the Department of Education Second Chance Pell Grant which covers students' tuition and fees and therefore almost makes our program self-sustaining, but we at WPfP must find funds to maintain our programs and keep expanding. At UW, we have been grateful for a seed fund from Provost Carmen which helped us equip facilities for remote learning. Most recently, we have been grateful for a three-year grant from the Ellbogen Foundation to hire a person with both UW and DOC credentials who can support students and provide logistical support for our programs and services. These combined funding sources cover our basic budget including small stipends for faculty and related travel expenses. They do not help us provide for musical instruments.

ORGANIZATION SUMMARY

UNIVERSITY OF WYOMING/ MUSIC DEPARTMENT

[HTTPS://WWW.UWYO.EDU/MUSIC/](https://www.uwyo.edu/music/)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

UW Cello Festival and Laramie Junior Music Club

Application

The UW Cello Festival aims to enrich the cultural landscape of Wyoming and its surrounding regions by fostering community involvement in education and cultural appreciation. Through the guidance of master cellists, our participants (young cellists, music educators, teachers, and professionals) will enhance their skills, while the citizens of Wyoming will experience world-class musical performances, furthering the state's dedication to cultural excellence. To achieve this mission, strategic objectives include broader advertising outreach, expanded partnerships with regional cellists and presenters, and an amplified presence on social media platforms.

The Laramie Junior Music Club (LJMC) is dedicated to offering a complimentary after-school program for students in Title I elementary schools (grades K-5), fostering their budding musical talents through creative expression. Utilizing the inclusive Orff process, this program ensures accessibility for all students, regardless of prior experience or access to expensive instruments.

The UW Cello Festival provides an outstanding regional cultural event, uniting cellists for two days of inspiration, learning, and camaraderie. For 2025, we have big news! Thanks to meticulous planning spanning several years, generous funding from UW, and the determination of student Ex. Dir., Stephanie Flores, we've secured superstar cellist Stephen Isserlis as the special guest for our 2025 UW Cello Festival. This inclusive project welcomes cellists grades 7-12, college students, and community members of all ages. In 2024, we hosted over 85 cellists with an in-person audience of 300, complemented by 300 online viewers. The 2025 festival will begin with a day of Suzuki Cello education. Festival info is shared via our extensive database/mailling list and vibrant social media campaigns. Participants represent diverse demographics including older adults, African Americans, Native Americans, Latinx, low-income students, and international students. Embracing inclusivity and diversity, we've actively expanded our programming to feature DEI artists and works by women composers. We accommodate special seating requests, dietary needs, and ensure accessibility for the hearing impaired at our fully accessible facility.

The Laramie Junior Music Club caters to students in Laramie attending Title I schools affected by poverty and low-income challenges. Drawing insights from GreatSchools.org, which reported 39% of students from low-income households and 35% from marginalized populations, LJMC's inclusive pedagogy empowers both instructors and students to collaboratively develop curricula, fostering positive and meaningful experiences. All facilities, including public elementary schools and UW, adhere to ADA compliance standards, and we prioritize honoring all accommodation requests.

The UW Cello Festival undergoes annual evaluation through surveys and direct feedback, allowing us to tailor the event to best meet the needs of our participants. We've diligently incorporated these recommendations into our offerings, now providing livestream and/or Zoom options for remote participation. Furthermore, our programming now includes content specifically tailored for both younger and older attendees, ensuring inclusivity across all age groups. To enhance accessibility, we've introduced multiple levels of cello choir music, making this ensemble accessible to all cellists. Additionally, we supply microphones and amplification for speakers in large groups, ensuring clear communication for all participants. Our commitment to fostering an environment conducive to advanced learning has resulted in increased attendance and enthusiastic support from our community.

LJMC has a research component and therefore contains evaluation methods based on previous research (valid and reliable survey instruments, semi-structured interviews with parents and students) that are designed to hold up to the scrutiny of double-blind peer-review. Quantitatively, we examine any statistically significant relationships among satisfaction, impact, and demographic variables (two years ago, there was a statistically significant difference between boys and girls and their satisfaction with singing, with girls preferring it more, but it was even last year). Qualitatively, we code interview transcripts to arrive at emergent themes (parents again expressed great support for creativity outlets for their children instead of notation-based methods). A manuscript with our findings is under review at a peer-reviewed journal and we have disclosed WAC funding in the submission.

The LJMC has an anticipated annual operating cost far greater than our inaugural year in 2023, an estimated \$10K. To meet the demand of our participants and their families, our biggest costs will be portable recording equipment and stipends for more student workers who can help solve logistical barriers for families. All requested operating funds will be allocated for the costs detailed above by the Artistic Director, Tiger Robison with oversight from the UW Music business manager and department head.

LJMC will hold weekly, hour-long music making sessions at rotating venues (UW campus and Title I elementary schools). Robison (vetted through a national search for his position), UW students (two-thirds of whom are from historically marginalized populations), and tenured area music teachers will collaborate to deliver instruction. LJMC improves arts learning by increasing children's knowledge, understanding, and skills in music primarily, but also in movement and poetry through Orff pedagogy.

The 2025 UW Cello Festival will be a two-day event featuring workshops, masterclasses, concerts, and cello choirs. There will be events for all levels of cellists. The festival will take place on May 24-25, 2025, and with our special guest, Stephen Isserlis, we expect record attendance. Acclaimed worldwide for his profound musicianship and technical mastery, British cellist Steven Isserlis enjoys a unique and distinguished career as a soloist, chamber musician, educator, author and broadcaster. Known as one of the world's best living cellists, he appears regularly with the world's leading orchestras and conductors, including the Berlin Philharmonic, National Symphony Orchestra Washington, London Philharmonic and Zurich Tonhalle orchestras. He gives recitals every season in major musical centres, and plays with many of the world's foremost chamber orchestras, including the Australian, Mahler, Norwegian, Scottish, Zurich and St Paul Chamber Orchestras, as well as period-instrument ensembles such

as the Orchestra of the Age of Enlightenment and Philharmonia Baroque Orchestra. We will open the festival, on May 24, with a day of Suzuki education, with Tanya Carey, one of the world's leading experts in Suzuki Education.

The UW Cello Festival is fortunate to receive funding from a diverse array of sources, encompassing private donations, corporate sponsorships, and grants from both state and non-state entities. As of the latest update, the University of Wyoming Music Department has committed funding for the 2023 edition, covering the artist fees and transportation expenses for Mr. Isserlis, as well as providing the venue, publicity, marketing assistance, and logistical support. Additionally, we anticipate continued support from our longstanding corporate sponsors, including Denver Violins, Robertson and Sons Violin Shop, Barenreiter, Pirastro, Leatherwood Rosin, Luther Strings, Schott Music, and Larsen Strings. These sponsors contribute either financial assistance or in-kind donations to our cause. With funding sourced from these various channels, coupled with the backing from the Wyoming Arts Council Community Support Grant and meticulous financial planning, we've successfully maintained a balanced budget every year since our inception in 2016. For 2025, funds beyond artist fees and transportation (secured through UW), are needed for other costs associated with the festival, including paying other guest artists, collaborative pianists, student interns, providing lunches, printing programs, and many assorted logistical costs. We extend our heartfelt gratitude to the Wyoming Arts Council for their invaluable support in previous years.

The LJM operates with Robison (volunteer) and UW students (stipend) vetted for merit and who happen to be from historically marginalized populations. All requested project funds (as different from operating) will be allocated for more musical equipment and instrument repairs by Robison with oversight from the UW Music business manager and department head. More specifically, children and their families have shown an interest in popular music instruments so they can make music together at home (many parents have some background in playing electric guitar, not so much the small classroom xylophones we use in class). Elementary music education through rock band instruments (termed "Modern Band") is a nation-wide movement and will be an emergent focus this year in LJM.

LJM has weekly, hour-long music making sessions at rotating venues (UW campus and Title I elementary schools) in all but the summer months. LJM improves arts learning by increasing children's knowledge, understanding, and skills in music primarily, but also in movement and poetry through Orff pedagogy. Founder Carl Orff summarized it this way, "Elemental music is never just music. It is bound up with movement, dance and speech, and so it is a form of music in which one must participate, in which one is involved not as a listener but as a co-performer."

More specifically, the Orff process usually begins with learning a short rhyme or poem, putting part or all of that poem into rhythmic speech ostinato, then transferring it to body percussion and/or movement, then to unpitched percussion (drums), then to pitched percussion (e.g., classroom xylophones, now also popular music instruments such as electric guitar) and adding other elements such as improvisation as students see fit. There are no previous musical skills necessary (e.g., years of instruction on an expensive band or orchestra instrument). The emphasis is on children's emergent creativity and their processes, not a product such as a high-stakes performance. However, most recently, participants and their families have requested ways to record their body of work, which is a focus for this year.

After-school music opportunities for children in Laramie are more urgent now because public school instrumental programs for 5th grade were eliminated and the UW String Project is no longer offered.

The UW Cello Festival will use arts earning funds to engage Suzuki Cello educator Tanya Carey for a day of teacher training and k-12 Suzuki learning. The Suzuki method enables very young students to learn string instruments. We expect this offering will enable us to reach a demographic that, to date, we have been unable to serve.

The UW Cello Festival's specific arts learning goals vary based on participants' feedback which, in turn, determines the topics for masterclasses and lectures for the next year. For example, this year participants will become more familiar with the work of female composers and perspectives of Latinx performers. More broadly, ongoing arts goals for the festival are improved ensemble playing among cellists (an opportunity not usually available to cellists in rural communities), and increased facility on the cello (e.g., shifting, vibrato, bow control). The Suzuki workshops with Tanya Carey will offer both teachers and students concrete methods for improving skills, practicing habits, and teaching young cellists and string players.

LJMC follows the National Association for Music Education's (NAfME's) national standards, as is strongly recommended for all public schools (see nafme.org). Specifically, we honor these standards:

MU:Cr1.1.4a Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural).

MU:Cr1.1.5b Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.

MU:Cr3.1.4a Evaluate, refine, and document revisions to personal music, applying teacher-provided and collaboratively developed criteria and feedback to show improvement over time.

More broadly, the overarching goal of LJMC is to help children realize their creative potential in music or the arts in general, especially those children that do not find satisfaction in the notation-based and teacher-centered methods found in some other music settings. There is a difference between music education and notation education. The mantra for participants is "You're as good as anyone, and better than most." One of our long-term

goals is to empower our "alumni" to share their work through future opportunities afforded to them in Wyoming and beyond. While our goals are always driven by the children, we would be very happy to see current and former participants enter singer-songwriter festivals and poetry slams, create podcasts (perhaps with their families), or even submit work to the John Lennon Songwriting Contest.

The UW Cello Festival will engage Tanya Carey, renowned Suzuki teacher and author of the "Cello Playing is easy" series. We are thrilled she will share her talents!

The LJM's founder is Dr. Tiger Robison, associate professor of music education at UW whose qualifications have been vetted through a nationwide search for his position. He has won multiple university-wide awards for his teaching and service and has published or presented his research in the flagship music education journals and international conferences in the English-speaking world. Robison invites UW students based on their merit in coursework and ability to provide diverse perspectives on creativity or help families solve logistical issues (i.e., high-achieving students who happen to speak Spanish, come from historically marginalized populations, or overcame significant poverty or isolation issues in their backgrounds). Three students (two of whom self-identify with one or more of the descriptions) have agreed to participate pending funding, but they asked not to be identified by name in this application. UW students' level of involvement is high, both in planning and the sessions themselves, complete with weekly debriefs where they can share their most recent thoughts on teaching and artistry.

The UW Cello Festival receives funds from many sources; private donations, corporate sponsorships, and grants from both state and non-state entities. The UW Music Department has committed funding for 2025 to cover the artist fees and expenses for Mr. Isserlis, as well as providing in-kind support. Additionally, we have support from our longstanding corporate sponsors and key partners; Barenreiter, Schott Music, Denver Violins, Larsen Strings, Pirastro, and Jargar. With funding sourced from these various channels, aided by the Wyoming Arts Council Community Support Grants, we've successfully maintained a balanced budget since our inception in 2016. For 2025, funds beyond Isserlis' fees (secured through UW), are needed for other costs, including paying other guest artists, collaborative pianists, student interns, providing lunches, programs, and many assorted logistical costs. We extend our heartfelt gratitude to the Wyoming Arts Council for their invaluable support in previous years.

ORGANIZATION SUMMARY

VISTA 360, INC.

WWW.VISTA360PROGRAMS.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Supporting our Heritage Through Traditional Cowboy Arts

Application

The mission of Vista 360° is to help protect and strengthen mountain cultures and mountain communities through exchange and cooperation. Our organization was founded in 2003 to help mountain regions protect their unique cultures and heritages while taking advantage of opportunities offered by global connections. We have a 20-year history of arts programming, including producing festivals, tours, education, heritage exchange and leadership training in cultural preservation. During the pandemic, we updated our strategic plan and decided to focus future programming 100% on support for the traditional cowboy artisans in our own Northern Rockies region.

In 2021-22, we carried out research to better understand the challenges and opportunities facing the field. In April 2023, we convened a gathering of artisans and their support organizations in Jackson, which led to the creation of a coalition of artisans and support organizations called Western Handmade Arts and Gear (WHAG). We are seeking funding to support WHAG's operating costs and programming in 2024-25. Vista 360° is acting as coordinator and convener for the growth of WHAG.

WHAG has adopted a strategic plan to provide a foundation for collaboration. The MISSION of WHAG is to celebrate and support the traditional cowboy artisans in the Northern Rockies, strengthen their enterprises and assure that this heritage is preserved and continues to grow and evolve with future generations.

The GOALS of WHAG are:

- 1) assuring the survival and continued evolution of these traditions
- 2) supporting today's artisans so that their work can thrive and reach wider audiences.

Five Priorities for Action 2024-25

1: Expanding exposure to appropriate audiences and building support

2: Contribute to future preservation and growth of these tradition

3: Ongoing gatherings of artisans, exchange of ideas and opportunities

4: Public education about this heritage

5: Strategic planning and building partnerships

This project serves traditional cowboy artists and the communities where they live and work. It also serves the general public by helping celebrate and preserve our shared heritage from the ranching history of the West.

These traditions are the unique functional art of the American West, including saddle making, boots, hats, leatherwork, silversmithing, bits and spurs, artist blacksmithing, horsehair hitching, rawhide braiding and woven cinches. These are "heritage crafts", rooted in a common history, passed on from generation to generation and requiring advanced skills and specialized knowledge. Most of these artists live in small towns and rural areas and have roots in ranching and agriculture. They usually work isolated in their workshops and have limited access to resources to help them preserve these traditions. They have a very strong commitment to preserving these traditions.

Needs Assessment: In 2021-22, we conducted a preliminary inventory of traditional cowboy artists and identified more than 100 artists in Wyoming and estimate twice as many. We did interviews with 25 artists to better understand their challenges. This led to convening 35 artists and organizations for a gathering in Jackson in April, 2023. We had a 2-day conversation about needs, challenges and opportunities, which led to the formation of WHAG. A Steering Committee met for 6 months to develop a strategic plan to allow artists and support organizations to collaborate toward clear goals.

Community engagement: We believe that preservation must be rooted in the communities that carry this heritage. In return, preserving these traditions helps to strengthen community identity and well-being. Everyone is needed and welcome and we do everything we can to accommodate requests.

The first goal for evaluation is to measure the positive impact, if any, on participating artists. As UNESCO states, preserving heritage crafts should "... concentrate on encouraging artisans to continue to produce craft and to pass their skills and knowledge onto others, particularly within their own communities." This is what WHAG exists to do. We will be surveying all artists annually to determine if WHAG's activities are beneficial.

Project-Specific Evaluation: The exhibit will be displayed in museums, libraries, art centers, historical societies and community venues, with a tour of 12-18 months. The tour will showcase this beautiful heritage to the very people who share this history. The exhibit organizers will actively engage these communities in the appreciation and preservation of their own traditions. At each site, local artisans will be honored and audiences will be invited to join an ongoing conversation about how this heritage can be celebrated and preserved.

Evaluation will be based on audience attendance numbers, feedback through an audience survey and online reviews. Attendance target goals will be identified for each site based on the size of the community. Artists who loan their work to the exhibit will also be asked for feedback and suggestions for improvement.

Evaluation will also be done to determine long-term community engagement as indicated by participation by elected officials, participation by business and arts leaders and community-based activities focused on cultural heritage preservation that can be traced to the impact of this exhibit. The tools for this long-term evaluation process will be part of the strategic plan being developed by WHAG in 2024 with the help of the Smithsonian Center for Folklife and Cultural Heritage.

We are requesting operating support for Executive Director salary between July 1, 2024-June 30, 2025. Total part-time salary for this position for this period is \$39,000. We are requesting WAC funding of \$5,850 or 15% of total salary. This salary was full-time prior to the pandemic and has been reduced to 25 hours/wk (\$39,000/yr) since 2022. The Executive Director serves as Project Manager and is also responsible for fundraising and grantwriting.

Other staff salaries included in our budget are a part-time Finance Director (\$7,200/yr) and a part-time Communications Director (\$12,000/yr). Payroll expenses are projected at \$10,000/year. All salaries are based on \$30/hr rate.

Other operating costs during this period are phone/internet costs and services @\$200/month, office supplies @\$200/month, storage at \$185/month, organizational dues @\$200/month. We have a donated rent space, estimated as an in-kind donation of \$24,000/yr.

Vista 360° will be managing four projects during this grant period, all related to WHAG start-up activities.

1. A traveling museum exhibit showcasing the work of artist-masters, touring 3-5 sites in Wyoming;
2. An educational hub to increase access to existing teaching and learning opportunities as well as pilot program for outreach to high school and college-level students who may be interested in exploring a career as a traditional artisan;
3. A gathering of traditional cowboy artisans in April 2025 to review progress of WHAG, strengthen collaborations, nurture relationships and explore ideas for WHAG's next steps. A convening of national leaders in the field is being proposed as part of this gathering to explore best practices for heritage craft preservation for the 21st century.
4. A five-year strategic planning for WHAG will be undertaken with the consulting assistance of the Smithsonian Center for Folklife and Cultural Heritage. Planning will be grounded in interviews with artists, clients, support organizations, folklorists, etc.

The artists involved in the launch of WHAG are all accomplished traditional artists living and working in the Northern Rockies. Current Wyoming WHAG participants include Ernie Marsh (Lovell), who is an award-winning silversmith and maker of bits and spurs. Ernie is a founding member of Traditional Cowboy Arts Association (TCAA) and has received numerous awards for his work. His brother and partner, Jesse Marsh, is also a WHAG member. Amy Erickson (Evanston) is a silversmith and member of WHAG who is helping to plan the 2024 gathering. Amy is a recent recipient of a Wyoming Arts Council Folk Arts mentorship award. She also received a 2020 Bit Making Fellowship from Arts of the Cowgirls. Other WHAG co-founders are Christy Sing Robertson, hand-crafted hatmaker in Jackson, and Keith Valley, saddlemaker in Jackson.

Operating support for Vista 360° is support for a collaborative network of traditional cowboy artisans. While all traditional arts in the U.S. are important and expressive of the diverse cultures that shape our national identity, the cowboy heritage crafts are quintessentially American. Derived from a weaving of several cultures -- Native American, Hispanic, European -- who met and mingled in the West, the cowboy traditions that emerged from this history have become part of American mythology like no other. If these traditions are to be preserved, it will have to be done by the people in our communities who carry this heritage forward.

Cowboy Artisan Traditions Traveling Exhibit

Goal: The goal of this project is to help preserve cowboy traditional crafts in Wyoming by increasing public awareness of the beauty and value of these traditions. This goal depends upon increasing community-based support for cultural heritage preservation. WHAG's Steering Committee decided that the creation and tour of a traveling exhibit will be a powerful strategy to pursue this goal.

Project Overview: We are creating a beautiful traveling museum exhibit about traditional cowboy artisans in the Northern Rockies to introduce these artists to our region, to show why they do what they do to keep traditions alive and to invite audience members to join them in learning these skills and preserving this heritage.

Present Status: We have completed an initial design brief for this exhibit and have contracted with two outstanding exhibit design companies to design and fabricate the exhibit. Ralph Appelbaum Associates is an award-winning international exhibit design company that has completed many projects in the Rocky Mountain region. They will be creating the design concept and producing a concept book and 3-D model by April 30, 2024. These presentation materials will be used to book sites for this tour. Museum Arts is a Dallas-based exhibit design company that will be responsible for fabrication for the exhibit. The target date for completion of exhibit fabrication is December 1, 2024.

Use of Funds: We are requesting \$4,150 for touring costs of this unique exhibit to sites in Wyoming from Jan 1-June 30, 2025. No funds will be used for the planning, design or fabrication of the exhibit itself. WAC funds will be used exclusively for presenting the exhibit in 3-5 Wyoming communities and will support an Outreach Coordinator responsible for booking the tour, managing the logistics of travel and installation and, most importantly, organizing opening events at each site to showcase local traditional artists and to engage the community in preserving this heritage. WAC funds will be used to partially cover the fees of the tour's Outreach Director between Jan 1-June 30, 2025.

Beneficiaries: Both the communities we visit and Wyoming's traditional cowboy artisans will benefit from increased "visibility, viability and value" of these traditions.

Who: A Project Leadership Team drawn from WHAG will oversee the execution of the project, facilitated by Candra Day, who is President of Vista 360°, the non-profit Convenor for WHAG.

Where and When: We plan to present the exhibit in 5-9 sites around the state in 2025, with 3-5 before 6/30/25. We have identified nine possible sites, in seven Wyoming counties around the state, and will begin the booking process in May, 2024. We expect exhibit duration to vary from two weeks to three months. We are now

contacting all sites and will plan to confirm bookings in May and June when the concept book and 3-D model are available.

1. Jackson Hole Historical Society and Museum - Jackson / Teton Co. - CONFIRMED
2. Nicolaysen Art Museum -Casper / Natrona Co.
3. Western Wyoming Community College Art Gallery - Riverton / Sweetwater Co.
4. Wyoming State Museum - Cheyenne /Laramie Co.
5. Cheyenne Frontier Days Old West Museum- Cheyenne / Laramie Co.
6. Brinton Museum - Big Horn / Sheridan Co.
7. Buffalo Bill Center Center of the West - Cody / Park Co.
8. Lander Art Center - Lander /Fremont Co.
9. Lovell, WY space TBD / Big Horn Co.

We are seeking an Arts Learning grant of \$5,000 to fund staffing for an extensive outreach program to draw high school and undergraduate students in Wyoming to attend a Cowboy Artisan Celebration at the Rocky Mountain Folk School (RMFS) in Grand Lake, Colorado in August, 2025. The Cowboy Artisan Celebration will include 5-day classes, 2-day classes, workshops, talks, demonstrations, mini-courses and a featured speaker, as well as social events and opportunities to "show and share" traditional craft. The 2025 program will focus on leather and silver traditions - tooled saddles, boots, leather clothing, engraved bits and spurs, silver jewelry. The format will allow many opportunities for young students to interact with traditional artisans and learn more about their lives and careers. They will also intermingle with people of all ages at various levels of learning these crafts. We will be offering scholarships to interested students based on financial need to assure that all interested students are able to participate. We will be following up with all participants to offer more learning opportunities and to connect them to mentorship opportunities in their communities.

This grant will make this unique learning opportunity more accessible to Wyoming students.

If successful, this outreach will result in improved arts learning in the traditional cowboy arts on a long-term basis.

We are proposing an innovative, multi-faceted approach for an outreach/marketing campaign, to begin in January 2024 to invite students to attend the Celebration in August 2025. This campaign has three strategies:

- 1) Face-to-face experiences supported by a network of partners

- 2) Social media designed by students for students
- 3) Conventional publicity and advertising to reinforce and extend impact

We will build a network of partners to help us reach target groups of students. This network will include art teachers, career counselors, shop teachers, 4-H leaders and community artisans (including saddle shops, boot shops, etc.) on the high school level and will also include agricultural professors, ranch associations and UW Extension staff at the undergraduate level. We will be inviting this network to help us arrange face-to-face, live presentations to target groups of students, where we can show them samples of these crafts, introduce them to artisans in their communities and invite them to attend the Cowboy Artisan Celebration in 2025. Through ongoing communication and service to shared objectives, we also aim to sustain and grow this network of partners over the years as a primary resource for ongoing outreach to students.

This face-to-face approach will be supported by social media designed by students and aimed at this age group, building on the live events. We will invite students to help disseminate this social media at every presentation site.

Our project is informed by the NEH 2023 Held in Trust report, specifically the Education, Professional Development and Leadership Working Group. This project is designed to address this priority from the Working Group: "... community caretakers and allied professionals are both empowered to collaborate in cultural heritage preservation and will have a deep and long-lasting effect on the country's and the world's remarkably diverse cultural heritage." In our case, the artisans are our "community caretakers" and our outreach partners are their "allied professionals".

Significance of Project

This is a request to help us establish a network to encourage young people to study the skills and knowledge required to practice these cowboy heritage crafts. This network will continue to grow and attract students year after year. This funding is an investment to improve arts learning to provide Wyoming students more access to high-quality arts education in traditional arts and to pass on this highly-valued part of our heritage to the next generation. Students will be encouraged to choose between workshops in their area, the summer program at RMFS - or both.

Through the stories of today's artisans, gathered through interviews, we know that their first introduction to their careers in craft was through exposure at a young age -- through a family member or family friend, the local saddle shop or a high school shop class. Later in their development, this spark of interest was cultivated in a crucial way by local organizations -- a school, a small museum offering workshops, an opportunity to make something for the saddle shop. This experience launched them toward mastery of their craft through a mentorship or internship with a master. This pathway still exists today, but it is increasingly difficult to follow in rural communities and

young people are usually not encouraged to pursue traditional crafts as a sustainable career. The ongoing youth exodus from rural America, the allure of more financial rewards elsewhere, impacts of climate change, the competing messages from social media all contribute to the challenges of attracting the next generation of artisans. Even for young artists, most art schools overlook traditional arts. It is also important to note that the first decade-long rural population loss in history took place between 2010-2020. In contrast, the rural population grew by 1.5M in 2000-2010 and by 3.4M in 1990-2000. This 21st century environment means that we urgently need new approaches to attract and educate the next generation of traditional artisans. It cannot be left to chance.

Also to note -- a generation ago, traditional skills and knowledge were not openly shared by master craftsmen. They were most often protected in the spirit of trade secrets. However, this generation is notably different. They are eager to share and teach what they know in order to preserve these traditions and their doors are open to a diverse audience, including women who were historically excluded. This new approach to attracting the next generation needs to take advantage of this cultural shift and openness.

According to the 2020 University of Wisconsin/Madison study by Danielle Massey, "Rural Youth Exodus of US Counties: Community Level Characteristics and Trends", steps needed to reduce youth exodus are to diversify local economies and to strengthen community bonds. The support of traditional artisan enterprises in rural communities contributes significantly to both of these goals, as well as strengthening a sense of community identity.

Goals

The first goal of this project is to reach out to at least 1,000 Wyoming students over a period of a period of 12 months (July 1, 2024-June 30, 2025) to invite them to attend the Cowboy Artisan Celebration at the Rocky Mountain Folk School in August, 2025 as a way to explore the career path of becoming a traditional artisan. Our goal is attendance of at least 100 students in this age group who are considering traditional craft as a career path.

The second goal is to create a network of partners who are committed to helping with preserving these traditions. This includes teachers and educators, artisans, small business owners, ranchers, agricultural organizations, etc. Our vision is that recruiting talented and interested students will rely on this growing network of engaged partners with shared goals.

A third goal is to evaluate the effectiveness of this outreach strategy to refine for future years.

This is an educational access project. It is designed to create an open door for high school and college students in Wyoming to learn the skills and knowledge required for the practice of these heritage crafts.

We are seeking support for a pilot project to reach out to high school and college students in Wyoming to invite them to participate in a five-day educational program about traditional cowboy crafts at the Rocky Mountain Folk School (RMFS) in Grand Lake, Colorado in order to encourage them to consider a career path as a traditional cowboy artisan. The outreach will also invite them to participate in other mentorship and training opportunities in the Northern Rockies region through a new digital hub. This project aims to build a permanent educational hub for these traditions and this grant would contribute as a seed grant toward this long-term vision.

Many master artists in the Northern Rockies region will be part of the teaching and learning network, both at the RMFS summer program and through the educational hub. Traditional artists currently involved in this coalition are listed below. These artists will be invited to teach at RMFS or in their home studios. They were selected because of recognized excellence in their craft, a representation of all the heritage crafts, a mix of men and women and to represent several states to make the program as accessible to students as possible.

Artisans

Tia Watson Cross N Custom Cinches Shepard, Montana

Frank Annighofer Wood & Iron Works Roscoe, Montana

Christy Sing Robertson Sing Hat Company Jackson, Wyoming

Bernice McNeven (Ben) Jaxonbilt Hat Company Salmon, Idaho

Olive Parker Montana Leather Designs Stevensville, Montana

Keith Valley Keith Valley Saddle Co. Jackson, Wyoming

Amy Erickson Amy Erickson Bits, Spurs & Silver Evanston, Wyoming

Ernie and Teresa Marsh Marsh Brothers Silver & Saddle Shop Lovell, Wyoming

Christopher Cheney Cheney Custom Saddles & Silver Rexburg, Idaho

Dan and Julia Schwarz Schwarz Custom Boots Dillon, Montana

Jim Brainard J.B. Custom Leather Parker, Colorado

Morgan Buckert Morgan Buckert Custom Boots Hailey, Idaho

National support -- This project has received substantial support from both the National Endowment for the Arts and from the National Endowment for the Humanities. We are now grant-supported, with earned income from sales in the future. We are planning to work with the Smithsonian Center for Folklife and Cultural Heritage to develop the next phase of WHAG's strategic plan. Their expertise will help guide the research to inform this planning.

Key Partnerships -- The following support organizations are part of the new WHAG coalition and are actively supporting these activities: Wyoming Arts Council; Montana Arts Council; Idaho Commission for the Arts; Buffalo Bill Center of the West; By Western Hands; Western Design Conference; Artist Blacksmith's Association of North America (ABANA); Traditional Cowboy Arts Association (TCAA); Jackson Hole Historical Society and Museum; and Rocky Mountain Folk School.

In-Kind includes many volunteers and donation of office.

ORGANIZATION SUMMARY

WASHAKIE MUSEUM

WWW.WASHAKIEMUSEUM.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Arts for the Big Horn Basin 2024-2025

Application

The Washakie Museum and Cultural Center's mission is to serve as a community cultural arts center and history museum for the preservation, education, cultural enrichment, and development of the Big Horn Basin in Wyoming.

This project advances the mission of our organization by presenting high quality music, theatre, dance, and visual art exhibits at affordable costs, furthering the artistic development of the Big Horn Basin through cultural arts enrichment. This project addresses three of the four strategic goals identified in the Washakie Museum 2022-2025 Strategic Plan. The Strategic Priorities include: 1) Have programming for a wider range of audiences – all ages and income levels; 2) Increase the museum's engagement and partnerships in the community; and 3) Attract more tourists/travelers from outside the area. This project was approved by the WM Board of Directors as part of the 2024 Organizational Workplan for the museum.

Located in Worland, WM serves the people of Washakie County and WY's Big Horn Basin which comprises six counties and a total population of 101,132 residents (2020). The median age in Washakie County is 43.6 years and the median annual income is \$32,845 for females and \$50,502 for males (2020). The largest population groups are 82.2% White and 14.2% Hispanic with the remaining 3.6% representing Black, American Indian, and Asian. The percentage of the population with a bachelor's degree or higher is 23.4%. Worland and all other towns within the Big Horn Basin have a population less than 10,000. Limited access to arts due to geography and economics makes it costly and difficult for residents to take part in quality cultural programming. WM continues to be the main source for affordable educational and cultural activities outside of the school system in Worland and the surrounding towns. WM programs involve community members on the WM Board of Directors and collaboration with numerous organizations such as the Washakie County School Districts, Rotary and Kiwanis Clubs, UW Extension Office, Sagebrush Artisans, Worland Senior Center, and many individuals who serve as teachers, artists, and volunteers.

WM invites and engages nondominant communities by providing scholarships for youth programs, discounted admission for seniors, veterans, families, and free admission for children 6 & under and active-duty military. School and group tours are admitted at a discounted rate. Free tickets to performances are provided to Big Horn Enterprises and OWL disability support organizations. WM offers free events such as Montana Shakespeare in the

Parks, STEAM Saturday youth program, and Indigenous Peoples Day. WM meets all federal guidelines for accommodating people with disabilities.

Surveys, photos, attendance, and program evaluation will be collected for each program in this project. Online and written surveys will be the primary methods used to evaluate the project. The surveys are used to measure success by assessing the project's ability to meet WM's mission, target audience and goals, and determine interest for future programs. Suggested changes and feedback from last year's evaluations have been taken and incorporated into planning this project. Surveys are both qualitative and quantitative and include free space for participants to provide feedback. Evaluations from children in education programs are obtained through verbal interviews and an easy fill-in-the-blank form. Instructors and parents receive a survey by email to complete after workshops, and participants in adult art workshops are asked to fill out a survey at the end of the class. Surveys are included inside the programs for theatre and music performances. The surveys are used to measure success by assessing the project's ability to meet WM's mission, impact, and determine interest for future programs. Evaluations also measure outreach, including the participation of diverse ethnicities and a wide range of ages. These methods are a significant way to analyze the WM's ability to satisfy community needs for cultural enrichment and increase outreach to wider audiences. Evaluation results are reported to the Board of Directors to measure progress towards strategic priorities identified in the WM Strategic Plan.

N/A

Throughout 2024-2025, WM will present a series of performing arts programs and visual art exhibits. WM staff will plan and implement each program. Staff includes Marian Bender, Executive Director; Chloe Stine, Events Manager; Angela Reddick, Educator, and Jacquelyn Dennis, Assistant Curator.

July 12 – 13, 2024: Shakespeare Immersion Weekend including an Elizabethan dinner featuring Shakespeare related speakers, musicians and performers, and a free performance of "A Winter's Tale" by Montana Shakespeare in the Parks (MSIP) in Sanders Park, Worland. Featured artists include former Worland High School literature teacher Charlie Sweeny, local harpist Ari Nelson, mandolin player Joy Sincevich, and actor Dominic Damiano. MSIP has brought outdoor theatrical productions to communities in MT, WY, ID, ND, and WA since 1973, and WM has partnered with them for over two decades. The total estimated attendance is 260.

September 2024: Concert & Melodrama "The Year in Song" and "The Pony Expresso." Directed by Naomi Durrant and produced by Margaret "Muffie" Shaw. Open auditions will be held in July. Naomi studied theatre at the University of Wyoming. Both Naomi and Muffie have directed and acted in previous WM productions. The expected audience is 150 at each of three performances.

October 2024: Eagle Spirit Singers & Dancers, an Arapaho performance group from the Wind River Reservation, performing traditional American Indian dances, singing, and drumming. Free admission with an estimated attendance of 200.

October 2024: Troubadour Concert with artists Kerry Grombacher and Aspen Black. Kerry's song "Range of the Buffalo" was named the 2021 Song of the Year by the International Western Music Association, and Aspen is a Will Rogers Medallion winner for her 2018 Cowboy Poetry album. Free admission with an estimated attendance of 45.

February – March 2025: Art Exhibit featuring Powell artist Mike Kopriva. Mike has an M.F.A. from the University of Wyoming. Mike has taught many college classes in drawing, painting, sculpture, and art history. The exhibit will be on display for one month with approximately 400 viewers.

April 2025: Art Exhibit featuring the work of local art guild Sagebrush Artisans. The exhibit features 2-4 pieces from each guild member. The guild started in 2023 with Big Horn Basin members ranging from hobbyists to professional artists. The exhibit will be on display for one week with approximately 150 viewers.

April 2025: Spring Play featuring local performers in Neil Simon's classic comedy "Barefoot in the Park," directed by Rick Dorn. Open auditions will be held in February. Rick is the Worland High School drama and history teacher and an award-winning speech and debate coach. The expected audience is approximately 200.

Project costs for WM arts programs include staff wages, artist fees, theatre license fees, advertising, printing costs, and supply costs for art materials, costumes, and props. Our project involves a dedicated team of experienced WM staff, artists, and educators providing unique skills critical to the artistic impact and success of this project. Awarded funds will be applied toward the cost of the artist fees, license fees, and relevant staff wages. Project expenses are based on similar prior year actuals, and projected expenses included in the 2024 WM Operating Budget and Workplan. Remaining revenue will come from ticket sales, museum memberships, other non-federal grants, donations, and local sponsorships.

The WM 2024-2025 Arts Education consists of three 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 the Washakie Museum.

July 24 – 26, 2024: Summer Art Camp – WM Assistant Curator, Jacquelyn Dennis and WM Educator, Angela Reddick will lead 15 students ages 11+ in a three-day workshop, where they will learn about recycled art and how we can take everyday objects and turn them into artwork. Students will make a sculpture with materials they have found, building on the techniques they have learned and their own creativity.

July – December 2024: Adult Art Workshop – Creative Journaling is a monthly creative aging class led by Jacquelyn Dennis and Angela Reddick for ages 55+, focused on engaging participants in creativity and organization. Each session is free and will include an artist theme for the journal and a topic to explore throughout the month.

August 2024: Adult Art Workshop – Worland artist Rhonda Schmeltzer will teach a day-long class on the technique she developed for paint pouring on fabric. Supplies will be provided for participants to create their own unique pieces with the combined mediums. This workshop is for 20 adults, high school and up.

September 2024: Youth Art Workshop – Jacquelyn Dennis and Angela Reddick will lead students in a workshop to learn about petroglyphs and pictographs in Wyoming. Students will create their own pictographs using provided supplies. This workshop is free for up to 20 students in grades 4-8.

March 2025: Missoula Children’s Theatre – free program consisting of one week of workshops and rehearsals directed by two professional actors. Auditions will be held for 60 students in grades K-12 to be cast as actors and stage crew in a full-scale production. The cast will rehearse each day after school throughout the week for two public performances.

March 2025: Adult Art Workshop – Powell artist Mike Kopriva will teach a class on acrylic painting techniques and lead participants in painting landscapes based on a photo, using a realistic approach with the provided supplies. This workshop is for 20 adults, high school and up.

June 2025: Performing Arts Camp – Director Naomi Durrant will lead three weeks of day-long workshops and rehearsals for 25 students ages 9-18. Students will learn acting skills, vocal performance, set design, and choreography while they work to put on a show for the community. Full and partial scholarships based on need are made available. Two performances will be held June 28 – 29. The total expected audience is approximately 250.

Washakie Museum education programs view the arts as an important tool for teaching and learning any subject or event. The WM Arts Learning goals have been identified through the WM 2022-2025 Strategic Plan and Wyoming Fine and Performing Arts Standards.

The WM 2024-2025 K-12 Arts Education programs will address the following goals and standards through the listed workshops and residencies:

1) Encourage students to create, perform, and participate in the arts. 2) Increase students’ skills and knowledge of art techniques, styles, media, and formats. 3) Foster creativity and confidence through engaging visual and performing art production. 4) Provide the opportunity for students to observe and learn unique art techniques from the expertise of professional Wyoming and regional artists.

Visual Art – Standard 1: Creative Expression Through Production: Students create, perform, exhibit, or participate in the arts. The Youth Visual Art Workshops will provide the equipment, materials, and instruction for K-12 grade students to create works of visual art expressing ideas, experiences, or stories. Fulfilling standards: FPA4.1.A.1-5, FPA8.1.A.1-5, FPA11.1.A.1-5.

Visual Art – Standard 3: Historical and cultural context: Students demonstrate an understanding of the arts in relation to history, cultures, and contemporary society. In the Petroglyphs & Pictographs workshop students will recognize that the arts have a historical and cultural context and demonstrate an understanding about rock art in relation to cultures in Wyoming. Fulfilling standards: FPA4.3.A.1-3, FPA8.3.A.1-3.

Theatre – Standard 1: Creative Expression Through Production: Students create, perform, exhibit, or participate in the arts. The Missoula Children's Theatre residency and Performing Arts Camp will provide participatory theatre opportunities for K-12 students involving self-discipline, theatrical skills, collaboration, vocal performance, character development, movement exploration, staging, and more. Fulfilling standards: FPA4.1.T.1-5, FPA8.1.T.1-6, FPA11.1.T.1-6.

The WM 2024-2025 adult arts education programs will address the following goals through the listed visual art and creative journaling workshops:

1) Art instruction and creation in unique art mediums by professional artists. 2) A community classroom environment that is engaging and non-judgmental. 3) Artists will demonstrate and teach traditional and individual techniques. 4) Provide programming for adults 55 and over.

The project committee for the 2024-2025 art education programs consists of WM's: Angela Reddick, Educator; Jacquelyn Dennis, Assistant Curator; and Marian Bender, Executive Director. Angela Reddick is responsible for the planning and execution of Missoula Children's Theatre, Performing Arts camp, and STEAM Saturday children's programs. Jacquelyn Dennis plans and implements all visual art programs including exhibits and workshops. Marian Bender 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 level of artistic skill and ability to teach their art form. 2) A preference is given to local artists to provide opportunities for them to demonstrate their talents and to further involve the community. 3) Professional artists/organizations are chosen based on their experience in providing high-quality arts education and enrichment for students.

Artists/Instructors:

Jacquelyn Dennis, Worland, is the WM Assistant Curator and artist contact. She studied art in college and has a BFA in Technical Theatre, with a concentration in Scenic Design and Props. Jacquelyn coordinates artist exhibits and organizes art workshops for both youths and adults.

Angela Reddick, Worland, is the WM Educator and has been teaching classes at museums for over 10 years. She has bachelor's degrees in Geology and Mathematics, and a master's degree in Geology. She has focused most of her studies on the Prehistoric Natural History of the Big Horn Basin. She has over twelve years of experience as an educator in museum settings.

Rhonda Schmeltzer, Worland, is a fiber artist who integrates her photography as a part of her art pieces. Her work is a culmination of experimenting with various media, resulting in a combination of original photography, paint pours, and hand-dyed fabric. She owns and operates her art gallery, The Gallery at Neiber. She has been a part of the Wyoming State Governor's art show, has had pieces displayed at the National Museum of Wildlife Art in Jackson, and has been a selected artist in WM's Mammoth Quick Draw for the past few years.

The Missoula Children's Theatre (MCT), MT, is the nation's largest touring children's theatre, and has been touring extensively for nearly 50 years from Montana to Japan. This year they will visit nearly 1,100 communities with up to 44 teams of Tour Actor/Directors. 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.

Mike Kopriva, Powell, studied art in high school, graduating with honors, and twice toured Europe to further his understanding of art. In 1976 Mike attained his M.F.A. from the University of Wyoming. Over the years Mike has taught many college classes in drawing, painting, sculpture, and art history. He has been a selected artist in the WM Mammoth Quick Draw for the past two years.

Naomi Durrant, Worland, is a trained theater director with 16 years of experience with the Worland high school drama department. She studied theatre at the University of Wyoming and has directed the museum's community theatre productions and annual Performing Arts Camp since 2017.

The financially solvent WM has diverse funding sources including an endowment (33%); grants (11%); donations and memberships (25%); and program revenue (31%). We partner with the Rotary Club on our largest annual fundraising event, and with other community groups including Kiwanis, the community center, and school district on programs each year. Almost half of WM's expense budget (44%) goes to programming (exhibits, education, cultural events); 29% goes to facility maintenance/repair; 21% goes to administration; and 6% goes to fundraising. Approximately 44% of WM programs (art exhibits; youth and adult art classes; annual Quick Draw fundraiser; plays and concerts) directly involve visual or performing arts. WM is financially healthy with cash reserves to cover more than a year of operating expenses. WM financial records are reviewed or audited annually. Risk exposure is primarily limited to stock market fluctuations which would affect the value of WM endowment and invested securities.

ORGANIZATION SUMMARY

WIND RIVER COMMUNITY ALLIANCE

WWW.WINDRIVERCOMMUNITYALLIANCE.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Wind River Artist Collective

Application

Wind River Artist Collective Mission Statement:

To Empower Artists in the Greater Wind River Reservation, by providing a platform to share their authentic art work nationwide.

Strategic Goals:

- Encouraging a lifestyle of culture and values.
- Providing a sovereign platform for all our artists participating in The Wind River Artist Collective
- Help to generate economic development.
- Empower our Indigenous Artists through collaboration and philanthropy programs.
- Telling the stories of success.

The goal of the Wind River Artist Collective is to provide a way for our local Indigenous artists to collaborate on a larger scale while maintaining the opportunity for individuality and self-sustaining business.

The Wind River Indian Reservation is unique in many aspects. Our land sprawls over 2.3 million acres and is home to two separate sovereign tribes, the Northern Arapaho and the Eastern Shoshone. The Wind River Indian Reservation is located in the heart of Wyoming but exponentially lacks economic development and individual opportunities due to our persistent distressed communities. The focus of the Wind River Artist Collective is entrepreneurship for our local artists. Due to the lack of infrastructures on the reservation there is no physical gallery, or gift shop specifically dedicated to our Indigenous artists. The Artist Collective in being launched specifically for our local artists as a way to create financial stability and potentially capitalize on tourism. There aren't many personal owned or corporate businesses and opportunities on our reservation and therefore financial leakage during the tourist season. Per data, \$46 million dollars during tourism season is injected in the surrounding communities, but a fraction is captured on the reservation. All Indigenous artists are welcome to join the Wind

River Artist Collective. Programming, workshops and wrap around services are provided with no charge through the partnership with Wind River Development Fund, Women's Business Center and Wind River Community Alliance. To truly serve our artist community it is necessary to create platforms for marketing, sharing and selling their artwork. Keeping the membership costs as minimal as possible the above listed organizations are helping to launch and manage the platforms, ensuring any and all Indigenous Wind River Artists are able to participate in the collective. All of our artists and their authentic artwork deserve the opportunity to create successful and viable businesses.

Measuring the effectiveness of the Wind River Artist Collective will involve looking at key performance indicators such as providing evidence of achieving the desired results of the collective, by prioritizing the needs of the community and assure that research is done based on specific Indigenous cultural principles. Program evaluations will be culturally sensitive and should include important contextual factors (historical, social, cultural, and environmental) that are aligned with the particular guidelines or regulations governing an Indigenous Nation's engagement with non-Indigenous institutions. The Wind River Community Alliance will have cultural celebrations to provide opportunities to survey participants, and the community. An excellent measure of the success of the Wind River Artist Collective will be seen in the relationships that are built between community members and surrounding organizations. Costs and financial resources will be evaluated carefully to ensure that the greatest benefit is maximized. Measurements will be analyzed thoroughly and quickly in order to provide the most effective, engaging, and impactful programming during the series, and in the future.

Due to lack of infrastructures and means to create sustainable individual artist businesses, the Wind River Artist Collective is a community shared business being offered to all Indigenous artists on the Wind River Indian Reservation. The proposed budget will go directly towards marketing, staffing, construction of a website, partial rent and other minor operating costs. A web designer has been contracted and is in the process of building and branding our artist collective website. The website will have the capacity to function as a national platform for our artists. The website will be designed to meet the specific needs of our artists as whole as well as the function to highlight each individual artist separately. The artist collective will be required to have complex inventory and sales tracking equipment to support the growth of sales nationally, along with the growth of the members of artists as the artist collective expands. Operating costs will include the rent for physical space which has been identified in the Wind River Community Alliance Community Center. The identified space will be used to house the artists work physically and will be the first gallery owned, operated and located on the Wind River Indian Reservation. Supplies, such as shipping boxes, bubble wrap, packing tape and shipping labels will be stocked for the mailing of artwork to non-local buyers. Management and salary is included in the operating costs. The manager of the Artist Collective will be a crucial role to the success of the business. This position is required to keep all artists and artwork organized, stocked, tagged and priced properly, along with the management of the website and shipping of artwork when bought off of website. The manager will also be responsible for running the gallery during year, specifically during peak tourist season.

The Wind River Artist Collective supports the understanding, awareness and advocacy of contemporary Native communities through the development and promotion of Native contemporary artists and their work. Artists are included based on self-identification, scholarship, or other public acknowledgement of their Native or Indigenous heritage that has been passed down from generation to generation. The group of artists are made up of any type of artist, including painters, textiles, sculptors, photographers, immersive artists, quilters, historic beadwork, quillwork, basketry, ribbon work and more. Artists have a shared goal or vision and work together to promote each others work to make art more accessible to the public. We work to bridge the gap between general society and indigenous communities by capturing their stories, expressed through authentic art.

Project support funds will help to provide support and connect Native artists and culture bearers with financial services and training to flourish as entrepreneurs and community leaders, and to provide affordable studio, display, and performance to emerging artist living in and around the Greater Wind River Reservation. And to provide the public with opportunity to view authentic art and the opportunity to interact with the artists.

Indigenous Artists come from families of storytellers. We will provide reciprocal support to the professional and personal growth of our fellow artists by partnering with outside organizations, and provide the space at 1202 South Federal Blvd. Riverton, WY 82501, to host educational workshops for the artists. The Wyoming Women's Business Center (WWBC), located in Cheyenne, WY will collaborate with the Wind River Artist Collective to provide services to local artists, such as one-on-one business counseling, artist development workshops, business education workshops, and budgeting classes.

The Wind River Development Fund (WRDF) located in Fort Washakie, WY, will provide financial and development services for our communities, providing local entrepreneurs and businesses with access to capital, technical assistance, support, training, and professional capacity in retaining, expanding and developing enterprises throughout Fremont & Hot Springs Counties of Wyoming. Support the artists if they choose to expand their business. WRDF offers support and workshops educating artists on what it takes to create their Employer Identification Number, open a business bank account, provide resources to assist in a way for them to sustainable and continued wrap around services as needed.

The artist will be empowered to chose and decide where they would like their artwork to be displayed and provide affordable space, support and opportunity to be a sustainable

Indigenous artist will pool their resources in order to have a larger platform to promote each other's work and to make art more accessible to the public, to create a sustainable business in the world of Arts, by drawing on their ancestral connections, combining these with their knowledge and engagement with contemporary international art practices. The resulting art is often a critique of current social conditions that are the consequence of colonial histories. Education on Indigenous art is important because it is inseparable from indigenous culture and plays a crucial role in preserving and promoting cultural identity . Indigenous art has been used as a form of expression, healing, and resistance against cultural genocide . It engages individuals in life skill-building, learning, emotional regulation, and spiritual healing, supporting overall wellness, increasing enjoyment and engagement in the Wind River Artist collective.

Identifying these goals has been done through, being actively engaged in the lives of Artists and by having "boots on the ground" strategies and involvement to understand the needs of the Greater Wind River Reservation. Additionally, the arts play a crucial role in retaining and re-enlivening elements of indigenous culture that may have been lost .

Seven local artists have committed to being the pilot group for the Artist Collective Launch. All of the identified artists have launched their own businesses and are very excited to be part of a community collective. Consultants for a website designer have been selected and this particular designer has set up similar platforms for other reservations. Through CWC and the RISE grant there are scholarship opportunities for help with initial meetings with accountants, lawyers and marketing entities to help individual artists be successful with their business. The Wind River Community Alliance is a partner in the Wind River Artist Collective. WRCA is the host site, the employer for the manager, and the physical site providing the traditional classes for the community. The key partners and organizations involved in the launch of the Wind River Artist Collective are the Wind River Development Fund which is the only Native CDFI (Community Development Financial Institution) which provides access to capital to entrepreneurs who would have difficulty obtaining funds through institutionalized banking. WRDF also provides free wrap-around services pertaining to budgeting, financial coaching, and workshops geared towards marketing, Excel and QuickBooks. Wyoming Women's Business Center has been an invaluable partner in the evolution and launching of the Wind River Artist Collective. The WWBC has expertise and has successfully set up their own gift shop and website that has been used as a blueprint for the Wind River Artist Collective.

The Wind River Development Fund, Wyoming Women's Business Center and the Wind River Community Alliance are organizations that have collaborated and contributed with in-kind donations the past six months. These in-kind donations will continue through the life of the grant and as long as needed to make sure the Wind River Artist Collective is a sustainable community business. The Wind River Community Alliance has secured matching funds from an anonymous donor and has also supplemented the Wind River Artist Collective budget for the next two years through additional funding. The Artist Collective is a community shared business designed to create business opportunity through social and physical platforms for artists to sell their artwork. Programs will be provided with in-kind donations to help artists expand, advertise and manage their business. The budget will pay for the Artist Collective website which is currently being built and supplement operating costs along with membership fees.

ORGANIZATION SUMMARY

WIND RIVER VALLEY ARTISTS' GUILD

WWW.WRVAG.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Dubois Chamber Music 2024 Season

Application

Wind River Valley Arts Guild (WRVAG) Mission statement: To encourage and stimulate interest in art and to build a fund for the purpose of education in and promotion of the arts; to further the interest in and appreciation of art; to broaden and deepen creative art experiences in the belief that by study, imagination, and unhampered creative expression shall true and important creative work and artists be developed; and to hold at least one annual art exhibit.

WRVAG includes the art of music by supporting its subcommittee, Dubois Chamber Music, as we partner with local and regional arts organizations to expand our resources and ideas. Its activities include sponsoring workshops, classes, exhibitions, and concerts.

The foundational goal of the Dubois Chamber Music (DCM) committee is to bring live performances of traditional forms of music to our small rural community, providing opportunities to hear and explore genres other than rock and country music (which are already available here). We work continually to expand our musical offerings. Additional goals are to keep ticket prices low enough so that anyone in our economically challenged community can afford to attend, and to strategically encourage the inclusion of young people in our performances and educational programs.

This year, DCM is working to increase community engagement by hosting dinners or receptions to allow members of the audience to interact personally with our performers. In addition, we plan a campaign to appeal directly and personally to friends and neighbors to attend our concerts and, where feasible, to make meaningful donations of funds, goods, or services to our ongoing project.

The zip code that includes Dubois (82513) is both older and less affluent than average for the United States or the state of Wyoming. In the latest census, the median age was 63, as against a median age of 39 in the state of Wyoming. About 30% of Dubois residents are over age 65, compared to 18% for the state.

Median household income in the zip code is \$50,417, compared with \$65,204 in Wyoming and \$69,717 in the US. For the 911 residents within the town boundaries, median income is only \$42,454. Although Dubois is a 90-minute drive from Jackson, one of the wealthiest towns in the US, many of our residents struggle to get by.

Both the zip code and the town of Dubois are predominantly white. Only 32 of Dubois residents (3.5%) are either American Indian Native, Asian, Hispanic or Latino. The census records none as black, although a visit to the school suggests that some children are mixed race. In zip code 82513, 6.2% of residents are Hispanic or Latino and, as the Wind Indian Reservation includes that zip code, 20% are Native American.

Surveys show that most audience members at our concerts are over age 65. To accommodate elderly and/or low-income attendees, we keep ticket prices low.

All of our venues are handicap-accessible by either ramp or elevator.

By nature, chamber music is performed by small groups in intimate venues. We arrange seating to optimize direct interaction between audience and performers, which is a large part of the appeal. This also offers accommodation to people with hearing problems. We have never had a complaint or comment about hearing issues. One performer said the acoustics in Dubois are better than those in the Jackson venue.

One audience member we know is blind. She attends regularly, accompanied by a friend or relative.

Every year we conduct surveys during intermission. This year we plan to focus on demographics and impact on the community beyond those who attend the concerts. We will ask respondents whether they discuss our events with others and recommend them, and also whether they use the concerts as an occasion to go to a restaurant afterwards.

As we did in the last season, we will also survey performers about their response to the experience of performing for our audiences. Students will be asked to fill out a questionnaire after each educational program.

In addition, for the first time this year, we will appeal to an audience member who is a regular supporter (but not a member of the WRVAG Board or the DCM committee) to provide a brief independent report about each performance.

We will also, if permitted by the performers, make a brief recording of part of each performance to provide to granting agencies for evaluation upon request.

As to operating costs for the Wind River Valley Arts Guild: The following important monthly operating costs are included here for completeness, although [PLEASE NOTE] WRVAG is not applying for operating support for the entire organization, merely for the annual concert and educational programming season sponsored and operated entirely by its subcommittee, Dubois Chamber Music.

The parent organization, WRVAG, pays a nominal monthly sum (\$150) to the Town of Dubois for its gallery and office space in the Headwaters Arts & Conference Center. Approximate monthly operating costs for WRVAG: Salary and related expenses: about \$1500; Utilities: about \$1100; Insurance: about \$3000 monthly (paid annually); Bookkeeping: \$250; Telephone: \$65; Office supplies: \$100. We include these costs for completeness. For your information, the Dubois Chamber Music committee reimburses WRVAG \$500 per year out of its own funds to compensate at least in part for employee time and accounting services provided by WRVAG.

Dubois Chamber Music has essentially no operating costs, beyond the cost of sponsoring our concerts. All of our committee meetings take place in free spaces, and most of our work takes place in person or via email. All members of the DCM committee are volunteers.

The approximate operating costs relevant to this WRVAG application on behalf of Dubois Chamber Music for its 2024-2025 season are:

Musician fees: \$6400

Travel-related costs: \$6500

Venue rental and rental insurance: \$550

Advertising and printing: \$2500

Reception food and beverages: \$1000

Piano tuning: \$300

We are asking WAC to share costs with the Wyoming Cultural Trust Fund, on a 50/50 basis, for musician fees and travel expenses, with the exception of car rental and fuel costs, which will be requested from a local organization. Advertising, printing, and venue rental costs, as well as the cost for our planned receptions, will be requested from other sources or paid for from Dubois Chamber Music funds.

Our 2024 season will include the following events and musicians:

August 10-11: Trans-Nebraska Players:

Franziska Brech, flute (senior lecturer of flute, University of Nebraska-Kearney)

Clark Potter, viola (assistant professor of music and professor of viola at the University of Nebraska-Lincoln school of music)

James A. Margetts, PhD (pianist, major in piano performance, Dean of Liberal Arts, Chadron State College, Nebraska)

Program: "Musical Calamities," based on incidents in composers' lives, plus a flute workshop in planning.

September 7-8: Helios Piano Trio

Chi Chen Wu, piano (associate professor of piano and chair of keyboard, University of Illinois Champaign-Urbana)

John Fadial, violin (professor of violin, University of Wyoming)

Beth Denise Vanderborgh, cello (principal cellist, Cheyenne Symphony and assistant professor of cello, University of Wyoming)

Program: Jazz by Astor Piazzola and Ben Markley (dean of University of Wyoming School of Music), plus school workshop in planning

September 27-29: Jackson Hole Chamber Music (woodwind quintet)

Kasumi Leonard, flute (Acting 3rd flutist, Omaha Symphony; former principal Des Moines Opera Orchestra)

Alex Hayashi, oboe (Lecturer of oboe, University of Hawaii)

Evan Solomon, clarinet (Principal clarinet, Inscape Chamber Orchestra)

Ben Greanya, bassoon (Principal bassoon, Eugene Symphony)

Markus Osterlund, horn (National Symphony Orchestra)

Program unset. School workshop in planning.

Dubois Chamber Music member Jacinda Wilson, our local school music teacher, works closely with the groups to plan programs for the school. Wilson has a BA in Music Education from the University of Nebraska-Kearney and is certified in K-12 music education in Wyoming and Nebraska. She is a member of the National Association for Music Education, the American Choral Directors' Association, the Wyoming Music Educators Association, and Wyoming Jazz Educators.

The requested funds will be allocated as follows (with the totals below funded by, as mentioned, a proposed 50/50 match from WCTF):

Fees: Jackson Hole Chamber Music musicians (5): \$500 each. Total = \$2500 (e.g., \$1250 funded by WAC, and so on below)

Driver to bring these musicians from Jackson to Dubois and back: \$250

Helios Piano Trio: Flat fee of \$1000 per performer (includes all travel costs except for Dubois housing). Total = \$3000

Trans Nebraska Players: \$300 each (includes all travel costs except fuel costs and Dubois housing). Total = \$900

Travel costs: Jackson Hole Chamber Music: Lodging (2 nights @ \$157 for 7 people: 5 musicians, driver, JHCM representative): \$2,200

Jackson Hole Chamber Music: Food (3 days @ \$75/day for 7 people as above): \$1,575

Helios Piano Trio housing: (2 rooms, 2 nights @ \$150 each) (Fadial and Vanderborgh share a room).
Total: \$600

Trans Nebraska Players Housing: (3 rooms, 3 nights @ \$150 each) Total: \$1350

1. In August, Franziska Brech of the Trans-Nebraska Players, in conjunction with school music teacher Jacinda Wilson (who is also a flutist) will offer a flute workshop. This will feature a warm-up session that includes work on breathing, posture, tone, and then a piece (a duo or trio) that everyone plays, most likely "Lumos! Hedwig's Theme from Harry Potter" by composer John Williams, as well as coaching of any solo a participant has ready. We know of at least 6 flutists who live in town and may be interested. This may expand to more woodwinds as requested and feasible. The venue for this event has not yet been chosen. The school building is a possibility, as is the WRVAG Gallery at the Headwaters Center.

2. As they did last year, the Helios String Trio will conduct a workshop at the Dubois school after their concert in early September. This year's workshop will feature a music genre that may be even more unfamiliar to Dubois residents than classical music: Jazz. It features the works of two composers who wrote in the tango form: the Argentine composer Astor Piazzola, and the jazz pianist and composer Ben Markley, who is chair of the music department at the University of Wyoming.

Performers will begin by playing a fragment from a truly classical piano trio, followed by a movement from "Four Seasons in Buenos Aires" by Piazzola. This will be followed by:

- A brief description of Piazzola's biography and his support of traditional South American music.
- A performance of another movement from "Four Seasons," after which students will be asked about their response to the music. For instance: Did particular passages make them feel sad or happy, energetic or subdued? What about the music creates those sensations?

Next, the performers will discuss the difference between classical music and jazz, with a brief introduction to the concept of improvisation. Following this will be a performance of the newly composed jazz piano trio entitled "Four Seasons" by Markley.

Afterwards, students will be asked whether they have ever encountered jazz music before, and their response to this new genre will be explored by eliciting questions from the students. The program will be held to one hour, which will entail performing only parts of each composition at appropriate points during the presentation.

Music teacher Jacinda Wilson will administer a questionnaire to students afterwards asking about their response to the program.

3. The quintet of wind players coming to Dubois with Jackson Hole Chamber Music (listed under Project Support Narrative, above) will visit the school to offer a series of instrument demonstrations and mini performances. The performers will each share with the students their backgrounds and career trajectories and take questions from the students. They will then perform a selection of pieces that showcase the unique qualities of each instrument. The precise musical program for this presentation planned for late September is as yet unset.

1. Flute/woodwind workshop: To our knowledge, there is no opportunity in Dubois for coaching in woodwind instruments from a professional. We know of numerous flutists who live in town, as stated above, and there are other woodwind players as well. We don't believe these people ever get together to play for their own pleasure, except perhaps in joining occasional pick-up groups to play folk music in jam sessions. Our goal is to introduce these neighbors to each other in their identities as amateur musicians, with two objectives: To offer them a chance to renew their skills with guidance from a professional and, perhaps, to inspire them to begin playing music together as a wind ensemble. It would be a delight if such a workshop could lead to a new music group composed of Dubois residents who might, in time, offer their own performances.

2. The goals of the Helios Piano Trio workshop at the public school are to:

- Introduce young people most familiar with country music and rock to the new genre of jazz.
- Compare jazz to classical music from compositional and historical perspectives.
- Inquire into the emotional response to various passages, and into what creates those stimuli.
- Discuss the concept of improvisation in contrast to static, fully composed music as in traditional classical pieces or the kind of music school students learn as they begin to play instruments.

3. The goals of the Jackson Hole Chamber Music presentation at the public school are to provide music students the opportunity to hear professional performance of wind instruments both individually and in ensemble, to give them an insight into the nature of learning an instrument to the point of proficiency, and to offer them an opportunity to ask questions about wind instruments, both about the technicalities of performance and the realities of life as a professional musician.

These goals have been identified by school music teacher Wilson, in conjunction with the performers involved. She says most of her students have never before heard any woodwind instruments in live performance, beyond that of the beginner to early intermediate players in their own school.

The workshops will "mean a great deal to the students who struggle so hard to get decent sounds out of the instruments they are learning," wrote a volunteer who helped train students beginning to learn their instruments. "I helped one of Jaci's young students last semester. He is a ranch kid who came in with a limp one day, because a horse had thrown him. The flute was as alien to him as a branding iron is to me. It made me sad to hear him work so hard, almost defeated by his failure to get the right sound, without having any idea about the lovely harmonies a flutist can help to produce as part of a professional ensemble."

DCM Chair Lois Wingerson plays flute, violin, viola, and piano as an amateur. She was a violist with the Brooklyn Symphony Orchestra and a chamber orchestra in Frankfurt, Germany, and has played in string quartets and performed solos at numerous churches. She currently plays piano at the Episcopal Church in Dubois.

Dubois School music teacher and DCM committee member Jacinda Wilson received her BA in Music Education from the University of Nebraska-Kearney. She is certified to teach K-12 music in Wyoming and Nebraska and is a member of the National Association for Music Education, the American Choral Directors' Association, the Wyoming Music Educators Association and Wyoming Jazz Educators.

All musicians listed below will perform in their concerts and participate in educational presentations:

Trans-Nebraska Players:

Franziska Brech, flute (senior lecturer of flute, University of Nebraska-Kearney)

Clark Potter, viola (assistant professor of music and professor of viola at the University of Nebraska-Lincoln school of music)

James A. Margetts, PhD (pianist, major in piano performance, Dean of Liberal Arts, Chadron State College, Nebraska)

Selection process: Dubois school music teacher and DCM member Jacinda Wilson knows Franziska Brech as her former flute teacher in college. Wilson approached Brech on behalf of Dubois Chamber Music about performing in Dubois, and Brech quickly responded with interest, suggesting a program they performed previously elsewhere.

Helios Piano Trio:

Chi Chen Wu, piano (associate professor of piano and chair of keyboard, University of Illinois Champaign-Urbana)

John Fadial, violin (professor of violin, University of Wyoming)

Beth Denise Vanderborgh, cello (principal cellist, Cheyenne Symphony and assistant professor of cello, University of Wyoming)

Selection process: The Trio approached Dubois Chamber Music last year, having heard about our series. Learning that the Trio is (as stated on its website) "highly involved in musical outreach, bringing world class music to rural areas, and into the schools," we asked to come to Dubois to perform. Clearly our audience was pleased with their concert, and in a followup survey members of the Trio responded favorably. All said they would like to return. We are happy to welcome them back for a second year.

Jackson Hole Chamber Music:

Kasumi Leonard, flute (Acting 3rd flutist, Omaha Symphony; former principal flutist, Des Moines Opera Orchestra)

Alex Hayashi, oboe (Lecturer of oboe, University of Hawaii)

Evan Solomon, clarinet (Principal clarinet, Inscape Chamber Orchestra)

Ben Greanya, bassoon (Principal bassoon, Eugene Symphony)

Markus Osterlund, horn (Horn player, National Symphony Orchestra)

Selection process: Lois Wingerson founded Dubois Chamber Music in 2020 after hearing Jackson Hole Chamber Music perform in Jackson. Having spent most of her life New York City and having heard many chamber music concerts there, she recognized the unsurpassed quality of their performance, and was determined to share the pleasure of hearing JHCM with her Dubois neighbors.

It is well known that classical music organizations cannot cover their costs from ticket sales alone. Therefore we plead for continued help from the Wyoming Arts Council.

The great majority of our funds come from 4 agencies: WAC, the Wyoming Cultural Trust Fund, and two Dubois nonprofits, the NeverSweat Recreation Board and the Opportunity Shop grant program, conducted in conjunction with St. Thomas Episcopal Church. In-Kind donations include modest profits from previous seasons, revenues from ticket sales, and donations from audience members and our sponsors. Local businesses also provide In-Kind donations in goods as well as buying ads in our concert programs.

The entire budget of DCM is spent on its concerts, with a modest "cushion". This aligns perfectly with the mission of WRVAG, its parent organization, as stated above.

WRVAG benefits from revenues drawn from an endowment and manages operations based on member donations and some grants. The DCM committee is self-supporting.

ORGANIZATION SUMMARY

WYO THEATER, INC.

WYOTHEATER.COM

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

WYO Performing Arts & Education Center 2024-2025 Educational Series

Application

The WYO's mission is to inspire, educate and entertain people of all ages by giving the performing arts a place to be seen, heard and felt. Our vision is to become a leader in the cultural economy by providing dynamic opportunities for citizens of any age to create experiences, participate in and enjoy world-class music, theater and dance.

Our goals are to:

- 1) cultivate excellent patron experiences
- 2) grow as a leader in Sheridan's Cultural Economy
- 3) enhance citizens arts education across their life
- 4) fully utilize the WYO venue to effectively support our mission and vision.

The WYO serves approximately 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. Popular entertainment like western music and musical theater draw large crowds but there is demand for other artistic genres including Opera, Dance, Music, Theater.

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, Volunteers of American, Sheridan VA Medical Center, etc as well as providing outreach activities to community members of all ages and income levels. And by identifying groups lacking proper connections, the WYO offers mini-performances/lecture demonstrations as artists are 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.

The WYO relies heavily on audience feedback to inform its programming choices. Audience feedback frequently takes the form of attendance however it also includes overall artist appreciation, individual

feedback and student engagement. Student and teacher feedback is measured via surveys to both teachers and student participants. Survey questions are specific to the timing of the event, the content of the performance in relationship to curriculum, ease of attending and communicating with the WYO and level of entertainment value. Additionally, individual feedback is sought by quizzing specific audience members who are able to share experiences one on one with the director or other staff members following a performance. And artist appreciation is identified through follow-up conversations via email or phone or both. The desire is to discover more about the artists general experience with the students along with their assessment of their personal effectiveness. Finally, the WYO seeks input from local educators who participate in the selection process for the season. Their unique perspective is critical in selecting artists for the upcoming season as well as evaluating artists from the most recent. Often an artist will be welcomed back based on feedback and input from local teachers.

N/A

The WYO will present a dynamic and entertaining Educational Series as part of its 2024-2025 Season consisting of free matinee performances for local students, outreach opportunities for local groups and unique cultural programming for the community.

CRASH INTO SCIENCE, September 2024 (two free student matinees / one public performance)

Performing large scale experiments, "Crash" the custodian uses his custodial supplies to generate a fun and educational experience like no other!

THE REMEMBER BALLOONS, November 2024 (week-long residency / one public performance)

A newly imagined dance piece inspired by the children's book, "The Remember Balloons" by Jessie Oliveros. This project brings choreographer Dominic Moore-Dunson to Sheridan in residency-work aimed at creating the final performance in a premiere event at the WYO.

SAN DIEGO BALLET'S THE NUTCRACKER, December 2024 (week-long residency / one free student matinee / two public performances)

The WYO welcomes the San Diego Ballet back to Sheridan who will work with local dancers in presenting the beloved holiday classic.

THE ALUMINUM SHOW, January 2025 (one free student matinee / one public performance)

A unique and energetic experience for the entire family combining movement, dance, visual theater and humor as talented dancers and actors breathe life into aluminum-made industrial materials while telling the story of an astronaut who was on a mission in a bizarre metallic world.

123 ANDRÉS, January 2025 (two free student matinees)

Andrés and Christina are the Latin Grammy-winning music duo 123 Andrés. Their catchy songs and lively concerts get the whole family dancing and learning, in Spanish and English.

UNDERNEATH A MAGICAL MOON, March 2025 (two free student matinees)

A reimagining of Peter Pan as told by Wendy Darling... Wendy gazes out at the night sky dreaming of blue lagoons, magical moons and most of all, stories. And tonight, there's magic in the air...

DRAGONS & MYTHICAL BEASTS, March 2025 (one free student matinee / one public performance)

Unveil a myriad of dark secrets and come face to face with some of the most magnificent monsters and terrifying beasts ever to walk the earth. Discover the colossal Stone Troll, the mysterious Indrik and Japanese Baku; the Tooth Fairy (not as sweet as you'd think), an adorable Unicorn and majestic Griffin. Take your place among legendary heroes, just don't wake the Dragon...

GRUFFALO'S CHILD, April 2025 (two free student matinees)

Follow the Gruffalo's Child on her adventurous mission to find her missing child in Tall Stories' enchanting adaptation of the much-loved picture book by Julia Donaldson and Axel Scheffler.

BINDLESTIFF FAMILY CIRKUS, May 2025 (one outreach, one student matinee, one public performance)

Join the Bindlestiff Family Cirkus in their vaudeville-style indoor circus adventure as they juggle, stretch, flex, lift and balance their way into a performance filled with nostalgia and fit for all ages!

In collaboration with Sheridan Travel & Tourism and the WYO Film Festival, WYO PLAY is again offering the Future Filmmaker Program for young adults.

The Future Filmmaker Program is a 5-week filmmaking challenge. Students of the program will get an overview of filmmaking through focus on three phases: story writing, film shooting, and editing. Then, the students will work in small groups to write, shoot, and edit their own short films inside of the last two weeks. Through a combination of course work and project-based learning, students will get hands-on experience in multiple areas of film production. Broadly, they will build their skills in teamwork, creative problem-solving, and critical thinking.

The short films will premiere at the WYO Film Festival in October.

TIMELINE

- Weeks 1-3: Introductory/Overview Classes on Filmmaking Phases
- Week 4: Write Story & Shoot Film
- Week 5: Edit Film

Week 1: Story Workshops

Week 2: Film Shoot Workshops

Week 3: Editing Workshops

Week 4: Film Shoot Prep / Write the story & shoot the film

- Day 1: Film Shoot Prep (Get parameters, create story)
- Day 2: Film Shoot Prep (Finish Story, gather props, set dressing, etc)

Week 4 Weekend: 2-Day Film Shoot!

- Saturday
- Sunday

Week 5: Edit the Film ... produce final cut

- Day 1: Rough Cut (3-4 hours to make initial cut)
- Day 2: Final Cut (3-4 hours to incorporate notes and produce the final cut)

As described above, in the first three weeks of the Future Filmmakers program students will get an overview of filmmaking through a series of workshops that focus on three phases of filmmaking: story writing, film shooting, and editing. Then, the students will work in small groups to write, shoot, and edit their own short films during the last two weeks of the program. Through a combination of course work and project-based learning, students will benefit from a hands-on experience in multiple areas of film production. Additionally, they will build their skills in three very critical areas, 1) teamwork, 2) creative problem-solving, and 3) critical thinking. These three areas of

focus were identified through larger evaluation of past programs in similar areas of interest in addition to exploratory discussions with local stakeholders who have a vested interest in exposing and in some cases, training students to pursue further engagement with the filmmaking arts. Teamwork, creative problem-solving, and critical thinking are valuable life skills both in filmmaking and other endeavors.

The Future Filmmakers Program requires a variety of commitment levels from a large group of local professionals. Each of these individuals have invested interest in ensuring a successful program.

WORKSHOP INSTRUCTORS who facilitate a crash course style experience for students in each of the three phases of filmmaking, ON SET PROFESSIONALS who lead the students through the process of the film shoot, and PROGRAM MENTORS who assist each small filmmaking group in all aspects of the final shoot continuing to mentor them through the editing process.

Nancy Bannon: Performer, writer, and director - a graduate of The Juilliard School and the recipient of multiple awards. Nancy has served on the faculties of SUNY Purchase, Rutgers University, American

University and The Studio Acting Conservatory.

Kerek Ford: Professional film sound editor. Hired locally for shoots from commercials to feature films.

Max Brown: Employee of Sheridan Travel and Tourism and professional filmmaker.

Rowan Russell: Professional filmmaker and actor.

Josh Lobo: Professional filmmaker and screenwriter.

Dana Wyatt: Retired teacher and creator of the Kid Witness News program in Sheridan.

Grace Cannon-Wallace: Director of WYO PLAY, an education program of the WYO Theater.

Ticket sales and other earned income line items make up only a portion of the WYO's total income therefore we rely heavily on the generosity of local donors to assist with funding the programming described herein. A large segment of the Educational Series offers free student matinees to local students which require a significant commitment from the local community to maintain. Partners like Robbins Dermatology, the Scott Foundation and the Thickman Family Foundation are consistent in their annual funding. Additionally, businesses such as Alphagraphics and the Best Western Sheridan Center provide in-kind support for each performance presented. Tangible items like books, production materials and travel are valuable assets to WYO PLAY programming as well

as the (somewhat) intangible instruction and comradery provided. As with other WYO programming, WYO PLAY relies on the generosity of local partners like The Seidler Foundation, Sheridan Travel & Tourism and other granting opportunities.

ORGANIZATION SUMMARY

WYOMING ALL STATE MARCHING BAND

WWWASMB.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Wyoming All-State Marching Band 2024 Performance Tour

Application

The mission of the Wyoming All-State Marching Band is to afford high school band members from around the state an opportunity to have a collaborative marching band experience. We hope to foster an environment that encourages self-discipline, develops leadership skills, and enhances self-esteem through the art of music performance.

Our main goal is to allow students to collaborate with both students and directors from other communities in Wyoming in the music-making environment. Our vision is to allow the collaboration to create a large and advanced marching band ensemble capable of performing challenging music. Many of the smaller and more rural school communities in Wyoming have wonderful band programs that lack the size and experience to perform marching band music. Through this cross-community collaboration, these students will be able to perform music in an ensemble setting that was, before, unachievable for them.

Our strategic goal is to amass a band of between 150-300 students consisting of members from a minimum of 12 Wyoming communities. These students would be asked to collaborate throughout the summer months of July and August, performing a minimum of 3 community parades across Wyoming.

WASMB serves two larger realms of the Wyoming Community. The first group we aim to serve is the school where our band members reside. The current roster of students in the band reaches over 20 different school communities. The second group we hope to serve is the communities where our parade performances will take place.

When this organization was originally formed, the hope was to provide a true marching band experience for students in ALL our Wyoming communities. Creating this collaborative band environment meant that even if a student came from one of our rural school communities with small band programs, these students could experience the thrill of performing band music with appropriate instrumentation, ability, and nuance. Meanwhile, larger school communities have students striving for leadership roles and enrichment opportunities. It is only by

pulling together the resources of all of our school communities that the WASMB has seen such outstanding success for so many years.

Our organization engages nondominant community members by opening our enrollment to any band student from Wyoming High School. Students from all backgrounds and experiences are welcome to enroll. Another example is that we offer scholarships for students with income-related difficulties. This year we plan to award 10 \$1,000 scholarships to students in need. We are also very proud that when our band performs in these communities we perform for children, veterans, politicians, businesses, and nearly every demographic a community can provide. We have had many students with medical needs, physical disabilities, and income challenges who have participated in the band performances. Our staff works hard to guarantee that all students can see success in this program.

Our greatest method of evaluation is a satisfaction survey sent to both parents and students of the ensemble. Each year we send an extensive satisfaction survey home to students and parents asking for input on multiple levels of evaluation including the level of support given to students, musical growth shown by students, communication efficiency, and general satisfaction. We also send out satisfaction surveys to the high school band directors in the State of Wyoming. We send out these surveys to all the band directors regardless of whether they had students in the ensemble or not and we classify this information based on the school involvement level.

We also do a group demographic analysis to evaluate how diversified our clientele remains. We strive to reach different communities as well as different demographics within those communities.

The main cost of operations centers around the training camp where we bring all the students together to train them, learn the music, refine the marching coordination and skill, and prepare for our performances. This camp traditionally happens at Northwest College in Powell preceding our performance at the Independence Day Parades in Cody. This camp takes place over 4 days. The students will stay in the dorms and eat in the cafeteria at NWC.

This camp is to take place July 1-5, 2024.

Cost estimates are based on our current roster of 165 students, 8 chaperones, and 8 staff members for the 2024 performance tour.

Annual Organization Costs = \$10,000. Allocation includes: Marketing (\$1,000), Recruitment Travel (\$1,500), Insurance (\$1,000), Technology Programs (\$4,000), Office Equipment \$1,500, Postage (\$100), Misc. Expenditures (\$900)

Student Uniform \$120 per student = \$19,800. Uniform includes standard marching band uniform parts including shoes, bibbers, jacket, hat, and shoes.

Student Training Camp Lodging/Food at Northwest College \$45 per student/per day. 4 night stay at camp = \$180 per student = \$29,700

Staff Costs for Training Camp at NWC \$45 per staff member/per day. 5 night stay at camp = \$225 per staff member = \$1,800

Chaperone Costs for Training Camp at NWC \$45 per staff member/per day. 5 night stay at camp = \$225 per staff member = \$1,800

Total operating cost for performance tour and training = \$63,100

Band Travel and Staff Travel Expences = \$10,000

Band Equipment & Supplies \$5,000

Sub-Total for Travel and Equipment = \$15,000

Total Project Funding = \$78,100

Requested project support funds will be used to offset the cost of operation of the WASMB program included in the budget. Amount allocated for operations is \$63,100 in total.

The project would start with our 5-day training camp at NWC for staff, chaperones, and students. Students would arrive in Powell for the camp where they would stay on campus for the duration of the camp. Students would rehearse the music as an ensemble, would refine performance skills in section sessions, and would learn the art and craft of marching technique in a course taught by our staff.

We would then move to Cody where for 2 nights we would stay overnight in the Cody gym as we perform in the parades on the 3rd and 4th of July to celebrate Independence Day with the communities of Cody and Powell.

Our next performance would be at the WYO Rodeo Parade in Sheridan on July 11 & 12, 2024. The students would gather in Sheridan where we would stay and train at Sheridan Junior High School for two days. The students will continue to refine their craft, learn and memorize more music, and practice their marching technique. The student will then perform for the communities of Sheridan and the surrounding communities of Dayton, Ranchester, Banner, Story, Arvada, and Buffalo.

Our final summer performance will happen in Cheyenne at the Cheyenne Frontier Days Parade on July 26 & 27, 2024. The band will gather and stay at East High School in Cheyenne during which they will practice and polish their performance for two final days. The band will then perform for the community of Cheyenne and the greater community of Wyoming in the parade for the "Daddy of em All", the Cheyenne Frontier Days.

After this parade students are invited to register for one additional parade performance in Philadelphia, Pennsylvania during the Philadelphia Thanksgiving Day Parade November 25-29. During this trip, students will perform for a national audience in the oldest Thanksgiving Day Parade in America. Students will get a historic tour of Philadelphia as well as spend 3 days in New York City taking in all the sites and history New York has to offer. *The trip to New York and Philadelphia will be funded by students directly through a touring company and is not part of the funding model for WASMB Performance Tour. This is just an additional opportunity we provide to the students as part of the experience.

We will have a staff of 8 directors helping teach students during the performance tour. Each director brings years of musical and educational experience to the team. Our staff includes:

Brent Rose - Director of Bands at Kelly Walsh High School in Casper (23 years experience in education)

Aric Hageman - Director of Bands at East High School in Cheyenne (20 years of experience in education)

Aemalemalo Seui - Director of Bands at East High School in Cheyenne (22 years of experience in education)

Steve Schofield - Director of Bands at Thunder Basin High School in Gillette (25 years of experience in education)

Gino Hernandez - Director of Bands at South High School in Cheyenne (25 years of experience in education)

Evan Bradley - Director of Bands at Wheatland High School (7 years of experience in education)

Michelle Ottoes - Librarian and Color Guard coach in Cheyenne (30 years of experience in education)

Jenny Ash - Staff Nurse - Registered Nurse at Cheyenne Regional Medical Center

Students will get advanced training from our experienced staff in the area of instrumental music performance and the specific art form of marching band music performance.

Our goal is to have students refine musicianship through individual practice, rehearsal, revision, and performance of the assigned performance literature. Students will perform independently and with their diversified collaborative cohort on a varied repertoire of music while refining musicianship and technical accuracy. These goals align closely with the Wyoming Performing Arts Standard #1 - Creative Expression Through Production where students learn to create and perform in the arts.

Students will be given music and asked to learn, rehearse, refine, and perform the music with their peers. Students will also be taught the skill of marching specific to the marching arts including a modified roll step, marching and maneuvering skills, posture, recovery, and memorization.

These students will learn from a team of directors. Each director is assigned a specific sub-group within the band based on their unique background and skill set. We will separate the groups into Woodwinds, Brass, Percussion, Color Guard, and Leadership. Each sub-group will have their own specific director to teach and tutor them along their musical journey.

Students will not only learn how to refine their individual musicianship, but they will also learn the concept of large group performance to be used in multiple live performances over the span of the summer. Students will also take part in leadership training, physical endurance training, and physical health and well-being courses.

One goal of the WASMB is to support the high school band programs across the communities of Wyoming. The best way to support these programs is to align our learning goals with the state standards outlined by the public schools themselves. We have identified Wyoming Performing Arts Standard 1 - Creative Expression Through Production as our power standard. Specifically working to help students gain proficiency in two specific benchmarks.

Benchmark FPA11.1.M.1 - Students refine musicianship through individual practice, rehearsal, revision, and performance.

Benchmark FPA11.1.M.2 0 Students perform independently and with others a varied repertoire of music, refining musicianship and technical accuracy.

We will use constant formative assessments and very specific performance-based summative assessments to identify our growth and areas in need of improvement. Our formative assessments will take place during ensemble rehearsals and sectional break-out sessions while our summative assessments will happen during our parade performances. Group discussion and evaluation will be used to determine proficiency and growth.

Brent Rose is currently the Director of Bands at Kelly Walsh High School in Casper and has 23 years of experience in education overall. Brent will be asked to oversee the overall music performance of the ensemble. Brent will act as musical director and conductor of large ensemble rehearsals. Brent was chosen based on his history of outstanding performances by the school groups he conducts in Casper and Buffalo.

Aric Hageman is the Co-Director of Bands at East High School in Cheyenne and has 20 years of experience in education. Aric will be asked to be the visual coordinator of the program and will oversee the marching performance aspects of the ensemble. Aric was chosen based on his years of experience leading marching bands and has been on the instructional staff for the WASMB for 6 previous tours.

Aemalemalo Seui is also the Co-Director of Bands at East High School in Cheyenne and has 22 years of experience in education. Aemalemalo will be the director of brass music and will oversee the entire brass section for the band. Ae was chosen based on years of experience, quality of work with high school band students, and many years of experience marching in the DCI circuit with the Casper Troopers Drum & Bugle Corp.

Steve Schofield is the Director of Bands at Thunder Basin High School in Gillette and has 25 years of experience in education. Steve will be the visual teaching staff members and will lead the band in daily marching fundamentals rehearsal. Steve was selected based on years of experience and comes highly recommended as an educator and specialist in the area of marching arts.

Gino Hernandez is Director of Bands at South High School in Cheyenne and has 25 years of experience in education. Gino will be our woodwind section director and will oversee all the woodwind students in the band. Gino was asked to join the staff based on his proficiency as an educator and as a musician. Gino is on demand in the front range as one of the finest jazz saxophonists in the area.

Evan Bradley is the Director of Bands at Wheatland High School and has 7 years of experience in education. Evan will be the drumline and percussion instructor for the band. Evan was chosen specifically for his skill set as a performer and teacher of percussion as well as his experience teaching in a smaller Wyoming community.

Michelle Ottoes is Librarian and Color Guard coach in Cheyenne and has 30+ years of experience in education. Michelle will teach our visual color guard members in sectional, rehearsal, and performance. Michelle was chosen for the staff based on her many years of experience performing and teaching with the Casper Troopers Drum & Bugle Corp.

Funding for the project includes student participation fees, in-kind donations from schools and local businesses, and direct donations from charitable trusts. Student participation fees will be allocated to cover the majority of cost including uniform and camp costs. In-Kind donations will be used to differ the program operation costs and the direct donations will be used for a scholarship program for students with income-related issues.

The Project support funds would be used to reduce student cost and program operations costs while the Arts Learning funds would be used to defer costs for supporting staff and chaperones.

ORGANIZATION SUMMARY

WYOMING BAROQUE

WWW.WYOMINGBAROQUE.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Baroque Music Tour in the Cowboy State '25 (Wyoming Baroque)

Application

Mission: Wyoming Baroque promotes, performs, and advocates for music and music education in Wyoming and beyond, with particular attention to historically informed performance practice.

Wyoming Baroque is the only professional early music group in the state. The ensemble performs on authentic or replica instruments based on 17th-century models and specializes in the baroque repertoire (1600 - 1750). Wyoming Baroque released three CDs (available on all major streaming platforms) and tours regionally. Recent and upcoming concert locations include Cody, Sheridan, Laramie, Buffalo, Casper, and Billings (MT). The ensemble regularly visits high schools, collegiate music programs, and retirement homes to share historically informed performances. Early Music America, the largest early music organization in the USA, recently awarded Wyoming Baroque a grant to support their education and outreach work in the state. This is the first time an ensemble from Wyoming received support from Early Music America. The international magazine about early music, EMAG, recently profiled Wyoming Baroque along with ensembles in Denver and Bozeman, as part of an expose about professional early music in the Rocky Mountain region (<https://www.earlymusicamerica.org/emag-feature/rocky-mountain-high-baroque/>).

Wyoming Baroque (WYB) is a regional arts organization based in Sheridan, WY. The ensemble interfaces with schools, libraries, and community centers. Collaborating with local music educators and organizational leaders helps us identify community needs. Partners for 2024 include the Buffalo Bill Center of the West, Sheridan High School, Sheridan College, Casper Chamber Music Society, Johnson County Library, and The Hub on Smith retirement home.

WYB offers many free programs, including concerts and education/outreach events. Discounts are available for ticketed events to seniors, veterans, and students. Enhanced audio devices (i.e. hearing aids) are available free of charge at WYB's ADA-compliant home venue (Kinnison Hall). Live streaming is available for people unable to attend concerts in person.

WYB's programming includes repertoire composed by 18th-century artists from nondominant communities. For the 2024-25 season, Wyoming Baroque programmed the following repertoire:

- Crooked Shanks (1803) by Occramar Mareycoo (the first known music published in North America by an African American composer)

- Ya La Gloria by Mexican composer Manuel de Zumaya (c. 1678 - 1755)

- Music from the 18th Century Ephrata Cloister in Western Pennsylvania (includes music by Sister Föben, nee Christianna Lasse, the first known published female composer in the United States)

- Selections from the Codex Trujillo del Peru (also known as the Codex Martínez Compañón) written by anonymous indigenous Peruvian composers in the late 18th century

- Barukh Habba; a Sephardic liturgical song performed in the US during the American Revolution

The organization makes every effort to honor accommodation requests in consultation with the concert presenters we work with.

Wyoming Baroque (WYB) evaluates and measures the impact of our programs and services in our community in the following ways:

- WYB meets with institutional partners after each event to ensure we meet expectations and to solicit feedback about improvement.

- WYB asks institutional partners and audience members to complete a survey about their experiences on Survey Monkey. The survey is available in English and Spanish.

- WYB members meet after all public events to exchange ideas on what went well and explore ideas for improvement.

- WYB solicits feedback from colleagues in the field about our programs when sharing videos and recordings - WYB meets with community arts leaders to plan arts/outreach events, including those involved with secondary education

- Being asked back by an institutional partner is the strongest metric we use for measuring success! For our 2024 season, we were invited back to perform in Sheridan, Cody, and Billings (MT).

N/A

Wyoming Baroque (WYB) requests project support for a regional tour of Wyoming. Activities include formal concerts, community education events, and informal outreach activities in Sheridan, Buffalo, Gillette, and Cody. Venues include K-12 public schools (Sheridan High School, Thunder Basin High School), higher education institutions (Sheridan College and Northwest College), senior centers (The Hub on Smith), museums (Buffalo Bill Center for the West), and libraries (Johnson County Library). All events build upon pre-existing relationships between WYB and other cultural institutions in Wyoming.

WYB is a small, lean organization with a strong regional profile. All requested project support funds will be used to pay artistic personnel to present concerts, education/outreach events, and travel-related expenses. The ensemble specializes in historically informed performance (HIP) and is part of an international music movement emphasizing faithfulness to the approach, manner, and style of the musical era of a composition's creation. Wyoming Baroque focuses on music from the Baroque era (1600 - 1750). Group members perform on period instruments (18th-century instruments or modern reproductions) and utilize baroque bows, natural gut strings, and historical tuning systems.

Planned events for the regional tour include the following:

Tuesday, April 29, 2025: 10:00 am: Education and Outreach Event at Thunder Basin High School in Gillette, WY

Wednesday, April 30, 2025, 2:30 pm: Education and Outreach event at Sheridan High School

Wednesday, April 30, 2025, @ 7:00 pm: Outreach Concert at the Johnson County Library in Buffalo, WY

Thursday, April 31, 2025, 2:00 pm: Education and Outreach event at Northwest College

Thursday, April 31, 2025, @ 7:00 pm: Concert at the Buffalo Bill Center of the West in Cody, WY

Friday, May 02, 2025, @ 1:00: Education and Outreach event for Sheridan College Music Convocation Class

Friday, May 02, 2025, @ 3:30: Education and Outreach event The Hub on Smith Senior Center in Sheridan, WY

Saturday, May 03, 2025, @ 7:00 pm: Concert at Sheridan College

Personnel includes:

Dr. David Wilson: Professional baroque violinist based in North Carolina

Ms. Martie Perry: Professional baroque violinist based in Bloomington, Indiana

Dr. Marta Howard: Professional baroque violist based in Washington, D.C.

Barbara Krumdieck: Professional baroque cellist based in North Carolina

Dr. Mark E. Bergman: Professional baroque double bassist and Director of Strings and Orchestra studies at Sheridan College in Sheridan, WY

Mr. Frank Nowell: Professional harpsichordist and Music Director of the Baroque Chamber Orchestra of Colorado in Denver, Colorado.

Dr. Robert Psurny: Professional tenor and Director of Choral activities at Sheridan College in Sheridan, WY

Ms. Molly Quinn: Professional soprano based in New York City

Wyoming Baroque plans to present a semi-staged version of Telemann's hour-long comic opera "Pimpinone" in recognition of the 300th anniversary of the popular work's premiere in 1725.

Wyoming Baroque (WYB) requests Arts Learning support to help finance a series of education/outreach events in Wyoming associated with a regional tour during the spring of 2025. These events focus on educating audiences about Baroque music and coaching students about historically informed performance (HIP) practices.

When engaged with audiences, WYB members explain the compositional elements and performing techniques employed by 18th-century musicians to express ideas and emotions. Compositional techniques include elements of word painting, story-telling, and emphasizing rhetoric. Performing techniques include exploring the musical tools employed by historical musicians and how they differ from modern tools. For example, historical string instruments of the 18th century (including the violin, viola, cello, and double bass) feature different design features relative to their modern counterparts. They use different bows and natural gut strings and eschew modern structural elements like an endpin, chin rest, shoulder rest, and tuning gears. The differences in the instruments' design enhanced the 18th-century player's ability to express a contemporaneous composer's intent. WYB's education and outreach programs elucidate the composer's intent and demonstrate how historical instruments are perfectly designed to realize this intent.

WYB also works with student ensembles to help them better understand HIP performing techniques on modern instruments.

Planned Arts Learning events include:

Tuesday, April 29, 2025: 10:00 am: Education and Outreach Event at Thunder Basin High School in Gillette, WY

Wednesday, April 30, 2025, 2:30 pm: Education and Outreach event at Sheridan High School

Wednesday, April 30, 2025, @ 7:00 pm: Outreach concert at the Johnson County Library in Buffalo, WY

Thursday, April 31, 2025, 2:00 pm: Education and Outreach event at Northwest College

Friday, May 02, 2025, @ 1:00: Education and Outreach event for Sheridan College Music Convocation Class

Friday, May 02, 2025, @ 3:30: Education and Outreach event The Hub on Smith Senior Center in Sheridan, WY

This year (2025), Wyoming Baroque plans to present Telemann's comic opera "Pimpinone." The plot focuses on Pimpinone, a wealthy, ill-mannered man, and Vespetta, a scheming chambermaid. Vespetta convinces Pimpinone to hire her, then marry her. The two characters spar with one another to great comic effect. Baritone Ryan de Ryke described the opera as "a long episode of I Love Lucy." WYB's outreach presentation includes opera excerpts showcasing the aspects of Telemann's comic sensibility that have made this opera a popular and enduring part of the repertoire.

WYB employs National Association for Music Education (NAfME) 2014 music literacy standards as Arts Learning goals. These standards include "conceptual understanding in areas that reflect the actual processes in which musicians engage. The standards cultivate students' ability to carry out the three Artistic Processes of Creating, Performing, and Responding."

Creating:

When working with student ensembles (this proposal includes workshops at Sheridan High School and Thunder Basin High School), WYB helps young string players identify the rhetorical intent of their music. Once identified, the ensemble works with the young musicians and their director to create techniques (conceptual and technical) that express the music's rhetorical intent in more effective ways.

Performing:

WYB often works with student ensembles to improve performing standards. In some cases, this includes making technical suggestions. In other cases, new conceptual paradigms are employed. For example, when coaching 18th-century music, one oft-employed technique involves young string players holding their bow on the stick rather than at the frog. This changes the bow's balance and allows it to respond similarly to an 18th-century bow. It also allows the player to draw a different sound from the instrument and helps expand an ensemble's expressive performance opportunities.

Responding:

WYB programs help audiences respond to music in multiple ways. When engaged with audiences, WYB presents listening guides to facilitate a greater understanding of the music. In 2023, the ensemble performed Telemann's "Burlesque de Quixotte;" a musical portrait of Cervantes' titular character Don Quixote. Before playing, WYB showcased musical moments depicting Don Quixote's battle with the windmills, "love sighs" over Princess Dulcinea, and the braying of Sancho Panza's donkey. These auditory "guideposts" help audiences respond to the music. This year (2024), WYB will perform music from 18th-Century indigenous Peruvian composers notated in the

Codex Trujillo del Peru (also known as the Codex Martínez Compañón). European Baroque elements in the music are represented by the strings and continuo while the influences from Latin America is represented by the guitar, percussion, and Spanish text.

When working with performing groups (especially high school orchestras), WYB encourages young musicians to respond to one another through the sound of their instruments and by gesticulating to facilitate excellence in ensemble playing.

Details about NaFME standards are available here: <https://nafme.org/my-classroom/standards/>

WYB selects artist/educators for their extensive experience as skilled performers, instructors, and ambassadors for historically informed performance. Each member has national and international experience as a performing artist. They have all been members of WYB for multiple years. WYB members include the following:

Dr. David Wilson: Professional baroque violinist based in North Carolina

Ms. Martie Perry: Professional baroque violinist based in Bloomington, Indiana

Dr. Marta Howard: Professional baroque violist based in Washington, D.C.

Barbara Krumdieck: Professional baroque cellist based in North Carolina

Dr. Mark E. Bergman: Professional baroque double bassist and Director of Strings and Orchestra studies at Sheridan College in Sheridan, WY

Frank Nowell: Professional harpsichordist and Music Director of the Baroque Chamber Orchestra of Colorado in Denver, Colorado.

Dr. Robert Psurny: Professional tenor and Director of Choral activities at Sheridan College in Sheridan, WY

Ms. Molly Quinn: Professional soprano based in New York City

WYB selected regional partners based on their strong regional profile and connection to the communities they serve. In the case of the high schools, Thunder Basin High School and Sheridan High School have two of the largest and most comprehensive high school string programs in Wyoming. Sheridan College has a robust early music curriculum, and The Hub on Smith enjoys a robust regional reputation for programming designed for seniors.

Key Partners:

Sheridan High School: Ryan Walker (Sheridan High School Orchestra Teacher)

Thunder Basin High School: Kelleen Edwards (Thunder Basin High School Orchestra Teacher)

Sheridan College: Dr. Christian Erickson (Visual and Performing Arts programs Coordinator at Sheridan College)

The Hub on Smith: Dr. Ryan Landis (Director of Operations)

Northwest College: Dr. Zach Paris (Music Professor)

Buffalo Bill Center of the West: Josie Hedderman (Custom Events)

WYB consults with regional partners to custom-design programming based on the needs of each organization.

Wyoming Baroque (WYB) receives funding from partner organizations, presenters, and grants. In 2024, WYB received financial support for presentations in Sheridan, Casper, Buffalo, Cody, and Billings (MT).

In 2023, Early Music America awarded WYB a grant to support education and outreach activities, and the Wyoming Arts Council assisted financially with purchasing a digital harpsichord. WYB's relationships with partner organizations are key to its success. As an ensemble-in-residence at Sheridan College, WYB has a special connection to the Sheridan community.

For 2025, Wyoming Baroque is collaborating with presenters in Sheridan, Buffalo, Gillette, Casper, and Cody to present concerts and education/outreach events. We structure education and outreach events around concert appearances.

ORGANIZATION SUMMARY

WYOMING FIDDLERS' ASSOCIATION DISTRICT #4

WYOMINGFIDDLERS.COM

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Rocky Mountain Regional Fiddle Championships & Music Festival

Application

Our 47-year Mission is to perpetuate the art of old-time fiddling.

Our overall strategic goal is to provide quality, affordable, educational, family-friendly acoustic entertainment in our community with emphasis on accessibility & inclusion for individuals with disabilities, diverse backgrounds & differing needs.

We provide entertainment at nursing homes, assisted living facilities, child development center & local events. In April we will play for a celebration of life for our member with Down Syndrome (who passed away a few days ago) at I-Reach 2, a provider of services for persons with disabilities & in June at a fundraiser for Wyoming Rescue Mission. A member resides at a nursing home & joins us in entertaining; & during various performances our president "Face Times" a young man with developmental issues & waiting for a kidney transplant. Both have huge smiles the entire time. Hornbuckle Scholarship for young musician.

WFA #4 continues to present a great event (34 years minus 2 during COVID), the Rocky Mountain Regional Fiddle Championships & Music Festival. We strive to meet all aspects of our overall goal: **QUALITY:** enlistment of special artists well-known in the fiddling community to entertain, judge the music competitions, emcee & present workshops. This encourages highly-talented musicians to participate in the acoustic music competition which includes categories for fiddle, other stringed instruments & vocals for musicians of all ages; **AFFORDABILITY:** free admission & parking for everyone arriving by 11 a.m.; **EDUCATIONAL:** jam sessions & workshops; **FAMILY-FRIENDLY:** competition categories for all ages, attendees of all ages & our partnership with the Fair providing fun-filled Fair activities for the whole family; **ACCESSIBILITY & INCLUSION:** fully handicap accessible venues & special invitations to residents & staff from nursing homes & assisted living facilities, service organizations for persons with disabilities; senior centers & veterans services.

Casper, the 2nd largest city in Wyoming with about 58,500 people, is centrally located in the state. In addition to locals, the Central Wyoming Fair & Rodeo and our event attract people from around the region drawing about 15,000 attendees daily. The source of the following numbers for Casper is the U.S. Census Bureau. Non-dominant communities identified are: 9,500 residents over age 65; 6,000 persons under 65 with a disability, 3800 veterans, and 6,200 persons living in poverty. We have been able to identify 8 nursing and/or assisted living facilities, 9 larger-scale organizations providing services to people with disabilities, several organizations providing services to people in poverty (food pantries, thrift stores, rescue mission, & self-help organizations), a large number of low-income & senior housing units, & 2 veterans' organizations.

We have historically provided entertainment for a number of these entities. For the Rocky Mountain Regional Fiddle Championships & Music Festival, we will extend special invitations to as many of these facilities & organizations as possible.

Free admission & parking for those arriving prior to 11 a.m. will make our event affordable for anyone who wishes to attend. The venue is completely handicap accessible. The seating for spectators is movable chairs which will accommodate requests from people in wheelchairs to sit wherever they wish. We will be able to accommodate musicians who have physical limitations to participate in the music competitions as the stage is also handicap accessible. Last year we had a young man with developmental disabilities & in a wheelchair who asked if he could sit on the stage with performing musicians for awhile. He was thrilled when we were able & willing to accommodate his request.

Evaluating the impact our services at nursing homes & assisted living facilities is based on discussions with the staff & residents, strongly indicating we fill a void in their access to live music, especially the acoustic old-time music they truly enjoy. They clap & sing along to the old tunes – indications that it is sparking memories.

We are often selected as background music for performances at other venues, where people can listen & visit at the same time. Amplified music often does not allow that. Evaluation is based being invited back.

The impact of the Rocky Mountain Regional Fiddle Championships & Music Festival on the community is based on the addition of a special event on the free stage at the Fair; the people we bring to town who play, shop & eat; & the opportunity we provide for non-dominant communities.

Winners in each fiddle competition category are certified for the National Oldtime Fiddlers' Contest in Weiser, ID. Each time they appear on stage at National, Casper is mentioned lending encouragement for people to visit Casper. Their photos are placed in the National Fiddlers Hall of Fame.

Contestants, special artists & spectators are provided surveys. Information gathered is used to determine improvements. We take pride in the fact that several participants each year say it is their favorite annual event – like a family reunion for them.

Unfavorable comments are taken seriously & we strive to improve those areas

We do self-evaluations, as well. This past year, musicians were very slow appearing on stage on time, making it difficult to stay on schedule. We will implement changes to see that doesn't happen this year. We also had some delays in completing results quickly. We will implement changes to resolve that situation as well.

N/A

Special artists Amy Carwile, Cody Stadelmaier & Tim Hodgson will be performing & judging music competitions. Bill McKay will be performing, emceeing & teaching workshops.

Fiddling since age eight, AMY CARWILE's championships include Northwest Regional, Washington State, Colorado Open, Pend O'Reille International, & Rocky Mountain Young Adult. She has judged numerous state & regional fiddle competitions as well as the World Championships of Fiddling, the National Old-time Fiddlers' Contest & the Grand Master Fiddler Championship. A private music instructor, Amy travels the U.S. & internationally conducting fiddle workshops & master classes. She teaches at summer music camps including the International Fiddle School at Vanderbilt University & the Mark O'Connor Berklee College of Music Summer String Program. Amy currently performs as a duo with her husband Daniel adding fiddle, piano and vocals to their fusion of musical styles. Together they own & operate Carwile String Studio in Lexington, Kentucky.

CODY STADELMAIER started violin 5th grade orchestra in Casper on her Grandpa's violin. She fell in love with the instrument & has never put it down.

Through Wyoming Fiddlers' Assn. Dist. 4 she gained valuable performance experience & was introduced to fiddle competitions.

She has competed in & judged many fiddle contests across the U.S. In addition to numerous state & regional titles, she won the National Adult Fiddle Championship title in 2016 & 2021.

She teaches private lessons, has been an instructor at several music camps & after-school programs for violin students.

She has performed with western swing, bluegrass and country bands, the Wyoming Symphony, CSU Symphony & several quartets.

Cody has taught fiddling and violin for over 35 years & loves it.

TIM HODGSON got his start in his grade school orchestra. Tim fell in love with traditional fiddle music & relentlessly sought out that style of music. He entered his first fiddle competition at age 13 & is a 7-time Idaho State Champion, 2-time National Men's Champion, & 2-time U.S. Open Champion. Tim has judged many state & regional fiddle competitions, as well as the National Oldtime Fiddle Contest. From 1989-2021, Tim played fiddle & sang with the famous Bar J Wranglers from Jackson. Highlights of his career with the Bar J Wranglers include performing with Randy Travis, Roy Rogers & Michael Martin Murphy on the Nashville Network & being featured on the Discovery & Food networks. Tim has taught fiddling to dozens of students – many going on to win championships. He & wife, Brenda, own & operate The Cookie Cottage in Rigby, Idaho.

BILL MCKAY, Laramie, is a native of rural Missouri & grew up immersed musically in the harmony singing of churches; old-time music of the Ozarks & Appalachian traditions; folk & rock music of the 1960s-70s; bluegrass & eventually western swing.

His songs have won or placed in the Hazel Dickens songwriting contest; are included on a Grammy nominated album by the Della Mae band; & have been recorded by other artists. He has recorded two albums - one with the Turtle Creek Bluegrass Band & one of original works called "New Reasons."

As a contributing musician on recordings by other artists, Bill recently produced a Tom Petty tribute album entitled "Have Love Will Travel" by Reina Collins. In addition to many years serving as emcee at our event, Bill has been emcee & frequent instructor at the Montana Fiddle Camp for almost 3 decades.

Our budget aligns well with the programs and services we provide.

General Operating costs: post office box rent, corporate filing fee & supplies are covered by income from donations & membership dues. In-kind donations include newsletter production, website cost, performance time & sound equipment care. Scholarship is sponsored by Hornbuckle family.

Project costs: We partner with business (12 last year) & individual (7 last year) sponsors for competition awards. Expenses for special artists & non-member office staff, supplies & insurance are funded by contestant entry fees, cash reserves, & the WAC grant. In-kind donations include: partnering with the Fair for the venue; sound system & gate fees; partnering with the hotel for discounted rates; donation of a camper to sequester judges; & preparation, operation & teardown labor. Special artists donate their time.

We are able to retain funds equal to our operating costs & our share of project expenses adequate for 7 years.

ORGANIZATION SUMMARY

WYOMING SECONDARY ART EDUCATOR'S ASSOCIATION, INC.

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

WSAEA Community Support Grant

Application

WSAEA Mission Statement: To promote quality education in art for all Wyoming students through the advancement of the secondary state art symposium, teacher in-service, communication and professional development.

Wyoming students are provided the opportunity to take a variety of art courses including Digital Photography, Computer Graphics, 2D design, Ceramics, as well as other foundations classes: each of which have both beginning level and advanced courses that students can work their way through during their years at high schools across the state.

Wyoming art departments participate in multiple community art showings of student work. Some locations include the local public libraries, restaurants in the area, community storefronts and at the elementary schools in their buildings. Our most prominent showing is the annual State Art Symposium.

Wyoming Secondary Art Educators Association strives to create an environment that is inclusive to all walks of life. Our teachers involved in the organization have varying beliefs, backgrounds, abilities, and experiences that allow us to be a well-rounded community of artists and educators. We include all Wyoming secondary schools to participate in our State Art Symposium, this includes communities that are wealthy as well as those that are in poverty. We include all nationalities and backgrounds and their work that is inspired by those roots into our showcases of work, visiting artists, workshops and more.

The WSAEA creates inclusion opportunities not only through participation in professional development experiences and participation in State Art Symposium but also by encouraging and promoting a rotating leadership system that allows educators to enhance leadership skills and to create strong connections to a network of peers. As a component of this leadership role, the president elect position is responsible for hosting the fall arts conference. These conferences are often hosted in the region of the president elect allowing for educators to visit various communities across the state. This promotes a better understanding of Wyoming at large and creates a stronger support system as well as empathy for different challenges and assets that reside in our diverse communities. The communication path to students is complex and can be identified in both direct and indirect ways. Teachers are better prepared to address discussions of diverse communities in our state. Students participating in the symposium can observe their teachers working to create this rich event and watch their teachers work together to form connections and build richer programming.

We, as educators, are always measuring and evaluating the impact of the work that is being done by our student artists, as well as our Art Educator peers. These evaluations come in the form of state standards in schools as well as juried art exhibitions and such. We annually collect data on the event including the number of schools that participate in symposium which exceeds any other WSHSAA sports participation in terms of number of schools. We collect data on all aspects of the event and conclude the symposium events and fall conference with feedback surveys. This always serves as an opportunity to document feedback. In addition, we have bi-annual meetings where members are able to present ideas and be agents of change within the organization.

In the last few years, the WSAEA has been seeking ways to build active opportunities for students to participate in hands-on art making experiences that enrich their time and experience at State Art Symposium. Currently we are hosting jewelry making, sketchbook creation, and tie dying for the students during the evening programs. The universities present at Symposium have supported more novel and advanced experiences for students. These have faded out over the years due to the fact that this is donated by the universities and only a very few student spaces are available. This is one of the reasons that we added the evening banquet activities; in order to provide more opportunity and equity. If the funds allow, we are looking to hire a local artist in Casper to facilitate a collaborative art project that all students will participate in while at Symposium. We would like this to be an installation piece that would ultimately have a permanent location in the Casper community. We are currently talking to a handful of artists about this possibility and are in the early stages of planning.

At symposium, we would use grant money to provide workshop opportunities for students and to hire guest artists. We would also be able to replenish supplies that we use yearly, such as supplies for the workshops we already provide, and purchase new supplies, such as peg boards, hooks, etc, that would aid in the success of the art show. With the cost of ribbons and awards always increasing it would also be very beneficial to have extra support in purchasing these.

The other event that we host is the Fall conference, which is a professional development opportunity for secondary art educators in Wyoming. The WSAEA provides lodging, meals and artist-led workshops, which are partially paid for by attendees. At this event the communication and learning that takes place is highly beneficial and directly impacts the quality of education our art teachers are able to provide. It is imperative that art educators continue their education and participate in meaningful art-making activities to help their program to be as relevant as possible for their students. A portion of the operating funds would be used to pay for this event and the artists that attend.

N/A

We would benefit greatly from grant support and would be able to build upon what we have started: adding the potential to be able to pay organizations to come in and create active art-making workshops during our State Art Symposium as well as being able to pay stipends to guest artists at our annual Fall Conference. Being able to financially compensate providers for these experiences would ensure that we can continue to grow these enriching activities that keep students and teachers engaged throughout each event, walking away with new skills and experiences. As mentioned earlier, we would also like to host a new artist/artists to facilitate a collaborative art project that all students would participate in and would be permanently installed in the community in Casper, WY.

We would further apply a portion of the grant funding to support teachers in accessing professional development during symposium and fall conference that builds on their skills and knowledge and connects them to a community of arts professionals. This past year we used this grant to provide scholarships to 4 art teachers who had never

been able to attend fall conference in previous years. We had the largest group in attendance ever and it made for a very impactful event full of meaningful artmaking and conversation. We were also able to have 2 more artists attend than in previous years. With the funds from this grant we are hoping to continue to grow this event by providing more artist workshops and the opportunity for more teachers to attend.

Our specific arts learning goals are rooted in engaging high school students and community members in a meaningful art experience that leaves a lasting impact. Specifically, we hope to provide students with an opportunity to acknowledge their potential to reach their future goals, and the impact that sharing and viewing art in a public space can have. This aligns directly with the state standard of students selecting, preparing, and exhibiting their artwork. We also strive to promote and express the importance of the arts in public schools by hosting a public art show where the community can see the impact it has on Wyoming's youth. With our students our goal aligns with the standard of analyzing the contributions that art and visual artists make to their local community and contemporary society. With scholarship opportunities we aim to give students the opportunity to succeed in their futures in the arts, with students who interview having to meet a majority of the state standards.

As for fall conference, our goals are rooted in professional development and bringing art teachers together to provide the most meaningful educational experiences for our students. Specifically, we provide workshops where teachers learn new skills that they will use with their students in their own classroom. We provide resources and new learning tools for teachers to use as well.

The artists we will have at our fall conference and at the 2025 state art symposium have not been selected yet. Every year the president of the WSAEA chooses a location for the fall conference, typically closer to their home in Wyoming, and then selects artists that are local to that area to host workshops. For art symposium we are talking to a few different local artists who will potentially help facilitate the collaborative art project. As for teachers, every secondary art educator in Wyoming participates in the state art symposium. We currently have about 25 art teachers who attend the fall conference, and with scholarship opportunities provided by this grant we are hoping that number continues to grow. Some key partners involved in our events include the Wyoming Arts Council and Proud to Host the Best, both of which make funding possible.

The funding for the WSAEA comes from the annual art show and from the fall conference. At the annual symposium we raise funds through artwork entry fees, raffling and auctioning of donated teacher artwork and t-shirt sales. At the fall conference teachers each pay for a portion of the cost of the event. We align our budget with our programs and services by using specific funding sources for specific needs and making adjustments accordingly. Our raffle and silent auction goes towards scholarships and with us falling short in recent years we have raised the cost of t-shirts to make up for the gap. Our entry fees go towards the cost of renting the events center; however, we are grateful to be having Proud to Host the Best cover this cost this year. These funds will now be able to be used to help us in other areas where we fall short, majority of which will go towards the meals we provide at both of our events.

ORGANIZATION SUMMARY

WYOMING SHAKESPEARE FESTIVAL COMPANY

WWW.WYOMINGSHAKESPEARE.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Expression with a Fresh View: Creating through Combining

Application

Wyoming Shakespeare Festival Company, founded in 2000, is a professional theater production company specializing in, although not limited to, classical theater. WSFC is committed to nurturing the art of acting through dynamic productions, actor and stagecraft training, and ongoing dialogue with Wyoming's communities. WSFC's overarching goal is to renew and reinvent the rich theatrical traditions and literature that are our collective legacy by generating compelling interactive programs. The Shakespeare Academy imparts professional level training tailored to the experience level of each youth in rural Wyoming. Students, actors and volunteers take part in various, essential aspects of production including costume, prop, lighting and sound design as well as set construction. Above all, WSFC aims towards excellence in programmatic quality. A positive understanding of theater produced within and beyond our community is our pre-eminent purpose.

Based in Fremont County (pop.39,336), including the Wind River Indian Reservation, WSFC serves a community with a median household income of \$54,291 and 13.5% living below the poverty line. FC is spread out—9,000+ square miles— 4.4 persons per sq. mile. WSFC encourages an increasingly united demographics through a shared love of live performance. WSFC is the only WY program to train actors in classical theater production. Our professional and student actors, partner organizations, volunteers and audience benefit from the shared experience of live theatre. We value the complex nature of humanity these plays address. Our programs consider students' and adults' scheduling. We program in the summer, weekends and evenings. Our policy provides programming 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 strengthen both 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 make up WSFC audiences, actors, and volunteers. We have a record of accommodating at-risk students who benefit from theater's culture of inclusion while learning life skills. Women develop programming, budgeting, administration and an inclusion plan for 2024-25. We use fully accessible facilities assuring participation of all abilities.

Verbal feedback in the form of participants Q&A during and following programs and simple, online feedback gathered from the community, greatly impacts future programming. Quantitative and qualitative evidence is collected and used as part of WSFC's evaluation cycle. Quantitative evidence includes student and audience counts. WSFC evaluates the Shakespeare Academy, performances and workshops 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, The press is also encouraged to compliment or criticize.. Evaluation analysis forms the basis for program adjustments as part of this coming year's planning and program development process. WSFC staff is responsible for collecting and analyzing evaluations and feedback. In the early fall, 2023's programming was reviewed and analyzed with a keen eye on programmatic and administrative improvements for this upcoming year. 2024-25 season's programs are determined with attention to incorporating feedback from the views and evidence collected, confirming they align with WSFC's goals. We hold diversity central to our goals and critical to our Wyoming culture. Because of equity and inclusion, we have our whole community's support that is necessary to serve, combine and create the best work possible moving forward.

Wyoming Shakespeare Festival Company's operating costs from July 1, 2024-June 30, 2025 should be very near the actual costs of last year and previous years. Although we sometimes add programs because of the availability of artists, schedules and the interests of the community, we keep costs within what we can afford.

Operating costs that make up 20% of WSFC's overall budget- (\$23,970. out of \$119,850.)- are:

Rent of storage unit for sets- \$1500.

Building supplies for sets- \$3400.

Aquisition, maintenance & storage of costumes- \$4100.

Professional Development, (classes, workshops, seminars, outreach)- \$3000.

Graphic/Web Designer- \$1650.

Accountant/ bookkeeper- \$350.

Filming/editing equipment- \$7000.

Utilities- gas, electric, water- \$1500.

Daily running expenses, (scripts, office supplies)- \$1200.

WSFC provides generous in-kind support of materials and services. If granted, Wyoming Arts Council funds would be allocated to off-set 15% of the operating costs.

-2024's Shakespeare Summer Academy, is an eighty-hour, Monday- Friday intensive at Lander Valley High School in July for students, ages 8-18. Students focus on stagecraft and Classical text; exploring universal aspects of the human experience while gaining confidence to succeed on and off stage. This year they will present Shakespeare's comedy MUCH ADO ABOUT NOTHING. Performances are open to the public the 3rd week in July. Diane Springford along with two college students direct the program of twenty five students.

-September through November, WSFC will produce, in collaboration with Lander Valley High School, the Fall Musical. We provide sets, costumes, staging, actor coaching and numerous volunteer hours resolving technical needs. The musical and in-school director is still being decided upon. Fall 2023 it was The Adams Family and was very popular.

-January through March, 2025, WSFC will co-produce LVHS's Spring show. 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 creating their own intergrated community. Students are afforded opportunities to perform on stage, work behind the scenes on sound and lighting, and encourage fellow classmates. Students, parents, staff, administrators and the general public attend to commemorate and support the participants.

February-March, 2025 WSFC conducts a six week class in Acting, for anyone wishing to improve their acting skills apart from productions. It is taught by Erika Dierking, who holds a Master Degree in theater along with an impressive performing resume. The class meets once a week for two hours. Along with imparting acting exercises, she tailors scene work to the skills and interests of the participants.

-April 2025 WSFC is grateful to work with Native speakers at St Stephens who translate parts of Shakespeare's text back into Shoshone for our Shoshone/English presentations. Students, teachers and audience value the theater skills we provide and we appreciate learning the vast folklore, inherent theatricality and language of the Shoshone people influenced by the environment of Fremont County's Wind River Mountains.

-In April the company performs a five act Shakespeare play in Lander. Preparations, casting, designing begin in September. Intensive rehearsals take place in March. JULIUS CAESAR is being done in April 2024.

2025 is not decided yet.

-After the last two semesters studying film production and expanding our media technical community, WSFC continues to develop Acting for Film. Many WSFC alumni and students have participated in 2024's short films. In 2024-25, WSFC plans to produce a a film especially for those seeking to improve their abilities in acting and media.

Highly qualified guest artists, (Margo Whitcomb, acting and directing) and consultants, (Jeremy Nielsen and Amanda Nicholoff, film production), furnish their additional expertise to experienced directors: Erika Dierking & Diane Springford.

Each of the seven programs' budgets range from \$2000.-\$16,000. Project support funds will be allocated to each according to need.

Motivated by determination to attain our goal of serving the community first, WSFC's Directors, Assistant Directors, Producers, and Technical Directors often perform pro bono services or at low costs to remain within budget. In 2023, members donated over eight hundred hours of unpaid services striving to create first-rate programs. The budget is based on past years' actual costs and income covering production materials, guest artists, travel costs and promotional expenses. It aligns with actual programs and services provided and is highly accurate.

The Summer Academy and Lander Arts Center tuition remains low and offers scholarships to assure there are no financial bars to participation. FCS D 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, gate fees and/or donations and the Wyoming Arts Council grant.

ORGANIZATION SUMMARY

WYOMING SINGER-SONGWRTERS

[HTTPS://WWW.WYOMINGSINGER-SONGWRTERS.COM/](https://www.wyomingsinger-songwriters.com/)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

General Operating for Wyoming Singer-Songwriters

Application

The vision of Wyoming Singer-Songwriters is to enable anyone with a song in their heart and a story to tell to connect with other artists and audiences, develop their art, and enrich Wyoming communities.

To support this vision, Wyoming Singer-Songwriters' mission is to:

- 1) Build supportive communities of songwriters grounded in a shared love of music, song writing, and the exploration of human experiences both common and unique, especially those specific to the people and land of Wyoming.
- 2) Cultivate and promote excellence in songwriting by facilitating workshops, hosting songwriting challenges, and giving artists the opportunity to refine their craft in professional recording studios.
- 3) Host an annual Singer-Songwriter festival and competition. Over the course of a weekend, this festival brings together artists from across the state to compete for a singer-songwriter grand prize, provides networking and community building opportunities between artists, judges, and audience members, and hosts a number of family-friendly events including songwriting workshops and the final competition concert.

We aim to serve and benefit a diverse array of singer-songwriters in the state of 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 very consciously celebrate diversity and equality. In 2021, Christian Wallowing Bull, a first-time participant and member of the Northern Arapahoe tribe, won the competition, and with it the \$5000 grand prize. 2022 was our most vibrant and diverse competition yet (in terms of age, ethnicity, income, and geography). Last year, Kira Dawn, a young, female, queer woman and undergraduate at the University of Wyoming won the competition. And we're confident that as our reach across the state grows, so will our diversity. Therefore, this year we are organizing a qualifying round in the northeast quadrant of the state and building a

partnership with the state fair. We also intentionally keep fees for entering the competition low so that is not a barrier for low-income populations. In addition, we make sure event venues are ADA compliant, and we strive to make our events inclusive for all ages and family-friendly. We also have a strong online presence through Facebook and Instagram to reach populations who may not be able to attend our events.

Measuring our success is always a challenge. Every year feels more successful than the last (new people participate, larger audiences attend, etc.) but we want to improve our system for quantifying this success in concrete terms. One basic way we gauge our success is through growth in numbers. In the past, we have failed to directly reach the northeast corner of the state, so this year we are actively seeking a venue and opportunity to host a qualifying round in or near Gillette or that quadrant of the state. We are also eager to accept the state fair's offer to partner with them, and increase our reach to that audience. But for more detailed feedback we conduct surveys for singer-songwriters that participate and audience members that ask questions about how our organization has supported or impacted them. Such as: demographic information, how many years they have participated in the competition, how they heard about us, how we have supported their growth as artists, if they perceive the judging to be fair, how we build community, if they perceive the event to be inclusive and diverse, and how we can better serve them in the future. However, getting people to complete these surveys has been a challenge. This year we will not only make these surveys available at the event for an immediate response (in addition to after the fact), but also by conducting raffles or offering other incentives for those who provide feedback. We're also going to start an official collection of media that document how our events, and the artists who participate, are covered and promoted in any given year.

We are asking for funding for some of our basic costs that are required to keep our organization running, growing, and working toward fulfilling our mission. Our annual singer-songwriter competition, now in its 7th year state-wide, is the primary vehicle for accomplishing our mission. This event is a large but incredibly rewarding undertaking, requiring hundreds of hours of volunteer work and substantial resources and funding to accomplish. These operational costs include: software, music hosting platforms, administrative supplies, and technical/recording equipment, printing costs for marketing and programs, advertising costs on the radio and social media, honorariums and travel stipends for judges, travel expenses, and stipends for the event sound engineer.

N/A

Sources of income for WYSS 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, merchandise sales, competition entrance fees, suggested donations, and venue contributions (often fixed donations or percentage of sales). Last year we participated in WyoGives for the first time, and we're excited to do so again this year and have set an ambitious goal of \$5000. 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 Community Foundation. We are also building our partnership with Wyoming Whiskey who offers the \$5000 grand prize, and now Metro Coffee, who generously provided additional prizes for the runners-up and awards for individual songs. Everything in our budget directly supports the competition.

ORGANIZATION SUMMARY

WYOMING SYMPHONY ORCHESTRA, INC.

WWW.WYOMINGSYMPHONY.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Wyoming Symphony Orchestra's 2024-25 Concert Season

Application

MISSION

The mission of the Wyoming Symphony Orchestra is to enrich the cultural lives of adults, expand the musical horizons of children, and provide an outlet for the creative talents of musicians living in Wyoming and the Rocky Mountain West by performing classical and "pops" music to an expanding audience.

GOALS

Strategic goals outlined by WSO's Board of Directors include increasing artistic and administrative pay through increased earned and contributed income; increasing performance opportunities for regional musicians, presenting guest artists, and increasing the number of Wyomingites which we serve with our programs. Other goals by new ED, Rebecca Hebert include creating a chamber music concert series of three performances at intimate Central Wyoming venues and establishing a Composer-In-Residence.

Music is an amazing tool for building and convening community. When building concerts and programs, Wyoming Symphony Orchestra realizes there's a big difference between making something great and hoping that everyone will come, vs. tailoring an experience for someone particular and saying this was made especially for you.

ENGAGING WITH DIVERSE COMMUNITIES

WSO's audience demographics mirror the 2020 U.S. Census demographics for Natrona County, Wyoming which are 93.7% White and 49.4% female. The median household income in our area is \$64,100 which is lower than the U.S. average of \$71,186. 28% of our Music on the Move program for K-college-aged students attend Title 1 schools for the economically disadvantaged in Natrona County. One way we engage area seniors and people with disabilities is a partnership with Reveille Rotary and AARP WY to provide transportation for folks (aged 65+) to evening concerts. We recognize an opportunity to grow attendance from AAPI, BIPOC, and non-English speakers. WSO engages the LGBTQ+ community with a summer performance at Casper Pride. Additionally, we present multicultural music like Mambo.

ACCOMMODATIONS

Jenny Miller serves as WSO's Office Administrator and fields accessibility requests by phone and from our website. Patrons may contact her before a performance or event to request accommodations like companion seating, wheelchair accessible seating. Our primary concert venue is ADA-accessible and features gender-neutral bathrooms.

Feedback from Wyoming Symphony Orchestra patrons and stakeholders, like vendors and sponsors, is highly valued and used to determine future programming decisions.

QUALITATIVE

Wyoming Symphony Orchestra sends out post-performance surveys to patrons, vendors, and sponsors at their specified email addresses following each concert. This questionnaire evaluates accessibility, and enjoyment, and offers room for written feedback on ways of strengthening our concerts, events, and programs.

QUANTITATIVE

Key performance indicators of audience count, number of sponsorships and sponsorship support, and vendors partnered with are some of the metrics that Wyoming Symphony Orchestra measures numerically. Natural and biological events like the 2017 Solar Eclipse and COVID-19 virus (complete event cancellations) have skewed audience counts in recent years.

Wyoming Symphony Orchestra, in its 75th year, requests Operating Support for its 2024-25 Season.

KEY DATES AND ARTISTS

8/24/24 - The season will kick off with Pops in the Park and be headlined by an artist still TBD. This is Wyoming Symphony Orchestra's most accessible and best-attended concert, drawing around 1,500 concertgoers.

10/12/24 - Masterworks Concert 1 will include composers Khatchaturian, Daugherty, and Saint-Saens. Guest harpist Courtney Bress will be featured for Daugherty's Harp Concerto.

12/7/24 - Holiday Concert will include sounds of the season and the soaring vocals of guest Devin DeSantis.

1/18/25 - Masterworks Concert 2 will include Mozart's Serenade No. 6 and No. 11 and conclude with Beethoven's 2nd Symphony. Featured soloists will include WSO quintet with artists Megan Karls (Concertmaster), Gary DePaolo, Ernie Glock, and Jennifer DePaolo.

4/5/25 - Masterworks Concert 3 will include compositions by Verdi, and Rachmanonov's Piano Concerto No. 3. Pianist Steven Lin will return to the WSO as a featured guest artist.

5/3/25 - The final Masterworks symphony of the season is still to be determined. It will include a premiere of a new composition by Composer-in-Residence, Dr. Anne Guzzo (Laramie, WY)

6/4/2025 - UCross Founders Day performance by WSO chamber ensemble, repertory TBD.

6/8/25 - Casper Pride performance by WSO chamber ensemble, repertory TBD.

Note: All concerts are live-streamed for free to constituents who have limited access due to geography, socioeconomic status, or health and mobility obstacles. Pre-concert talks often take place before performances, which offer insight into the history, themes, and artistic process. These are recorded and distributed on social media, and newsletters.

KEY WSO PERSONNEL TITLES & QUALIFICATIONS

Christopher Dragon, Wyoming Symphony Orchestra Music Director and Resident Conductor at Colorado Symphony, BA in Music

Rebecca Hebert, Executive Director, Master of Arts Leadership and Cultural Management

Drew Jaussaud, Director of Development and Community Engagement, fundraiser and grant writer, BFA.

Jenny Miller, Office Administrator and Accessibility Coordinator

PROJECTED OPERATING COSTS 7/1/2024-6/30/2025

Office and Venue rental: Last year's amount plus \$19,168

Production Personnel: \$14,500

Musician Pay: \$ 173,799.00

Musician Housing: \$26,379

Salaries and wages: \$176,000

Guest Artist Fees: \$15,000

Music rental: \$3,000

Office supplies and software: \$9,000

Insurance: \$1,600

Marketing: \$38,000

Miscellaneous operating expenses: \$7,496

N/A

Wyoming Symphony Orchestra's Education and Outreach programs are tailored to youth, adults, and seniors in our community-- we call it Music on the Move (MOM). 2024-25 MOM programs include:

- Conductor in Residence (middle & high schools)
- Performance Demonstrations
- Educational Lectures
- Seniors to the Symphony (volunteer transport for those 65+ to concerts)
- Children's Program
- Guest Artist Workshops/Masterclasses

Notably, Music on the Move brings professional orchestral performers and educators to K-12 students (public, charter, and home-schooled). Critical partnerships to this program are the Natrona County School District (NCSD) and Casper College. Our K-12 education is based on NCSD's four music standards 1.) Students create, perform, exhibit, or participate in the arts; 2.) Students respond, analyze, and make informed judgments about music; 3.) understanding of music as it relates to history, cultures, and contemporary society; and 4.) that students can relate their music education to other art forms, careers, and everyday life. Many of the Symphony's MOM educators teach for the school district, in private practice, and at area colleges/universities. Lesson topics include but are not limited to music theory, music history, instrumental playing techniques, songwriting, and sight reading. Maestro Christopher Dragon goes into select classrooms for masterclasses and workshops. In 2023-24, an ensemble of musicians from the Classical Blast (Chicago) will perform for 6 NCSD grade schools and the high schools. K-12 and college students are offered free admission to WSO rehearsals and concerts. In addition to orchestra musicians, presented guest artists by WSO perform, educate, and outreach to Central WY residents.

MOM sends small ensembles to local partners who may have difficulty attending in-person events like the local hospital, assisted living facilities, the senior center, and nursing homes.

- 1.) to perform, educate, and outreach to WY students with tailored programs that meet state and local arts education objectives;
- 2.) to increase access to symphonic music by removing geographical and physical barriers to music, and
- 3.) increase music appreciation through quality education and outreach to central Wyomingites for all ages and outcomes.

HOW?

Through Music on the Move 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 ongoing; 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 the 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 the support of music educators' efforts in the classrooms. One way WSO creates opportunities for young artists is by giving them opportunities to perform alongside the Symphony via our Young Artist Competition.

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 allow aspiring musicians 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 allow adults to continue learning about orchestral music. WSO plans to continue live-streaming as a tool to reach more folks.

All programs under the umbrella of Music on the Move are led by professional musicians, most of whom are educators in 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

Megan Karls, Concertmaster at WSO

Norman Menzales, Principal Flute at WSO

Richard Turner, Bassoon, Private Instructor

Jennifer DePaolo, Strings Instructor, Casper College

Dr. Scott Meredith, former Professor of Trumpet, 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

Leslie Fox, Laramie School District Music Educator

Timothy Jones, Instructor, String Academy of Wyoming

Amy Cowell, Music Educator, Snowy Range Academy

Music on the Move works closely with K-12 and college educators to ensure that the programs provided reinforce the lessons taught in the classroom and provide 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 ongoing throughout the year with a focus on feedback and program development. Some key educators are:

Dr. Joshua Mietz, Reeds Instructor, Casper College

Shawn Weis, Director of Bands, Natrona County High School

Brent Rose, Director of Bands, Kelly Walsh High School

Sarah Hanson, Director of Bands and Tri-M, Kelly Walsh High School

Krista Reinsbach, Music Teacher, Park Elementary School

Conductor In-Residence Programs and Pre-Concert talks are headed by 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 Wyoming Symphony Orchestra (WSO) sustains on a diverse funding model, bolstered by grants, sponsorships, individual donations, ticket sales, and in-kind contributions. These vital resources sustain our mission of enriching

lives through orchestral music and community engagement. Grants and sponsorships support specific initiatives like our season and Music on the Move outreach program, while individual donors provide essential unrestricted funds. Revenue from ticket sales and in-kind donations further supplements our budget, ensuring the success of our concert season and educational programs. Collaborations with local partners enhance our impact, fostering a love for music and cultural enrichment across Wyoming. With over three months of cash reserves, WSO remains financially stable and committed to delivering outstanding performances and meaningful community initiatives.

ORGANIZATION SUMMARY

WYOMING WOMEN'S BUSINESS CENTER, INC.

WYOMINGWOMEN.ORG

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Supporting Artists through the Entrepreneurial Lens

Application

The WWBC empowers entrepreneurs, especially women, through counseling, training, and micro-finance programs to start, expand and sustain small businesses in the state of Wyoming.

Public Awareness

- Continue to utilize branded social media, video, marketing, and email channels to create ongoing public awareness of programs and education.
- Expand ongoing targeted campaigns and partnerships with Wyoming communities.

Program Development/Differentiation

- Continue to expand educational opportunities for Hispanic and Latino artists.
- Build upon the partnership and art collective with the Wind River Reservation artists.
- Educate artists on the importance of business education and viewing themselves as entrepreneurs.
- Quarterly, offer a facilitated "Work of Art: Business Skills for Artists" cohorts focused on career development, time management, portfolio development, marketing, etc.
- Through our intake process, ensure that artists commit to counseling meetings and assess the needs of artists in conjunction with training and education offerings.

As one of many economic development organizations in Wyoming, the WWBC is the only economic development organization providing artists with business development opportunities. The WWBC defines socially and economically disadvantaged from The Small Business Act - 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.

- We serve artists statewide and maintain a 70+ artist membership.

- Our educational offerings are interactive in English and Spanish and are always free.
- WOW is accessible at the street level and is easily accessible for wheelchairs. Anyone needing special services for speaker sessions or workshops can make a request with two weeks' notice.
- Our online educational webinars and training have the ability to use closed captioning if requested by an artist or client.
- The WWBC has partnered with the Wind River Community Alliance to help establish an Art Collective, and our Arts Development Director is providing on-site training opportunities through our Work of Art Program.

The WWBC believes that our cultural communities are more likely to achieve their economic development goals if they have access to education to help create an entrepreneurial ecosystem focused on Artists. The WWBC is working with artists to shift the narrative. Through our artist business education programs, we help artists have the best chance at success by assisting them with long-term business planning. Through this innovative model for artists, the artistic community will achieve long-term, more durable success because they focus on the aggregate picture and how their efforts reflect the needs and opportunities of all community segments.

For the WWBC, success is defined by the artist/client leaving our education programs with a more comprehensive set of skills than when entering the program. The WWBC wants our artists to have access to all the latest trends and skills that can strengthen their small businesses. Our continuing education tracks can help our artists maneuver and stay updated with licensing laws, marketing, and technology and know what membership or association is essential to their field. Overall, our educational programming is an avenue for the WWBC to provide our artists/clients a way to keep abreast so they stay caught up in their small business.

The WWBC utilizes surveys that gauge each artist's level of satisfaction, and we track all counseling and training activities. Evaluations will be collected at the end of each activity and assessed for effectiveness by responses to the questions. In addition, we utilize the information Shopify collects from artist sales and total products sold by artists by day, month, or year. All this information is available to each artist to view through a dashboard component in Shopify. Artists can view their inventory and track trends of items sold, and make decisions on items they will discontinue or increase production.

The WWBC has focused on enhancing our program outcomes, client follow-up, and sustainability.

- Our Outreach Coordinator collaborates with our Client Coordinator to assist in onboarding artists/clients and aligning them with the best WWBC programming to fit their entrepreneurial needs.
- Once an artist/client graduates our programming, they are placed on a two-year follow-up schedule. The WWBC Outreach Coordinator conducts quarterly check-ins with the artist/client to gather impact data and offer additional and ongoing support.

WoW first started in the Laramie Plains Civic Center, which housed a gallery, gift store, and incubator for artists. WoW is now located in the rich downtown Laramie community, on the corner of 2nd and Grand Ave. WoW artists can sell their work in both our downtown Laramie retail store and our online store.

Currently, 70+ artists display their work in the WOW gift shop. Several artists volunteer their time to help with jury committees and exhibits and enter inventory into our database. The WWBC is requesting operating support to help meet our monthly rent expense of \$1755 and utilities of \$50.00.

The WOW rental space is an essential tool in providing a comprehensive Professional Artist Development Program targeting artists in business. WoW allows 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 with the community and consumers through receptions, speaking, and teaching in workshops about their art. Additionally, the WoW format provides professional business development for artists, which is one of our core principles. 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. Our services are provided to help any entrepreneur every step of the way – from concept, business planning, business capitalization, specialized counseling and training, business expansion counseling, and microloans.

N/A

The 'Work of Art' Program is a 9-week training program to help artists start a business centered around their art and design. Launched in 2023, the program had 70 registrants, and 20 artists successfully completed it. The program will be offered in the summer, fall, and winter.

1. Career Planning & Time Management: Transition from ideation to implementation, set objectives, and learn time management.
2. Portfolio Development: Create artist statements, bios, and CVs, and showcase artwork effectively.
3. Pricing Your Work: Learn analytical and practical approaches to setting prices for artwork.
4. Recordkeeping: Track revenues and expenses, maintain balance sheets, and keep records for tax purposes.

5. Marketing & Branding: Identify target audience, principles of marketing, and creating a brand.
6. Promotions & Sales: Learn strategies for marketing and branding efforts and turning them into financial success.
7. Funding & Grant Writing: Explore diversifying revenue streams and applying for grants.
8. Legal Considerations: Overview of intellectual property rights, creating contracts, and business structure.
9. Business Plan Essentials: Translate dreams, projections, and goals into the initial framework of a business plan.

One of our most effective educational tools is our webinars. The WWBC promotes lifelong learning and creativity through personal consultations, networking, programming, exclusive educational resources, and relevant online webinars. These webinars aim to nurture and expand an artist's ideas and goals. Below is the schedule for the WWBC's Artist Development webinars.

July 2024

Ask the Artist: Let's talk about Murals

Join several well-known Wyoming mural artists and our Artist Development Director as they discuss the ins and outs of creating murals in our Wyoming communities.

October 2024

Collector Education for Collectors and Artists

This session will be hosted by the Artist Development Director and guests as they discuss collecting artwork from both sides of the coin.

December 2024

Telling Your Artist Story

Reflect on the accomplishments we've had in our creative practices and how to leverage those accomplishments into thoughtful, intentional storytelling that helps us better connect with our artists and our work.

February 2025

Prepping for Taxes as an artist

Join Artist Development Director and guest accountant, Shantel Anderson as they discuss some ways to prepare for tax season as a creator.

April 2025

Simple Steps: Starting an Art Business in Wyoming

This webinar will discuss some of the do's and don'ts for starting a creative-based business while also presenting options and opportunities for making a plan to help participants get off the ground.

June 2025

It's Vendor Season! How to Make Your Art Business Vendor-ready

We'll discuss the basics of becoming an art vendor in our Wyoming communities. From how to apply to what to prep to the things that are the most helpful the day of, we'll hear from several vendor veterans on what they've learned over the years.

We recognize the importance of providing training and technical assistance to ensure the success of artists in our WOW program. When considering artist/craftsperson education for entrepreneurship, we understand the practical side, which involves providing tools such as market research, business planning, and negotiation techniques. However, we also acknowledge the need to go beyond this by teaching entrepreneurial reasoning and behavior to create a comprehensive artist professional development program, thereby strengthening our artists' sustainability and their portfolio. Our educational training tracks are designed to provide a comprehensive learning formula for artists.

The WWBC has invested in educational/learning tracks tailored to artists, potential artists, and young artists, which are unique to the needs of artists. We have assessed the professional development needs of our artists and the current offerings and developed a framework/goal for an all-inclusive artist development plan that addresses the following:

- Providing training for artists to address the needs they feel are missing in their professional development.
- Partnering with other non-profit organizations and artists to meet the unmet needs in the WWBC/WoW learning tracks.

- Identifying growth areas for artists that will help them professionally, especially in terms of sustainability as an artist.
- Ensuring that professional development is relevant to both crafts persons and fine artists.
- Guiding fine artists to develop a beneficial relationship with art collectors, which involves delicate decision-making and an interactive connection between gallery, artist, and collector.

Our ongoing goal is to provide business coaching to artists and craftspeople who make a partial or full-time living from their art. We assist them through business counseling, workshops on various business topics, microloans, matched savings accounts, and an opportunity to display and sell their art through WOW. The WOW gallery retail store provides them access to the retail side of the business, including display, marketing collaterals, customer service, and social media marketing. Through this innovative model for artists, they will achieve long-term, more durable success because they focus on the aggregate picture and how their efforts reflect their future needs.

The Arts Development Director, Desiree Brothe is in the process of identifying the mural artists and collectors for the webinars in July and October.

Based on the programming defined in our project, the following WWBC staff will execute the project.

- Wendy Fanning, Executive Director, will serve as the grant administrator.
- Desirée Brothe, Arts Development Director, will facilitate the Work of Art: Business Skills for Artists; the curriculum is specifically designed to teach business skills to artists in all disciplines. In addition to being the lead educator for our webinars.
- Rachel Truett, Client Coordinator, will oversee the artist intake and track the data and education tracks of the artists being served.
- Sadie Clarendon, Outreach Coordinator, will conduct follow-up interviews and surveys and collect data from the programming to ensure its success.
- Shantel Anderson is a certified CPA from HighPoint CPA, she was selected for not only her experience but also for work with WoW.

The WWBC receives funding from a variety of sources. Our main partner is the US Small Business Administration (SBA) and 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 the organization's inception in 2000. The professional artist development program includes the WOW gallery is funded through a combination of 30% sales revenue and annual membership fees and receives supplemental support from OWBO and donations. Our in-kind contributions derive from our volunteers, who average fifteen volunteer hours per month.

ORGANIZATION SUMMARY

WYOMING SHEEP FOUNDATION

[HTTPS://WWW.WYOMINGSHEEPANDWOOLFESTIVAL.COM](https://www.wyomingsheepandwoolfestival.com)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Wyoming Sheep & Wool Festival 2024

Application

The mission of the Wyoming Sheep & Wool Festival is to produce a fun, inclusive annual event to showcase and celebrate Wyoming's sheep and wool heritage. This gathering will unite historic, artistic, cultural, and educational offerings through its programming in a host community.

The festival is structured as a free public event, with components selected to entice members of various demographics to engage in a singular event: From the hands-on arts corner for children to juried art competitions, a free concert for all ages, a stock dog trial and shearing demonstration for animal lovers, fiber arts demonstrations, and local tours that include the Arapaho Ranch.

Content Goal: Provide three offerings of each of the following elements at the annual festival: Arts, Culture, Education & Fiber.

Arts: juried art show and sale; showcase musical talents of Wyoming musicians; and provide for additional historic and contemporary photography or art exhibits.

Culture: facilitate panel discussion of sheep producers; offer sound studio opportunity to record stories by sheep producers to be catalogued as historic resource; provide overview of history of the sheep industry in local area, including the importance of the railroad industry and Native Americans in evolution of the sheep production; display of sheep camps used by herders; and tours of sheep operations. These cultural offerings will include links between historic and contemporary topics.

Education: provide educational opportunities on current sheep industry topics with two target educational tracks: 1) general public and 2) Wyoming sheep producers.

Fiber: Support and showcase interactive fiber components in festival offerings by including hands-on wool and fleece assessments; fiber and folk arts demonstrations and/or workshops; and hosting a woolcraft show.

The festival benefits both the Wyoming sheep industry and the host community. Thermopolis is a beautiful small town with a population of 2,682 that is suffering from declining population numbers, an aging population, and a high percentage of people living below the poverty line. Similarly, 84% percent of Wyoming sheep producers over the age of 45 and younger producers are needed to maintain the vitality of this industry. We are targeting the use of live music and other components to help draw in a younger demographic to the festival and the host community, as well as making all events family friendly, with activities for all ages. Most importantly, we use a combination of partnerships, grants, donations, and sponsorships to cover festival costs so that events are free to the public.

The festival is created as an inclusive community event that benefits the host community and is supervised by a group of volunteers who provide support and guidance. Through personal meetings, calls and letters, our group specifically targets community service organizations and agencies to participate in the festival, and we work closely with the local chamber of commerce and the Arapaho Ranch.

The low entrance fees for vendor fair, art, and woolcraft contests offer opportunities for artists, local crafters and food sales to showcase and sell items, while increasing participation by people not typically associated with agriculture.

The host venue is ADA compliant and we will provide accessible parking and accessible seating. We have an Accommodations Coordinator to provide reasonable accommodations as requested, and will include accessibility information on event poster, with details on festival website.

Festival Evaluation Plan Summary:

1. On-site volunteer: Note or estimate the number of people at individual sessions. Allot time during the event for attendees to provide feedback about the overall event experience via a written survey or via QR code to online survey. Have committee members take notes about verbal feedback received during event.
2. Provide for post-event internal evaluation via written survey as well as post-event on site meeting of festival committee.
3. Invite feedback on festival website via survey.
4. Festival Committee will prepare post-event report, considering:

Internal Metrics: Use raw data and comments for insights. Look at numbers of visitors/ participants at each event, assess revenues and how much was brought in from sponsors and donations, list community involvement. Include data from social media and web traffic and analytics.

Event Effectiveness: Evaluate the event itself and include feedback details regarding location, sessions, special offerings, displays, traffic flow, etc. Include high-quality event photos. Include the number of press events, media coverage, and mentions.

Budget: Compare estimated budget to the final investment. Include charges that affected the budget and indicate if the budget was met or if it went over the planned cost.

Areas for Improvement: Outline what we should do differently, mention any problems and include recommendations to improve festival in the future.

We used evaluations from the 2023 festival and resulting festival improvement plan to incorporate numerous changes to the 2024 event. For example, we adopted the Wyoming Arts Council suggestion to add opportunities for local musicians (in addition to the main concert) in our 2024 offerings.

N/A

The festival will be held July 12-14 in Thermopolis and will have numerous art components (live music, art show and sale, woolcraft show and sale, photography exhibit, woolcraft demonstrations and show and sale, fiber arts demonstrations and sales) but this grant application seeks \$4,500 for live music components, \$500 to support folk arts, and \$1,000 to support facility/amenity fees at the Arapaho Ranch and county fairgrounds.

The festival committee has booked Gillette cowboy Kellen Smith and his Nate Champion Band for the free concert on July 13. His honkey-tonk sound gets people kicking up their heels and will appeal to young adults, while his lyrics reflect the experiences and characters of a lifetime spent on Wyoming rangelands, which will appeal to an older demographic as well. We would use \$4,000 of the grant to help cover the \$10,000 cost for the concert.

We also seek \$500 in grant support to cover half the cost of the \$1,000 pool we would like to offer for local musicians to perform short sets throughout the day on July 13. We hope to be able to offer 5 time slots at \$200 each, or 4 slots for \$300 each, as an incentive for the selected artists. The festival committee will use a public solicitation to identify and showcase these selected Wyoming musicians.

We seek \$500 to support expenses related to the folk arts demonstrations, enabling us to offer lodging or exhibit space, or a stipend, or assistance in covering travel expenses, for participating experts.

Lastly, we would use \$1,000 of the grant to help cover the facility/amenity fees associated with rental of the Hot Springs County Fairgrounds and Arapaho Ranch for festival events held at these locations July 12-14. We expect these expenses to total more than \$2,300, including providing portapotties at the Arapaho Ranch where we anticipate providing tours, a photography exhibit and perhaps live fiber arts demonstrations. Plans are not yet finalized for these offerings, but artist Barrie Lynn Bryant of nearby Kirby is serving on the festival committee and serves as our liaison for coordinating events at the facility. Bryant is a past recipient of Wyoming Arts Council support for his Bighorn Basin photography field work, teaching workshops and resulting exhibit in the Wyoming Capitol.

The festival committee expanded its membership after its 2023 event to include artist Barrie Lynn Bryant and folklorist Andrea Graham to provide their guidance and expertise on the arts and cultural programming for the 2024 event.

The curated art, photography and woolcraft shows and sales will open the evening of July 12 with a reception at the Hot Springs County Fairgrounds, with the sale concluding the next evening of July 13 with the announcement of awards and silent auction. Artist Bryant serves as the curator and juror for these shows.

The festival will feature an all-day vendor fair on Friday, July 12 and Saturday, July 13, at the fairgrounds. This vendor fair will also provide arts programming, from a hands-on arts corner for children, demonstrations on wool rug hooking, a sheep-to-shawl demonstration, sheep pelt artistry, and other fiber arts demonstrations. The

University of Wyoming Wool Initiative will operate a hands-on wool and fleece assessment for the public in its vendor space, and Wyoming sheep producers will offer their finest fleeces for sale via silent auction. The festival committee provides free vendor space and promotion for these activities and demonstrations.

The festival committee has already secured about half of the total cost of the 3-day festival through in-kind contributions. Substantial commitments have been made by the Wyoming Wool Growers Association (WWGA), University of Wyoming Wool Initiative and Extension Service (UW), as well as sponsorships from Wyoming businesses. Both WWGA and UW will bring a substantial volunteer base for the festival itself, as will local FFA and 4-H student organizations.

Further festival support has been approved via grants from the Wyoming Cultural Trust Fund and the National Grazing Lands Coalition to support arts and educational components. The festival committee is seeking sponsorships and donations from private organizations and businesses, as well as grant assistance, for the remaining anticipated expenditures.

The Wyoming SHEEP Foundation supports conditions favorable to sustaining the sheep industry in this state, and the festival increases interest and participation in our industry.

ORGANIZATION SUMMARY

WYOMING WRITERS, INC.

[HTTPS://WYOMINGWRITERSINC.WILDAPRICOT.ORG/](https://wyomingwritersinc.wildapricot.org/)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Wyoming Writers, Inc. 2024-2025 Statewide Organizational Growth and Annual Conference Initiatives

Application

The mission statement of Wyoming Writers, Inc. (WWI) is to encourage, champion, and educate writers in and around the state of Wyoming. The Wyoming Writers legacy stems from a sense of community engagement and inclusion that spans age gaps, writing accomplishments, and locations throughout the state.

To do this, Wyoming Writers, Inc. organizes an annual writers conference in a different Wyoming city every summer. Our intention is to foster a space for arts and culture appreciation and education, and specific goals this year include increasing conference attendance (currently 100-150) and growing our membership (currently 300).

At our conference, attendees exchange writing ideas, learn more about the craft and art of writing, participate in faculty-led educational programs, and help establish and maintain a strong, supportive writing community that spans the entire state of Wyoming and beyond. Diverse speakers present a wide variety of craft-focused sessions, workshops, critique groups, and agent/publisher pitch sessions are organized to facilitate feedback and publication opportunities. We also hold a membership meeting to discuss important aspects of the conference and yearly happenings, and new volunteer board of directors officers are elected by the membership.

Throughout the year, WWI continues to create educational opportunities both in-person and virtually, and we distribute an e-mail publication, the WYO-WRITER bi-monthly newsletter, to all members.

Our goal is to facilitate a space (physically, digitally, mentally, and emotionally) for writers that fosters creativity, celebrates success, and provides support and mentorship. WWI membership is all-inclusive, because we understand that writing is a universal passion without restriction to age, color, creed, sexual orientation, physical ability, or mental capacity. We assess our success through several member surveys, speaker feedback, and critique sheet evaluations provided at the conference.

Our identified community is Wyoming writers of all ages, skill levels, and publication status who have a passion for better understanding their craft, improving their writing abilities, and seeking to publish their work. This includes, more specifically, educational institutes (high schools and colleges), regional writers groups (indexed on our website), retired/disabled/underprivileged communities, and publication/industry professionals both in the state and surrounding region. Our membership has grown beyond our Wyoming borders and now includes members from states like Nebraska, Colorado, Montana, California, North and South Dakota, Utah, Idaho, and beyond.

Organization of our 2023-2024 year and conference made it clear that there are resources and collaborations we'd like to pursue. We've made initial connections with organizers of groups like the Jackson Hole Writers and The Bookmarked Literary Arts Festival and already have plans to grow together in the coming year.

Each year, we bring together 100-150 attendees to our conference from all corners of the state, but our membership extends beyond 300 people. We host 6-7 industry speakers, 2-3 literary agents/publishers, and provide a space for dozens of attendees to sell their published books through our bookstore. Each year at least a dozen authors find their first publishing opportunity after pitching to an agent.

We also welcome more than a few long-time attendees who come to our conference with wheelchairs, Braille writers, and personal assistants. These people have become family, and their inclusion extends further inclusion to others. We always contract with conference facilities that are accessible to all and that can accommodate both banquet and breakout session rooms for any special needs individuals.

Each year we provide an evaluation survey form, which we've formalized and continue to evolve to answer the needs and demands of our attendees, to both members/writers who attend the conference and also our speaking faculty/publishers to help us identify needs and provide feedback not only about the event but also regarding our BOD leadership and engagement efforts throughout the year. The results of the survey provide us with insights into how well the conference faculty performed, how comfortable and accommodated the speaking faculty felt, how the Board of Directors handled presentation of the conference, and how programs were received and/or can be improved. We use a 1-4 scale (4 being the highest rating), and the Board evaluates the data for use in creation and development of future conferences and educational programs outside of the conference. This also factors into the types of speakers we pursue.

Evaluation categories include things like conference facility satisfaction, faculty presenter satisfaction, foodservice satisfaction, conference schedule satisfaction, accommodations and travel demand satisfaction, and more. These evaluations are taken very seriously and utilized to help improve service offerings and to guarantee a more comprehensive and all-inclusive conference and organization.

Additionally, our WYO-WRITER newsletter, sent to your general membership periodically throughout the year, offers members an opportunity to write in and share comments or concerns directly with Wyoming Writers BOD. These opportunities have led to program improvements, more diverse faculty presenters, and a more inclusive approach to our programming and education.

We feel confident that our channels of communication are always open and accessible to members, new and old.

Funding received from the 2024/2025 Community Support Grant would be utilized for the following:

Operating Support

Wyoming Writers, Inc. is a 501(c)(3) non-profit organization and has been operating under the supervision of an all-volunteer board of directors for the past 50 years. We rely on annual membership dues, generous donations from members, conference attendance, sponsorships, and grant funding to function every year. In the past few years, under the supervision of the current BOD, we've expanded our reach and been able to grow our website, membership, and vendor/sponsorship opportunities with the help of the Wyoming Arts Council grant, and we hope to continue to do so for the 2024/2025 year with your help.

Current operating costs include but are not limited to:

- Media and marketing - Our website/membership database costs through Wild Apricot have increase and cost us \$1,512.00/year. Our ZOOM subscription, through which we've been able to host more virtual membership meetups, is another expense that periodically increases. We also provide some members and libraries with printed copies of our bi-monthly newsletter (the WYO-WRITER). Lastly, when it's time for our conference, our marketing campaign ramps up and expenses include radio and social media ads, printed brochures and posters mailed to all members, and direct engagement with the public through vendor opportunities at other conferences and events.

- Administrative assistant - This position was created 6 years ago, is the only paid position in WWI, and this person is responsible for general web maintenance, social media, membership upkeep, newsletter design, and much, much more. We've discussed as a board that this person's value brought to the organization far exceeds what we're able to pay back to them. In 2022, we hired a new administrative assistant who proved to be a great asset to the organization, and we plan to keep him on staff for as long as possible. His annual expense to the organization will be \$8,000.00.

- Board of directors education and training - I'd like to further educate our BOD this coming year in things like financial literacy, program management, and long-term goal planning. We've adopted Roberts Rules of Order as of

2023/2024 more formally, and it would benefit the organization if we were able to further evolve our own organizational standards through training opportunities. This is an opportunity to carry over training/education started the previous year. Expense for this is TBD.

- Outreach and connection opportunities - Through planning our 2024 conference, we've made contact with more than a few regional writers groups, conventions, and businesses throughout the state that are not only eager to help us foster a broader writing community but are themselves looking to join with organizations that share their goals, expectations, and hopes for groups like ours to grow together. Specifically, we've made preliminary connections with Jackson Hole Writers (Jackson), the Bookmarked Literary Arts Festival (Lander), and the Cabin Fever Writers Conference (Casper), and we've held a few ZOOM calls to discuss our leadership challenges, membership opportunities, and collaboration plans. Unfortunately, real-world connections and organizational growth require funding, and we've put a few plans (like creating a statewide writers resource) on the 2025 backburner. WAC funding would greatly help keep this project and others like it alive in 2024/2025.

Wyoming Writers, Inc. is requesting grant funding to support projects, programs, and services planned for the 2024/2025 conference season between July 1, 2024 and June 30, 2025. Project support will include expansion of annual conference amenities, vendor collaboration opportunities, future in-person and virtual writing events and services, and programs meant to grow inclusion and community within the state of Wyoming.

Project support for the Wyoming Writers, Inc. 2024/2025 season would include but is not limited to the following:

2024/2025 Virtual Meetups - Wyoming Writers, Inc. has gotten more comfortable hosting and supporting virtual/digital meetups for our members throughout the year. The end of the 2023/2024 season saw us expand our offerings to include a few connection opportunities where virtual attendees were able to talk about their recent work, their accomplishments, future writing plans and goals, and expectations for themselves and Wyoming Writers as an organization. This has spurred an energy amongst the WWI board of directors to facilitate more of these opportunities. That said, ZOOM expenses for our current level of their services limits the number of participants we can host during a call, and it also limits the time allotment we're allowed during each expanded call. We'd like to dedicate resources to upgrading our ZOOM/virtual capabilities and by doing so offer quarterly connection opportunities in the form of touching base (as in previous meetings), educational sessions taught by industry professionals, and ongoing critique and writing contest groups.

2025 Wyoming Writers Conference - Wyoming Writers, Inc. celebrates moves into what feels like a pivotal transition year with our 51st annual writing conference. 2024 marked our 50th anniversary, and with it came a sense of accomplishment as well as a sense of dread that the organization may not last another 50 years without proper support and ongoing efforts (by the board and the organizations' members) to grow the group and continue to host a successful annual conference. The 2025 Wyoming Writers Conference is an opportunity to really resonate with attendees that we're here to stay.

Artists and authors already signed on to be involved in the 2025 conference include authors Dan Wells and Michael J. Sullivan, possibly Brandon Sanderson (connections were made in 2024 that facilitate further collaboration), publishers Corvisiero Publishing and Sastrugi Press, and vendors like Ngano Press, Writers Who Read podcast, and more. We've also already established plans to provide reciprocal vendor opportunities to Jackson Hole Writers and the Bookmarked Literary Arts Festival.

In looking towards the 2025 conference, we've both showcased the value of the organization to writers throughout the state but also highlighted areas of improvement that we can work on for more inclusion, greater educational benefits, and more formalized writing opportunities within the organization. We've already created lasting connections with authors who are eager to attend our 2025 conference as speakers.

Expenses for the 2025 Wyoming Writers Conference are approximated to include:

- Faculty expenses (travel and lodging, honorarium) = \$15,000.00+
- Facility rental, catering, insurance, IT/AV equipment rental = \$20,000.00+
- Awards, recognitions tokens for long-time members, writing contest judging = \$5000.00+
- Marketing and outreach = \$4000+
- Additional expenses

Wyoming Writers, Inc. arts learning project narrative for the 2024/2025 season includes educational opportunities for new and long-time members, outreach events to bolster not only membership but craft competency among writers of all talents, a successful Wyoming Writers Conference facilitation (with all of its faculty sessions, critique tables, open mic opportunities, pitch sessions, and more), and increasing our ongoing arts learning events offered through our newsletter, website, ZOOM sessions, and social media engagement efforts.

Writing, by its nature, is often a solitary craft and one that our members and conference attendees undertake at their own pace and in their own time. We've learned that its direct engagement through our arts learning events like our annual conference, and our continued effort to not only engage directly with writers throughout the state but also bring them together to engage with each other and industry professionals, that continues to empower our members and reignite their passion for the writing craft.

We understand that there is no one-size-fits-all solution to writing competency. We also understand that there are skills, avenues, and foundational basics that help guide beginner writers towards a more successful artistic future, and we try to instill these elements into our arts learning opportunities.

Our annual evaluation form (based on a 1-4 scale; gauges attendee satisfaction with conference events and faculty) asks for arts learning feedback on a person-by-person basis. Did that attendee learn anything during the event? Which presenters were most appreciated for their knowledge and expertise, and how can organizers better refine our arts learning opportunities?

We're often inundated with messages directly after each year's conference that express just how impactful and constructive such-and-such a presenter was or how inspiring so-and-so's session about craft was. The conference is more often than not exactly what members need to get back to work on a novel, approach a new genre, or put the finishing touches on a long-stagnant short story or poem. We hear year after year that it's the conference, and the camaraderie of like-minded, engaged writers, that instills and reignites an excitement and a passion around writing in general. This is true for writers just starting out as much as it is writers seasoned in their craft.

As a result, we're passionate about bringing together writers, artists, people wanting to learn, and professionals willing to teach in spaces (both physical and digital) that can further benefit everyone towards shared incentives and goals. These include but are not limited to:

- Providing discounted opportunities for Wyoming Writers members to attend in-person, industry-specific events (like the Jackson Hole Writers Conference, the Wyoming Writers Conference on scholarship, Writing Heights writing events in Colorado, and more) as well as broader arts learning opportunities (like literary conventions, comic cons, vendor opportunities for selling/marketing their work, and seminar-type programs meant to teach business skills to further artistic opportunities).

- Organizing in-person and digital events that focus on specific topics of arts learning interest like becoming a better writer, creating more compelling stories, and crafting well-rounded characters.

- Board of director training that will better prepare us to organize more fulfilling arts learning opportunities.

Wyoming Writers, Inc. is dedicated to advancing the literary arts through a focused, educational lens, with the dual aim of fostering individual creativity and strengthening our community's cultural connectivity. Our arts learning objectives are articulated through a comprehensive curriculum that encompasses a broad range of activities, from our annual conference to workshops and collaborative events with local arts organizations.

Objectives and curriculum include but are not limited to:

- Literary arts learning: At the core of our curriculum is the literary arts learning module, designed to enhance the skills of emerging and established writers in genres ranging from fiction and poetry to non-fiction and playwriting. Our program is structured around interactive workshops, peer reviews, and lectures led by renowned authors and educators. This approach ensures that learning is both dynamic and relevant, catering to the diverse needs and interests of our participants.

- Community engagement and collaboration: Recognizing the importance of community in the arts, our curriculum extends beyond individual learning to include community-based projects. These initiatives are developed in partnership with local schools, libraries, and arts organizations, aiming to encourage a broader participation in the literary arts and to highlight the role of writing in understanding and shaping our world.

- Professional development: For participants looking to advance their writing careers, our curriculum offers sessions on the business aspects of writing, including publishing, marketing, and copyright law. These sessions are designed to equip writers with the necessary tools to navigate the industry effectively.

Participants in our programs can expect to achieve a deepened understanding of the literary arts, improved writing skills, and an increased awareness of the publishing industry.

Specifically, we aim for participants to:

- Enhance their ability to express ideas and emotions through written words, contributing to their personal and professional growth.

- Gain insights into the publishing process, improving their chances of publication.

- Foster connections within the writing community, promoting collaboration and support.

Our evaluation strategy is designed to measure the achievement of our learning goals through pre- and post-program surveys, participant feedback, and analysis of participant work. This approach allows us to assess both the immediate impact of our programming and its long-term benefits to participants' writing careers.

We try to align our curriculum with state education standards, focusing on literacy, creative expression, and critical thinking. This ensures that our younger participants gain skills that support their academic development while fostering a love for the literary arts.

Our educators are a mix of published authors, experienced teachers, and industry professionals who bring a wealth of knowledge and passion to our programs. Their diverse backgrounds and expertise ensure that our curriculum remains innovative, comprehensive, and inspiring.

By fostering a vibrant literary culture, WWI contributes to the cultural enrichment of Wyoming, making the arts accessible and relevant to all community members. Our programs encourage dialogue, promote cultural understanding, and support the economic vitality of the arts in Wyoming.

We compile our feedback responses throughout the year and circulate a report amongst our board of directors' members to foster a discussion around our efforts, our successes, and our challenges moving forward in terms of arts learning and educational opportunities. As a result, our broad arts learning goals include dedicating more resources to both our conference amenities as well as supplemental, complementary events (both in-person and virtual) and more collaborative learning opportunities in partnership with other regional writing organizations throughout the year.

Our upcoming 2025 Wyoming Writers Conference has already established working relationships and/or worked our tentative deals to have artists, publishers, and educators attend as speakers.

These include:

- Authors like Dan Wells and Mark J. Sullivan (fantasy authors who teach craft and marketing), both of which were recruited during 2024 outreach efforts and who are experienced in convention setup, fantasy and horror writing, and have both published extensively and are renowned within the industry.
- Janci Patterson (co-author with Brandon Patterson; convention veteran who teaches how to better sell your art and writing) who comes to us eager to bring her Utah crowd as well as her knowledge of multiple genres, how to write collaboratively, how to build extensive worlds within your writing, and how to apply artistic skills outside of writing to your writing projects.
- Matt Daly (president of Jackson Hole Writers) who has expressed a strong desire to create collaborative arts learning and educational events together. We've already spoken about compiling a writers database that includes writing and arts learning organizations around the state.
- Amy Rivers (president of Writing Heights, formerly Northern Colorado Writers) who has worked closely with Wyoming Writers to share potential arts learning opportunities as well as suggest worthwhile faculty speakers. We've already worked together to brainstorm ideas for collaborative arts learning opportunities like ZOOM classes and writing seminars that extend beyond

- Mira Landry (publisher and podcaster with Corvisiero Literary Agency and Writers Who Read podcast) who has excitedly joined us for our 2024 conference and wants to come back for more arts learning opportunities in the future

- Craig Johnson (former Wyoming Writers conference presenter and supporter) who has expressed interest in returning as a speaker and educator. Craig came to us in the past and shared his top 20 tips for creating compelling stories, interesting characters, and surprising your audience both with your craft and your creativity.

- Nina McConigley (former Wyoming Writers conference presenter and supporter) who brings her unique cultural background (Cowboys and East Indians) to our corner of Wyoming. Nina is an educator who has taught at the University of Wyoming as well as Colorado State University, and she shares her expertise with our group from time to time.

- And many more

We have strong, diverse list of past educators, future collaborators, and long-time supporters we are pulling from to expand our 2024/2025 arts learning opportunities and to make our current planned offerings that much more robust. 50 years as an organization gives us a rich history of arts learning and educational avenues through which we can expand our teaching and further instill expertise and craft mastery to our conference/ZOOM session/in-person seminar attendees.

We also work closely with less public-facing artists and organizations. Groups like the Wyoming Humanities Council have sponsored our 2024 conference and have expressed interest in supporting future endeavors including conferences and online arts learning events. Collaborations also lead us down less conventional avenues, like local dentists or insurance agencies, and we have the support of these businesses that want to be involved in arts learning but don't have direct involvement. Our conference is a way to engage directly with an arts-focused audience.

Wyoming Writers, Inc. operates under the direction of an all-volunteer, 7-member board of directors. This includes 3 leadership position and 4 supporting positions. We receive annual funding support from the following sources:

- Membership dues and conference attendance fees - We collect dues throughout the year.

- Grants and sponsorships - We've partnered with the WAC for years for the Community Support Grant, received a sponsorship from the Wyoming Humanities Council for 2024, and created a strong evergreen sponsorship campaign (\$250-1000) program in 2023 that we continue to utilize. We directly solicit local businesses in the city where we're holding that year's conference.

- Vendor reciprocal in-kind contributions - Various groups have provided reciprocal marketing opportunities to share each others messages and engage directly with members.

- Member donations - Generous members who believe in our message contribute regularly through our donation portal on our website.

ORGANIZATION SUMMARY

WYOPOETS

[HTTP://WWW.WYOPOETS.ORG/](http://www.wyopoets.org/)

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

WyoPoets 2025 Spring Poetry Workshop

Application

WyoPoets is an organization of persons who write poetry for publication and/or as a hobby. Although most of our members are in Wyoming, we have several members located in neighboring states and other areas of the country. Our mission is to provide a base for mutual help and inspiration by encouraging interest in poetry throughout the state of Wyoming. This can be achieved by writing, publishing, studying, and sharing poetry in its many forms.

Our strategic goals over the next five years are to:

1. Diversify our presenters so that the workshop we provide exposes attendees to a variety of poetry and poets.
2. Diversify our membership so that we can continue to grow as an organization and challenge each other as poets so that the poetic voices in Wyoming grow and strengthen and prevent the homogenization of the craft within our organization.
3. Create growth in the communities throughout Wyoming by having members create local events that help encourage interest in poetry.

WyoPoets' membership is comprised of an aging population with most of its members of retirement age and many members over 70. The median income of Wyoming residents is about \$33,000. As an organization, WyoPoets tries to keep membership fees low at \$20 a year, and the workshop registration fee reasonable at \$70 while still bringing in quality poets to provide instruction.

The location for the 2024 Spring Poetry Workshop is Casper, WY. The median income for the community is \$34,445. The median age is 36.9 years with roughly 86% of the population composed of White, 8% Hispanic, 4% Asian, 1% Native American, and 1% Black.

The event draws poets of varying styles and ability levels from communities, large and small, across the state.

WyoPoets chooses venues with handicapped accessibility. WyoPoets has created an Underrepresented Poets scholarship to encourage diverse voices in poetry by inviting those who feel their poetry style, orientation, subject, social, ethnic, race, or racial point of view is underrepresented in the world of poetry. It also has a general scholarship fund for those needing financial assistance to attend and a student scholarship to encourage emerging poets. WyoPoets has invested more time in selecting presenters for workshops with diverse voices, to draw a more diverse crowd in an attempt to continue our outreach to the poetry community throughout the state.

Each year we create an evaluation form that is given to all workshop attendees when they arrive at the conference and they return the completed form upon leaving. The evaluation is designed to gather feedback on the presenter, workshop location, hotel accommodations, new portions added to the program, lunch provided, desired future speakers, whether workshop expectations were met, areas of improvement, whether there were any accessibility issues, and several other areas. The evaluation form allows for ratings of the quality of different parts of the workshop as well as questions that allow in-depth responses. The workshop committee reviews the responses and then turns over the evaluations to the board to review. The committee and board discuss the most frequent responses, both good and in areas where improvement is needed. The board then looks at specific requests made by individuals and assess whether the suggestions would be beneficial to implement in the future. The board uses the feedback on presenter requests for future workshops and after identifying the most important areas of improvement, the board passes on the information to the incoming workshop committee that works on the workshop for the next year.

n/a

Operating Support: Our operating expenses are minimized as a result of being a volunteer-run organization, but there are a few expenses we incur each year other than our Spring Workshop, which is the project outlined below. We have a quarterly newsletter where we contract out the editor position and printing, we hold two contests a year where we pay the judges an honorarium, we have a Zoom subscription to host monthly poetry events, we have fees as part of our organization's enrollment with the National Federation of State Poetry Societies, website, and PayPal fees. The requested operating funds would be divided between these areas.

For the project support WyoPoets is requesting, we have a poetry workshop planned for April 25th-26th, 2025. Each year, we recruit a poet to present two, two-hour sessions teaching about the art and craft of poetry. The specific theme and topics covered are determined by agreement between the artist, workshop committee, and WyoPoets' President. The presenter for the 2024 workshop has yet to be determined but it will be a respected poet of high standing.

For example, this year (2024) We are thrilled that Rosemerry Wahtola Trommer will be our presenter! She served as San Miguel County's first poet laureate (2007-2011) and as Western Slope Poet Laureate (2015-2017) and was a finalist for Colorado Poet Laureate in 2019. Rosemerry has written a poem a day since 2006,

posting them since 2011 on her blog, A Hundred Falling Veils. Her poems can be heard daily on the Ritual app, The Poetic Path. Favorite themes include

parenting, gardening, ecology, love, science, thriving/failure, grief and daily life. She has 13 collections of poetry, and her work has

appeared in O Magazine, A Prairie Home Companion, PBS News Hour, American Life in Poetry, on fences, in back alleys, on Carnegie Hall Stage, and on hundreds of river rocks she leaves around town.

WyoPoets is a volunteer-run organization, with about 15-20 members volunteering at any time throughout the year. The workshop's featured poet is paid an honorarium. We strive to contribute to poets being paid for their work, and the featured poets work with WyoPoets to come to a fee that is within our modest budget. WyoPoets applies for grants to help offset the cost of the workshops. The workshop committee, which is new every year, works with local businesses in the workshop locations to create key partnerships. These partnerships range from

grocery stores to banks, and other small or local businesses that provide in-kind donations. Members also are generous in their donations to the organization and toward the scholarship funds. WyoPoets has been around since 1977 and remains in good financial health through the generous contributions of its members, efforts to apply for grants, and work with local businesses.

ORGANIZATION SUMMARY

YOUNG MUSICIANS, INC

WWW.THEARTSINC.COM

PROCESS: FISCAL YEAR 2025 COMMUNITY SUPPORT GRANT FISCAL YEAR 2025
COMMUNITY SUPPORT GRANT

Evanston Arts are alive and well!

Application

Our mission is to enhance individuals, families, and communities through the arts.

We are continuing to rebuild post-COVID, a problematic director who was with us for a year, and after a snowstorm wiped out the Celtic Festival in 2023, which was a major budgetary hit leading to canceling MAT Camp in 2023. Our current goals include:

--continue to rebuild the three programs we still have in place: Bowen Young Musicians Festival, Ceili at the Roundhouse Celtic Festival and the Music Arts & Theater Camp

--engage strong event managers to manage these three programs, and build back up to having a part or full time executive director

--rebuilding sponsorship relationships and developing new fundraisers

--engage with new community members and draw them into our programming

Evanston is in Uinta County in Southwest Wyoming and is considered an under-served area due to its sparse population. With roughly 20,000 people in the county the census reports the county is 95% white with a strong Latter Day Saint population. Evanston (pop. 12,359) is the largest town, any other town of size is 100+ miles away. The local business entities embrace our events because historically they draw 1000+ people to Evanston, many of whom visit businesses in the downtown area.

Our most well-developed non-dominant community outreach is to the low-income bracket. We have several options to help people in this group attend/participate in our events which include scholarships, a multitude of volunteer opportunities, and substantial pricing discounts on admission. Use of these options also serve as the foundation of our "no person turned away" policy, a track record which we are proud to have maintained since 1995.

All activities are open to people with a wide range of disabilities, and nearly all events take place in accessible spaces. We regularly have volunteers with disabilities from adult group-homes and work to tailor opportunities for anyone who wants to participate in our programs. This year, we will begin sharing event info directly with our non profit disability organization, Disability:IN Uinta County, to find ways to include disabled persons in volunteer jobs, job shadowing, event attendance, and more

This year, an additional effort to reach seniors and veterans/military personnel will be made. We plan to meet with directors/liasons from the Senior Center, National Guard, and VFW to discuss our programming and participation opportunities, and how we can best connect with those individuals with tailored plans for their inclusion.

Our primary method of evaluation is through attendance, although we consistently do surveys of attendees as well. We offer both paper and online surveys for all our events and any comments and trends are carefully reviewed by staff and board. Our March 2023 Celtic Festival generated over 150 written comments from participants that came from Wyoming, Utah, Idaho and Colorado. Whenever possible, we incorporate that information into our planning for future events. We always request feedback from performers and artists in residence about how we could improve our programming. At in-person events, Board and Staff are always on hand to talk to participants personally about their experience and ideas. We work with other local interest groups such as the Evanston Civic Orchestra, the Evanston Irish Session and the school district music staff to help us find performers who meet the interests and needs of the community.

We intend to use the operating support funds primarily to support our contracted Event Managers. Our operating support expenses include contract staff, insurance, marketing, storage space, and event supplies, among others. Storage is a critical need in order to maintain our sound equipment and other supplies. We utilize a variety of marketing strategies, including mailers, the newspaper (which is very generous with articles), radio, and online, as well as an email list and posters around the area. We lost our executive director at the beginning of 2023, only to discover that very little of what she had said she would do was done. We scrambled to organize our 2023 events, and then had a huge snowstorm the weekend of the Celtic Festival, which led to it being very poorly attended and not making the money it usually does. As a result, we canceled the 2023 MAT Camp, a beloved long-time event which takes place in the summer. We simply did not have the staff or the funding to carry it out. A few loyal volunteers go together and created a version of the camp called PACK to keep the idea and opportunity alive. We supported them as best we could and are deeply impressed and grateful to them for their continued support. This year, we have hired excellent contractors to work with us to put on each of our three main events: the Bowen Young Musicians Festival, the Ceili at the Roundhouse Celtic Festival and the Music Arts & Theater (MAT) Camp. These three individuals are long time supporters and volunteers with TAI who understand the caliber of event we wish to present. Shasta Hopkin has worked with TAI for more than 20 years in various capacities and is now serving as Celtic Festival Event Manager. She currently works for Techwest LLC as a Bookkeeper, Human Resources Manager, and Contractor/Business Licensing Specialist, and brings strong organizational and budget skills, as well as a wealth of institutional knowledge about TAI. Dr. Elizabeth Rennick is an oboe and bassoon professor at the University of Louisiana Monroe and has taught internationally. She has been a beloved member of the MAT Camp staff for more than 15 years and tells us it is her favorite of all the camps she has taught at. This year, she brings her organizational skills and background with MAT Camp to the table as the event manager. Sara Maisey is managing the Bowen Young Musicians Festival. Sara's skills as a Manager of Mountain Music store and a piano accompanist for Uinta County School District #1 coupled with her decade long service as a parent, participant and strong volunteer in TAI programs has made her a successful manager of the Bowen Young Musicians Festival for many years now, and we are very grateful to have her work in this capacity for us again. Operating funds will go to

help support the work of these three Event Managers. Our goal is to eventually get back to having an executive director, but first we need to get back on track with events.

N/A

We are so excited to bring back the Music Art and Theater (MAT) Camp this summer after being forced to cancel due to lack of resources last year. This beloved camp, which serves all ages with an immersive learning experience for one week in the summer, was missed so much that a group of volunteers created a smaller version of it last year in order to fill the gap both on the calendar and in people's hearts. MAT Camp this summer will include around 120 class options to select from, including instrumental and vocal music classes and ensembles, visual arts, folk arts, theater, culinary arts, and design. Participants can register for up to 7 classes per day over a 5 day period, which culminates in a series of performances featuring both teachers and students. There are three free public performances during the week: a student talent show where they can showcase talents not otherwise seen during the week; a staff concert to see the expertise of instructors and the Grand Gala concert which showcases the large ensembles that have practiced during the week. Each year, we try to bring something fresh and new to MAT Camp. Other opportunities include a Recreation Night, a fun get-to-know-you evening in a fun setting and a personal rehearsal night which is an open evening for students/staff to spend quality practice time outside their many classes.

While our population is primarily school aged children, we often have retired adults and sometimes even working adults take classes as well. Camp is very affordable beginning at \$35 for one class (for the week) and includes a sliding scale that makes more classes cheaper. This method encourages large families to register and attend, providing access for them to something which normally would be cost prohibitive. No student is ever turned away for inability to pay.

The Bowen Young Musicians Festival is an intense one day experience that takes place during the school year in collaboration with Uinta County school District #1. Students and adults have the opportunity to take master classes, and perform solo or ensemble pieces before professional clinicians to receive written and oral feedback, and ranking for 1st-2nd-3rd place within age brackets and Divisions. Select students will play at an evening Honors Concert recital free to the public. This offers one of the only opportunities in the region for anyone to receive professional critique about their musical technique and performance skills. Music teachers tell us that students are far more willing to listen to outside judges, and they find this to be very helpful in moving students to the next level.

Celtic Festival includes more than 50 sessions offered to Festival attendees included in their regular admission covering Instrumental technique specific to Celtic music styles, music theory for Celtic music, Celtic singing styles, Gaelic languages, how digital music is beginning to be used in Celtic musical culture, folk arts common to Celtic cultures such as spinning, weaving, decorative wood burning, herbal uses, traditional mead/winemaking. The unusual amount of workshops offered at our festival is a product of the interest expressed by attendees and our mission to provide exceptional opportunities for personalized education that would never otherwise be experienced by many people here. The Workshops section continues to grow every year.

The primary goal of MAT Camp, the Bowen Young Musicians Festival, and the Celtic Festival Workshops is that each event allow amateur and emerging artists and musicians the opportunity to interact and work with high quality instructors, focused on the art form of their choice, so that they can make major leaps forward in their comprehension and skill at whatever they are studying. We strive to provide a once-in-a-lifetime quality experience every time. Based on our past track record with these events, we know it is possible for students to do this; their parents and teachers have told us how impressed they were by the growth of students. Adults who have taken classes have had the same experience. Because of this, we offer a really wide variety of classes to make sure there is something for everyone to grow. We also encourage students to take a class in something they may not have previously considered to expand their horizons in the arts.

MAT Camp features 35 instructors, of which 20 are returning this year. Artists and instructors are selected based on skill in their art form and passion for teaching. Following is a selection of bios:

Our featured instructor this year is Staci Stucki, of Stucki Designs, with experience in both fashion and design. Staci is developing our first-ever series of classes based on interior/exterior design and home aesthetic for MAT Camp attendees. A native of northern Utah, Staci Stucki graduated in fashion merchandising and interior design before moving to the South where she spent nearly two decades working extensively in both the fashion industry as a boutique curator, and in Home Design. She specializes in high-end and historic home renovation. Staci loves making beautiful spaces and finds passion and meaning in helping others express their own creative voices.

Dr. Matthew Mainella is Music Director of the Evanston (WY) Civic Orchestra and the Utah Medical Orchestra, an ensemble comprised of students, professionals, and staff in the healthcare community in Salt Lake City. Mainella is deeply devoted to music education at all levels and enjoys collaborating with students and community orchestras on a regular basis. Mainella earned the Doctor of Musical Arts degree from the University of Utah, the Master of Music Performance degree from Valdosta State University, and the Bachelor of Music degree from the University of Connecticut.

Lorri Morgan has been teaching Piano classes and doing piano accompaniment at MAT Camp for many years now. Background in Kindermusik. Professional Pianist for Platte County Schools, Casper College over the years. Currently - owner of Cedar Lights Retreat in Wyoming, Piano Instructor at VIBES Fine & Performing Arts in Casper, Collaborative Pianist for Casper Children's Chorale. She is a camp favorite, many students return to take her Piano Classes at MAT Camp each year.

Colin Botts is an accomplished multi-instrumentalist, and as a former Capitol Records-Nashville recording artist shared the stage with many artists including Keith Urban, Bob Dylan, LeAnn Rimes, and many more. He has also performed live in hundreds of venues, both across the United States and internationally. He has a degree in guitar education and is a passionate and dedicated teacher and has had the privilege to teach and lecture in a variety of settings, from university classrooms to private lessons, as well as music camps and festivals. Music has taken Botts around the world, having learned guitar from gauchos in Argentina, concertina and bouzouki from traditional musicians in Ireland, and fiddle from gypsies in Romania.

Abigail Larsen studied Musical Theater and Dance at Central Wyoming College and graduated from Casper College Theater and Dance. An instant favorite with MAT Campers in 2022, she is returning again to infuse her contagious energy and fresh take on Musical Theater and Dance into our MAT Camp program.

Dr. Elizabeth Young Rennick is an accomplished oboist having taught and played throughout the country and abroad. A committed and innovative educator, she is known for her research in teaching. Recently appointed as the Event Manager for MAT Camp, she brings her expertise as the longest-invited MAT Camp faculty member, having taught a large variety of courses through the years. She is a member of the music guild of Monroe Louisiana, and has served there for many years at the University of Louisiana.

TAI applies for multiple grants each year and is constantly seeking new sources of funding. We receive consistent support from the City and also from local businesses and individuals. We have a strong working board which contributes significant time to the organization and an active volunteer base who spend many hours making our events go smoothly. We partner with Uinta County School Districts, and the City of Evanston, who work with us on spaces for our events, and other small music organizations in the community to help us select the best performers. Much of our publicity is reduced-cost, with both the newspaper and radio being very generous with articles and support. Our entire budget is focused on the programs we present, and our board looks carefully at every aspect to keep us as lean as possible. Our budget is very tight at the moment, as we are still in recovery from COVID, and we are working to get back to having some cushion available to keep us going through the lean times.