

Wisconsin Arts Board Grant Application

Creative Communities Grant Program

Sub Category: Local Arts

Fiscal Year: 2009

Section A: Applicant Information

Legal Name of Organization: test - Art disPLAY

501(c)3 Year
Incorporated: 2005

Mailing Address: 456 Lazy Day Lane

City: Red Tree

State: WI

Zip: 55587

County: Vilas

Web URL:

Daytime Phone: 440/686-9959

Alternate Phone:

Fax Phone:

Organization's Email:

Contact Name: Lisa Gray

Contact Title: Co-producer

Contact Phone: 440/686-5000

Contact Email: Lisa@lmail.com

Director's Name: Jerry Larry

Director's Title: Co-producer

Director's Phone: 440/686-5001

Director's Email: jerry@lmail.com

Section B: Fiscal Receiver Information

Legal Name of Organization: Yes For Art

501(c)3 Year
Incorporated: 2005

Mailing Address: 888 Hoggins Dr

City: Red Tree

State: WI

Zip: 66686

Daytime Phone: 440/686-5999

Organization's Email: yesforart@redtree.com

Contact Name: Sam Gaile

Contact Title: Director

Section C: Applicant Operating Budget

Prior Fiscal Year	Income:	Expenses:	In-Kind:
	\$17,500	\$17,500	\$0
Current Fiscal Year	Income:	Expenses:	In-Kind:
	\$0	\$0	\$0
Next Fiscal Year	Income:	Expenses:	In-Kind:
	\$36,600	\$36,600	\$0

Address accumulated debts or assets, if any. Explain any increase or decrease which exceeds 20% between fiscal years.

The Art disPLAY, in operation since 2004, is a project-based organization. The current fiscal year (July 2007-June 2008) was devoted to planning for the huge July 2008-June 2009 Vote Performance project. This planning was done on a volunteer basis. For this reason, there is a budget for 2006-2007 and 2008-2009, but not for the current fiscal year. Co-producers Jerry Larry and Lisa Gray receive stipends for projects like artists, so are not paid staff.

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App Codes: Status 02 Institution 32 Discipline 05 Race 99
Leg. Numbers: Senate 22 House 11 Congress 4 DUNS Number 52148651
Project Codes: Discipline 04 Race 99 Type 05 AIE 02A Descriptors _____

Section D: Project Details

Project Title: Vote Performance

Activity Start Date: 7/1/08

Activity End Date: 12/31/08

Artists Participating: 33

Individuals to Benefit: 10000

Children to Benefit: 900

Total Project Cash Expenses: \$36,600

Total Project Cash Income: \$26,600

Total Project In-kind Contributions: \$0

Grant Amount Requested: \$10,000

Section E: Project Summary

The Art disPLAY's project Vote Performance (VP) links 12 voting sites in Red Tree with local high-caliber performance artists to celebrate voting for the November 2008 election. The goal of the project, which is nonpartisan and approved by the State Elections Board and the Red Tree Election Commission, is to show the vital link between art and democracy through original performance art. Creativity: Research to date indicates this is a first-of-its-kind project in the country. Culture: Pieces will include dance, recorded sound, original music, puppetry, video, interactive sculpture, and storytelling. Community: VP is reaching out to thousands of citizens and introducing many of them to performance art. Commerce: Artists will share their ideas about citizenship in the most egalitarian way possible. Free art brought to people.

Section F: Public Service Activity

What public notice of the activity will occur:

Public notice of Vote Performance will happen through local and national media attention on TV, radio, online, and in print mediums. Collection boxes, flyers, posters, and postcards in the twelve voting districts will also let the public know about the project.

Where will the activity occur:

The entire Vote Performance project is a public service. The twelve performance art projects will be free and occur at twelve different polling places in the City of Red Tree. The talking sessions and forum before and after the Election Day project will also be free and open to the public.

Facility(ies) is(are) accessible in: parking entrance restrooms level access signage

Are your programs accessible in other ways? If so, how?

Section G: Project Budget Itemized – Income

Admissions		
		Subtotal:
		\$0
Contracted Services		
		Subtotal:
		\$0
Corporate Contributions		
		Subtotal:
		\$0
Foundation Support		
Kilner Foundation (actual)	\$8,500	
Foundation fro the Visual Arts	\$4,000	
Philanthropists of Red Tree	\$1,000	
Garry Foundation	\$3,000	
		Subtotal:
		\$16,500
Other Private Support		
Steven Rayford	\$2,000	
Other Private Support	\$1,100	
		Subtotal:
		\$3,100

Government Support - Federal		
		Subtotal:
		\$0
Government Support - State/Regional		
Wisconsin Humanities Council	\$2,000	
		Subtotal:
		\$2,000
Government Support - Local		
Spirit or Red Tree	\$3,000	
		Subtotal:
		\$3,000
Other Revenue		
250 Collection Boxes	\$2,000	
		Subtotal:
		\$2,000
Applicant Cash		
		Subtotal:
		\$0

Section H: Project Budget Itemized – Expenses		
Personnel - Administrative		
Co-producer Lisa Gray	\$4,000	
Co-producer Jerry Larry	\$2,000	
		Subtotal:
		\$6,000
Personnel - Artistic		
30 Artists	\$20,000	
		Subtotal:
		\$20,000
Personnel - Technical/Production		
Website Development	\$500	
Collection Box Design and Production	\$500	
\$300 Sign Budget for 12 Polling Places	\$3,600	
		Subtotal:
		\$4,600
Outside Artistic Fees & Services		
		Subtotal:
		\$0
Space Rental		
		Subtotal:
		\$0

Travel		
		Subtotal:
		\$0
Marketing		
\$500 Promotional Budget for 12 Voting Districts	\$6,000	
		Subtotal:
		\$6,000
Remaining Operating Expenses		
		Subtotal:
		\$0
Capital Expenditures		
		Subtotal:
		\$0
In-Kind		
		Subtotal:
		\$0

test - Art disPLAY, 2009, Creative Communities Grant

Section I: Project Budget Summary - Income

Admissions	\$0
Contracted Services	\$0
Corporate Contributions	\$0
Foundation Support	\$16,500
Other Private Support	\$3,100
Government Support - Federal	\$0
Government Support - State/Regional	\$2,000
Government Support - Local	\$3,000
Other Revenue	\$2,000
Applicant Cash	\$0
Grant Amount Requested	\$10,000
Total Cash Income	\$26,600
In-Kind	\$0
PROJECT BUDGET	\$36,600

Section J: Project Budget Summary - Expenses

		Allocation of WAB Funds
Personnel - Administrative	\$6,000	
Personnel - Artistic	\$20,000	\$7,000
Personnel - Technical/Production	\$4,600	
Outside Artistic Fees & Services	\$0	
Space Rental	\$0	Not Eligible
Travel	\$0	
Marketing	\$6,000	\$3,000
Remaining Operating Expenses	\$0	
Capital Expenditures	\$0	Not Eligible
Total Cash Expenses	\$36,600	—
In-Kind	\$0	—
PROJECT BUDGET	\$36,600	—
		\$10,000
		Total WAB Allocation

Section K: Community Demographics

Name of city or county in which the applicant is located: Red Tree, WI

Population: 1500741

Median household income: \$ 47438

Percentages of population that are:

American Indian and Alaska Native 0.50 %

Asian persons 2.10 %

Black persons 15.70 %

Persons of Hispanic or Latino origin 6.30 %

Native Hawaiian/Other Pacific Islander 0.00 %

White persons not Hispanic 77.10 %

Percentages of population that:

are school age (under 18) 26.40 %

are over 65 years old 5.70 %

are below poverty level 18.50 %

are high school graduates 84.50 %

hold bachelor's degree or higher 27.00 %

have a disability 15.60 %

Major businesses or activities that support your community's economy:

Red Tree, although it has the second largest percentage of the workforce in manufacturing nationwide, has evolved from producing goods to providing services. Though known as a beer center, only 1% of the workforce is employed in breweries. There is a strong retail market, led by motor vehicle and parts sales, followed by food and beverages. Fortune 1000 businesses in the Red Tree area are diverse and include Meyer Controls, making control systems; Wisconsin Mutual, a life insurance company; TempWork, providing temporary employment services; Kohl's department stores; and Goodfaire Machines.

Section L: Community Description

Red Tree is the 22nd largest city in the nation, with a diverse ethnic and racial heritage. Along with the statistics cited above, those of a Caucasian background come from predominantly German, Polish, and Irish backgrounds. Additions to the city in the past decade, like the Red Tree Riverwalk, Airlines Center, Ryan Baseball Park, and the internationally recognized addition to the Red Tree Art Museum, are remaking the image of Red Tree. At the same time, Red Tree is working to preserve its past. The restoration of Red Tree's City Hall is an example of the painstaking pride the city takes in its history. There are 315,042 registered voters in the city.

Red Tree has strong cultural venues celebrating both the old and the new. The city is the home to many theater and modern dance companies, the Dahms Opera, the Red Tree Symphony Orchestra, and the Red Tree Ballet. Performance art has thrived in Red Tree partially because of the general strength of the performing arts creating artists eager to pull from multiple disciplines.

Section M: Mission Statement

The goal of the Art disPLAY is to cultivate Red Tree's performance artists. Performance art matters because it combines all the arts in a public forum to address the issues of a particular place and time. People who see performance art experience the importance of the arts as a way to understand the here and now.

Section N: History of Your Organization

Red Tree has a rich performance art history, dating back to 1969. Steve Durland was an editor at HIGH PERFORMANCE magazine out of Los Angeles, which was the key periodical covering early performance art. Durland wrote Lisa Gray in 2004, "I used to talk about Red Tree, not as a place that reflected what was going on nationally, but as a place that had a unique scene and energy that was different than anywhere else."

Mainstream institutional venues like the University of Wisconsin-Red Tree and the Red Tree Art Museum initially showed a strong interest in performance art. Although colleges like UW-RT and the Red Tree Institute of Art regularly offer classes about performance art, institutional backing for performance art productions has eroded.

Gray discovered this after producing a three-night series about the history of performance art in Red Tree in 2003 at the Fiona Center for the Arts. In 2004, the center also funded a booklet she wrote, CONVERGENCE: PERFORMANCE ART IN RED TREE (included as a work sample).

Gray decided to help keep Red Tree's scene and energy going by founding the Art disPLAY(AdP). She partnered with the McGuire Center for the Performing Arts to put on annual shows in early November at Vivian Hall from 2004-2006. The shows generated audiences of more than 300 people, as well as getting excellent media coverage.

In 2005, Jerry Larry became a producer with Gray. Larry took the key role for the 2006 AdP theatrical performance art project, titled FLY. FLY took full advantage of the theater space. Performance artists of different ages and artistic sensibilities worked together.

After the November 2006 production, Larry and Gray wanted to expand the reach of the showcase. They saw an opportunity with the upcoming 2008 presidential election to push the AdP in a new direction. They knew this would take a huge effort and did not produce a 2007 AdP in order to plan for Vote Performance.

Section O: Narrative

What Do You Do?

1. Describe the project for which you are applying.

The City of Red Tree has fifteen different voting districts. Vote Performance (VP) will have performance art pieces in twelve of these districts on Election Day in November. Most of the pieces will last from five to ten minutes and will be performed every twenty to 25 minutes from 4:00-8:00 p.m. The polling places have been selected and the art will be positioned so that it will not get in the way of people voting.

Not to be confused with the "performing arts," performance art is often defined using terms like interdisciplinary and multimedia. Artists mix-and-match from the disciplines of dance, comedy, film, music, poetry, sculpture, theater, and video.

Thirteen locations (one is an alternate) and four pieces have been approved by the polling places and the Red Tree Election Commission:

International Baccalaureate High School, United Methodist Church (where sound artist Gus Brimmer will bring forward the history of voting in Wisconsin), the Red Tree Art Museum, the Central Library, Helen Klessig School, Lily Senior Center, Children's Association Place, Red Tree Neighborhood Center, Wisconsin Humane Society (where Mary Paterson's puppet show will feature a human actor and several animal puppets), Smile Charter School, the Community Center (where Randy Lippmann will do a piece dedicated to the history of immigration and voting), City of Red Tree Department of Neighborhood Services, and the Polder Indoor Swimming Pool (where five dancers from Red Tree Dance will present a piece about decision and indecision).

Five pieces are described in more detail with the optional materials.

This list of sites, in and of itself, is an education for voters. Many voters know that schools and libraries are used as polling places, but not the range of sites included in VP. Due to the need for safe spaces, all sorts of public institutions open their doors to citizens. VP felt it was essential to include a religious space in the list of VP sites to make people aware that the strict divide between church and state is bridged during elections in a positive way.

However, the piece at United Methodist Church will have no religious content. In addition, when possible VP has chosen spaces that are architecturally and/or historically significant in a way that will make people more aware of the city landscape. For example, the Department of Neighborhood Services is housed in a 1938 water tower. It was a Public Works Administration piece and is a beautiful Art Deco building that drivers see from the nearby expressway and wonder, "What's that building?"

VP currently has four artists or art organizations linked to sites. These indicate the high quality of artists and breadth of the performance art that will be presented. VP is carefully curating these pieces to match the artist(s) and the site. This is especially true at schools, where the artists will be working directly with students. At Helen Klessig School the piece will include the artist engaging with 4th-8th grade students involved with activities about service and citizenship. The artist will start working with the students in September and the school is so excited about VP that school funds may be added to enhance student participation.

At each site, there will be signage identifying the sponsors of the pieces and text (in some cases bilingual) to explain the performance or installation.

What is surprising VP is how the entire process of the project is already fulfilling its goals to expose a broad range of people to performance art, engage superior Red Tree performance artists to explore voting as an act of citizenship and working in the public arena, provide a value-added experience for people voting via performance art, encourage more people to vote via performance art, and make voters more aware of the sites where they vote via performance

art.

When VP met with polling places managers, these managers became aware of the potential for artists to collaborate with the voting site to create incredible artwork that gives back to people as they perform their duty as citizens. One example of how a piece is developing is as follows: Gus Brimmer, the artist working with United Methodist Church, a strongly African-American congregation, did research at the National Voting Rights Museum in Selma, Alabama in January. While there, he was able to interview a man who marched with Dr. Martin Luther King, Jr.

Brimmer emailed VP, "Afterwards, I sat on a bench and started to cry. I realized that I have taken my right to vote for granted. I didn't have to earn it and definitely did not risk my life to obtain it." His piece with recorded sound and voices will speak to how Wisconsin's voting past defines the present.

VP is collaborating with a class at the Red Tree Institute of Art to design collection boxes. These collection boxes, made using modified paint cans to prevent vandalism, will be placed on front counters at establishments from art galleries to restaurants all over the city to collect funds for the artist stipends. Along with being a grassroots fundraising tool, the text on the boxes will give a preview of what will happen at the VP voting sites and remind people to vote. The students have become engaged in the piece and the collaboration has already been fostering enthusiasm about the intersection between art and social responsibility. One of the students volunteered to engage in a public art project as a result of the class interaction with VP.

How Do You Do It?

2. Describe how you will manage the project.

Jerry Larry and Lisa Gray are the paid co-producers for the Art disPLAY's Vote Performance project. As a team and singly they have had years of experience curating, funding, promoting, and managing arts events. (Please refer to the biographies for their qualifications.)

As a team, from 2004-2006, Jerry Larry and Lisa Gray worked together on the Art disPLAY. The goal of the showcase was to expose as many people as possible to Wisconsin performance art talents. The Fiona Center for the Performing Arts valued the audience development capacity of the showcase and provided the majority of the funding and support for the first two years. For the third year, the showcase worked with the Fiona Center to raise money for the show. After the November 2006 production, Gray and Larry wanted to expand the reach of the showcase and saw a rich opportunity with the upcoming 2008 presidential election.

In 2007, Gray and Larry, who are responsible for implementing VP, volunteered hours and hours to put the project in place. Due to the number of partnerships with state and local elections commissions, polling places, and artists, it was essential to do this careful planning:

--In January 2007, VP received support from the State Elections Board staff to investigate whether appropriate polling places were available that would agree to participate.

--By June, VP, after site research, had six polling places willing to participate.

--The elections board staff asked VP to make a presentation about the project to the board itself in July, to obtain its approval.

--In July, VP received unanimous endorsement from the State Elections Board.

--VP then went to the Red Tree Election Commission for approval of the piece.

--VP received permission from Sally Bear, director of the commission, in September to move forward, with the stipulation that she give final approval for all sites and for all pieces. Since Bear is under a huge amount of pressure during this election year, VP agreed to only approach her twice, once in January with a full list of sites and once by July with a full list of pieces.

--In January of 2008, VP submitted its list of sites, along with four pieces it already had in place.

--Bear approved the sites and projects in March.

The money Gray and Larry are raising for VP will primarily cover artist stipends. Additional funds are for curatorial stipends for Gray and Larry and promotion. This project allows VP to access both grassroots and untraditional sources to leverage increased investment in the arts. Gray has been doing this since 2006 with the Red Tree organization IN:VIEW, by getting neighborhood and business organizations to sponsor temporary public art. In a similar way, VP is approaching organizations like the League of Women Voters that are not generally supporting the arts.

Because it is a first-time project and because it is nonpartisan, Gray and Larry can approach new individuals and organizations to raise funds for the arts. With \$8500 of the budget already in place, Gray and Larry can apply for matching grants with confidence.

A lead artist will be responsible for each of the twelve pieces. That artist may bring others on board to assist him or her. The day before Election Day, on Election Day, and to make sure the site is clean and back in order the day after, there will be one-two volunteers assisting each artist.

Additional volunteers will be solicited for help distributing collection boxes and later posters and postcards.

Gray and Larry both have substantial experience getting the aid of and working with volunteers. One of the beauties of the piece is that the volunteer labor needed is for short durations of time.

July 2007-June 2008 Fiscal Year Timeline (where no WAB funding is involved)

February-July: Key fundraising

February-June: Finalize artists for sites and obtain site approval.

March: Start to solicit volunteers.

After April Election-October: Distribute and monitor collection boxes.

April: First major press release about project and collection boxes.

July: Submit final list of artists to Red Tree Election Commission.

July 2008-June 2009 Fiscal Year Timeline

August: Second major press release about sites and artists.

August-November: Curatorial oversight of pieces. From the beginning, Gray and Larry have been advising artists about ways to take their performance art vision and skills and connect them to the voters and particular polling locations.

September: Print flyers, postcards, and posters.

October: Distribution of promotional materials (flyers, posters, and postcards) in the specific wards of Vote Performance pieces and third major press release about the project.

Late October-November: Documentation of project. Volunteer videographers from the community will tape final rehearsals of all the pieces.

November 4: Election Day

Mid-November: Fourth press release to local media focused on the forum and talking sessions.

Late November: Evening forum at Red Tree Institute of Art to showcase all the pieces to the community at large and evaluate the impact of the project.

Late November: Talking sessions at three polling places with voters at these locations.

December-February 2009: Project assessment and write report for Wisconsin Arts Board.

What Difference Do You Make?

3. Describe the planning process for this project.

From the very start of VP, this project has been using the arts to stimulate community. Also from the very start, VP has been a connector, making new partnerships that will create recognition for local artists in the widest possible way, since performance art draws upon all art disciplines. Is there any better way to highlight quality of place than by exploring through music, dance, and the visual arts what it means to gather together and vote?

VP, as explained above, received written support from the state and local election commissions. VP visited polling places. These activities made people who had never heard of performance art aware of what it is and artists in the area participating in this art form. It has already opened up voting locations to thinking about art within its walls.

As the piece develops, at all the schools and community centers there will be communication between the artists and the students or center participants. Here artists will be directly increasing people's awareness of the ability of the arts to cultivate expression and, if VP receives a Wisconsin Arts Board grant, increase people's awareness of the WAB. All twelve sites will have large signage describing the piece and the sponsors where all voters can read it. The exact materials used and placement of the signage will depend on the polling place.

Because this is possibly a first time in the nation project, Gray and Larry will send press releases and do follow-up contacts with both local and national sources. They will go to local print media (monthly, weekly, and daily), online, radio, and TV sources. With some of these sources, like public radio and TV, they will encourage the source to query national affiliates for coverage. Gray and Larry will also directly approach some national magazines and newspapers (including the New York Times) and National Public Radio. Major press releases and follow-up will happen in April, August, and October. Gray has all the local media contact information from the promotion she has done for the Art disPLAY.

The post-election forum and talking sessions will provide an opportunity to evaluate the artistic merits of the pieces and the possibility for broadening VP to an even wider audience for future elections, including the City of Red Tree, Vilas County, Wisconsin, and other states.

4. Please answer one of the following:

- Arts Education applicants: Specify how this particular grant would provide opportunities for quality arts experiences for K-12 students. Describe how the project meets the Wisconsin Department of Instruction's Arts Education Standards. (Use links below to access those standards for your reference.)
 - <http://www.dpi.state.wi.us/standards/pdf/art&design.pdf>

- <http://www.dpi.state.wi.us/standards/pdf/dance.pdf>
- <http://dpi.wi.gov/standards/elainintro.html>
- <http://www.dpi.state.wi.us/standards/pdf/music.pdf>
- <http://www.dpi.state.wi.us/standards/pdf/theatre.pdf>
- Folk Arts applicants: Specify how this particular grant would be used to enhance the appreciation of and ensure the continued vitality of the folk and traditional arts of Wisconsin. (See "Folk and traditional arts" in Glossary of Terms.)
- Local Arts applicants: Specify how this particular grant would support the creation and development of the arts at the local level.

The artists involved with VP come from a broad range of ages and ethnic backgrounds, including African-American and Hispanic. These artists are thrilled with the opportunity to bring who they are and what they do to an audience of about 1000 people at each polling place. Performance art is a marginalized medium and artists often play to a small group of highly sophisticated, cultured individuals. To have a chance to approach everywo/man is nirvana for them. And some often struggle with raising funds and doing publicity. VP is taking over this burden for them. On the other hand, VP is carefully selecting artists. If VP gets national attention, it will show the nation the quality of art created in Wisconsin.

Because the work will be seen by a broad range of people, the performance art has to be made by diverse artists using diverse mediums. In addition, the artists have to match the needs of the site. Gray and Larry due to their awareness and involvement in the local arts scene, are highly aware of local performance artists. In order maintain polling place sensitivity and insure diversity, Gray and Larry have reached out to the lead artist they feel would be best for a particular site. So far, all the artists have agreed to participate because they see the high value of the project and want to work with experienced producers.

The 250 collection boxes, constructed by Red Tree Institute of Art students, is a dynamic public relations effort to make people who come into coffee houses, music stores, or any number of retail establishments aware of this new connection between the arts and democracy.

5. The Wisconsin Arts Board, a government agency, is a steward of state and federal tax dollars paid by all Wisconsin citizens. Why does your project merit public funds from the Wisconsin Arts Board?

This project is for everyone. It doesn't cost the audience anything. On Election Day VP will reach about 10,000 people of all ages and ethnicities at a minimal cost. The bang for the buck with this piece is enormous and deserves state and federal money due to its all-encompassing embrace. This is a piece for the citizens who pay tax dollars to the Wisconsin Arts Board.

How Do You Know?

6. Evaluation is vital to long term project, program, and organizational success.

After three years of co-producing the Art disPLAY, Larry and Gray were concerned about the limitations of working in a traditional performance space and bringing in a predictable audience. In addition, they felt they had artistically achieved what could be accomplished at the Fiona Center. This evaluation influenced their plan to broaden the reach of the showcase to a less predictable audience.

Measurements for the first VP endeavor include:

--Larry and Gray are co-curators as well as co-producers. They will be observing rehearsals and mock-ups of pieces to encourage the highest quality work. Based on their intimate involvement with the performance art community through the Art disPLAY since 2004, they are the first-line evaluators of the pieces from inception through performance. They will bring in other artists to view the pieces as well.

--How much money is raised through the collection boxes. The goal is \$2000, but more money would indicate a positive public response.

--Although high voter turnout is expected, VP can compare how many people voted in the 2004 presidential election compared to this year in the twelve VP wards. In addition, VP can determine the general increase, and increase in wards adjacent to VP wards. This will provide statistical data about whether VP encouraged people to vote.

--Media coverage will be another way of assessing the success of the project. It will bring forward the link of the arts and citizenship, give attention to the artists, make people more aware of performance art as a medium, and give credit to the sponsors.

--Having videographers document all the pieces before the election will give the artists and VP a means of establishing a baseline for future VP projects. VP will not document the pieces on Election Day, in case it would interfere with people voting.

--For the same reason, VP can't conduct surveys at polling places. However, the VP community volunteers will keep track of a list of quantitative and qualitative variables to assess citizens' reactions.

--The forum after the election will provide a way for the community at large to critique the art as well as to evaluate whether the project should continue and in what form. The discussion will be taped and there will be a survey for people to fill out. People will know about the forum due to information on the signage at all the VP polling places, on the promotional materials distributed in October, and the October and November press releases.

--After the election, VP will hold formal and informal talking sessions and distribute surveys at the Helen Klessig School, the Poldor Pool, and the Community Center to gather comments about the pieces from voters. These sessions and surveys will be oriented toward the voters at these sites. Information about these sessions will be included in signage, flyers, and postcards at these polling places.

Section P: Board of Directors List

Name	Occupation	City	Arts Interest/Affiliation
Jerry Larry	Registrar	Red Tree	Art disPLAY
Lisa Gray	Arts Organizer	Red Tree	Art disPLAY
Sam Gaile	Theatre Instructor and Performer	Red Tree	Yes For Art
As a project-based	organization, these three are	acting like	board members.

Section Q: Staff Members List

Name

Position Title/Area of Responsibility

none

Section R: Key Artistic and Administrative Personnel Biographies

Jerry Larry

32, Caucasian, an MFA from UWRT and is currently the registrar at the Red Tree Museum of Art. He worked as Managing Director for Theatre B. His involvement in the arts includes producing, curating, and participating in visual and theatrical exhibition for 14 yr

Lisa Gray

53, Jewish-American, holds an MA from UWRT and is an arts organizer and writer. She founded the Art disPLAY and co-produced and promoted the 2004-2006 shows. She is chair and site manger of IN:VIEW, fostering temporary public art in Vilas County.

Gus Brimmer

39, Latvian-American, is a trained percussionist working with recording and sound engineering equipment for 10 years. For 5 years, he has been producing sound for theatrical productions and multi-media exhibits.

Randy Lippmann

51, Italian-American, has an MVA from the Escuela Nacional de Artes Plásticas\UNAM. Lippmann is a Senior Lecturer in the Dept of Visual Art and is an Artist-in-Residence in the Cultures

Kathy Cougar

56, Caucasian, Artistic Director of Dance Company. Founded in 1986, it is known for site-specific works, merging contemporary dance with text, architecture, and art, reflecting Wisconsin voices. It has been cited on lists of the city's top 10 performances of the year.

Mary Paterson

38, African-American, is a multi-disciplinary designer and performer in puppetry arts and stagecraft. She has created puppets and worked as a puppeteer for numerous theaters. Currently, she is a leading Puppet Designer at Red Tree Mask and Puppet Theater.

Sam Gaile

30s, Causasian, holds a Ph.D. in Folklore and teaches theater, puppetry, and playwriting at UWRT. He co-founded Yes For Art, an arts collective that reaches new audiences by promoting new work in unconventional spaces. He has worked as a designer, painter, writer, and director.

Marty Robins

37, Puerto Rican, is a member of the WhiteBoxPainters, a collaborative performance group. The VP piece will use spaces inside and outside the Neighborhood Services building. He does both film and performance/installation art. He has been awarded two Suitcase Fund awards.

June Showers

50s, Caucasian, has taught sculpture at RTIA for 20 years. Her work has been exhibited across the US, Amsterdam, and Tel Aviv. Major works include the Midwest Center; a 30-foot fence, New Orleans, LA; and a Washington Heights park. One of her relatives was a suffragette.

Doug Funny

59, Caucasian, is a professor in the Red Tree University Theatre Program. He was a founding member and resident playwright for Theatre B in Red Tree from 1971-2004. He is also a talented musician. The Doug Funny Orchestra plays pop songs of the 1920s-1950s.

Section S: Work Sample Description continued

Image 4

Title: 04 PAS/MVP YesForArt.jpg

Year: 2005

Description:

"Fish Bike" was made and ridden by members of Yes For Art during the Performing Arts Fund Ride for the Arts in 2005. This brought performance art in front of hundreds of people during this annual fundraising event. The Vote Performance Yes For Art piece will be outside the Red Tree Art Museum.

Image 5

Title: 05 PAS/VP Lippmann.jpg

Year: 2004

Description:

In "Confluencias," performed at Fiona Center for the Arts in during the spring, Randy Lippmann, moving in slow motion, re-enacted the perpetual cycle of building and destruction as represented in the tale of the Yoruba Orisha, Oggun, patron saint of artists and warriors. Lippmann will perform at the Community Center for VP.

Image 6

Title: 06 PAS/MVP Ravens.jpg

Year: 2005

Description:

Joseph Ravens opened the 2005 Art disPLAY with this magical piece where he turns into a raven.

Image 7

Title: 07 PAS/MVP FashAttack.jpg

Year: 2005

Description:

In the same 2005 showcase, Allison Halter and Lindsay Hayden put on an experimental fashion show, "Fash Attack!," combining clothing design, original music, and narrative.

Image 8

Title: 08 PAS/MVP FLY1.jpg

Year: 2006

Description:

At the end of Act I of the 2006 showcase, FLY, based on a Greek play by Aeschylus, Electra expresses her rage and frustration with her mother, with the added impact of projected video by James Barany (a possible VP artist).

Image 9

Title: 09 PAS/MVP FLY2.jpg

Year: 2006

Description:

A traumatized Greek citizen awakes from a dream where he was speaking to a human-sized fly. The fly, played by James Barany, appears as an opera singer.

Image 10

Title: 10 PAS/MVP FLY3.jpg

Year: 2006

Description:

Act II of FLY begins with a shadow puppet play used for comic relief. The 10 images presented show 5 images from artists who will be involved in the VP project and 5 images from the 2005-2006 Art disPLAY. These images exhibit the ways in which the showcases and artists utilize a broad variety of art mediums.

Section T: Application & Support Materials Checklist

This checklist is a required part of the application package. Check the box before each item that is applicable and is included in your materials. Cross through any item that is not applicable. Items left blank will flag your application as potentially ineligible or incomplete. Refer to the guidelines for more information.

Items must be collated in the following order and assembled in sets: one set labeled originals and six panel review sets. Copy back-to-back when possible. Please bind with clips and not rubber bands. Do not place in binders or folders.

Application Component	For WAB Office ONE set labeled "Originals."	For Panel Review Collated sets.
Application Sections A-R	<input checked="" type="checkbox"/> Required	<input checked="" type="checkbox"/> Six Copies Required
Section S: Work Sample Description	<input checked="" type="checkbox"/> Required	<input checked="" type="checkbox"/> Six Copies Required
Section T: Checklist	<input checked="" type="checkbox"/> Required	—
Section U: Organizational Assurances	<input checked="" type="checkbox"/> Required (with original signatures)	—
Letter of Commitment from Partner Organization(s)	<input type="checkbox"/> Required	<input type="checkbox"/> Six Copies Required
Required Financial Documentation as noted in Guidelines	<input checked="" type="checkbox"/> Required	<input checked="" type="checkbox"/> Six Copies Required
IRS Proof of Nonprofit Status	<input type="checkbox"/> Required of First Time Applicants only	—
W-9 Form (from Arts Board website)	<input type="checkbox"/> Required of First Time Applicants only	—
Letter of Agreement Between Applicant Organization and Fiscal Receiver Org	<input checked="" type="checkbox"/> Required of Applicants Using a Fiscal Receiver only	—
IRS Proof of Nonprofit Status of Fiscal Receiver Organization	<input checked="" type="checkbox"/> Required of Applicants Using a Fiscal Receiver only	—
W-9 Form of Fiscal Receiver Organization	<input checked="" type="checkbox"/> Required of Applicants Using a Fiscal Receiver only	—
Up to Two Labeled Work Samples	<input checked="" type="checkbox"/> Required	—

All application and support materials must be submitted in one package and postmarked or hand delivered no later than one business day after the eGRANT deadline.

Please keep a copy of all application and support materials submitted.

Continued on back →

Section T: Application & Support Materials Checklist continued

The following materials are **OPTIONAL** parts of the paper package. Refer to the guidelines for more information.

Include no more than four items from the following list (example: "up to three letters of support" would count as one item). During the draft application process, discuss with Arts Board staff which materials are best suited to support your application.

Application Component	For WAB Office ONE set labeled "Originals."		For Panel Review Collated in sets.	
Examples of Educational Materials from the recent past	<input type="checkbox"/>	One Copy Optional	<input type="checkbox"/>	Five Copies Optional
Up to Three Letters of Support from Past Participants (no more than three years old)	<input checked="" type="checkbox"/>	One Copy Optional	<input checked="" type="checkbox"/>	Five Copies Optional
Up to Three Sample Evaluation Tools that you have used recently/plan to use	<input type="checkbox"/>	One Copy Optional	<input type="checkbox"/>	Five Copies Optional
Newsletter	<input type="checkbox"/>	One Copy Optional	<input type="checkbox"/>	Five Copies Optional
Press Clipping (no more than two years old)	<input checked="" type="checkbox"/>	One Copy Optional	<input checked="" type="checkbox"/>	Five Copies Optional
Press Release (no more than two years old)	<input type="checkbox"/>	One Copy Optional	<input type="checkbox"/>	Five Copies Optional
Other Materials (contact Arts Board staff)	<input checked="" type="checkbox"/>	Description Pieces One Copy Optional POSTER	<input checked="" type="checkbox"/>	Description Pieces Five Copies Optional POSTER

All application and support materials must be submitted in one package and postmarked or hand delivered no later than one business day after the eGRANT deadline.

Please keep a copy of all application and support materials submitted.