

**The Arts Council of Winston-Salem and Forsyth County
Annual Event & Series Grant Application 2017 – 2018**

APPLICATION DEADLINE

Applications and support materials must be received by **5:00 pm on Tuesday, August 15, 2017.**

Applications and support materials must be emailed to dsilver@intothearts.org. Late or incomplete applications will not be accepted.

ORGANIZATION INFORMATION

Complete all information below. If your contact information changes at any point during the grant process or period, it is your responsibility to contact the Grant Program Manager.

Organization Name: [REDACTED]

Prior Organization Name (if applicable): [REDACTED]

Organization Tax ID #: [REDACTED]

Year 501c3 status obtained: 2010

Mailing Address: [REDACTED]

City, State, Zip: [REDACTED]

Website:

General Email:

Organization fiscal year: Jan-Dec

Total Operating Budget (current fiscal year): approx. \$700 (see NOTES in financial sections)

Fiscal Agent (if applicable):

Fiscal Agent's Tax ID #:

Amount Request:

Name and Title of Executive Director/CEO: [REDACTED]

Email:

Phone: [REDACTED]

Name and Title of Grant Contact Person: Jeff Aguiar

Email: actoraguiar@gmail.com

Phone: 336.558.1308

Name of Board Chair: [REDACTED]

Term Expires: [REDACTED]

Title/Employer: [REDACTED]

Email:

Phone: [REDACTED]

SECTION I. ORGANIZATION OVERVIEW

Fill out the following organizational information for your organization.

Mission Statement (max 150 words): Provide theatre artists and their audiences an opportunity to grow by telling stories that push us all to grow through creation, collaboration and risk.

Vision Statement (max 150 words): Paper Lantern Theatre for Our Tomorrow will tell diverse stories to a diverse audience in search of understanding; challenging us all to grow through creation, collaboration and risk, towards a deepening compassion for and acceptance of each other.

Organization History (max 250 words): Opening its first production, Sarah Ruhl's *Dead Man's Cell Phone*, [REDACTED] has dedicated itself to the creation and development of quality theatre in Winston Salem and the greater Triad area. Through its commitment to professional theatre and community partnerships, Paper Lantern has maintained a connection to the artistic vitality of the Triad and seeks to continue and deepen its impact through a revitalized mission of bringing everyone's stories to audiences across the Triad.

Following a more typical theatrical production model through 2012, [REDACTED] staged newer works, bringing additional perspectives from theatre professionals on and off-stage with stories not traditionally produced in the Triad. [REDACTED] filled a niche within performance companies, tackling more abstract works less popularized than more commercial or mainstream organizations.

In 2012, Paper Lantern embarked upon its first and most lasting partnership with [REDACTED], [REDACTED]. In that partnership, [REDACTED] was instrumental in producing *Santaland Diaries* by North Carolina writer, David Sedaris, bringing what has become an oddly sentimental holiday production to Winston Salem.

Following the 2012 season, [REDACTED] continued to stage new works not produced in the Triad, telling stories exploring the breadth of humanity and the need for community and connection. With an eye towards these human experiences came an opportunity for reinvention and reinvestment in our local communities in 2016. Taking a six-month hiatus to explore possibilities, assess opportunities and challenges, as well as acknowledge the needs of our local communities, [REDACTED] seeks to empower artists and community members to bring their stories to life through performance, staging and critical feedback in a variety of venues throughout Winston Salem, Greensboro and the Triad.

Organization Management & Efficiency (max 500 words): Since its inception, [REDACTED] has been staffed through volunteer efforts in combination with contracted artists serving as performers to stage works for audiences in Winston Salem and Greensboro. This more traditional model exists across the nation as a standard for the performing arts. In operationalizing the vision of [REDACTED] turns this model on its head; democratizing the arts participatory process sits at the center of organizational management and efficiency.

Currently led by co-Artistic Directors, [REDACTED] is comprised of volunteer performance artists—inter-disciplinary, ethnically and professionally diverse—who will serve in various capacities to actualize the stories of the Triad community. These Participants will be sharing their insight and expertise. Once projects are identified and goals set in collaboration with community participants, appropriate referrals will connect emerging artists with more established practitioners, working with co-Artistic Directors, to create meaningful, engaging experiences tailored to 1) the creator’s needs and reasonable aspirations; 2) the capabilities of [REDACTED] to support the artists’ vision; and 3) the widest possible community of audiences.

Events offered throughout the year will be collaborations in a variety of venues—some more traditional than others—with goals to include reaching intended audiences and developing new pipelines for discovering the stories our communities want to tell and those which need to be heard. Aligning with its vision to foster acceptance and compassion within our communities, [REDACTED] will program around salient community themes to expand the impact of the artistic experience both on and off-stage; examples of initiatives that will intersect with the “mainstage” performance series include a National Public Radio (NPR) Listening series, hosted in various locations along with the launch of a bi-monthly New Play Reading series. All of these activities are designed to engage prospective community artists and build audiences for larger engagements.

Through the efforts of the co-Artistic Directors, Participants and community artists will mount performances, workshops and evening-length experiences that seek to connect everyone to the larger backdrop of the Triad as a living, vibrant community focused on growth and coalition-building through exploring creative and artistic processes.

Artistic Excellence (max 250 words): [REDACTED] has built a reputation on presenting professional theatrical performances of new and contemporary works, landing in the company of organizations like Triad Stage, University of North Carolina School of the Arts, The University of North Carolina at Greensboro, the National Black Theatre Festival and other professional companies and the myriad of community theatre organizations in the Triad. This legacy of artistic excellence prompted the shift in the vision of PLTC: how do we provide access to these powerful tools and broaden community conversations if we focus on developing new work in collaboration with the people who live those stories we see onstage?

[REDACTED] new artistic model serves to democratize the creative process: prospect and identify aspirational and emerging community artists; create a beneficial structure for developing their proposed work; collaborate with community partners and artist Participants to support production of the new work; and reach out through various channels, including social media, professional networks and partner organizations, to build audiences for these performances. This level of community organizing empowers all participants as stakeholders in a communal process, mimicking a plethora of experiences necessary to activate community members as empowered voices in the Triad.

Through experiences like the staged performances of stories and bi-monthly NPR listening parties, PLTC can build a core of Triad community members with the potential to shepherd their own processes in their own communities throughout Winston Salem, Greensboro, High Point and the Triad.

Community Engagement & Impact (max 250 words): Utilizing a traditional production model, [REDACTED] brought professional, quality theatre to over 7500 community members. Re-visioning the [REDACTED] mission increases the potential for reaching under-served and under-represented communities in the arts & culture scene is only limited by the amount of time Participants can dedicate to connecting to the community and the quality of the experiences and final “product” created through collaboration with [REDACTED].

For example, one of our Participants is in conversation with an Armed Services veteran in Winston Salem, who is interested in sharing a story as a solo performer. The impact of this collaboration includes healing and reconciliation for this individual and any other veterans within the community. As these community artists will come from an array of communities, specific outreach efforts are necessary to connect with communities that would value sharing in the experience along with their friends and families who would benefit from such intimate knowledge. In this way, performance art is activated as a vital process, establishing rapport within potentially fractious communities.

It is anticipated that initial submissions for this event series will rely upon personal and professional connections along with specific partner organization recommendations. As projects are mounted and participation increases, there is potential for further reaching programming that drinks deeply of the arts as therapeutic and commercial ventures.

That becomes the truest gift of [REDACTED] re-vamped structure. Artist Participants find broader social responsibilities in connection to Triad communities and those communities carry their own messages, amplified and refined through collaboration, creating a comprehensive social fabric woven through the expressive arts to benefit the Triad.

SECTION II. ARTS COUNCIL VISION INITIATIVE

Describe how your organization’s current programming and strategic vision aligns with The Arts Council’s Vision that upholds our reputation as a community rooted in arts and innovation through the following priorities: Look the Part, Establish Sustainable Support, Create an Ethos of Innovation.

Look the Part (max 150 words): [REDACTED] seeks to tackle community issues head-on. In this way, the company is distinguished from its peers; a focus on developing new performance work is unusual for Winston Salem and the Triad area. The most salient innovation offered by [REDACTED] is that this new work will be generated in collaboration with prospective and emerging community artists; these individuals may or may not have experience with the tools necessary to make commercial performance work. Partnering these interested parties with artist Participants and the core of PLTC provides a level of access to creative tools not often presented to the layperson with little to no arts-based knowledge and experiences.

In this new format, the typical rules of performance and engagement flex to allow for not only what is possible, but what is necessary. This community-centered drive brings the arts and their transformative possibilities directly to the communities the Arts Council seeks to engage.

Establish Sustainable Support (max 150 words): [REDACTED] currently operates on a volunteer-basis, a feasible and sustainable solution under appropriate conditions. For the time being, the diversity of talent and experience within the Board and artist Participants will be effective in providing a sustainable structure for the next two to three years. The key to the success of this model relies upon identifying meaningful stories to share within our communities.

To that end, [REDACTED] will seek to refine its prospecting and identification pipeline, creating a reliable network for referral across the Triad. Solidifying these connections will propel the evolution of Paper Lantern Theatre for Our Tomorrow and highlight further opportunities for growth and sustainability.

In efforts to support this intermediate goal, [REDACTED] will continue to seek public support along with developing donor pipelines to bolster the creative efforts of its artist Participants and community artists. Additional partnerships with social service organizations and collaborations with nonprofit organizations will continue to be a mainstay of [REDACTED] work in the community.

Create an Ethos of Innovation (max 150 words): Part of the long-term vision of [REDACTED] includes moving toward a paid administrative structure. This will create access and equity for co-Artistic Directors and the demands of managing sprawling human resource. This more traditional approach allows for the kinds of innovation that the Arts Council is seeking and our communities need.

What is most innovative about [REDACTED] vision is that so many of the traditional conventions of performance are choices as opposed to limitations. What this offers is the capacity for staging performance art in non-traditional spaces, venues and situations which creates organizational flexibility and dynamic creative process. This innovative model allows for funds to stretch further in support of bringing untold stories to Triad communities and increases the potential for [REDACTED] and the Triad's contributions to regional, national and potentially, international audiences.

SECTION III. ORGANIZATION DATA & BUDGET SUMMARY

Fill out the following organization data and budget summary for your organization.

****NOTE:** [REDACTED] has been on hiatus following the closing of [REDACTED] Fringe Festival in early 2016 to accomplish this re-visioning, done entirely through volunteer efforts of the board chair and co-Artistic Directors with collaborating Participants. At this point in time, there are very limited operating expenses and [REDACTED] aims to maintain as lean an approach as possible.**

PARTICIPANTS & PROGRAMS DATA	Proposed 2016-2017	Projected Year End 2016-2017	Proposed 2017-2018
# of Events (performances, classes, etc.)	1	1	18
# of Special Events (galas, fundraisers, etc.)	0	0	1
# of Paid Artists Participating	0	0	2
# of Volunteer Artists Participating	3	13	9
# of Artist Memberships	0	.0	0
# of Memberships/Donors	0	0	0
# of Volunteers	15	18	25
# of Audience Members	0	60	1275+

INCOME	Proposed 2016-2017	%	Projected Year End 2016-2017	%	Proposed 2017-2018	%
Earned Income (ticket sales, classes, exhibits)	0		0		300	
Grants from Federal Government	0		0		0	
Grants from State Government	0		0		0	
Grants from Municipal Government(s)	0		0		0	
Contributions from Individuals	0		200		1000	
Contributions from Private Foundations	0		0		1000	
Business/Corporate Contributions	0		0		1500	
Income from Special Events/Fundraising	0		0		1000	
Grants from Community Foundations	0		0		1000	
Grants from The Arts Council	0		0		5000	
Other:	0		0		0	
Total Revenue Budgeted from all sources (sum of all sources above)	0		200		10,500	

EXPENSE	Proposed 2016-2017	%	Projected Year End 2016-2017	%	Proposed 2017-2018	%
Administrative (operational expenses)	0		0		800	
Staff Salaries	0		0		0	
Program Staff Salaries	0		0		1500	
Programmatic/Artistic Fees	0		0		3200	
Rent/Venue Fees	0		500 (in-kind)		3000	
Technical/Production	0		0		2000	
Other:	0		0			
Total Expense Budget from all sources (sum of all sources above)	0		500		10,500	

SECTION IV. FINANCIALS

Email audits, financial statements or budgets that reflect your organization's financial status for the current year (2016-2017), the most recent completed year (2015-2016), and your project year's budget (2017-2018). All should contain income and expenditures.

****NOTE: 2016-2017 current year has been on hiatus, though one project advanced in the month of August. Information submitted includes budgeting for two projects (Born Bad, Ruby Slipper Fringe Festival) completed in the 2015-2016 cycle.****

SECTION V. BOARD AND STAFF FORM

Download, fill out, and submit the [Board/Staff Roster Form](#).

SECTION VI. CASE SUPPORTING DOCUMENTS (OPTIONAL)

Provide electronic copies of support materials that provide key evidence that supports sections I and II of this application examples could include: artistic samples, articles, programs, annual reports, etc.

[REDACTED], August 12-14, 2017 (Social Media Marketing Campaign)

