



Grant Application 2023-2024

This SEJF grant application is for all fund requests. Please fill out the application completely, utilizing additional space as appropriate. Supplementary documents may be added in the appendix at the end of the document. For questions about the application, reference the SEJF Grant Proposal Toolkit or ask a program representative.

Submit your completed application (including signatures) by emailing it to the SEJF Grant Program Coordinator, Zinta Lucans. Applications must be signed by your advisor, all members of the project team, and all stakeholders, in order for them to be reviewed. Email: lucansz@wwu.edu.

Application Level: Determine the amount of funding you will require and check or highlight the appropriate category.

x	Small Grant: Up to \$5,000. Applications of this size will be reviewed by the Director of the Sustainability Engagement Institute. Small grant applications may be approved, declined, or sent to the SEJF Committee for consideration.
	Medium Grant: Between \$5,001 and \$35,000. Applications of this size will be reviewed by the Director of the Sustainability Engagement Institute for alignment and completeness and then provided to the SEJF Committee. The committee will review the grant application, receive your presentation, and approve or decline the funding request.
	Large Grant: Over \$35,000. To request funding at this level, you must first complete an SEJF Committee feedback session – please ask an SEJF representative for more information regarding this process or refer to the SEJF Grant Proposal Toolkit. Applications of this size will be reviewed by the Director of the Sustainability Engagement Institute for alignment and completeness and then provided to the SEJF Committee. The committee will review the grant application, receive your presentation, and approve or decline the funding request.

SECTION 1: Project Concept.

a. Project Title:

Sound.Out Radio Relaunch: Harry Smith centennial featuring Lori Goldston and Swil Kanim

b. Statement of Purpose:

Summarize your project idea, including a problem statement, in 1-2 sentences.

This grant will support the relaunch of Sound.Out Radio, a radio art station focused on arts and culture, that is operated, curated, and broadcast by students and faculty at WWU.

c. Project description:

Describe your proposed project in detail, including a description of costs associated with the project.

Sound-Out is a radio art station that streams online and intermittently from the roof of the Western Gallery on the campus of Western Washington University. Sound-Out, partially funded by the Western Gallery through an artist commission begun in 2021, will serve as an educational tool and radiophonic space for artists, curators, students and community. If radio stations today are mostly associated with corporate and governmental control, radio art like Sound-Out stands in critical opposition to that dominant paradigm, existing instead as a channel for creative discourse and a platform for environmental reflection and community engagement.

Designed, fabricated, and operated by Sasha Petrenko, Associate Professor of Sculpture and Expanded Media, Sound-Out primarily features student-made sound art, interviews, and sonic explorations. Faculty and students from the Department of Art and Art History, Fairhaven College and most recently two classes from Whatcom Middle School have contributed original compositions. The Western Front, Windows Magazine, have both interviewed Sasha along with her students resulting in numerous articles, and University Communications generously provided drone footage. In January 2023, KNKX, Tacoma's NPR affiliate featured the station twice.

In March of 2023 the speakers came down off the roof to be shown in the Western Gallery as part of the Faculty triennial, where the work featured student soundscapes and programming as well as an information kiosk with searchable content about artists and contributors, art and free speech, and how to get involved.

SEJF Program Manager Zinta Lucans met Sasha in the gallery in Spring of 2023 and after a lively discussion about the station, the idea to relaunch Sound.Out as a hub for cultural programming at Western was born. Sasha had already consulted with KUGS for best practice and licensing credentials, and several student contributors were KUGS alums, and they all agreed that an alternative to the popular music programming at KUGS could be what Sound.Out offered. What was needed was a relaunch event to celebrate this renewed station, as well as not one, but two channels so the station can exist as a sound sculpture as well as a regularly streaming radio art station.

The need for two channels was born from the desire to maintain a presence on the threshold of the arts at Western that welcomed visitors with an intermittent sonic experience, designed to enhance and enlighten. The sculpture channel will air only after 5PM on weekdays, and only at specific times, to not disturb work and study. For example, Music for Animals, the subject of the KNKX interviews played late at night, when the campus was relatively quiet, and even the thrum of building HVAC systems, computer fans and other man-made sounds were at a minimum. The second channel will be streaming 24/7, and will feature sounds, interviews, spoken word, music and special events curated and broadcast by students and faculty.

Within a few weeks of Zinta and Sasha's conversation, an opportunity arrived that Sasha believed would make for a fantastic relaunch! Lori Goldston was touring a live score to one of Harry Smith's videos and wanted to bring the performance to Bellingham given Smith's connection to the city and its history.

Lori Goldston is perhaps best known for playing exquisite cello with Nirvana for their classic MTV Unplugged concert, one of the groups last major appearances. Goldston however is a prolific performer and composer and has also played for David Byrne, Cat Power, as well as composed scores for theater and orchestra regionally and internationally.

Lori's collaborator on this tour is Lummi actor and violinist Swil Kanim, whose ancestors were recorded by Harry Smith for Smith's seminal work, the *Anthology of American Folk Music*, originally released in 1952, which influenced artists like Bob Dylan, the Grateful Dead, Joan Baez, Patty Smith, and many others. Smith's work may have spawned the blues and folk revival of the 1960s, yet it did not do so without controversy. *Recorded by a youthful Smith in the 1920s and 1930s, the artists whose work comprised the collection were not equitably compensated. Some never were provided the opportunity to give permission for the recording. While the invaluable compilation exists in the Smithsonian, it is flawed in how it was created and reflects a larger issue in American history, colonialism and how white Europeans engage in cultural appropriation to their own benefit, while leaving the artists without compensation for their creative and cultural knowledge.*

Simply hosting a concert featuring Smith's work seemed inappropriate and inadequate given our social climate and the context, a university campus, where we strive to think critically, redress the atrocities of colonialism, and arrive collectively at new avenues that lead towards equity and social justice.

But the opportunity seemed too good to pass so Sasha consulted with WWU Ethno-musicologists – Associate Professor of Music, Felicia Youngblood and Fairhaven's Professor of Music Technology, Ethnomusicologist, Mark Miyaki – to consider how this can be done with decolonization on the mind. In the words of Professor Youngblood, "so we can discover how to engage in reparative action." Both Lori and Swil were thrilled that their proposed performance sparked so much discourse and gladly agreed to participate in a preshow discussion on the subject of reparative action and Smith's legacy. With Professors Youngblood, Miyake and Petrenko, plus Goldston and Kanim, Lori's colleague Bret Lunsford, author of the recent book on Smith's early years in Anacortes and Bellingham, *Soundings for Harry Smith*, and Professor John Feodorov joining the panel, the event is now scheduled to take place Sunday December 3rd in the Fairhaven Auditorium.

Prior to the screening and performance, work by students enrolled in Art 335, Music, and Fairhaven will present research and creative scholarship. Additionally, the event will be produced in large part by students working in Music Technology and broadcast by students in Intermedia Art on Sound.Out Radio. The content, the collaboration and the production will offer students opportunities to engage in social discourse and professional practice, merging cultural, creative, and technological knowledge and skills.

This event is not the only one scheduled for Sound.Out. Coming up in November, Sasha will travel to Tacoma to participate in *Flow*, a symposium on the field of Art and Ecology, where she'll broadcast the multi-day event live for listeners. Later in Spring 2024, a new project with Music in collaboration with Professor Patrick Roulet, will feature sonic sculptures created and performed by art and music majors, documented and live streamed across Sound.Out radio's two channels.

Interviews with artists and students across departments and disciplines will appear regularly on the station as well as new compositions and field recordings, capturing our vital local soundscape. The radio website will feature a searchable archive of programming so that listeners can access past recordings, learn more about events and contributors, as well as make requests or get involved.

Western student and faculty participation will be supported by this grant in the following ways:

1. One-year subscription fee to radio.co to broadcast Sound.Out Radio, two channels.
2. Students will gain experience participating and producing cultural programming through the Goldston & Smith event broadcast on Sound.Out.

3. Artist and presenter honoraria for Lori Goldston, Swil Kanim, Kurt Lunsford, for their performance and engagement with Western students and faculty.
4. Faculty and students will access ongoing scholarly, creative, and professional opportunities through participation in Sound.Art Radio, as contributors, producers and listeners.

*Note on how material is vetted and chosen for the radio stations: Sound.Out is beholden to the same regulations as KUGS given that we are working under their university license. The team is very thoughtful and careful about what is broadcast. While we do believe in free speech, we also believe in maintaining a civil, comfortable, and inclusive listening space. Like any station under FCC guidelines, we do not allow swearing, hate speech, or anything else that would be deemed offensive by a particular group. As the radio Director, Sasha Patrenko reviews all material that will be broadcast; in special cases, some of the students in leadership positions are also allowed to broadcast. Most of the material that is broadcast can be described as field recordings – ambient and alternative music. The special events, like the *Flow* symposium and the Goldston Smith event, are geared towards the university community. It's meant to be an educational platform that strives towards resonance not dissonance.

d. **Goals:**

What are the goals and desired outcomes of your project?

This grant will support student participation in Sound.Out Radio and its relaunch, which offers timely creative and professional opportunities, that will expand student engagement social justice, art and technology beyond the classroom and campus.

e. **Student impact:**

How does this project directly impact the Western student community?

The opportunity to participate in the Smith Goldston event, as well as curating, producing, and broadcasting future content through Sound.Out radios two channel format, students across departments and disciplines will have an opportunity to have their voices heard. Student contributors will gain transferable skills in audio engineering and recording, producing cultural programming, through class projects or independent research, on an accessible community-based platform.

f. **Education and outreach plan:**

How do you plan on promoting your project on campus? How will the Western community learn about your efforts? Is there an educational component to your project?

Creative projects ranging from sound art, field recordings, music, and interviews with students and by students has formed a large part of the station's content. When first launched, the station and its programming were received with enthusiasm from students, faculty, university administration, and communications and content streamed in from a range of departments. The relaunch as a cultural hub will invite more participation and reach a wider audience given the collaborative and cross disciplinary platform we plan to expand and maintain.

g. **Metrics:**

How will the impact of this project be measured? What are quantitative and/or qualitative metrics that can be tracked?

Participation in the relaunch event will be documented through class projects, course evaluations and future participation by faculty, students and community members will be archived on the radio station website.

h. Lasting impact & Ownership:

What is the longevity of this project? How will it impact sustainability, in the long-term, on campus? Which individual, office, or department is taking ownership of this project? Identify the post-SEJF-funding plan.

Sound.Out Radio belongs to its contributors, producers, and listeners, students, faculty, and community members, who through their engagement, add content, operate and support the station.

Logistically, in the short term, the station will be run from the Department of Art & Art History, under the direction of Sasha Petrenko, Associate Professor of Sculpture and Expanded Media. Future models might include a radio club, much like the B_Gallery, which is run by students with an Art Faculty advisor.

The lasting impact will be to serve as a channel to share and promote arts and culture programming at Western that might not fit easily into other modes of dissemination. We see already that it can be used as an accessible venue for the presentation of scholarly and creative research for students and faculty and hope as we reestablish the station, more community members will reach out to contribute and access programming.

Sasha Patrenko received a mini-grant in 2021 to pay for a one-year subscription when the radio channel was in its infancy. She has continued to pay for the station on a monthly basis since June 2022 out of her own personal funds. Moving forward, Sound.Out radio will adopt a subscription model and be funded by periodic fundraisers and events to maintain the subscription service.

SECTION 2: Sustainability Impact.

a. How will your project positively support at least one of the four pillars of sustainability at Western?

1. Create economic vitality; 2. Promote well-being; 3. Protect the environment; 4. Uphold social justice.

This project, Sound.Out Radio, PROMOTES WELL BEING, by offering a community-based platform for diverse voices, projects, art works and events that fall outside of available modes of dissemination. Sound.Out Radio supports student voices and models one way we can participate in cultural discourse.

Sound.Out Radio, and in particular the Goldston & Smith Relaunch event, UPHOLDS SOCIAL JUSTICE, or more accurately moves toward reparative action so that we may uphold social justice as it relates to cultural and creative knowledge gathered by Smith in particular, and white settlers universally.

b. How will your project positively align with Western's Sustainability Action Plan (SAP)? Please determine how it advances one or more of the ten SAP chapters. For information on the SAP, please refer to the Sustainability Engagement Institute's website (sustain@wwu.edu) or ask a program representative. The ten SAP chapters are:

1. Built Environment
2. Campus & Community Engagement
3. Curriculum and Research
4. Dining Services
5. Grounds
6. Investments
7. Procurement
8. Student Life
9. Transportation
10. Waste

Campus & Community Engagement: The radio station and the Goldston & Smith event are FREE and open to the community. RSVPs will likely be required for the event given limited seating, but the station is always open. Further, the cultural programming, art and events to be broadcast on Sound.Out will be readily available to all who wish to listen online, for free, across campus and beyond. The communal experience of listening can provide a link between people, across physical and cultural boundaries. That is one reason radio has been used by cultural activists ever since its invention.

Curriculum & Research: Sound.Out has already been used by faculty to further develop curriculum and offer a virtual exhibition venue for student made artwork. Several classes in the department of Art & Art History already utilize the platform regularly including Art 328: Art & Ecology, Art 280: Time + Motion and Art 109, Visual Dialogue. Fairhaven College faculty have also contributed their student work for broadcast and later several works were featured at the colleges Scholars Day celebration.

Student life: Sound.Out radio will enhance student life by offering a platform for personal, creative and professional growth. In the years since its original inception, students have signed up to TA with Sasha, to learn to access the online radio data base and broadcast their own programming. They used the platform to experiment with sound projects, performing live as well as broadcasting original work. These opportunities were self-directed and the skills they gained continue to enhance these students' future opportunities. Further, students whose work is broadcast, either through the sculpture speakers or the online channel, can tune in to and share their work across space and time. Especially with the sculpture speakers, students enjoyed gathering around to listen and we hope to offer this unique and engaging opportunity again with the support of the SEJF.


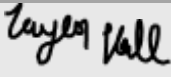
SECTION 3: Project Participants.

Project Advisor (Faculty or Staff) Student proposals must include a staff or faculty advisor. The role of the advisor is to assist the team during the development, implementation, and post-implementation stages of the proposal process.

Project Lead: There must be a team lead designated for the project. This individual is expected to serve as the communication liaison for the project.

Financial Agent: The project must have someone with budget authority to manage funds for all purchases. Should funds require transfer, this individual will have to provide a FAST Index and Activity Code to the SEJF Program Coordinator. Financial agents must be permanent staff and/or faculty members on campus, and cannot be student employees.

Program Coordinator: A member of the SEJF team will serve as the primary contact for the program and committee.

Role	Name	Department/School: <i>Students provide major/minor and expected graduation quarter/year</i>	Position: <i>Faculty/ staff/ student</i>	Western email address	Signature to verify agreement
<i>Team Advisor</i>	n/a				
<i>Team Lead</i>	Sasha Patrenko	Art and Art History	Associate Professor	petrena2@wwu.edu	
<i>Team Member</i>	Taylor Hall	Art and Art History	Teaching Assistant	hallt24@wwu.edu	
<i>Financial Agent</i>	Glen Tobosa	Department of Art and Art History	Staff	tobosag@wwu.edu	x
<i>SEJF Project Coordinator</i>	Zinta Lucans				

SECTION 4: Project Timeline.

- a. Describe how your project will progress, both before and after the approval of your proposal. Outline all tasks that are required to complete the project, including all the means in which you will promote the project on campus, in the table below. Insert additional rows, as necessary.


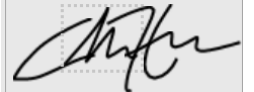
Task	Estimated Completion Date
Connect with Goldston on content of event	Completed August 2023
Fix date and reserve venue for event	Completed September 2023
Write & submit SEJF grant application	October 2023
Planning for event	November 2023
Event promotion and outreach	November 15, 2023
Planning for Sound.Out radio broadcast	November 2023
Prepare for panel and performance	November 21, 2023
Student work due for consideration	November 21, 2023
Event at Fairhaven Auditorium	December 3, 2023

- b. When is the planned project completion date?

December 6, 2023

SECTION 5: Project Stakeholders.

- a. Does your project involve labor/participation or require permission from organizations, departments, or individuals on campus? Who will be impacted if this proposal is implemented? All stakeholders must provide a signature of approval for this project. *Note: Only stakeholders internal to WWU must be listed.*

Stakeholder Name	University Department and Position	Involvement in Project	Stakeholder signature of approval
Felicia Youngblood	Associate Professor of Musicology / Ethnomusicology; Musicology Area Coordinator	Panelist and presenter	
Chris Halka	Associate Professor of Music Composition and Theory	Presenter	

- b. Does your project propose a temporary or permanent facility or property modification? If so, is a Project Owner Form attached to the appendix of this application? Please ask a program representative for this form.

N/A

SECTION 6: Project Budget.

Provide an itemized list of the budget items required for this project. Include equipment, construction costs, publicity, labor, and any other costs.

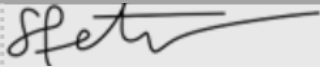
Budget item	Cost per Item	Quantity	Total Cost
Sound.Out radio subscription – 1 year	637.50	2	1275.00
Art Presenter honoraria for Goldston, Lundsford, Kanim	1000.00	3	3000.00
Panelist Honorarium for John Feodorov	350.00	1	350.00
Dinner with presenters and panelists	350.00	1	350.00
Total project budget			\$4,975.00

The SEJF program encourages the identification of additional funding sources to augment SEJF funds, though it is not required. List pending, approved, and denied applications for funding from other sources, along with amounts requested from those sources.

Additional funding source(s), if applicable	Status	Amount
n/a		
Total of all other funding sources		\$ x

Total funding amount requested from SEJF	\$4,975.00
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If the project is implemented, will there be any ongoing replacement, operational, maintenance or renewal costs? If yes, has a source of funds been identified to cover those costs? This must be communicated to the appropriate stakeholder.

Ongoing cost	Amount/year	Responsible Stakeholder	Signature
Radio subscriptions past one year	\$1275.00	Sasha Patrenko	

SECTION 7: Appendices.

Provide any additional documents, references, or information here.