



## **Sustainability, Equity, & Justice Fund**

### **SEJF Grant Application 2024-2025 Academic Year**

This SEJF grant application is for all fund requests, regardless of grant size. Please fill out the application completely, utilizing additional space as appropriate. Supplemental 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 Manager, Zinta Lucans. Applications must be signed by your advisor, all project team members, and stakeholders, for them to be reviewed. Email: [lucansz@wwu.edu](mailto:lucansz@wwu.edu).

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During the 2024-2025 academic year, only grant requests between \$500.00-\$35,000.00 will be accepted. Applications will be reviewed by the Associate 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.

Project title	The Gaysian Theatre Festival
Funding amount requested	\$5,000.00
Deadline you are submitting for (Fall, Winter, Spring)	Spring
SEJF program representative signature (all project teams must work with an SEJF representative prior to submitting the application)	Zinta Lucans

## SECTION 1: Project Concept.

a. **Statement of Purpose:**

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

By mobilizing the local queer community, we can uplift underrepresented BIPOC stories and intersectional identities. Three shows produced by Queer and/or Asian Directors, Two weekends, and One unforgettable experience.

b. **Project description:**

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

A common statement we often hear in our college is that it lacks diversity. So often I hear this self-fulfilling narrative that Bellingham isn't a multicultural space. That sort of thinking doesn't do justice to the ever-present and rich history of Asian American and Queer history of our city. To focus on an abundance mindset, the problem isn't a lack of diversity, it's a lack of visibility. If we can't see diversity, we can't believe in it.

Having such an integral and rich history spanning generations in Bellingham, WA, it's not surprising to find Asians to be the second-largest non-white demographic in the city. However, with Asian American students only making up 6.5% of the student population in 2021, rarely do they get a chance to see themselves in a creative profession. Non-white students occupy 28% of WWU's student body. Compared to Western's College of Fine and Performing Arts (CFPA), the ratio isn't much greater with only 23% of the student body making up the college. Both of these don't even come close in comparison to Washington state's demographic of minority students: 52%; making up half of all students enrolled in public schools. To address this problem, I am pairing this cause by mobilizing another minority identity. Working with the LGBTQ+ community can mobilize a culture that focuses on uplifting an underrepresented experience in our city. In Bellingham, it is colloquially agreed upon that we are a notably queer city. The community is visibly spearheaded by community organizations such as the Bellingham Queer collective and PFLAG (Parents, Families, and Friends of Lesbians and Gays) in Bellingham-Whatcom county. This also represents my passion in uplifting other members of my intersectional identity as a transgender, Asian American woman.

My endeavor is to organize a theatre festival highlighting underrepresented queer and Asian American talent in our community. I plan to organize a beacon of representation through theater. With a focus on queer and BIPOC representation in creative industries, I will host a two-weekend-long festival dedicated to showcasing original and published works of queer and BIPOC playwrights. The first iteration of this idea will be piloted this spring. Consisting of 3 featured works directed by queer and Asian senior students, this pilot will focus on the production and educational opportunities of staging a live play. In the future, we hope to scale this festival to include more interactive experiences such as arts walks and markets. This grant will focus on future iterations of the project based on the feedback of audiences and participants' experience.

As of writing this grant, three dozen participants have reached out sharing interest and spending their time helping this project see it realized. Washington state is one of the queerest states in the U.S., with 6% of the population identifying as a member of the LGBTQ+ community. The allyship in Bellingham is also nothing to scoff at. With an attendance of at least 500+ patrons, WWU's annual drag show draws in crowds of students and outside community members alike.

Acquiring funding this quarter would give us a clear picture of available resources and to start planning the festival months in advance to involve even more underrepresented artists and BIPOC and Queer local businesses. To deliver a proposal that is enticing, this funding will help us to solidify our visions to present to stakeholders whom can expand our influence in the local community months in advance leading up to the festival. This will also support us in planning advertisements before the beginning of the school year; providing us the resources to acquire spaces for info fairs, fall quarter outreach and events, and an immediate presence in the journeys of first-year students. The sooner we can make it known that a dedicated space exists to visibly demonstrate underrepresented experiences, the sooner we can deliver on our goals of student retention and increased interest in mid-year enrollment.

I'm working to partner with existing entities on campus such as the ESC and LGBTQ+ Western to spread the word to the outlets they use to promote their own events. Their existing networks to the local community are integral to the success of this festival in reaching our target demographics. These connections include but are not limited to the "Bellingham Queer Collective," "La Plaza," and "Generations of Pride."

To align with this focus, I plan to organize a marketing campaign from May, to coincide with AAPI Heritage Month, and to its transition into Pride Month on the first week of June. Featuring 3 shows from queer/Asian directors, the shows' dates will take place from the last weekend of May to the 1st weekend of June .

I'm humbly asking for a grant of \$5,000 to be used to pay for performance rights, set building materials, and advertising costs (web space and prints).

I'd used this funding to deservedly incentivize the cast and crew to be involved in future iterations of this festival. As I'm currently prototyping this concept for my senior project, its solidified iterations will require the experience of pioneering stakeholders and participants. Between students, alumni, and community members, people have pledged to contribute 20 hours of work a week to realize this vision.

By engaging with multiple communities at once, we create a wholistic approach that breaks down the barriers of what should be expected out of solely Gay, Brown, transgender, or other label-specific characters. Mobilizing more than one community brings an intersectional perspective that liberates once stifling concepts of humanity into one that is more accepting and celebrated.

c. **Goals:**

***What are the goals and desired outcomes of your project?***

- To reach an attendance of at least 70 audience members per show.
- To create a space that audience members feel seen and welcomed to engage in a culture different from their own
- To involve the communities and social networks of at least 3 student clubs and one off-campus non-profit organization
- To invite and highlight the participation of Queer and BIPOC talent that makeup at least 80% of the festival's working group
- To create an online marketing campaign that brings in a web traffic of at least 10% of Bellingham's total population

d. **Student impact:**

***How does this project directly impact the Western student community?***

- This project creates opportunities for students to see themselves represented in the performing arts. Crafted for students who feel like they haven't gotten the chance to see themselves in a creative career nor have gotten enough experience in college to participate in the arts.
- With a focus on community outreach and collaboration we hope to increase the admission of prospective students looking to major in the College of Fine and Performing Arts. The process will involve close collaboration and apprenticeship with prospective community members, volunteering faculty, and senior students.
- Working in tandem with student affinity groups, they get to inform the process of selecting underrepresented works and devising showcases that involve the creative members of their community.

e. **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?***

- Advertisement of this festival will utilize existing resources of ESC and AS clubs alongside formal DEI campus entities such as the Centers and LGBTQ+ Western.
- Building a dedicated website regularly updated to highlight upcoming show dates, missions and values page, and blog posts of recent creative projects of WWU students and Alumni.

Educational component:

Rehearsal processes will involve critical engagement with intercultural topics and post-colonial theories. This can include but not limited to:

- Cast and Crew participation in student affinity spaces
- Workshops and sessions focused on historical implications of their assigned piece
- Visitation of local businesses and relevant entities
- Crash-course style lesson plans of Ethnic Studies and Business management

f. **Metrics:**

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

Observations will be measured via:

- Accessible Online Surveys (QR codes on playbills or handwritten checkboxes)
- Post-show testimonials
- Number of attendances
- Seasonal trends and data
- Online traffic and social media engagement

g. **Lasting impact:**

***What is the longevity of this project? How will it impact sustainability, in the long-term, on campus?***

- This promotes a culture of inclusivity and belonging by providing a platform for underrepresented stories. Through theatre, we can feature BIPOC and queer bodies in front of audiences who claim to rarely ever see themselves in the community.
- Working alongside non-profits and local causes we can mobilize our city to support them via donations and spreading awareness. With a large enough scale, we can bring charitable causes closer the local community
- Engaging community members and incoming students, we'll hope to see an uptick in new admissions and positive associations with the University.
- It creates and opportunity to highlight the achievements of the CFPA that are rarely featured. This includes award winning theatre programs, popular student alumni, and general impacts on everyday culture.

i. **Examples:**

1. Several 1<sup>st</sup> place winners from the National Kennedy Center's American College Theatre Festival
2. Notable artistic alumni such as Rashawn Scott (Dropout TV cast member and collaborator with Wayne Brady), Dan Erikson (Writer of the Apple TV+ Original: *Severance*; co-produced by Adam Scott), and Bridget Shilling (Senior Graphic

designer of Starbucks' 2024 line of Holiday cups)

**h. Ownership & post-SEJF-funding plan:**

**Which individual, office, or department is taking ownership of this project? Identify the post-SEJF-funding plan: if the project is to be continued, how will it be funded?**

This project will be formed as an AS club. Elected governing members, student participants, and community artists and alumni will take ownership of this festival. Funding will come from AS club funds, donations, and outside grants from arts organizations such as ArtsWA.

**SECTION 2: Sustainability Impact.**

**1. How will your project positively support each of the four pillars of sustainability at Western? Explain the connection to at least three of the four pillars.**

**a. Economic Vitality:**

In future iterations of this project, we look to increase awareness and engagement with local organizations by inviting local artists, vendors, businesses, and non-profits to a festival market. To continue contributing to the economy, our festival and its club hub puts a focus on creating opportunities for students to gain career experiences to develop professional creative and organizational skills.

To keep these opportunities accessible, we'll be implementing a pay-what-you-can model for student audiences. No member will be turned away for lack of funds. We also place a high priority on grant writing, donation campaigns, and community engagement. Educational opportunities will not be the only unit of business participants earn by working in this festival. We look to set an example of proper fiscal compensation of creative labor from students and community members. Stipends will be given to every crew, cast, and committee member of this project. Coupled with our mission to highlight Queer and BIPOC experiences, we bring these opportunities closer to persons from oppressed backgrounds.

**b. Promote well-being:**

By bringing together previously oppressed communities, those pre-established strong social networks can be mobilized to uplift other marginalized voices in our city. That shared sense of belonging often is defined by cultures from queer and/or ethnic voices. Giving a sense of belonging inspires a larger society and sets the precedent to see ourselves as people first.

The Gaysian Theatre Festival will cultivate a sense of belonging and togetherness between the City of Bellingham and Western Washington University. By opening participation to both students and the off-campus community, we can create spaces to build a shared artistic identity made up of a diverse cohort and underrepresented voices.

c. Protect the environment:

Our productions deliver a sustainable consciousness to the work we do. To both save on costs and reduce waste, pieces such as costumes, furniture, set pieces, and lumber will be obtained secondhand and upholstered. Any purchased materials will prioritize local businesses such as thrift stores, community stores, campus libraries, and local theatres. These collaborations can also be promoted as a sponsor for the festival in supplying such materials to build our shows' sets and closets.

Advertisements will both be accessible and reduce paper waste by using digital playbills, Substack, and other press releases.

d. Uphold social justice:

Our festival's mission and values respond to a demand for accessible BIPOC and Queer representation in the CFPA, the local artistic community, and the artistic alumni of Western Washington University. Our programming and process creates a beacon of representation for BIPOC and Queer artists to see themselves in creative industries. The Gaysian Theatre festival create job opportunities with affirmative action to invite and support Queer/Asian Talent.

a. **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 by connecting it to a specific objective.** *For information on the SAP, please refer to the Sustainability Engagement Institute's website ([sustain.wvu.edu](http://sustain.wvu.edu)) or ask a program representative. The ten SAP chapters are:*

- a. Primary chapter and objective in alignment: **2.4** Establish sustainability-related interactive experiences, cooperatively designed and supported by WWU and community partners, to help build relationships among members of Western, and with the broader community by 2019.

The Gaysian Theatre Festival advances Western Washington University's Sustainability Action Plan (SAP) Goal 2.4 by creating a vibrant, collaborative space where students, faculty, and community members come together through the shared experience of storytelling and theatrical production. Centered on creativity, connection, and representation, the festival deepens relationships between WWU and the broader Whatcom County community. Using college theatre as a catalyst for dialogue, understanding, and solidarity, we pilot an enterprise designed to invite and appeal to members of the community who feel they haven't seen themselves represented in an academic and creative setting.

By providing an accessible, inspiring platform for local artists and students, the festival not only nurtures community engagement but also strengthens student retention and recruitment — particularly for prospective students seeking an affordable, inclusive, and award-winning creative education close to home. Our focus on marginalized representation also serves to diversify WWU's student population. Informed for and by Queer and Asian leaders, we can invite the admissions to Whatcom county's multiracial demographic, an estimated 10% of the population. The Gaysian Theatre Festival invites the community into the heart of WWU's campus, embodying the spirit of sustainability by weaving together culture, education, and belonging into a resilient, thriving future.

Additional chapter(s) of alignment and explanation, if applicable:

2. Student Life

- a. **2.1** Enhance and increase co-curricular opportunities for student participation in campus-based sustainable practices beginning fall 2017.

The Gaysian Theatre Festival creates opportunities for students outside of the CFPAs (College of Fine and Performing Arts) departments to participate in the community building of theatre.

According to a recent 2024 WELS survey conducted by WWU's Office of Institutional Effectiveness, the most commonly cited reason for student's not returning is a lack of community or connection at the Western. 37% of correspondents cited that their decision to not return was that they "did not find a connection or community at Western" or "...did not feel a sense of belonging..." What's also notable is that 12% of respondents found that "There was a lack of diversity at Western" or that their "...whole self was not supported at Western". To summarize these qualms, Response 193 provided the following testimonial:

"Your campus needs more diversity in staff, clubs, events...and publicity/marketing because people like me are basically invisible and it make us shut down and distance

ourselves because we don't want to advocate for what other campuses already have so we transfer and leave or drop out."

There is a plea for students to feel connected to a community the minute they set foot on campus. We are competing with colleges that have programs and extracurriculars that are more appealing for their representation, diversity, and approach to community building. This festival marries all of those concerns into one discipline that cultivates both community and curriculum hand-in-hand with visible diversity at its center. Even recently, theatre is found to be an effective tool in improving student's well being.

According to Francis V. Sada Gutierrez, a graduate from Buffalo State's Education Graduate program, he found participation demonstrated an improved sense of belonging and self-esteem. "A lot of them [also] agreed that some of the benefits included higher confidence and self-esteem, and also better social interactions. Two of them even compared theatre to having a family. Students felt that participating in theatre programs had multiple benefits socially and emotionally..." (Gutierrez, 2022)

### 3. Campus & Community Engagement

- a. **2.5** Create a system for continually learning about (listening and dialoguing) evolving local to global sustainability opportunities and challenges by 2020.

This isn't limited to directly creating theatre. The benefits can be seen in audience engagement as well. Published in the Journal of Canadian Music Educators, Benjamin Bolden found that even passive engagement in the arts has multi-dimensional improvements on students' well being. To summarize findings from The Who, he puts that "Research has identified that arts engagement can promote multidimensional subjective well-being... including affective well-being (positive emotions), evaluative well-being (life satisfaction), and eudemonic well-being (sense of meaning and purpose)." (Bolden 20) Coupling it with the wealth of benefits found in engaging with the arts, a focus on uplifting a minorities' experiences compounds the social and mental benefits of theatre. Not only do projects like the Gaysian Theatre Festival create opportunities for career experiences, it also creates opportunities for moments of Racial Uplift.

Coined by Anthony D Ong from the American Psychological Association, Racial Uplifts are, "... the moments of 'shared cultural intimacy', thus, affords understanding of factor that may protect against the harmful consequences of racial microaggression and stigmatization." (Ong, 2022) These moments of connection that share an underrepresented experience teach people the ways in which stigma and prejudice harm their peers. Those discussions don't take place in a vacuum. People who see themselves in others build a cultural intimacy that creates spaces to understand the 'what' and 'how' systemic racism burdens us. Following that self-disclosure takes vulnerability, and in turn, brings feelings of belonging. Ong's study found 6 key themes in

the experience of Racial Uplift:

1. **Ethnic Bonding:** a sense of belonging to a lineage or representation in society;
2. **Overcoming Obstacles:** “Participants in both focus groups endorsed having experiences that illustrate individual resilience or perseverance through personal struggles and acculturative challenges related to the immigrant experience.” (Ong, 2022)
3. **Biculturalism:** “...competence or the ability to comfortably switch between cultural contexts...” (Ong, 2022)
4. **Cultural Bridging:** “Many participants discussed experiences that promote understanding and acceptance of cultural differences. A typical experience involving this theme included the sharing of cultural knowledge and traditions (e.g., language, food, music) with those outside one’s ethnic group
5. **Globalism:** experiences that deepen understanding and appreciation of the Asian experience from a global perspective.
6. **Outgroup Regard:** “Experiences that reflect outgroup appreciation of Asian culture was a sixth theme that emerged in this study... Several other participants described instances of Asian Americans or people of Asian descent being portrayed in a positive light in various fields, including entertainment, sports, and politics.”

These outcomes can only manifest within activities that are transparent and focused on the minority experiences. Even by just focusing on the Asian American experiences introduces intersectional elements of globalism and cultural bridging. Ong goes on to conclude that that intersectionality cultivates community resilience by creating a buffer for discrimination, support identity development, and promotes emotional regulation coping. “...findings from supplemental analyses demonstrate that well-being was higher on days when participants reported engaging in more cultural bridging and bicultural competence, relative to their own average baselines. “A particularly interesting finding was that despite being only infrequently reported, racial uplifts involving outgroup regard and overcoming obstacles showed robust within-person associations with daily well-being.” (Ong, 2022) These experiences reflect dynamic aspects of individuals’ ethnic–racial identity and forecast improved well-being and resilience. Engaging in these conversations create positive cultural benefits that improve the interpersonal and community wide well-being. These interactions will continue to occur in collaboration with already existing campus affinity groups such as the Ethnic Student Center, LGBTQ+ Western, FASA (Filipino-American Student Association), LSU (Latin Student Union), BSC (Black Student Coalitions, and the VSA (Vietnamese Student Association). Being a theatre organization, The Gaysian Theatre Festival is an entity that runs on a framework that can only succeed with tight interpersonal collaboration. Tied to a focus on discussing queer and Asian

American stories and themes, we create art and representation in our community that engage discussions that will uplift new students whom have yet to feel like they belong on campus.

**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.

\*Important note: expenditures become the responsibility of the grantee if not all grant conditions are met. This includes final reporting requirements. If you are unclear what the requirements are, please contact an SEJF representative. Your signature below indicates an understanding of this note.

<b>Role</b>	<b>Name</b>	<b>Department/College: <i>Students provide major/minor and expected graduation quarter/year</i></b>	<b>Position: <i>faculty/ staff/ student</i></b>	<b>Western email address</b>	<b>Signature to verify agreement</b>
<i>Team Advisor*</i>	Mark Kuntz	College of Fine and Performing Arts	Faculty	kuntzm@wwu.edu	Mark Kuntz
<i>Team Lead</i>	MJ Dizon	Theatre Major, AECL minor; class of 2026	Student	Dizonm3@wwu.edu	Mikel Jake Dizon
<i>Financial* Agent</i>	Anisa Yaser		Club Finance Coordinator	as.clubs.finance@wwu.edu	Anisa Yaser

**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.

<b>Task</b>	<b>Timeframe</b>	<b>Estimated Completion Date</b>
Approval of Grant	June 2025	
Info Fair planning	September 7-21 2025	September 20 <sup>th</sup> , 2025
Info Fair and Freshman Outreach	Fall Quarter	December 12 <sup>th</sup> , 2025
Interim Promotional Period	Winter Quarter	March 20 <sup>th</sup> , 2025
Space Reservation	April, spring of 2026	April 6 <sup>th</sup> , 2026
Team Set-up and contracts ready	Winter of 2026	March 1 <sup>st</sup> , 2026
Show Selection	Fall of 2025	December 2025
Outreach planning and Collaboration deals	January 1 <sup>st</sup> 2026 – June 3 <sup>rd</sup> 2026	December 2025
Season announcement	January 1 <sup>st</sup> 2026 – June 3 <sup>rd</sup> 2026	January 2026
Pre-Production	February 2026 – March 2026	March 31 <sup>st</sup> , 2026
Rehearsals	1 <sup>st</sup> week of April– May 2026	3 <sup>rd</sup> weekend of May 2026
Performances	May 28 <sup>th</sup> 2026 – June 7 <sup>th</sup> 2026	June 8 <sup>th</sup> , 2026

- b. When is the planned project completion date? This is when SEJF staff will be checking in and requesting a Final Report and a Final Expense Report.**

Completion date: Spring 2026, June 8<sup>th</sup>, 2026

MJ Dizon will be spearheading this project till its end.

**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.

<b>Stakeholder Name</b>	<b>University Department and Position</b>	<b>Involvement in Project</b>	<b>Stakeholder signature of approval</b>
<b>JoeHann</b>	Director, LGBTQ+ Western	LGBTQ+ Western Collaborator	JoeHahn
<b>Aric Mayer</b>	Faculty Advisor, AECI minor Chair	Capstone Advisor	Aric Mayer

- 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.

This project does not propose a temporary permanent facility or property modification.

**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
Performance Rights (Concord Theatricals)	\$110	4 performances	\$440
Community member and independent contractor honorariums (Local playwrights and actors)			\$3,200
Set building Materials	\$600		\$1,000
Website	\$17/month	12 months	\$204
Printing, Flyers, and decoration, and playbills	Print and Copy Center		\$156
<b>Total project budget</b>			<b>\$5,000.00</b>

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
<b>Total of all other funding sources</b>		<b>\$</b>

<b>Total funding amount requested from SEJF</b>	<b>\$5,000.00</b>
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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

## SECTION 7: Appendices.

### Works Cited

- “Arts in Education Grants - ArtsWA.” *ArtsWA*, 14 Feb. 2025, [www.arts.wa.gov/arts-in-education-grants/](http://www.arts.wa.gov/arts-in-education-grants/). Accessed 1 May 2025.
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[https://bpb-us-e1.wpmucdn.com/wp.wvu.edu/dist/d/4572/files/2025/02/WELS-Non-Returning-Student-Survey-Responses-202440\\_Redacted.pdf](https://bpb-us-e1.wpmucdn.com/wp.wvu.edu/dist/d/4572/files/2025/02/WELS-Non-Returning-Student-Survey-Responses-202440_Redacted.pdf)
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- Sada Gutiérrez, Francis V., "Does Participation in Extracurricular Theatre Productions Influence Emotional Wellbeing?" (2022). International Graduate Program for Educa  
[https://digitalcommons.buffalostate.edu/cgi/viewcontent.cgi?article=1009&context=igpe\\_project](https://digitalcommons.buffalostate.edu/cgi/viewcontent.cgi?article=1009&context=igpe_project)
- Bolden, Benjamin. "The Role of the Arts in Improving Health and Well-Being/Le rôle des arts pour améliorer de la santé et le bien-être." *Canadian Music Educator*, vol. 63, no. 4, summer 2022, pp. 6+. *Gale OneFile: CPI.Q*, [link.gale.com/apps/doc/A713228493/CPI?u=www\\_wilson&sid=bookmark-CPI&xid=54a15e66](http://link.gale.com/apps/doc/A713228493/CPI?u=www_wilson&sid=bookmark-CPI&xid=54a15e66). Accessed 1 May 2025.
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