



AURICLE PRODUCTIONS 2023

Annual Report

We invite you to celebrate another year of Threshold

Since 2017, we've been committed to creating an exceptional show and building a sustainable nonprofit organization to support it. Our work over the past year affirmed that commitment.

In the pages ahead, we take you behind the scenes to learn about how a season of Threshold gets made, how we grow our audience, and how our nonprofit supports the creation of the show that lands in your podcast feed. We also give you a financial snapshot of our organization and acknowledge the growing list of generous donors who make our work possible.

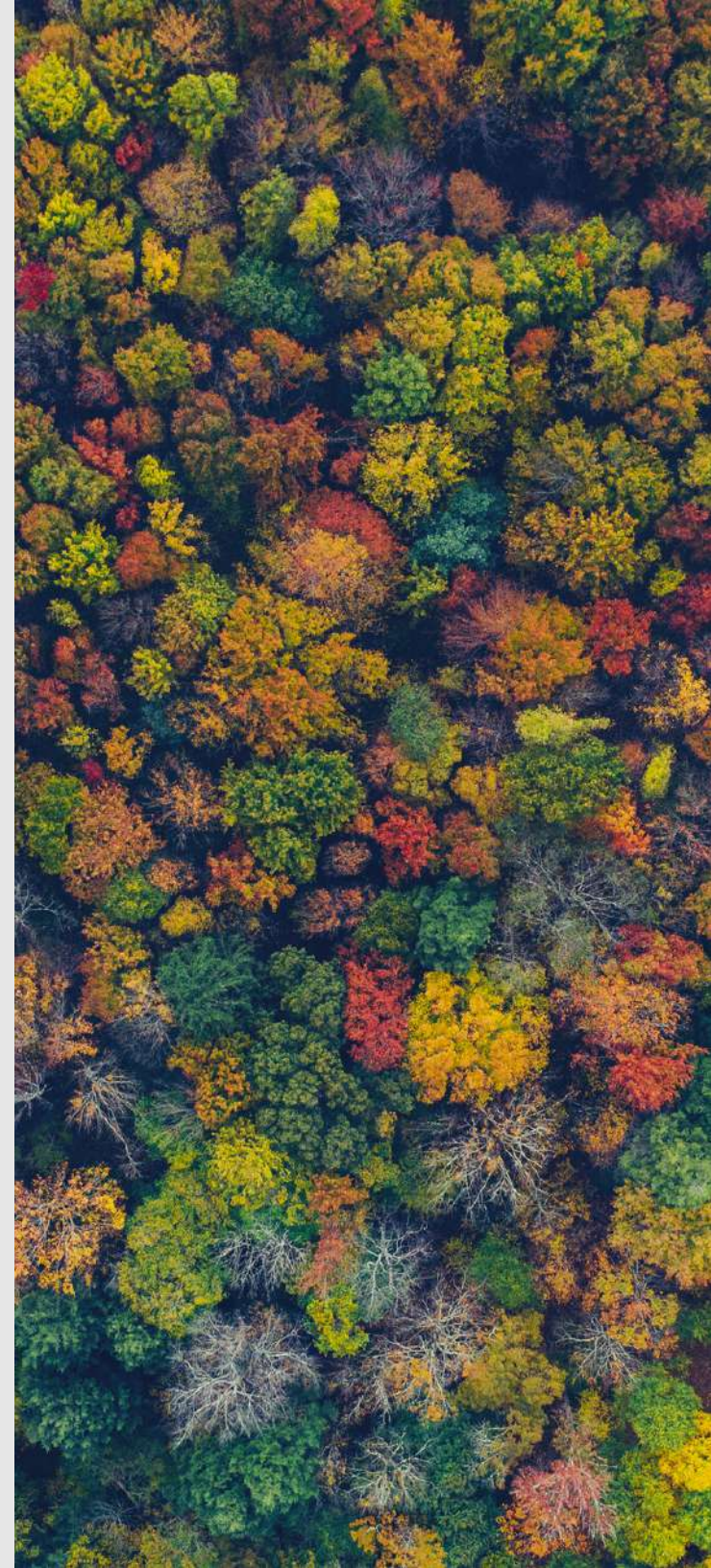
It was rewarding for our team to assemble this annual report for you. We hope you enjoy it.

JULY 2022 - JUNE 2023

The Year in Review

Reflecting on the past year, we managed to pack in a lot. Some highlights that we're most proud of:

- In the first weeks of the fiscal year, we paused to celebrate the release of the final episodes of Season 4, which we had just completed. We then dove right into the creation of Season 5.
- We held our first-ever in-person team and board retreat in New York's Catskills. During our time together, we began a project to identify and measure the impact of our work, a key effort in the coming year.
- Reaching a significant milestone in our strategic plan, we added a full-time producer-host role to our team. Jaha Nailah Avery joined Threshold in March 2023 and got right to work planning and reporting her season of the show.
- Amy's reporting for Season 5 had her visit five countries over 12 months.
- We hit 1 million downloads of the show in April 2023.
- We released Phase 1 of our education project, adding resources to our website that help educators use Threshold in the classroom.



Our Guiding Principles

Our Mission

To deepen understanding of human relationships with each other and the natural world.

Our Vision

A more informed, attentive, and compassionate world.

LISTENING

We believe the quality of our listening determines the quality of our stories. We listen with empathy, curiosity, and a willingness to learn and change.

CONNECTION

We start with the understanding that humans are part of the natural world, not separate from it, and that our relationships to the places and non-human lives around us are as rich and meaningful as our connections with each other.

INTEGRITY

We're committed to rigorous reporting, vigilant fact-checking, independence from any outside group or individual, and admitting when we get something wrong.

COMPLEXITY

True stories are inherently complex stories. We reveal unexpected through lines and undercurrents, explore nuance, and illuminate shades of gray.

JUSTICE

We believe our journalism can and should strengthen democracy. We amplify a multitude of voices, call attention to overlooked stories, interrogate our own biases, and encourage thoughtful analysis.

Our Commitment to Diversity, Equity, and Inclusion

At Threshold, our mission is to deepen understanding of human relationships with each other and the natural world. We cannot explore this interconnectedness without acknowledging the diversity of human experiences and the systems of oppression that impact these experiences.

Diversity, equity, and inclusion (DEI) are key to our mission, and it's essential that we operate with DEI embedded into the core of our work.

In our storytelling, this means:

- Interrogating our role and the power we hold as storytellers
- Paying keen attention to whose voices are being heard and why

- Thinking critically about the dominant narratives in the issues we cover

In our organization, this means:

- Creating a culture that acknowledges, welcomes, and meets the needs of team members with different identities
- Codifying our diversity, equity, and inclusion values in our organization's practices and policies
- Regularly dedicating time together to examine our own biases and expand our understanding of diversity, equity, and inclusion

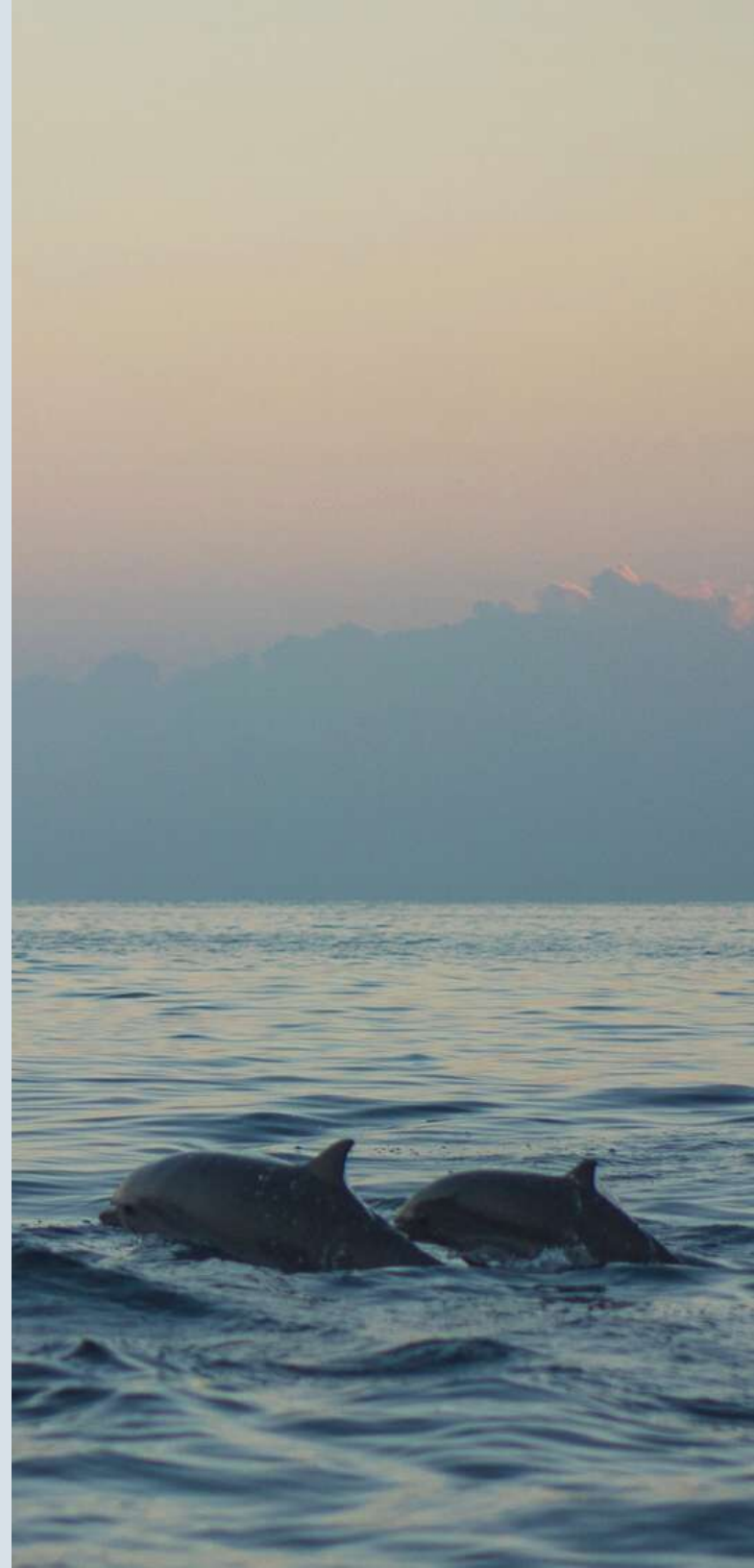


Seasons in Progress

We started the fiscal year just as we finished releasing Season 4—we released the final episode on June 28, 2022. We took a moment to celebrate and catch our collective breath, then dove into the planning and reporting of Season 5. In March 2023, we welcomed Jaha “Jay” Avery to the production team, and she got to work on Season 6. Jay is an experienced journalist who will report and host her own season of Threshold, and for the first time, we have two seasons of Threshold in production simultaneously.

Making a season of Threshold takes time. The stories we tell are complex, sound-rich, and time-intensive. From conception to release, an entire season of Threshold takes about 18 to 24 months to create. We fill these months with research, traveling, interviewing, writing, editing, and mixing.

Our production schedule includes space for deep learning and an iterative approach to storytelling. Ideas that guide our initial reporting open new questions or change altogether as we dig deeper and learn from our sources. This means we don’t know precisely what stories will emerge until we’ve spent time reporting in the field. No amount of advance research and sketched-out storylines can compare to what we learn when





we listen to the experiences of those most involved with and impacted by an issue. These voices turn something abstract into something real, personal, and meaningful.

Every season is different, but our production timeline generally looks something like this:

1-2 MONTHS

Ideation. Reading, researching, preliminary interviews

2-8 MONTHS

Reporting. Storyboarding, thinking, planning, writing

8-10 MONTHS

Drafting. Writing, editing, mixing, and fact-checking episodes

In addition to making the show, there are constant behind-the-scenes efforts to refine processes and update systems. We apply the same deep learning and iterative approach to our internal processes as we do to our storytelling. Listeners won't see this work directly, but our changes in this area improve every subsequent project.

By the end of 2023, the field reporting for Season 5 is nearly complete, and reporting for Season 6 is well underway.

Educator Hub

Often, in U.S. classrooms, environmental education is presented simply as science. But every story about the natural world is intersectional, involving science, history, cultural heritage, geography, politics, technology, art, and literature.

Since the release of Season 1, educators have told us that they use Threshold in their classrooms. This feedback inspired us to research and develop educational materials to make it easier for teachers to incorporate our content into their lesson plans. We've planned three phases of educational projects, each building and expanding on the previous phase.

This year, we launched Phase 1, increasing the accessibility of existing Threshold content through a digital home base for educators hosted on our website. Visitors to our [Educator Hub](#) will find content outlines, glossaries, and video clips from Season 1, with more to come in 2024.

BY THE NUMBERS

Producing New Seasons

Days spent recording in the field

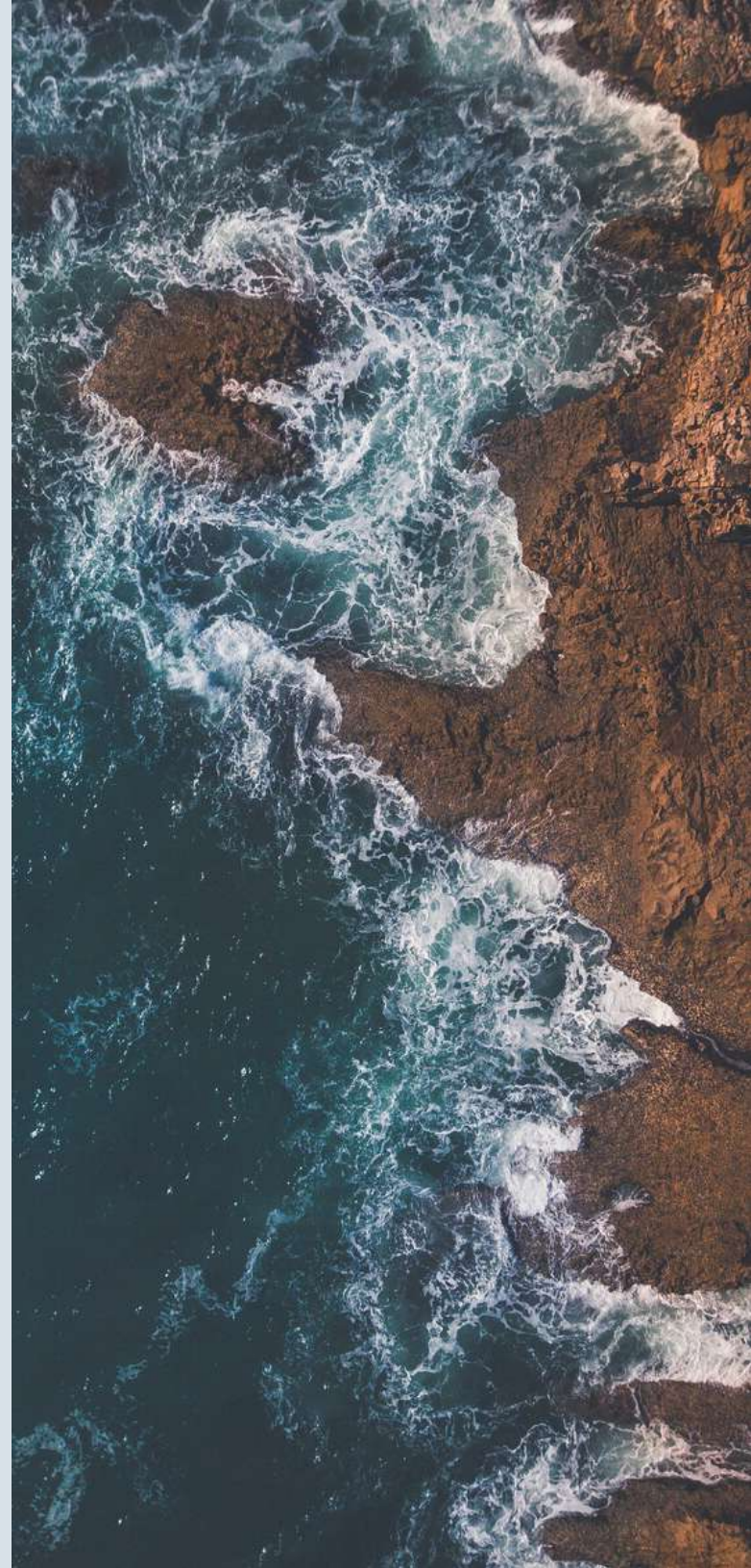
46

Number of people interviewed to date

42

Number of countries our sources originate from

11





Listening is transformative. Every problem we want to solve, every relationship we long to heal, and every new connection we seek involves tuning in to the other—another person, creature, place, or idea—with openness and curiosity. I hope Threshold is a place where we can help each other do that deep listening.

Amy Martin

FOUNDER & EXECUTIVE PRODUCER



Interviewing people and hearing their stories is always the most powerful thing for me in my reporting, but **capturing interviews to share in audio has been endlessly fascinating.**

Jay Avery

PRODUCER

Ongoing Relevance

The stories we dive into at Threshold are complex and often continue to develop long after our season has wrapped. Many of the topics we've covered grabbed headlines over the past year.

**“Biden administration
cancels remaining oil
and gas leases in
Alaska’s Arctic Refuge”**

SEPTEMBER 7, 2023
ASSOCIATED PRESS

“

SEASON 3: THE REFUGE

Every Gwich'in protects the Arctic Refuge Coastal Plain. That's our identity. Without that place, we would cease to exist ... this is our home.

Bernadette Demientieff

EXECUTIVE DIRECTOR
GWICH'IN STEERING COMMITTEE

”

“

SEASON 1: OH, GIVE ME A HOME

That's the part that society has to figure out: is it worth it to try and make the sacrifice to learn to live with wild bison?

Rick Wallen

BISON BIOLOGIST
YELLOWSTONE NATIONAL PARK

”

**"Yellowstone
presents alternative
bison strategies in
draft plan"**

AUGUST 24, 2023
MONTANA FREE PRESS



Outreach & Engagement

Threshold's listenership grew this year, even in our off-season. As of November 2023, listeners have downloaded the show over 1.31 million times, continuing to place us in the top 0.5% of all podcasts.

Much of our off-season marketing relies on promoting stories from past seasons. We often link these promotions to recent news or seasonal events, and the partnerships we've created throughout the podcasting community have been especially effective at increasing our reach and driving listener growth between seasons.

PROMOTIONAL PARTNERSHIPS

Reveal: In November 2022, we partnered with Reveal, a Peabody Award-winning podcast from the Center for Investigative Reporting. Our team worked with Reveal's producers to remix clips and art from Season 4 to create a new segment, "**Climate Makers and Takers**," distributed through their feed and the Public Radio Exchange (PRX). This effort resulted in more than 102.5K episode downloads and reached 1.1 million public radio listeners.

Earth Day: In celebration of Earth Day, we re-released our Season 4 episode, "**This Most Excellent Canopy**," in April 2023. We partnered with two podcasts, The Big Why from Montana Public Radio and The Carbon Copy, a weekly current affairs podcast, to promote our re-



release to their audiences. We also ran one of our most successful paid media campaigns: a partnership with podcasting app Castbox. These in-app ads, which ran for one week, drove 5K new Threshold subscribers and an additional 1.6K downloads of the show.

Oregon Public Radio: In October 2022, we saw another public radio win when Oregon NPR member station KLCC aired a Threshold, Season 2 Extra: “What Have You Done for Me Lately?” KLCC reaches an average of 88K people a week throughout the state.

EVENTS

Our outreach team hosted three in-person events this year to engage listeners, donors, and industry colleagues. In the Fall of 2022, we celebrated the release of Season 4: Time to 1.5 with over 65 listeners and show supporters in Missoula, Montana, where Threshold was founded. In Spring 2023, we hosted both a podcaster and a listener event in New York City. We connected with over 50 local attendees and came away with new contacts within the podcast production and marketing community, as well as new listener connections.



“

PRESS

This ... series about the decade-long divide about how to manage drilling rights in the Arctic National Wildlife Refuge ... remains the first and only **balanced and fair journalism** I've seen dive into the complex world of Indigenous Rights, climate change and politics.

BINGEWORTHY NEWSLETTER

“Which Way Will The Peabody Awards Go This Year?”

”

“

PRESS

“This Most Excellent Canopy”...
was a mind shift for me; it made
me **look at the world a little
differently.**

PODCAST THE NEWSLETTER

“If u only have time for 1 thing”

”

BY THE NUMBERS

Audience & Downloads

All time downloads

1.31M

Total downloads in FY23

151K

Downloads of the re-release of
"This Most Excellent Canopy"

12.9K

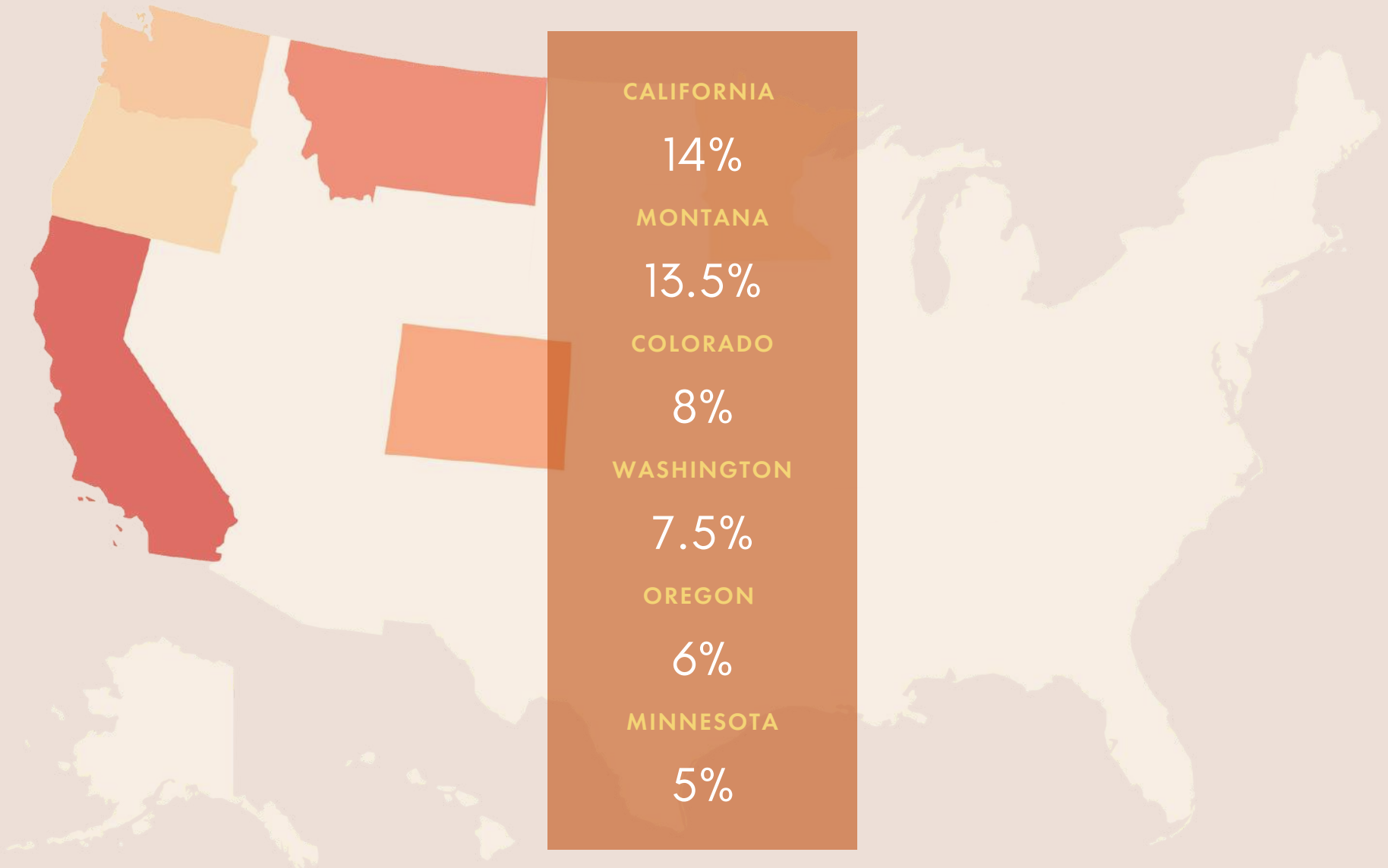
Average monthly downloads in FY23

12.5K



Our Listeners

The majority of our listeners reside in the United States.
States with the highest percent of listeners include:



BY THE NUMBERS

Our Digital Channels

FY23 website traffic

25K unique visitors

53K pageviews

Mailing List

Total subscribers

2,024

25% year-over-year growth

Average open rate

39.6%

vs. an industry average of 24%

Average click-through rate

3.1%

vs. an industry average of 0.2%



BY THE NUMBERS

Social Media

Instagram

3.3K followers

789 average daily impressions

Top audiences: Missoula, New York, Anchorage, and Portland

Twitter (X)

1.6K followers

198 average daily impressions

Facebook

1.3K followers

71 average daily impressions

Top audiences: Missoula, Denver, and Bozeman





Regardless of the year a Threshold season aired, there's still **relevance to what's happening in the current day** that we can connect with.

Caysi Simpson

THRESHOLD OUTREACH & ENGAGEMENT SPECIALIST



I love that Threshold's archive includes so much backstory about ongoing issues. Whether it's bison returning to Tribal stewardship, new drilling for oil in the Arctic, or tense negotiations over climate change, we always have something we can draw on from past episodes that adds **a deeper, more nuanced understanding** to the most recent headline.

Sam Moore

THRESHOLD ASSOCIATE PRODUCER
& SOCIAL MEDIA STORYTELLER

“

FROM OUR LISTENERS

Thank you Threshold producers!

Threshold is such a gift! I so appreciate their creative and in-depth explorations of important stories about humans, climate, and ecosystems. You'll learn so much from each of their seasons—they are each so different, but the high-caliber storytelling and reporting carries throughout every single episode. Thanks to Amy and the entire Threshold team!



5-STAR REVIEW ON APPLE PODCASTS
BY BIRDSSZZZZZ

”

“

FROM OUR LISTENERS

An invaluable, touching, and earnest resource for life during the climate crisis

Threshold is an incredible show that's clearly made with so much care. The focused seasons let you dive deep into the content and really immerse yourself. The second you start listening, you'll understand why they've won a Peabody!! This podcast is certified binge material with incredible storytelling and structure. I love it!



5-STAR REVIEW ON APPLE PODCASTS
BY MKBROUGHTON

”

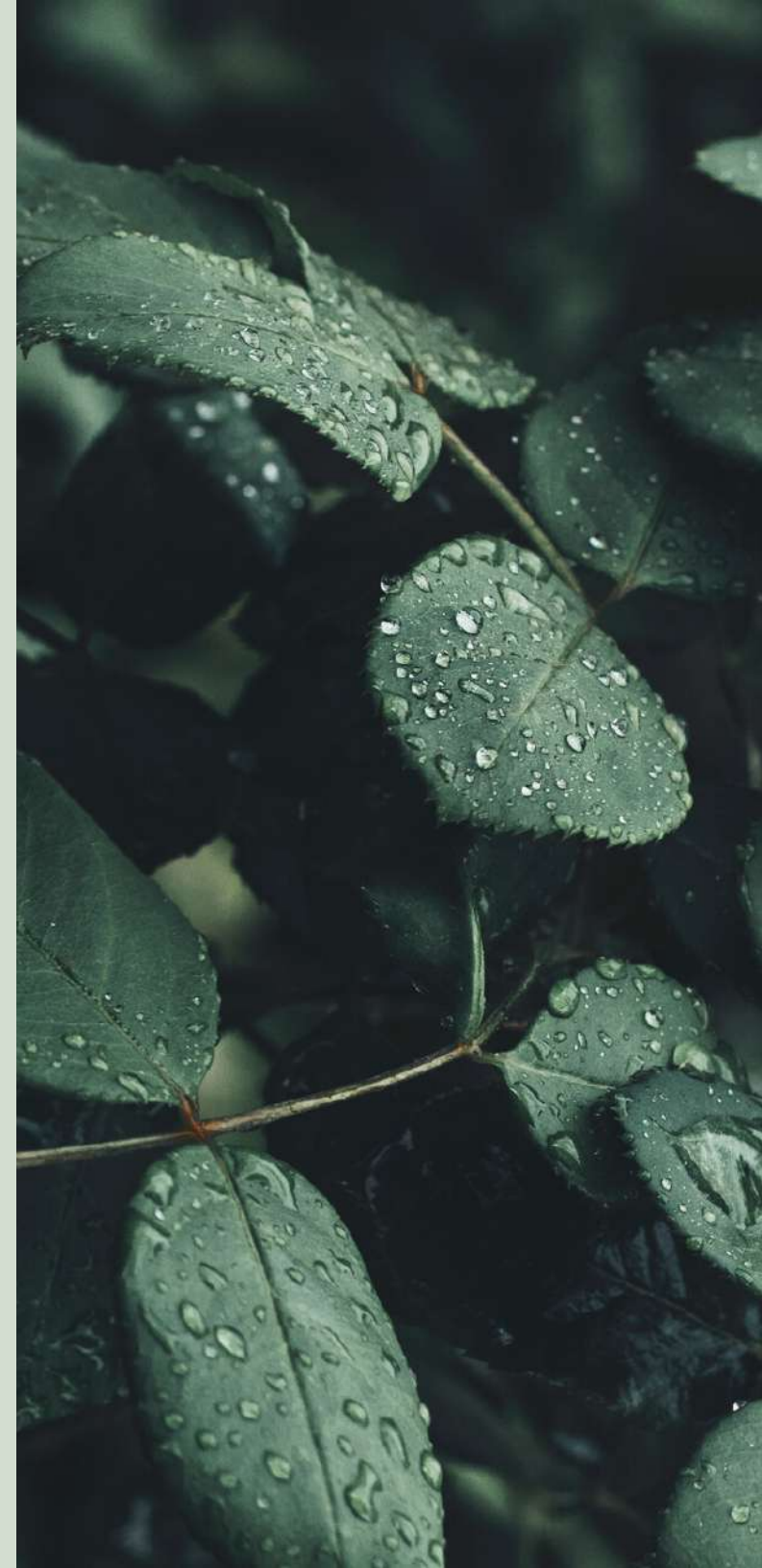
Our Organization

Auricle Productions is the independent 501(c)(3) nonprofit organization—founded and incorporated in Montana—that creates Threshold. As a nonprofit, we not only make a great podcast; we aim to deepen the collective understanding of our relationships with each other and the natural world. To do that work well, we blend the best of journalism and audio storytelling with the most valuable attributes of the nonprofit sector.

This year, we stepped into a new growth phase. We moved beyond foundation-laying to the more nuanced work of building a sustainable organization—with bold aspirations grounded in a realistic plan to achieve them.

Two organizational highlights of FY23 are the launches of our impact mapping project and Base Camp, our monthly giving program.

Impact mapping project: Last fall, at our first-ever team and board retreat, we began a project to understand and measure the impact of our work. Identifying and measuring impact is tricky; it's more than the number of people who download our podcast or how many listeners respond to a survey. We're asking hard questions like, "How does listening to Threshold





change how you think? How do you interact with nature? With one another? Does listening to the show change where you direct your attention? Does it change your actions?" Our first step was to identify our audiences and the impact we might be having. Next, we began defining the impact we hope we're having. From here, we'll confirm and measure that impact.

This ongoing project will evolve, bringing our team, board of directors, donors, and listeners into the process. We'll dive into this work in 2024 and share updates in our quarterly donor reports.

Base Camp: With a funding model that depends on consistent financial support from a broad base of donors, having a robust monthly giving program is essential. We spoke with current supporters, comparable organizations, and other podcasters to help guide the launch of Base Camp, Threshold's monthly giving program. Through Base Camp, we aim to create a community of supporters who develop a deeper connection to the show and our organization. Base Camp supporters receive more frequent Threshold communications, bonus content, and opportunities to engage directly with our team.

We launched the program at the end of the fiscal year and will continue building and refining it well into 2024.

Funding Model & Finances

Since the first season of Threshold, we've been committed to making our content available to listeners for free. We believe quality journalism should be accessible to everyone, so we don't put our content behind a paywall or charge subscription fees.

That said, our in-depth narrative style is expensive to produce. Our process is similar to making a documentary film; research, reporting, scripting, editing, and sound mixing are incredibly time-intensive. Our team spends months on individual episodes, and creating a season isn't linear. We may finish an episode early in the production cycle, yet find that it works best toward the end of the season. Working this way means that the typical podcast funding model—one driven by advertising revenue—isn't realistic for us. Advertisers value content produced with a quick turnaround, released on a weekly

or even daily schedule. The opposite ethos powers Threshold: we prioritize quality over quantity, and we devote significant time and energy to deep reporting and multilayered storytelling.

Not having corporate sponsors or paid ads allows us to produce our show how—and when—we think is best. It also means that we can provide an ad-free experience for listeners.

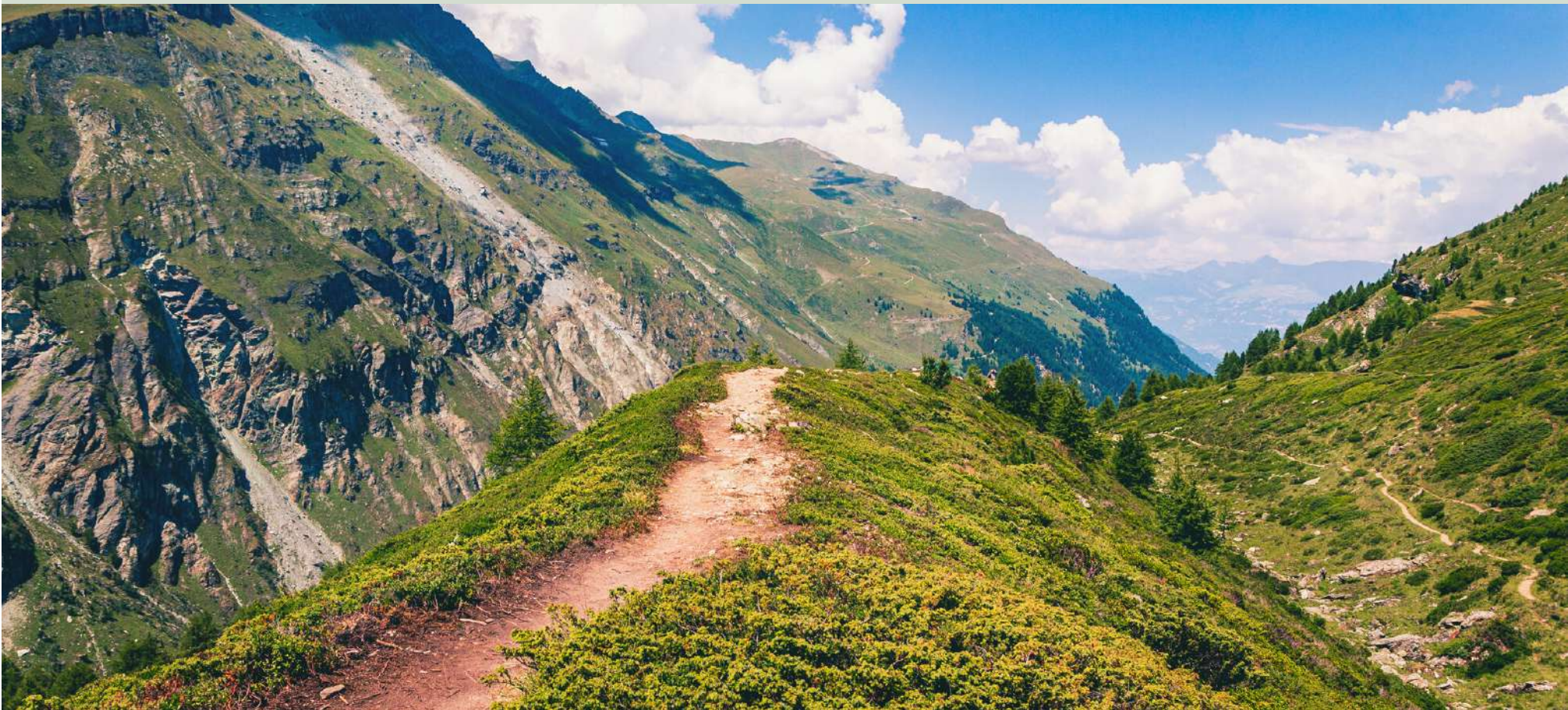
Philanthropy—individual and foundation giving—drives our model, aided by modest earned revenue, like distribution partnerships on public radio. Since we depend on long-term philanthropic support, we focus on developing deep relationships with individual donors and foundations. This relationship-building reflects our values and has proven successful: in FY23, we had 295 donors



contributing \$680,512. Our total revenue was \$707,292, which includes \$19,000 in grant funds and \$7,781 in earned revenue.

On the expense side, we continue to operate on a lean and carefully managed budget. Our budget for FY23 was \$695,255, and actual expenses totaled \$576,610. We're a fully remote team, which means our overhead is minimal. Our most significant investment was—and will

continue to be—our people. In FY23, our team was six full-time staff and one part-time individual, with payroll representing 86% of our budget. Travel was our second largest line item—we actively reported in the field and held our first-ever in-person staff and board retreat. Administrative expenses primarily consisted of accounting fees and technology for our team to collaborate.





BY THE NUMBERS

Revenue

Total revenue

\$707,292

Individual donors

295

Gifts from individual donors

1,565

Total raised from individual donors

\$680,512

Revenue

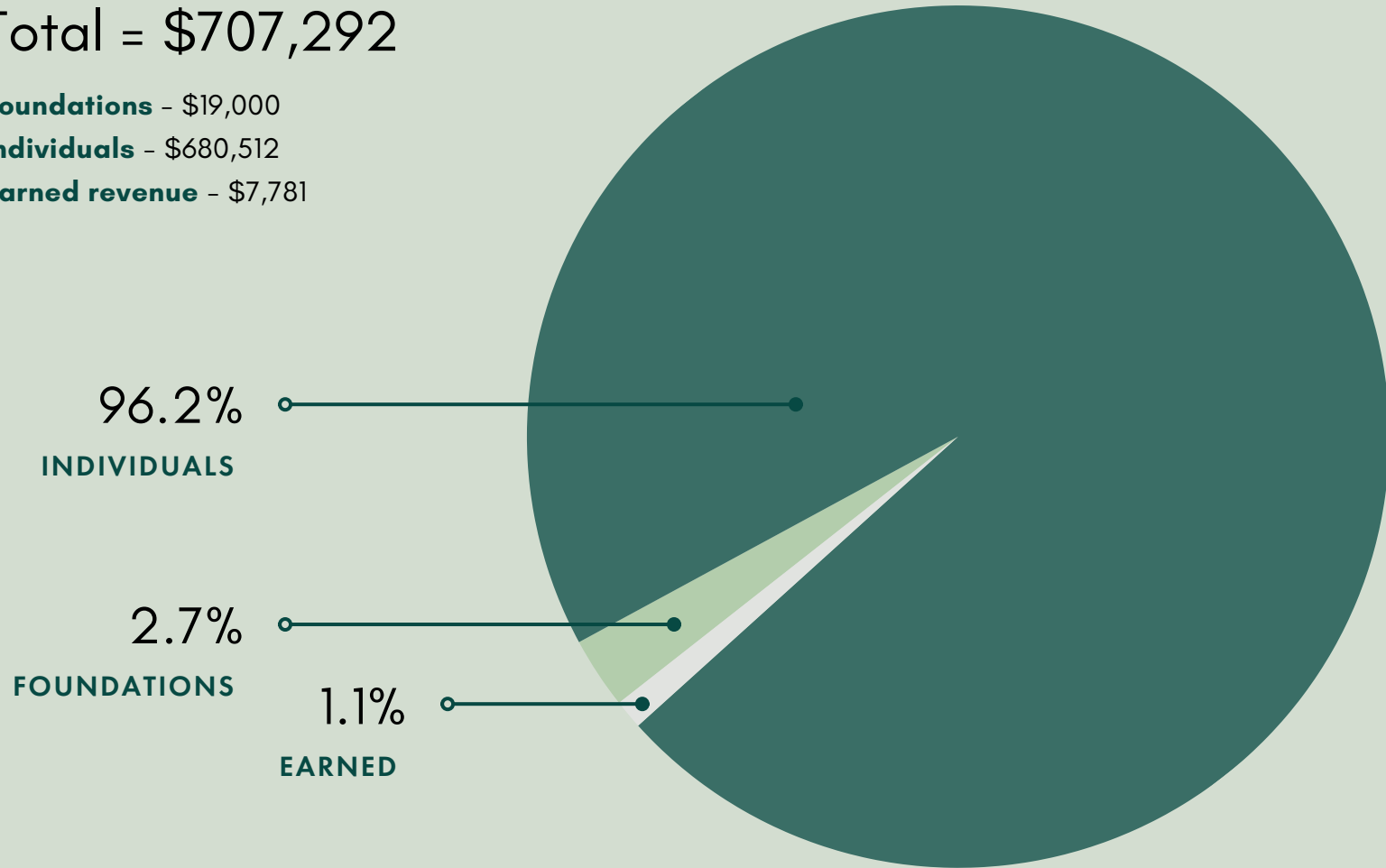
FY23 REVENUE BY SOURCE

Total = \$707,292

Foundations - \$19,000

Individuals - \$680,512

Earned revenue - \$7,781



Expenses

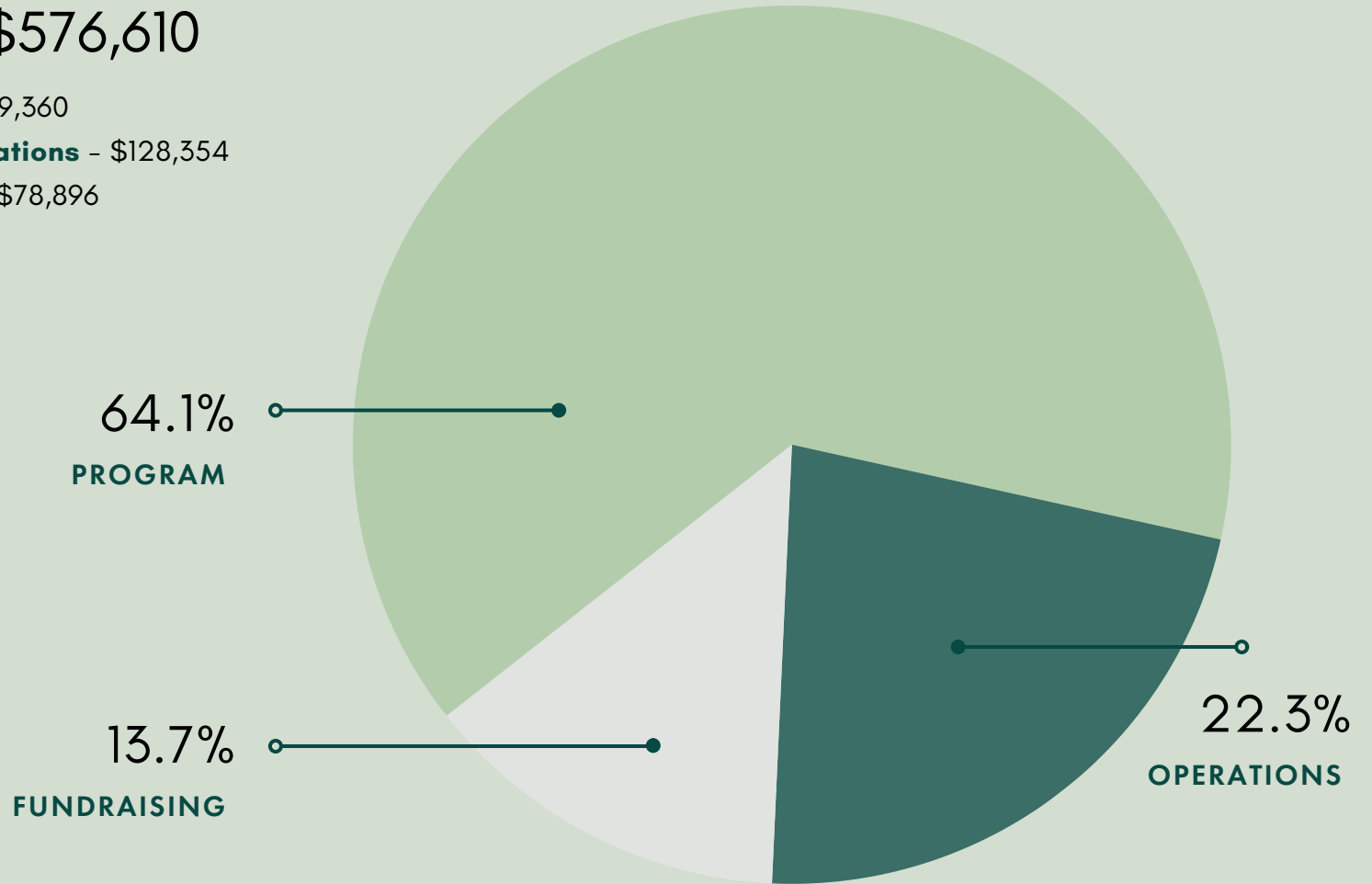
FY23 OPERATIONAL EXPENSES

Total = \$576,610

Program - \$369,360

General Operations - \$128,354

Fundraising - \$78,896





Our funding model is dependent on the quality of our work and the belief that listeners will value that quality—and the effort it takes to make it possible. We can create a show like Threshold because **people value it enough to support it financially.**

Deneen Wiske

AURICLE PRODUCTIONS EXECUTIVE DIRECTOR



Threshold reminds me that this world is—even now
—full of complexity, depth, brilliant women, **huge
potential for good**, and staggering beauty. It's
my cure for all the ugliness and chaos.

Nancy

LONGTIME THRESHOLD SUPPORTER

“

FROM OUR BOARD

I'm inspired by the way **Threshold invites me into complex conversations** at the intersection of people and planet with warmth, depth, and comprehensive reporting. And I'm delighted that nonhuman voices are considered and included. The ability to move toward greater understanding by leaning into curiosity and nuance is necessary for this time. It's why I believe in this work and want to be part of it.

Eddie Gonzalez

DIRECTOR

AURICLE PRODUCTIONS BOARD OF DIRECTORS

”

“

FROM OUR BOARD

Threshold is special to me because it provides something hard to come by—hope. There’s so much work to be done to improve, protect, and connect our world, and Threshold doesn’t let me hide in the overwhelm. Instead, it connects me to people, places, and experiences I might not have otherwise encountered. It **opens my eyes to new ways of thinking and broadens my perspective**. It inspires me to engage, not to shy away from hard things, and it keeps me curious. We need more compassion, and we need more appreciation of complexity. Threshold is nuanced, hopeful, and so necessary in our world today.

Hana Carey

CHAIR

AURICLE PRODUCTIONS BOARD OF DIRECTORS

”

The Year Ahead

Our highest priority is creating an exceptional show, and developing the next two seasons of Threshold will be our focus in 2024.

We'll also get into the deep work of our impact mapping project. We'll complete a comprehensive project consisting of focus groups, interviews, research, and team workshops to define, identify pathways, and create a framework for assessing and measuring our impact. We'll present our learnings and outcomes in a white paper that informs our work and offers valuable insights to our supporters and journalism colleagues.

Our team will continue developing educator resources, moving through the project's three phases as funding allows. With the first phase underway, the second will include teacher-created lesson plans, and the third will be the creation of comprehensive learning modules geared toward high school and college students, as well as adult learners.

We've reached a point where we're well-positioned to train and support emerging audio journalism professionals. To that end, we've outlined three distinct fellowships that we feel uniquely situated to offer to early-career audio journalists, BIPOC producer-hosts, and emerging production managers. In 2024, we'll explore academic and professional partners to solidify these fellowships and seek funding.

We're eager for what awaits us in the coming year and look forward to sharing our progress with you.



Our Team



Amy Martin
FOUNDER & EXECUTIVE
PRODUCER



Deneen Wiske
EXECUTIVE DIRECTOR



Erika Janik
MANAGING EDITOR



Eleanor Cleverly
MARKETING &
COMMUNICATIONS
DIRECTOR



Jaha Nailah Avery
PRODUCER



Caysi Simpson
OUTREACH &
ENGAGEMENT SPECIALIST



Sam Moore
ASSOCIATE PRODUCER &
SOCIAL MEDIA STORYTELLER

Our Board of Directors

Chair

Hana Carey

BROOKLYN, NY

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Kara Cromwell

MISSOULA, MT

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MISSOULA, MT

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Luca Borghese

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Secretary

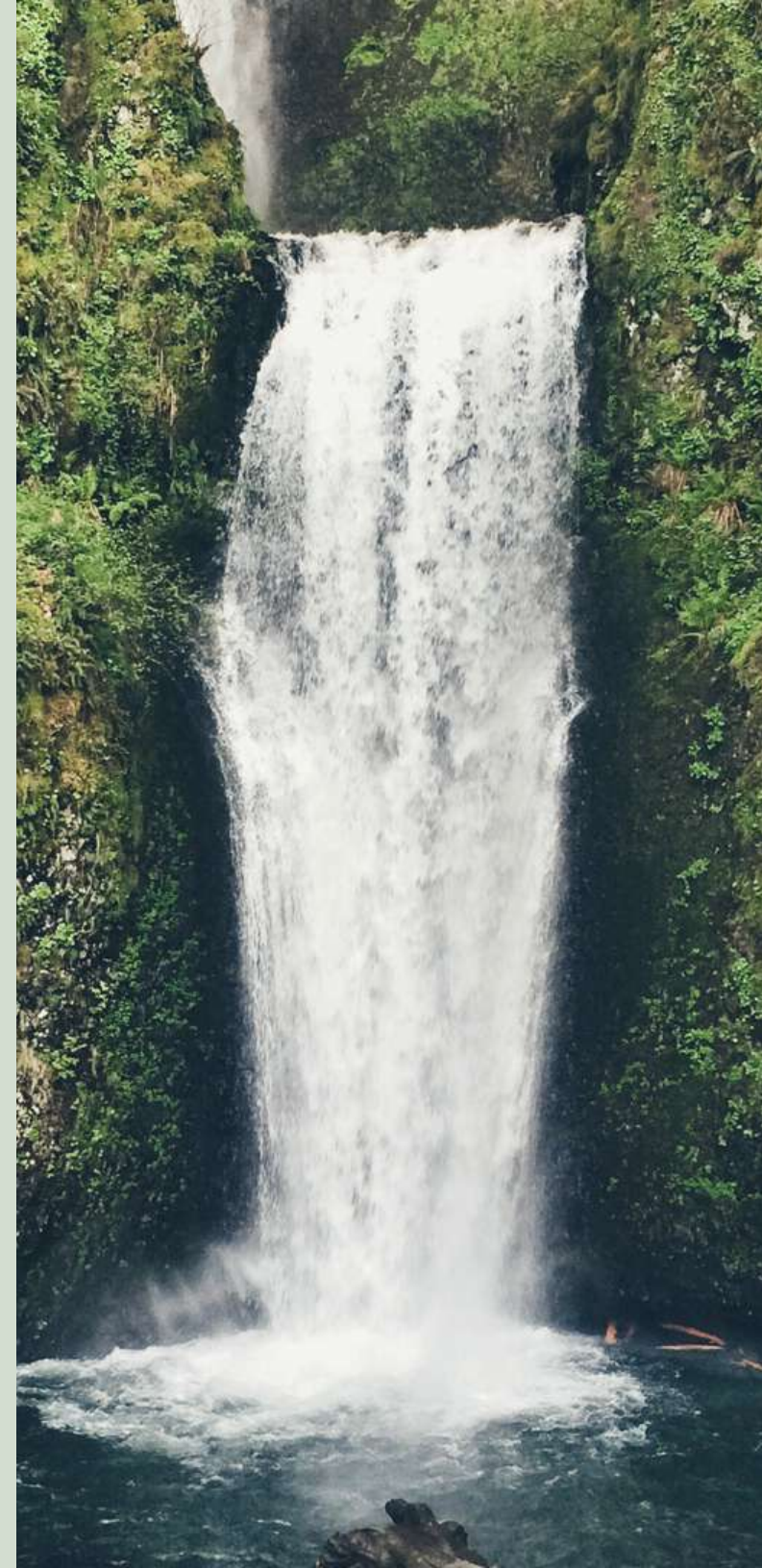
Katie DeFusco

STAMFORD, CT

Director

Brittany Damico

BELLEVUE, WA



Gratitude Statement

Our work is funded almost entirely by individual donations and foundation grants. We're grateful to the following donors who made gifts or grants to Auricle Productions between July 1, 2022, and June 30, 2023.

Organizations & Groups

*INDICATES A MATCHING GIFT COMPANY OR ORGANIZATION

American Online Giving Foundation*

Atmos Financial*

Families for a Livable Climate

Fidelity Charitable Gift Fund

Impact Charitable

John N. III and Lou C. Conyngham Trust

JP Morgan Charitable Giving Fund

The Judy Family Foundation

Kendeda Fund

The Miami Foundation

Microsoft Corporation*

Morgan Stanley Global Impact Funding Trust

Network for Good

Park Foundation

Renaissance Charitable Foundation

Schwab Charitable

Tazama! For the Survival of Nature & Humanity

The Wild Lens Collective



Individuals

PAGE 1

Anonymous (7)
Rachel Abrams
Rebecca Akin
Frank and Maggie Allen
Ruby An
David Andrews
Andrew Arell
Rebecca Ashcraft
Paul Axinn
Matthew Barnard
Julia Barry
Douglas Baty
Maria Beauchamp
Cale Bergschneider
Susan Berseth
Maxime Bineau
Lisa Birnbaum
Charles Bolte
Luca Borghese
Grace Bradford
Carol Breuch
Jackson Burgau
Angelina Burnett
Josh Burnham
Karen Campbell
John and Barbara Carey
Hana Carey
Daniel and Virginia Carreno

Colleen Carter
Alexandre Champagne
Daniel Chandler
Joe Chang
Larry Chase
Robert N. Chester III
Christopher Chilas
Daphne Chong
Elizabeth Cleminshaw
David Comiso
Michael Connor
Jason Cons
Jock Conyngham
Ian Cook
Constance Corey
Catherine Cox
Kara Cromwell
Brian Crowley
Jessica Kulp
Joe Danon
Jonathan Davie
Ben Davis
Louise and Joth Davis
William J. Davis
Allison De Jong
Elizabeth Decker
Kathryn DeFusco
Aaron Derry

Brian and Kathy Derry
Ian Descamps
Dave Deutsch
Dominique DiCristo
Joel Dippold
Justin Domingus
Nona Donahue
Rob Downey
Christopher Downs
Anita Doyle
Leigh E Doyle
Julie Dreyfus
Michelle DuBarry
Nikki Duguay
Kerri Dunagan
Lauren Raquel Dunn
Samantha Dwyer
Kee Eck
Ryan Eckert
Rachel Edie
Shelley Eisenrich
Ray Ekness
Sam Evans-Brown
Jacob and Christa Fagnant-Sperati
Laura Farnsworth
Taliah Farnsworth
Austin Federa
Robert Fend



Individuals

PAGE 2

Selene Figueroa
Catherine Filardi
Michael Fix
Stephen Fletcher
Susan Frett
Eric Friedman
Ara Froehlich
Stephanie Frostad
Peter Fryscak
Ned Funnell
Katelin Gaeth
Steven Gary
Travis Gerjets
Laura Gibbons
Steve Gisselman
Eric Godin
Susan Goedeken
Karan Goel
Mark Goldman
Shamim Graff
Ali Gray
Guy Gray
Kelley-Jean Griswold
Allice Haidden
Tess Halonen
Stuart Harrington
Doug Haseltine

Gary W. Hawk
Peter Hellwig
Elliot Hendry
Rachel Hensler
Matt Herlihy
Carolin Home Humpal
Gretchen Hooker
Jacob Louis Hoover
Benjamin Howe
Melissa Hoyer
Sean Hoyt
Nancy Huntingford
Anthony Huonder
Aimee Hurt
Stuart Huston
Britt Ingalls
Diane Ives
Karin Janik
Shannon Janson
Nicki Jimenez
Mark Johnson
Scott Johnson
Trey Jones
Tara Joslin
Elizabeth Juda
Beth Judy
Eva Kalea

Jonathan Kealing
Kelle Kersten
Natalie Kiley-Bergen
Rachel Klein
Leslie Kline
Bob and Ellen Knight
Lori Knosalla
Emi Kodama
Jason Koontz
Michael Kretzler
Jessica Daniels
Katherine Kunau
Caroline Kurtz
Elizabeth Lakey
Sarah Lane
Hannah Larrabee
Keely Larson
Kate Lawrence
Nancy Le Clair
Erika Leaf
Sarah Lederman
Jon Lickerman
Albert Lindler
William Lonnberg
Joe and Karen Loos
Joe Loviska
Bob Lowe

Individuals

PAGE 3

Jeffrey Lutsey
Ethel MacDonald
Emily Maitino
Samantha Major
Antonia Malchik
Glenn and Jen Marangelo
Abigail Marshall
Amy Martin
Alie Mayes
Katie McKalip
Josy McLean
Robert McWilliams
Paige Merriam
Alesia Migneault
Karly Miller
Diane Minear
Becky Mix
Jules Montes
Emily Moore
Katherine Moore
David Morris
John and Elizabeth Morrison
Hanna Moser
Cory Mosiman
Nicholas Mott
Kristin and Grant Mudge
Debbie Mueller

Christina Neff
Heidi Neff
Kristin Nelson
Catherine Ness
Martha Newell
Curtis Newton
Theresa Nguyen
Scott Noort
Keely O'Connell
Joshua Ortiz
Molly Ortwein
Chelsea Pennick
Gabby Piamonte
John and Linda Pilsworth
Cole Potter
Rebecca Power
Mary Pritchard
Alison Provost
Kristen Quigley
Jon Quinn
Jason Racela
Gia Randon
Dustin Ranglack
DJ Rausch
Carole Rayl
Dustin Reed
Jaxon Roller

Zoë Rom
Leroy Romero
Mitch Rundle
Ben Rushakoff
Christine Schlegel
Catherine Schramm
Adam Schwartz
Corina Scoggins
Bill Scott
Nicole Sedgeley
Menno Sennesael
Dale Sexton
David Simon
Caysi Simpson
Jenny Skopliak
Beth Skubis
Linda Smith
Aidan Smithvail
Mary and Dick Smythe
Allison Solomon
Noel Spain
Karen Spencer
David Spira
Cole Sprague
Zachary Steel
Jolandi Steven
Mark Stevens





Individuals

PAGE 4

Daniel Stirratt
Rachel Strickler
Rebecca Sullivan
Tracy Sullivan
Gregory Suter
Leah Swartz
Angela Swatek
Benjamin Swetland
Olga Symeonoglou
Shawna Taets
April Teixeira
Michelle Terwilliger
Cindy Trim
Anjali Tripathi

Herbert Trix
Amy Tykeson and John Teller
Carolyn Underwood
Mark Unverzagt
Will Vague
Lori Van Buggenum
Ami Vitale
Shannon Waldrop
Luke Walther
Joel Watters
Ronja E. Wedegärtner
Eric Whitney
Holly Wielkoszewski
Zachary Wilson

Deneen Wiske
Julia Wither
Kathryn Witkowsky
Gaylen Wobeter
Beverlie Woodsong
Jackie Worstell
Teal Wyckoff
Miles Yazzolino
Micah Yospe
Max Zapf-Geller
Joseph Zeimentz
Jennifer Zuber
Andrea Zumbrum

Tribute Gifts

Julia Barry in memory of Larry Rosenberg
Michael Connor in honor of Amy and the Threshold team
Leroy Romero in honor of Barbara Romero
Christine Schlegel in honor of Mark Schlegel
Allison Solomon in honor of Amy Martin



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Auricle Productions is the 501 (c)(3) nonprofit journalism organization that produces Threshold. Auricle Productions was founded by Amy Martin and is incorporated in Missoula, Montana.

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