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PORTFOLIO

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CASE RESOURCE FILE

One of the first major assignments I completed for a graduate-level “Grantwriting for Nonprofits” course I took my senior year of college was a Case Resource File that was to provide any and all information about a given nonprofit arts organization of our choosing to a potential grantmaking foundation. This particular document that I have included within my portfolio is only a small excerpt of the final Case Resource File I compiled for this course on the organization that I was an administrative intern for at the time, LexArts, which serves as both Lexington’s official local arts agency and United Arts Fund. While I have only included the first seven pages of the finalized Case Resource File I submitted for this course for brevity purposes access to my full, 26-page LexArts Case Resource File can be granted upon request.

Not only does this document include important research on LexArts’ history; mission, vision, and values; goals and objectives; and diverse programming, but it also includes detailed information on LexArts’ current financial resources, staffing and governance, delivery of services, and evaluation procedures, which was all later utilized to craft my final grant proposal for the course. As someone who has a potential interest in pursuing a career in non-profit grant-writing, I chose to include this piece within my portfolio as my professor for this course, who has a career based in grant-writing, claimed it was one of the best all-around Case Resource Files he had ever reviewed.

This document not only showcases my soft skills of organization and high work ethic, as I spent over a week compiling the information for this document into a well-organized format, but it also showcases my developed hard skill of grant-writing. I hope to utilize this document in my future as an arts administrator, as a basis for my additional grant-writing efforts, and to assist me in achieving my personal goal of successfully writing and submitting a full grant proposal for a major nonprofit arts organization.

LEXARTS

CASE RESOURCE FILE

LexArts' Mission, Vision, and Values:

Considered to be the “primary cultural development, advocacy, and fundraising organization” of Central Kentucky for the past 50 years, LexArts works to create a thriving artistic community in Lexington through its development of diverse artistic and cultural programming and allocation of grants to regional-based arts organizations and artists.

LexArts, formerly known as “Lexington Council of the Arts” and the “Lexington Arts and Cultural Council,” officially merged with Lexington’s newly established United Arts Fund platform, “Fund for the Arts,” in 1989, marrying the two organization’s separate missions together into one. Today LexArts’ two-part mission embodies the DNA of both of its parent organizations serving as:

1. The **arts council** for Lexington-Fayette County AND
2. The **united arts fund** for Central Kentucky

As your **arts council**, LexArts:

- Re-grants these funds through a peer-reviewed, board-approved, transparent process.
- Facilitates ArtsPlace, with space for artists to create and show their work and for arts organizations to do business
 - 20,000 sq ft former YWCA building, built in 1904 and renovated in 1972, owned by LFUCG
 - Office space for 7+ arts organizations (including LexArts) at below-market rent
 - Visual arts and dance studios, also at below-market rent
 - LexArts Gallery, showing exhibitions of Kentucky artists curated by LexArts
 - Event space for rent to individuals, businesses, community organizations
- Provides technical assistance to arts organizations, artists, businesses, and city government
 - Fiscal agent services for artists’ projects and startup organizations
 - Formal and informal consultation on grant-writing, project management, etc.
 - Facilitates public art projects for city, corporate, and private clients
 - Through artist selection, project management services, and grant-seeking
 - Through multiples projects that beautify the city and raise funds for LexArts and other organizations (Dynamic Doors, HorseMania, Bourbon Barrels, Book Benches)
- Markets and communicates about the arts
 - Print publications and digital channels
 - LexArts HOP
- Advocates for the arts and arts education to local, state, and federal governments and to the community at large

As your **united arts fund**, LexArts raises money through the annual Fund for the Arts Campaign

- for allocation to Lexington’s five major arts organizations (Lexington Philharmonic, Lexington Children’s Theatre, Carnegie Center, Living Arts and Science Center, Central Kentucky Youth Orchestras)
- for competitive grant funds for 35+ other artists’ and organizations’ programs and projects

Mission Statement: *“LexArts is Lexington’s official local arts agency and United Arts Fund creating opportunities for quality arts experiences in Central Kentucky through advocacy, programming, and communication.”*

Vision: *“LexArts is a catalyst for creating a progressive and innovative community inspired by the arts.”*

Organizational Values:

- Transparency
- Empowerment
- Innovation
- Collaboration
- Generosity
- Diversity, inclusion, and equity

Goals:

- **IMPACT:** Enhance participation in the arts throughout the city/region with attention on diverse, underserved communities.
- **INFLUENCE:** Amplify our presence and voice as the leader of the city’s arts and culture, planning and programming.
- **IMAGE:** Enhance awareness, perception, understanding, and impact of the LexArts’ mission, vision, and values.

Programs and Services:

LexArts’ programming, partnered with that of other organizations in the surrounding community, accounts for serving “half a million residents and visitors.” LexArts **programs** consist of its Fund for the Arts event, LexArts Gallery Hop series, public art installations, United Arts Fund, Community Arts Development (CAD) program, General Operating Support (GOS) program, and its internship program. The program and service descriptions included below are gathered from LexArts’ website and Google Sharepoint:

Fund for the Arts

As Lexington’s united arts fund, LexArts raises money through the annual Fund for the Arts Campaign for allocation to Lexington’s five major arts organizations (Lexington Philharmonic, Lexington Children’s Theatre, Carnegie Center, Living Arts and Science Center, Central Kentucky Youth Orchestras) for competitive grant funds for 35+ other artists’ and organizations’ programs and projects. Over the past 35-plus years, your generous commitment to the Fund for the Arts has helped LexArts raise over \$35 million to support the

social and cultural fabric of our community. Last year, specifically, LexArts' annual campaign raised \$1,029,027 to support both operating and community arts development grants, as well as extensive community arts programming.

LexArts Gallery Hop

LexArts Gallery Hop series has served as LexArts' signature program for more than 20 years and serves over 50,000 patrons annually.

On the third Friday of every other month from 5-8 p.m., downtown Lexington is the place to be. That's LexArts HOP night, eagerly anticipated, enthusiastically attended, a choose-your-own-adventure event designed to put you in the rooms with a stimulating cross-section of local visual art. On HOP night, dozens of galleries, museums, artists' studios, and creative spaces conventional-and-un, collectively throw open their doors. And everyone, from seasoned Hoppers to arts newbies to just-lookers, to collectors, to people simply wanting to make the scene, is welcome to wander in.

HOP has something for locals and visitors alike. A chance to encounter the visual arts up close and personal. To expand horizons, cultivate taste, open eyes and minds. To browse venue after venue of unique, affordable works in a dizzying spectrum of media, materials and genres. To socialize with friends and strangers. To put faces to the artists who envision and create these works. And to maybe start a new collection or add the perfect piece to an existing one.

HOP happens six times a year, because it's more than even the most ambitious can take in on a single Friday night. And because Lexington's vibrant visual arts scene never stands still — new exhibitions and new sites rotate in and out of an ever-changing roster — there's always something new to experience.

Public Art Installations

As Lexington's leading facilitator of public art, a significant portion of LexArts' programming is dedicated to facilitating public art installations, both permanent and temporary, throughout the greater Lexington area. The art can be found out on the town, shouting from the rooftops, hopping down the sidewalks, waking up walls and blazing across bridges, hanging out in cafes, lighting up lobbies, and playing in parks. Indoors, outdoors, overhead, underfoot, here, there and everywhere. LexArts' public art installations makes the whole city a canvas and a stage, so everyone gets to plug into its power.

LexArts works with governmental agencies, nonprofits, and private entities to bring large-scale temporary and permanent works to the urban landscape. LexArts provides funding for such projects through grants from the Fund for the Arts, from their Public Art Fund, or by obtaining grants from national sources like the NEA. LexArts also conducts calls to artists, organizes selection processes, and oversees the execution of murals, sculptures, and interactive installations. We also connect artists to institutions seeking art for interior public spaces, notably health care facilities and public service agencies.

United Arts Fund

The United Arts Fund is LexArt's primary educational program. This particular program benefits both students and educators by providing them with programming resources, annually reaching over 200,000 youth in school and after-school settings across Kentucky. In 2018 and 2019, LexArts was able to collect arts opportunities available to schools and produce A Teachers Guide to the Arts, distributed throughout Fayette County Schools. Internship opportunities for

University of Kentucky and Transylvania University students are important contributions to the education of young people for careers in the arts, as are presentations by LexArts staff to classes in arts administration and fine arts.

Community Arts Development (CAD) Program

CAD Program Grants are made to arts and cultural organizations with a demonstrated history of providing community-focused programs with a high level of community impact. Programs may include festivals, a series of visual art exhibitions or a performing arts series that may include music, theatre, dance and spoken word. And while these CAD funds are not intended to be unrestricted, that says nothing of the artistic process. According to a recent grant recipient, LexArts funding gives an organization an "unrestricted ability to be creative and expressive."

Community Arts Development Project Grants for Individual Artists provides support for artists to produce or present projects with an arts or cultural focus. Projects must be initiated, directed and implemented by the artist, take place in Fayette County, and include a public component. Projects may include festivals, exhibitions, readings, performances; professionally directed public art projects such as murals, temporary sculptural installations, environmental art; and planning for the redesign of existing public spaces for cultural activities.

Through its Community Arts Grant programs LexArts seeks to encourage and support activities and programs that contribute to the arts and cultural landscape of Lexington-Fayette County. LexArts grant programs are guided by its purpose to promote, enhance, and contribute to the educational, artistic, and cultural lives of those living in Central Kentucky and to serve as a resource and supportive agency for organizations which affect or alter the cultural climate of the community; and by its organization values of collaboration; empowerment; innovation; generosity; innovation; and inclusion, diversity and equity. Applicants are encouraged to consider the purpose and values when developing their application.

Through a very transparent and bureaucratic vetting process, each grant application is subjected to a rigorous assessment by both a peer review panel and the LexArts Grants Committee. The grants are awarded in a tiered system and each applicant must have demonstrated success at a certain level before they are eligible to apply for a higher level of funding.

General Operating Support (GOS) Program

General Operating support (GOS) grants: Welcome to the LexArts General Operating Support (GOS) Grant Program. GOS Grants provide unrestricted general operating support to arts organizations with a year-round program of arts and cultural activities and services. GOS I awards support Lexington's largest and most established arts organizations and are \$25,000 and above. GOSII awards support Lexington's growing and mid-sized organizations and are \$10,000 to \$25,000. Through its General Operating Support Program LexArts seeks to provide funding to, and work in partnership with, organizations that enhance the lives of Central Kentuckians through year-round artistic, cultural and educational programs and activities. LexArts grant programs are guided by its purpose to promote, enhance, and contribute to the educational, artistic, and cultural lives of those living in Central Kentucky and to serve as a resource and supportive agency for organizations which affect or alter the cultural climate of the community; and by its organization values of collaboration; empowerment; innovation; generosity;

innovation; and inclusion, diversity and equity. Applicants are encouraged to consider the purpose and values when developing their application.

Internship Program

LexArts seeks talented, driven young aspiring arts administrators to fulfill fall, summer, and spring internships in various areas. Interns expand their skillsets and understanding in a particular department while gaining broad knowledge through collaboration with the entire LexArts staff.

Past interns have served in roles such as:

- Public Art & Gallery Management
- Social Media Marketing & Digital Storytelling
- Digital Archival & Event Planning
- Finance & Operations
- Executive Campaign Oversight & Development

Interns gain experience and understanding of general arts and nonprofit administration. They receive an understanding of the role public art plays in community building and economic development. Interns are involved with frontline administrative coordination of stakeholders and artists. Interns gain comprehension of event coordination, along with practical skills in workplace functions and gallery curating. Interns gain a wider arts network in Lexington from interactions at staff meetings, with other interns, board members, committee members, artists, grantees, nonprofit leaders, and more.

Interns report directly to a departmental supervisor and interact regularly with the internship coordinator, who facilitates intern onboarding and biweekly professional development seminars. Both the area supervisor and internship coordinator work closely with the intern to ensure that assigned responsibilities fit the intern's desired learning outcomes; the goal is for interns to come away from the internship with more confidence, relevant experience, and preparedness as they enter the arts administration workforce. LexArts interns also get to learn from a strong network of community partners in biweekly professional development seminars. These seminars address the intersections of arts administration, community development, and career planning.

Interns are expected to commit 10-15 hours per week for a full semester or summer session, and these hours may be completed both within and outside of the office. Selected interns will receive a stipend of \$1,000 at the end of their internship and college credit is available to applicants enrolled at a university.

In addition to these programs, LexArts also provides many **services** to the surrounding Lexington community including providing free entry to all visitors of their visual art gallery space, featuring of local arts organizations and artists' upcoming events on both their website and app, offering of discounted arts spaces to freelance local artists and arts organizations, and permitting the booking of their building's spaces for public and private events.

Free Access to Visual Art Gallery

The LexArts Gallery at ArtsPlace is a great place to find it all year long. Hailed as one of the city's premier visual arts galleries, our annual series of exhibitions showcases cutting-edge work in multiple genres and mediums. The gallery is open Mondays, Tuesdays, Thursdays, and Fridays from 10am-5pm, Wednesdays from 10am-8pm, Saturdays 12pm-5pm, and remains closed on Sundays.

Featuring of Upcoming Arts Events in the Community

LexArts provides local arts organizations as well as local artists with the service of assisting them in spreading the word about their upcoming arts events to a greater audience around Central Kentucky, by allowing these organizations and artists to feature these events on LexArts' app, website, and social media pages. All that is required for artists and organizations to do to have their event published as part of LexArts' online presence, is to complete a short submission form found on LexArts' webpage that covers the title of the event, a brief description of the event, the cost to attend the event, the organizer of the event, what kind of art the event will focus on featuring, and the event's location, date, and time. By allowing other arts organizations and artists from around the surrounding Lexington community to have the opportunity to feature their upcoming events on LexArts' app and website, LexArts is meeting one integral aspect of its mission, "to promote quality arts experiences for the benefit of all people in Central Kentucky through advocacy."

Discounted Arts Spaces

LexArts operates ArtsPlace, a former YWCA turned cultural edifice, which offers deeply discounted studio, rehearsal and office space for nonprofit arts organizations including Lexington Philharmonic, Lexington Ballet, Central Kentucky Youth Orchestras and more.

Rental Space for Public and Private Events

For weddings, private parties or meetings we have three unique spaces, the LexArts Great Room that is "designed to be designed," the LexArts Gallery one of Lexington's premiere visual art galleries, and the LexArts Exec which is ideal for meetings and conferences. All are within our fabulous Beaux Arts building, located in the heart of downtown on the corner of Mill and Church. We are mere steps from historic Gratz Park and within walking distance of many hotels and attractions, including Lexington's bustling Short Street restaurant and entertainment district. The floor plans are flexible with an open catering and beverage policy making LexArts on Mill well-suited for all occasion.

Finances:

In its last fiscal year, LexArts surpassed both its income and revenue budgets, and had an overall net deficit of \$100,562.

For fiscal year 2021, LexArts budgeted its total income to be around \$1,233,504, however, their actual total income ended up adding to \$1,468,657. Grants received from state, federal, foundation, and local funding organizations accounted for 22.6% of this total income. Once again, LexArts was able to receive much more grant support and funding than originally expected, as the amount budgeted for total grants was \$260,000, when in actuality, LexArts was able to receive \$332,892 in total grant income. 65% (\$216,500) of the total grant income was received from local funding organizations, while foundational grants accounted for 18% (\$59,535), federal grants accounted for 11% (\$37,144), and state grants accounted for just 6% (\$19,713) of LexArts' total grant income. Additionally, all grant income categories within the total grants income value ended up surpassing their budgeted income, except for the income received by state grants which was approximately \$300 less than its budgeted amount.

For fiscal year 2021, LexArts budgeted its total expenses to be around \$1,232,286, however, their actual total expenses ended up adding to \$1,286,939. LexArts' total community

arts service expenses including artist fees, artists commissions, exhibit installation, and travel-lodging accounted for 14% of total expenses. LexArts ended up spending more than was intended on community arts service, with the original budgeted community arts service expense being \$132,700 and the actual arts service expense being \$180,760. Additionally, LexArts' total funds distribution expenses including GOS grants and CAD project and program grants accounted for 29% of total expenses. LexArts had budgeted to spend \$375,000 on total funds distribution expenses, however, in actuality LexArts spent \$376,000 on these fund distributions.

PODCAST SEASON

This document is a combined multi-media document comprised of a full transcript of the particular 5-minute podcast episode that I was responsible for writing in this podcast series, as well as a corresponding link to a 25-minute finalized version of the podcast series I assisted in co-creating. The entire transcript of the 25-minute finalized version of the podcast is not included within this portfolio, again, to maintain brevity, however, access to this document will be granted if desired.

This particular podcast series was dedicated to examining “Music as a Form of Protest,” which I, along with four other students, collaborated to create as our final for our WRD 112: Composition and Communication 2 course. This podcast series is divided into five separate episodes, with each of the group members being responsible for writing their own episode that debated whether or not music should be considered an effective form of protest by examining protest music’s usage in racial movements throughout U.S. history. This podcast series examines the place that music held in not only the Civil Rights Protests of the 1950s and 1960s but also examines its role in the 2013 Black Lives Matter protests and the more recent George Floyd protests of 2020. As labeled in the transcript, I was responsible for writing episode 2 of the podcast, in addition to having collaborated with the four other group members to write both the introductory and concluding episodes.

This podcast was chosen out of six other groups by our professor to be recommended for publishing in the next edition of the WRD 112 textbook to serve as an exemplary example of the final project for the course for all future University of Kentucky WRD 112 students. This document showcases my hard skills in both Video Production and Storytelling as well as my soft skills in collaboration and delegation of tasks.

Peyton Bach, Savannah Kennedy, Max Marksbury, Regan Strehl, Bella Wolfe
WRD 112-007
Professor McClain
15 November 2020

Music as a Form of Protest: Podcast Season

Speech/Rhetorical Analysis Link: <https://youtu.be/P9Q3Wnroqao>

Podcast Season Link: <https://youtu.be/ii8pqSDBbgk>

Episode #2: Bella Wolfe

Stakeholder: Protestors and the Friends/Family of Victims of Police Brutality

Topic of Episode: How Protestors (Including friends/family members of police brutality victims) are using music as an effective means of protesting in modern day movements fighting against racial inequality.

Introduction:

Hook: For decades, protest music has been used efficiently by Black communities to both analyze and depict what it truly means to be born Black in America. From Charles Neblett and the rest of the Freedom Singers' utilization of lyrically repurposed well-known hymns and songs during the Civil Rights Movement, to contemporary musicians like Janelle Monae and Kendrick Lamar's creation of songs combining traditional African music, hip hop, and rap that have characterized the current Black Lives Matter Movement, music has been used continuously in African American history as an organizing tool to help further racial equality movements and expose the racism and social injustices present at that particular time.

Pitch/Thesis: For the past five years, the Black Lives Matter Movement has been utilizing music as a form of organized protest in major cities. With the rising numbers of deaths of Black Americans by police and white supremacists over the past couple of years, has come an outpouring of Black musicians using their voices through increasingly politically charged music and lyrics to bring awareness to the racism still plaguing our nation. Beyonce's "Black Parade," Mickey Guyton's "Black Parade," and Trey Songz's "2020 Riots: How Many Times," are just a few notable protest songs written by Black musicians that have stood out this year. Protestors involved within the modern-day Black Lives Matter Movement, have integrated this racially charged music released by contemporary Black musicians into Anthems that have come to represent the Black Lives Matter Movement across protests nationwide. These protest songs representing the modern-day Black Lives Matter protests are just as important as other forms of protest as this music has helped reinvigorate the movement by bringing protestors together in a peaceful manner, through emphasizing protestors' common goals of fighting racial inequality and police brutality.

Section #1: Modern day active protestors in the Black Lives Matter Movement

Transition: Over the past five years, protestors have used two songs quite frequently across several different city protests across the country written by black musicians that have come to characterize and represent the Black Lives Matter Movement as a whole.

Topic Sentence: Both Janelle Monae's "Hell you Talmhout," (2015) and Kendrick Lamar's "Alright" (2015) have been claimed by protestors as anthems for the modern day Black Lives Matter Movement. From Monae's continuous chanting of the names of the Black Americans who have fallen victim to Police brutality, to Lamar's hopeful promise to Black Americans of better days to come if they keep their faith, both protest songs have served as rallying cries in mobilizing protestors.

Content #1: Janelle Monae's "Hell You Talmbout" Aug 17, 2015 protest in Chicago (Include soundscape-1:53-2:04 <https://www.youtube.com/watch?v=RGzOP1jmyT4>)

- **Sandwich Intro:** Janelle Monae's "Hell You Talmbout" combines the traditional "call and response" aspects from traditional African American music with the shouting of the names of Black victims of police brutality and white supremacy in America. In 2015, Janelle Monae attended a Black Lives Matter march in downtown Chicago, where she performed "Talmbout" with protestors and alongside other famous Black musicians.
- **Quote:** La Risa Lynch, a contributing reporter for the news program for the Austin neighborhood in the West Side of Chicago, interviewed Reverend Gregg Greer, a prominent Black religious leader in Chicago who also attended the protest. He states, "As we begin to think about our struggle, music has always been part of that struggle. I am glad that sister [Monae] is coming because part of the movement has to be music" (Lynch)
- **Synthesis:** Reverend Greer, a protestor in Chicago and a prominent Black Leader in the Chicago community, goes on to claim that music has always been important in the Black experience in America. He believes that music is essential to protesting in some way or form and without it doesn't have faith in the ability of speech alone to make a lasting impact in the world. "Hell you talmbout" is a good example because it includes both speech and musicality together to create something unique. While this song isn't used by protestors to necessarily directly influence the opinions of the listener, the song emphasizes the importance of the Black Americans that died at the hands of police brutality in the most recent years of the Black Lives Matter Movement. Protestors like those in Chicago, have used "Hell You Talmbout" to signify to American people that Black Americans have families and their own hopes and dreams and that they should be valued and advocated for as more than just numbers of deaths on a page. Music in "Talmbout" allows the names of the Black Americans that were victims to police brutality to be immortalized through the protestors' documented shouting of their names. This shouting of the names of Black victims at protests allows for a broader audience to be knowledgeable of their names, demonstrating to the American public the sheer amount of Black Americans lost to racism in our government.

Content #2: Kendrick Lamar's "Alright" used June 6, 2020 Washington, D.C. George Floyd Protests (Include Soundscape- https://www.youtube.com/watch?v=VUC_DOhfzwQ 0:14-0:23).

- **Sandwich Intro:** Janelle Monae's "Hell you Talmbout," is used as a constant stark reminder by protestors in the Black Lives Matter Movement to emphasize the humanity of Black Americans through voicing the specific names of Black Americans, showing the world that the deaths of Black Americans are significant and more than a mere statistic. Conversely to Monae's "Talmbout", Kendrick Lamar's "Alright" wasn't intentionally written to be a protest song. Unlike "Talmbout," Lamar's Alright places emphasis in reinvigorating protestors by placing emphasis on the values of togetherness, cooperation, and resilience in difficult times through the lyrics "We gon' be alright." While Monae's "Hell You Talmbout" expresses the grievances and frustrations of Black protestors, Lamar's "Alright," is used by Black protestors as a reminder to celebrate healing and remain hopeful for a better tomorrow. After the horrific death of George Floyd in May of this year from police violence, hundreds of protests against police brutality were organized by Black

communities across the country. Lamar's "Alright," was played through several of the George Floyd Protests of 2020, in both the June 6th march on Washington D.C. and the June 6th march on Denver, Colorado.

- **Direct Quotation:** One of the organizers of the June 6th, 2020 march on Denver, Colorado is Tay Anderson. Anderson is one of the directors of the Public Schools in Denver, Colorado and helped organize and protest in the Denver, Colorado George Floyd Protest earlier this year. Anderson states that "Alright" was played to help unite all of the protestors towards a common goal. He states, "Music uplifts our community, and so we were playing different songs that have been our 'struggle anthems' to equality so that black people can say their lives matter... Kendrick's song is something that is a rallying cry." (McKinney)
- **Synthesis:** Anderson's inclusion of "Alright" in the protest playlist for Colorado shows his belief as both a protestor and organizer in the power of music in activating people to fight cooperatively towards a common goal. Anderson as someone who has had experience in participating in racial protests clearly believes in music's ability to change people's perspectives, as he valued music enough to purposely make a well thought out playlist of songs for this particular protest movement. Anderson's choice to include "Alright" was significant. "Alright" brought comfort to millions of distraught Americans, specifically Black Americans, who sat and witnessed the prolonged 8 minutes and 46 seconds that George Floyd suffered and fought helplessly for his life, while slowly suffocating under the knee of a police officer. Protestors were able to use Lamar's "Alright" in Colorado after the death of George Floyd to reflect and heal from the great loss of not only a talented Black musician, but also of a caring Black father, and of a strong Black man. "Alright" was used by protestors in both Washington and Colorado to also help bring all peoples together in the fight for racial equality through encouraging optimism amongst the expansive amount of hate and resentment present within Black communities for the police system after Floyd's death.

Section #2: Family/Friends of the Victims of Racially Charged Police Brutality

Transition: I will now be narrowing in during this episode on a more specific group of people that make up a significant population of the protestors present at modern day racial protests.

Topic Sentence: Several of the driving forces in modern day racial protest movements, come from the vocalization and participation of Black Americans directly related to known victims of racially charged accounts of police brutality. Both Black family members and friends of known victims of police brutality can provide a unique perspective on our topic of the efficiency of music in racially charged protests, as they are more directly connected to the motivations behind the modern racial movements than other protestors.

Content #1: Talk about the opinions of the family members of police brutality victims who were present at the Chicago 2015 BLM Movement where music was used as the primary form of protesting.

- **Sandwich Intro:** LaToya Howell, mother of Justus Howell, has her own opinions on the effectiveness of music as a form of racial protest. Justus Howell, was a seventeen year old Black boy who was wrongfully murdered by police officers. The police officers claimed Justus pulled a gun on them during a chase in Illinois in 2015, and were thereby cleared of all charges in his murder. Mrs. Howell attended a Black Lives Matter Protest

in Chicago in 2015 where music was one of the widely used forms of protest, to help support her view on the role of music in racial protesting, as the mother of a victim of police brutality.

- **Paraphrase:** La Risa Lynch, a contributing reporter for the news program for the Austin neighborhood in the West Side of Chicago, interviewed Latoya Howell at the Black Lives Matter Protest that occurred on August 17, 2015 in Chicago's Millennium Park. Janelle Monae, a famous Black female musician who wrote the renowned modern day Black Lives Matter Protest song, "Hell you Talmbout," was present along with other famous Black musicians to lead the crowd of protestors through chanting and singing. Among these protestors were LaToya Howell and Geneva Reed Veal, the mother of Sandra Bland, another victim of police brutality. Latoya Howell claimed in her interview with Lynch that Monae's appearance at the movement signified to the general protestors that the Black musicians and celebrities behind this popular protest music are not simply celebrities, but are human beings first and value the experiences and voices of the general Black communities that are being affected by racially charged violence. Howell states that Monae's presence and her usage of music at the movement helped bring the protestors together. She made them feel supported and valued. Although both Monae and Lamar both wrote effective racially focused protest anthems, Lamar, unlike Monae, was not present at any of the Black Lives Matter Movement protests, and encouraged change through his music from a distance. Howell later states that the modern day racial movements need more numbers, and claims that if more contemporary musicians like Lamar used their music to be hands on in the movement like Monae, then more people would be encouraged to join the current fights for racial equality in America. (Lynch)
- **Synthesis:** LaToya Howell's belief in music's ability to bring people together as an effective means of protest, as someone who has been directly affected by racial injustice through the horrific murder of her son by police, is evident through her interview with Lynch. Although there are several means of protesting, Latoya believes specifically in the power of music as a form of protest. Protest music has the ability to connect Black musicians to protestors, as music provides the grieving family members of victims of police brutality with a much needed additional support system. These grieving families' determination to persevere, heal, and continue fighting for racial justice, regardless of the tragedies they have faced, as a result of protest music's promise of better days to come, helps inspire others within the Black community to get actively involved in the fight against police brutality that has continuously targeted primarily Black neighborhoods for decades.

Content #2: Mention family members of victims of police brutality writing their own protest music.

- **Sandwich Intro:** While some family members and friends of the Black Americans that have fallen victim to police brutality, like Howell and Veal, have used well-known Black artists' music and lyrics in protest to heal and gather support in furthering the modern day Black Lives Matter Movement, other family members have written and used their own music to reflect their own experience as Black Americans who have firsthand seen the effects of losing a family member to racism and hate. (Play Sounscape-Garner Family "I Can't Breathe." (0:12-0:37)<https://soundcloud.com/user-502752203/i-cant-breathe-neil-mix-02>)

- **Direct Quotation:** The clip that you have just heard is a section of Elisha Flagg and Steven Flagg's "I Can't Breathe" that was released in 2016 two years after the death of Eric Garner, a Black American man, by NYPD officers. Elisha and Steven Flagg are Garner's siblings. They released "I Can't Breathe," as their second song responding to their brother's death, refusing to let his name and his last words, "I Can't Breathe," be forgotten by the American public. Steven Flagg, Garner's Brother raps, "If I lose my car, I can get another one/ Lose my house, I can get another one/ Lose my mind, I create another one/ They took my brother, and I can never get another one." Elisha Flagg, Garner's sister states that the lyrics of this protest song was meant for the Black Americans protesting across the country, "its dedicated to the struggle everyone is going through." (Dobnik).
- **Synthesis:** While many people have claimed that music is not an effective form of protest, both the siblings of Eric Garner prove otherwise. Although some claim that modern protest music is much less effective as a form of protest with the spread of social media and the news in that it silences the voices of the protestors on the frontlines, this was not the case for Elisha and Steven Flagg. Through listening to popular protest music released by well-known Black musicians, music had the ability to encourage Elisha and Steven Flagg, who were both involved within the modern racial movements as Black protestors, to write their own protest music, giving them a platform to tell their stories as Black Americans and families. Well-known protest songs have the ability to inspire Black protestors to use their own voices in creating their own individual music that accurately reflects the racial injustice and police brutality present in their own communities, in a peaceful rather than violent way. Music has this unique ability of bringing people together through their similarities, in comparison to other forms of protest that have a habit of pitting people against each other by focusing on their differences.

• **Conclusion:**

Peroration: Both protestors and family members of victims of police brutality emphasize the value of protest music in the modern day racial protests. They seem to view protest music as an effective organizing tool in helping heal mourning Black communities and in spreading awareness of the racial injustices present today. Both protestors and family members of Black victims believe that music is helpful in gathering widespread public support for the racial movements from Black communities that is essential to assisting in furthering the agenda of the modern day Black Lives Matter Movement.

Exigence: The numbers of large racial protests occurring across the country have increased exponentially this year as a response to the recent deaths of George Floyd, Ahmaud Arbury, and Breonna Taylor. With the murder of Breonna Taylor earlier this year, by the LMPD, the Louisville Metro Police Department, and the indictment of all officers involved in the shooting, saw the bringing together of thousands of people across the state in protests in Louisville, and even in Lexington. Would music be an effective form of protest across the state to help gather more support from Kentuckians in the fight for racial equality? That's for you to decide. It is important to know if music could be effective in helping gather more support for those protests from people across the state of Kentucky.

Transition: In our next episode, Peyton will be sharing with you how contemporary Black musicians are using social media to respond to racially charged protests. Thanks for watching!

STEPPENWOLF PRESS RELEASE

This document represents one of the first of many press releases I was required to write for my AAD 305: Arts Administration Business Communications course I took during the junior year of my undergraduate studies. For this particular press release, I was tasked with writing about Steppenwolf Theatre Company's organizational response to the COVID-19 pandemic during its 2021 to 2022 theatrical season.

In addition to announcing specific details within this press release about Steppenwolf's upcoming return to in-person performances where I provided a brief description of the play, the dates and times that the play would run, the methods for going about obtaining tickets to the production, staff testimonies about the production, and established Covid-19 protocols for all attendees to the performances, I included a brief description of the Steppenwolf Theatre Company's history and programming within this press release too.

As someone who has a potential interest in pursuing a career in both marketing and public relations for major nonprofit theatre companies like that of the Steppenwolf Theatre Company, I chose to include this piece within my portfolio as my professor claimed that this particular press release had both excellent formatting and structure while maintaining an incredibly well-written story. This document not only showcases my soft skills of creativity and effective communication but also showcases my developed hard skill of writing press releases.

**REQUEST FOR COVERAGE
FOR IMMEDIATE RELEASE**

OCTOBER 12, 2021

Contact: Isabella Wolfe

bella.wolfe@steppenwolftheatre.org

(773) 753-7915

Steppenwolf, America's Premier Ensemble Theatre Company, Set to Return to In-Person Performances with *BUG*

CHICAGO, IL (October 12, 2021) - The 12-time Tony-Award Winning and 1998 National Medal of Arts receiver, Steppenwolf Theatre Company is officially set to reopen its doors to audiences, on November 11th, for the first time in 18 months. Like several theatres across the country, Steppenwolf's 2019-2020 season was cut short in March of 2020 as the number of people affected by the COVID-19 Pandemic began increasing exponentially, making even accomplished and well-known theatre companies like that of the Steppenwolf Theatre Company, question the future of live theatre.

After a year and a half of continuing to provide people worldwide with access to high-quality performing arts productions and programs through a virtual setting, the Steppenwolf Theatre has been anxiously awaiting to welcome back audiences, performers, and technicians back into their theatrical spaces, in a safe and structured manner. For the first time since March of 2020, Steppenwolf Theatre Company has found a way to prioritize the health and safety of the Chicago community within their spaces through the implementation of strict safety rules to allow in-person performances to finally return.

Steppenwolf is ecstatic to finally announce their return to the stage this year with the first production of their 2021-2022 season, *BUG*, that is set to open in less than a month! *BUG* is written by one of Steppenwolf's very own ensemble members, and was being produced by Steppenwolf in 2020 when its run was cut short by COVID-19. **Tickets for *BUG* will go on sale in late September 2021**, and Steppenwolf will be providing both **full capacity and reduced capacity performances** for those still concerned about the spread of the virus. Information regarding the specifics of this performance can be found below or on Steppenwolf's website:

BUG

By ensemble member Tracy Letts

Directed by David Cromer

November 11-December 12, 2021 in the Downstairs Theatre (Full and Reduced Capacity Performances)

SYNOPSIS: In a seedy Oklahoma motel room, a lonely waitress begins an unexpected love affair with a young drifter. And then they see the first bugs...

"*BUG* shares at least one thread with most people's experience with COVID-19 over the past year: a world off-kilter," says Tracy Letts, the playwright of *BUG*. "Since I wrote this play, the actual world has undergone some hair-raising transformations, which has cast a mysterious new light on *BUG*. **It feels very much like a story for 2021.**"

"After having to spend a year and a half focusing our efforts on providing virtual programming and performances to the Chicago community amidst a pandemic," says Steppenwolf Theatre's Executive Director Brooke Flanagan, "it's nice for us to have finalized a set date for the reopening of our in-person performances. We have been counting down the days since March of last year for us to be able to physically reunite with our community within our theatre spaces, so we are willing to take whatever precautions necessary moving forward

as we return to in-person performances, to ensure that we are putting the safety of our audiences, staff, performers, and community first. By taking these precautions now rather than later, we are prioritizing the safety of those we care about and are eliminating the likelihood that we will have to worry about these precautions far into the future.”

Before buying a ticket for *BUG*, make sure that you have proof that you received a COVID-19 vaccination and wear a mask in all indoor spaces. **Both are required of ALL audience members for ALL of Steppenwolf’s productions through the end of 2021.** This decision was made unanimously by Steppenwolf’s Board of Directors before the start of the 2021-2022 season, and is applied to not just audience members, but is also expected to be followed by all staff, artists, and any other additional people working in Steppenwolf’s spaces.

ABOUT THE STEPPENWOLF THEATRE:

The Steppenwolf Theatre Company, known worldwide as America’s premier ensemble theatre company located in the heart of the Lincoln Park neighborhood of Chicago, Illinois, is a 12 time Tony Award-winning organization and past recipient of the National Medal of Arts. Established in 1975, Steppenwolf has been providing over 200,000 students, arts educators, technicians, performers, and theatre lovers around the world with access to Broadway rivaling productions, performance opportunities, and educational programs for over forty years. Steppenwolf Theatre houses several new play readings, produces up to 16 plays, supports almost 700 performances annually, and is home to an incredibly diverse ensemble of 49 artists from a remarkable variety of performing arts specialties. Steppenwolf’s commitment to year-round programming is demonstrative of their mission of providing “thrilling, courageous, and provocative art in a thoughtful and inclusive environment,” as they continue to produce several new plays annually to support new artists, and engage new and returning audiences by making a space for individuals to speak their truth, embrace discomfort, and empathize with others through theatre.

###

DIRECT MAIL APPEAL AND REPLY DEVICE

This document is comprised of both a direct mail appeal and a reply device, both of which were crafted for the purpose of garnering financial support from a variety of donors for the Steppenwolf Theatre Company's new Bridge Residency Program. This direct mail appeal and reply device crafted for the Steppenwolf Theatre's new program, ended up being included within a much larger, final fundraising campaign document that I had to create and submit along with three other group members as my final project for my AAD 320: Fundraising for the Arts course I took during the junior year of my undergraduate studies.

As someone who has a potential interest in pursuing a career in fundraising for major nonprofit theatre companies like that of the Steppenwolf Theatre Company, featured within this document, I chose to include this document within my portfolio because it is well-crafted in that it introduces potential donors to the history, mission, and vision of the particular company and discusses how a potential donors' gift would contribute to furthering this mission. Additionally, I chose to include this document within this portfolio because I learned through creating this document how to establish a clear personal connection between an organization and a targeted individual donor through writing by acknowledging a particular donor's history of engagement with the given organization and by specifying how that donor's gift would expand the organization's positive impact in expanding arts education throughout schools in the surrounding Chicago community. Lastly, the process of crafting this document taught me how to establish a sense of urgency to donate amongst potential donors by acknowledging how the program is solving a problem in the community, by clarifying the various methods of giving as well as the accepted range in a donation amount, and through providing donors with a strict deadline for accepting donors.

This particular document features my hard skill in digital design as well as my soft skill in persuasive writing and will be utilized in my future as an arts administrator should I ever be assisting in the implementation of new fundraising campaigns for a given organization.



STEPPENWOLF THEATRE COMPANY

Marcus Golberg-Nielsen
5246 North Center
Chicago, IL 60613

October 22, 2021

Dear Marcus and family,



Since 1974, Steppenwolf Theatre Company has been dedicated to bringing audiences courageous art in an inclusive environment through its diverse programming and various educational opportunities it offers to the community. Our **mission** since we were established 47 years ago has remained the same: to create thrilling, courageous, and provocative art in a thoughtful and inclusive environment; to disrupt the routine by sparking curiosity, empathy, and joy; and to invite all people to join the ensemble in order to better navigate the complex world that we live in together.

The Steppenwolf Theatre Company's Bridge Residency Program is one of our various educational programs we provide students living in the surrounding areas with, that manages to follow everything that our mission stands for. The Bridge Residency Program provides students with an immersive experience to explore their personal creativity and style as a performing artist. It is composed of three parts- **preparation, experience, and reflection**- and is an opportunity for our students to work and build connections with professionals, as well as learn how to overcome new challenges in a space that promotes open dialogue and creative inquisition. Our Bridge Residency Program focuses on serving students within the Chicago community by providing them with better tools, resources, and curriculum related to the arts that assist in broadening students' perspectives, imagination, and knowledge about the arts. This program connects back to our mission as it relates to our desire to bring people together, create art inclusively, and spark empathy as this program helps bring students from several schools across Chicago who might not otherwise have the opportunity to be involved in the arts, together to work towards a common goal.

So far this year Steppenwolf's Bridge Residency Program has:

- **Partnered with 12 public schools** and educational institutions across the city of Chicago to continue to provide students interested in careers related to the performing arts local to the area, with ways to further their learning and experience.
- **Provided over 6,000 youths in Chicago** with an inclusive and professional environment to view professional theatre, while also providing access to an adequate arts education. As arts funding in schools has continuously declined over the past several years, it is more important than ever that arts organizations reach out to students to ensure that the younger generations learn about the arts.

Even during the midst of a global pandemic, that limited the development of programming, community engagement, and educational outreach efforts of arts organizations across the country, we have managed to continue to provide students, arts educators, and schools in the Chicago area with continuous access to performing arts education and performance opportunities, that is **unlike anything else provided by other performing arts organizations in the area.**

As someone who found their passion for the art form that is theatre at an early age, and having passed that passion on to both of your daughters, who I have been so fortunate to be able to see grow in their artistry through the several years they have participated in our educational programs and productions, I believe that you can understand how important it is for all youths to be given the opportunity to be involved within the performing arts starting at an early age. I mean, if you had not been introduced to theatre at a young age, where would you be now? Additionally, as someone who has been a frequent supporter of the Steppenwolf Theatre Company over the course of the past three years, I know that you value our commitment to the work that we do for so many youths living in the surrounding Chicago community. Educational Programs like that of our Bridge Residency Program are rooted in our organization's core values of **integrity, equity, and inclusion**, and therefore focus on making sure that students from **ALL** varieties of backgrounds can have access and equal opportunities to get involved in the performing arts. To ensure that students from diverse backgrounds living in Chicago are given a performing arts education, access to workshops with professionals in performing arts careers, and are provided with performance opportunities on real stages with live audiences, our Bridge Residency Program must partner with an increasing number of public and private institutions across the city. To get more schools on board to partner with us and increase the number of students' lives we have the potential to change annually, it is essential that the Bridge Residency Program is a free service. This means that the quality of the education and experiences that we provide students through our Bridge Residency Programs' partnerships with local schools, is largely dependent on the generosity of people like you.

There are currently three available methods of giving to the Steppenwolf Theatre Company, that donors can choose from depending on personal preference. Each of these processes of giving are very simple and quick to complete:

- Make sure to fill out each part of the reply form that is attached to this document. Ensure that you have finalized and selected the specific amount that you would like to give to our organization, provide the corresponding personal information that we have requested from you, and indicate your own personal gifting preferences. Once the reply form is complete, please send it to the Steppenwolf Annual Fund at the Steppenwolf Theatre Company's main building, 150 N. Halstead St., Chicago, IL, 60614.
- Make a gift online by visiting our website at <https://www.steppenwolf.org/support-us/donate/>. On that page you will find a blank box where you can indicate the amount that you would like to give to our organization, and will also be given the opportunity on our webpage to select the payment option and method of donation acknowledgment that best suits you.
- Make a gift over the phone by calling our box office at (312) 335-1650 between 12 p.m. to 5 p.m. Central Time Tuesday-Saturday. The box office is closed on both Sundays and Mondays.

This upcoming year we hope to raise \$10,000 to expand our Bridge Residency Program to hopefully increase the number of schools that we are currently paired with across the Chicago community from twelve to ten. I am inviting you, Marcus, to show your support for the Bridge Residency program, through a gift of **\$300** to ensure that Steppenwolf can continue to provide access to a quality performing arts education to a wider diversity of students, schools, and educational institutions in the future. This gift will allow Steppenwolf to continuously give youths in the Chicago community enriching theatrical experiences and knowledge for years to come. I thank you for your consideration.

Sincerely,

Suzanne Miller

Suzanne Miller
Individual Giving Director
Steppenwolf Theatre Company

P.S. Marcus, your gift of \$300 towards our Bridge Residency Program ensures that Steppenwolf will be able to keep its promise of helping more and more youths living in Chicago, like your daughters Samara and Anya, continue to have access to high quality training, performance opportunities, and a performing arts education, something currently lacking and underrepresented within schools in the surrounding area. If you would like to continue to support Steppenwolf's Bridge Residency Program, your \$300 donation will need to be completed by July 25, 2022 to ensure that we are able to prepare to provide students with these free performing arts opportunities next fall before school starts. Donations after July 25, 2022 will still be accepted, however, these will not be used to benefit students in the Bridge Residency Program until the Spring of 2023.

A group of people, including a man in the foreground with his arms raised, are on a stage. Behind them is a large backdrop featuring a repeating pattern of a person's face. The scene is lit with warm, reddish-orange light. The word "STEPPENWOLF" is overlaid in large, bold, black capital letters.

STEPPENWOLF



STEPPENWOLF THEATRE COMPANY

150 N. Halstead St.,
Chicago, IL 60614

**Make your gift over the phone by
calling:** 312-335-1650

Make your gift online at:
<https://www.steppenwolf.org>

☐ I have already included Steppenwolf
in my Estate Plans.

☐ Please send me information on how
to make a gift to Steppenwolf through
my Will or Estate Plans.



**YES, I wish to help Steppenwolf continue to bring the performing arts to new
and diverse groups of students within Chicago and beyond! Please accept my
tax deductible gift of:**

☐ \$50 ☐ \$100 ☐ \$200 ☐ \$300 ☐ \$500 ☐ \$1,000 ☐ Other \$ _____

☐ I wish to remain Anonymous in all donor listings.

I PREFER TO GIVE BY:

☐ **Check**

Please make checks payable to Steppenwolf Theatre Company.

☐ **Credit Card**

Credit Cards accepted include Visa, American Express, Mastercard, and Discover.

Card #: _____ Exp. MM/YY: _____

Signature: _____

Marcus Golberg-Nielsen
5246 North Center
Chicago, IL 60613

EMAIL: _____
PHONE: _____

BECOME A REGULAR GIVER!

I want to give to Steppenwolf on a monthly basis, to help
them provide unique arts educational programs to youth
year round. I authorize Steppenwolf to receive the following
amount on the first of each month:

☐ \$10 ☐ \$15 ☐ \$25 ☐ \$50 ☐ Other \$ _____

Signature: _____

My Guarantee: I understand that I can change or cancel my
pledge at any time. And, I will receive a full tax credit at the
end of the calendar year.