

# Final Event Portfolio

## **#MeToo and ‘How I Learned to Drive’**

An Exhibit of Art and Education on the topic of Sexual Assault

April 2019

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LEAP 300

14 December 2018

## Overview

I am really upset with myself for procrastinating on this project because I actually really enjoyed doing it, especially this final portfolio. Thinking through this assignment was really fun because I combined my passion with an issue I am really passionate about being resolved. Living in an era where men get a \$400 fine, zero marks on their record, and no jail time for raping a woman is terrifying and appalling. It is time for women to have the ability to stand up and speak up about wrongdoings done to them, and it is time for rapists to face up to what they have done. It is time for women to feel confident and comfortable instead of fearful for their safety. Hashing through this event not only helped me to look at all the logistics that go into an event, but it gave me a chance to further research the #MeToo movement and its actual origins. It gave me a chance to fact check what I have been reading and realize that #MeToo is so much more than a just a hashtag and 120 character stories. #MeToo truly is an era and it deserves all the light to shine on it.

If I were to actually put on this event, I would need to consider my estimated costs for the Magnolia theatre and understand that those costs are probably significantly higher. I feel as if the rest of my budget is pretty on par, and that is really the only number that would badly effect my budget and planning. I would also need to consider the logistics of partnering with local restaurants, because I feel like it is way trickier than I am thinking in my head. Although outsourcing for talent helps with organization and planning, I also feel like many road blocks would appear with that process and it would require actual careful planning and communication. There might be roadblocks, but I absolutely feel like this event would be doable and not entirely too challenging to accomplish. I think it would be easier if the theatre company I was partnering with would be the company to be heading the event and be the one to outsource for the other

artists and plans. They could hire on an event manager to do the extra searching and planning, but with planning and budget, and just actually thinking it through, they would mainly be the ones hosting the event anyways, so it would be easier to use their marketing team and just really vamp up one of their season productions.

In Spring 2020, CSU Theatre will officially be putting on the production of *How I Learned to Drive*, and I really wish they would consider embellishing on the planning and consider doing more with it. They purposely chose this play because next season's criteria lineup requires a topical piece and sexual assault is incredibly topical right now. Considering these factors, right now is the best time to go above and beyond with an event and to really raise awareness about this topic. Although I used OpenStage as my partnering company (mostly because I have a somewhat general understanding of what they do planning wise), I would really like to actually pursue a good amount of this assignment and incorporate it into CSU's production next spring.

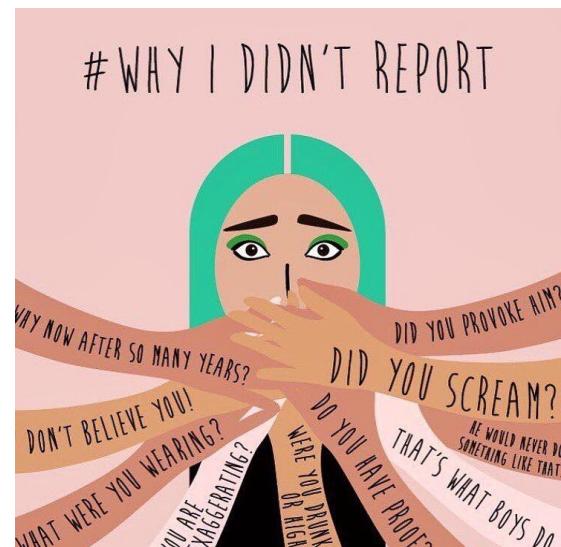
This assignment was a true joy and rush to put together, and it is so amazing to finally see it all compiled as one actual, major event!

## Identifying the Problem

#MeToo and #WhyIDidntReport – Sexual Assault Cases are not to be Taken Lightly

In 2006, the brave and strong sexual assault survivor Tarana Burke started the Me-Too movement. This movement works to help survivors of assault to find pathways to healing, especially women of color from low wealth communities (*Me Too*, n.d.). Over a decade later, the movement really took hold when actress Alyssa Milano accused Harvey Weinstein of sexual assault in a breaking story by the New York Times in 2017 (Johnson, n.p.). Continuing forward, actress Alyssa Milano tweeted, “If you’ve been sexually harassed or assaulted write ‘me too’ as a reply to this tweet.” The response rate was overwhelming and “Me Too” was officially back. More and more celebrities, athletes, and day to day people started revealing their sexual assault stories. People finally started to feel empowered enough to shed light on the terrifying assaults that happened to them.

Though this movement finally took off, backlash was close to follow. Responders were asking that if such a serious misconduct happened, why didn’t sexual assault victims report faster. Why didn’t they come clean right away? How could this possibly be an issue? #MeToo quickly turned into #WhyIDidntReport for this exact reason. Why didn’t I report? The Twitter responses- by men and women-



are endless. Scott Collins (@oldstoneBuddha) tweeted, “I was raped at a party in college while I was blacked out drunk. I’m a guy. I simply didn’t realize I could be raped by a woman- the concept didn’t exist back then.” Gillian Faichnie (@gillianf) tweeted., “#WhyIDidntReport I did,

you told me think of his wife and kids. I was 12." Phi (@SophiaFeinstein) said, "because he's part of a social group on campus and because I didn't think what happened to me was 'enough' to report. Because people will tell me it's my fault because I had been drinking."

When Brock Turner from Stanford sexually assaulted a female classmate, he was sentenced to prison and shortly released with the explanation that his entire life was going to be ruined by this accusation. Why are people not reporting? Women report young men and they are told that this case will ruin his entire future. Victims wait years to report and finally grow the courage to and they are told that it happened in the past and there is no use in reporting now. What time is right? We do not want to ruin the attacker's future or tarnish their past, but the victims live with the pain for their entire life. The victims are stuck to remember every moment of their assault with no grant of peace.

Sexual assault happens in every community- men, women, students, patients, churches, the military. Yet, sexual assault is one of the least reported crimes. Out of every 1,000 rapes, 994 perpetrators will walk free. Out of every 1000 rapes, 310 are reported to police, 57 reports lead to arrest, 11 cases get referred to prosecutors, 7 cases will lead to a felony conviction, and 6 cases will lead to a felony conviction. About 2 out of every 3 cases go unreported. In college age individuals, 20% of female students report and 32% of female non-students report. In the elderly, about 28% report. In the military, 43% of female victims and 10% of male victims report (*Rainn, n.p.*).

### Woman's responsibility

It's the woman's responsibility to be assaulted correctly. Start with the clothes: they should be unremarkable, dullly colored, neckline not too low, hemline not too high. She must not have consumed any alcohol. She must not have entered an unoccupied room; she must stick to brightly lit, crowded areas.

She must make sure the assault lasts for hours because no one can be expected to imagine that "only five minutes" could affect a woman for the rest of her life.

It's preferable to have bruises — it's better if the "no" is visible. She must choose, as her attacker, a degenerate — future leaders such as Supreme Court nominees will have lived "too exemplary a life" to have once perpetrated an assault.

Above all, she must report it immediately. There's no time for crying, fear, shock. Any time spent waiting, whether it's a few minutes or 30 years, is time spent concocting a story.

If it's "only" harassment and only involves intimidating, bullying, stalking, or a vast power differential, the woman must acknowledge that "it's not like she was raped."

If she's a 21-year-old student at Juilliard and her four-decades-older powerful mentor kisses her and then tells her "someone needs to teach her how to kiss" before kissing her again, she must not shut down and freeze in fear and disgust and confusion because, as Sen. Orrin Hatch would say, "If someone kissed me and I didn't want them to, I'd scream!"

It makes me want to scream now.

*Patti Niemi, Oakland*

Knowing the statistics, and knowing the response to reports, is it really hard to understand “why I didn’t report?” Every single day people have to face the stigma and embarrassment behind reporting sexual assaults. Victims have to live through the trauma and continue with their day-to-day life. With the “Me Too” era comes the time for change and we need to be that change. It is time to speak up and stand up for every victim of sexual assault. It is time for our voices to be heard, respected, and properly responded to.

## Exploring Solutions through the Mission and Goals

### **Mission:**

- We believe that sexual assault is a serious matter and it is important to shine light on the importance of acknowledging sexual assault cases and reports.

### **Goals:**

- To empower sexual assault victims to report their cases
- To allow sexual assault victims to understand that they are not alone
- To inform individuals why it is important to acknowledge sexual assault victims and their cases.

### **Solutions:**

1. Slam poetry night
  - a. This event would be to host a slam poetry night themed around sexual assault, allowing individuals to share their sexual assault stories in the form of poems. It would be an outlet for people to get their stories out and encourage other individuals to participate
2. Theatre production of *How I Learned to Drive* with a talkback at the end
  - a. This play tells one girl's story about how she was sexually abused by her uncle and how her life formed around the abuse. It is a hard-hitting production with no intermission and many hard-hitting points. A talkback would be provided after the performance with counselors, cast, and audience members as an open forum to talk about sexual assault and provide resources for support. The program would provide statistics about sexual assault and each seat would have a tweet message taped to it with an individual's story about the hashtag "#WhyIDidntReport." There would also

be a poster board in the lobby where people could put their own stories of assault on a sticky note and contribute to the board.

3. Art Exhibit with open talks

- a. Present art based around sexual assaults that show the pain, suffering, and trauma victims go through when they are assaulted. Public speakers educated on sexual assault would be at the event to talk about the importance of why victims should report and providing information about nearby support systems

**Solution to Implement:**

- Theatre Production of *How I Learned to Drive*

I think this event would be the most impactful because it could run over an entire course of a weekend rather than just one night, helping with audience outreach. The amount of ways provided as an outlet of telling about sexual assault stories and the use of counselors to provide information on assault as well as provide support would also help to shed light on why it is okay to report your own story of assault.

## Collaborations

### Local theatre troupe

- The troupe would put on the production of *How I Learned to Drive* which is what the rest of the details of the event would be based around. Collaborating with a local theatre troupe would allow them to put the production in their season and provide the resources to them that would make the production an involved and informative event about sexual assault and abuse.

### Local Artists

- Before the performance there will be an open art exhibit with art based around the topic of sexual assault. Artists can exhibit their work here and also talk about the inspiration behind it.
- There will also be a major mural with the hashtag #MeToo in the center for guests to be collaborating artists as well. On this mural, they will be able to contribute their words or drawings based around sexual assault as well. After the run of the production, we will donate the paper mural to a local organization based around sexual assault.

### Sexual assault victims who are now public speakers on the matter

- They could talk about their own stories during the talkback post-production and help point out that victims truly are not alone. They could also be used as public speakers to help empower victims to speak up and enlighten audiences on the issues with sexual assault

### Counselors and professional speakers specializing in sexual assault cases

- Counselors would be available during the talkback as well to help point out statistics of sexual assault cases and provide resources for support to victims.

### Social Media

- Social media is not necessarily a collaborator, but social media is such a major outlet and highlighter for modern movements that helps to get the word out. We could use social media as a bridge to these movements and post stories on each seat with different stories on twitter that use the hashtag #MeToo or #WhyIDidntReport. You could easily fill an entire house with these impactful short blurbs in order to show the issue with our judicial system and sexual assault cases today. This would help to provide proof as to why society's view around sexual assault needs to change.

Me Too movement starter, Tarana Burke

- Collaborating with Ms. Burke would mean we could help raise money for the Me-Too movement in providing financial support to fight the social justice systems that allow sexual violence to flourish. Raising money for this movement would also allow Ms. Burke to provide support to survivors of sexual violence.

## Storytelling through Events

When walking into the theatre, patrons will be surrounded by #WhyIDidntReport as well as #MeToo stories. There will also be preshow performances of performative art works surrounded around sexual assault – such as slam poetry and sexual assault videos playing. Right from the get go patrons will be dragged into the story. Their everyday thoughts and lives will be replaced to solely focus on the topic of sexual assault considering they will be surrounded by all the cases and stories from the second they walk through the door. There will also be short #MeToo and #WhyIDidntReport Twitter stories placed on each seat of the theatre for each patron to read through and provide for a more individualized approach towards everyone.

Once the play starts the audience will be taken even farther into world of sexual abuse when they discover in the first five minutes that the play is about it as well. They will sit for about ninety minutes listening to one story of one female who was abused by her uncle throughout her childhood and all the gray matter that comes with sexual abuse stories. The audience will get the chance to physically see what a certain form of sexual abuse may look like after reading about it in so many forms before the play started.

After the play is over, there will be a talkback with the actors and special guests to talk about the issue as a whole. Sexual abuse survivors will be invited to tell their stories and how they got through it all. Professionals will come up to speak as well to give information on what signs of sexual abuse might look like and the audience can help to be aware of the signs and offer their help and support in a polite manner. There will then also be counselors specializing in sexual abuse cases at the scene to offer their help and support and other resources in case anybody in the audience has experienced any form of sexual abuse themselves. They will be there to let the survivors know they are not alone.

By the time the audience leaves, they will have spent about two hours delved completely into the world and stories about sexual abuse. They will have had time to read individual cases, see a case on their own and understand how they can help survivors or get help if they are survivors themselves. They will have seen the problem, the cases, and heard possible solutions all in one evening, and they will be able to leave knowing how they could make a difference themselves.

## **Ethical Issues & Communities**

The city of Fort Collins has two major generalized communities, both important to address during this event. Not only is Fort Collins a town with a general community and population, it is a college town with many young adults and grown students. All communities are affected by sexual assault so it is important to consider and think about both communities when planning this event. Another aspect to strongly consider when working with this community is that we are addressing a sensitive topic and do not want to offend or hurt anybody within the community. It will be important to have up to date and accurate statistics as well as to be well educated on the topic.

While working in fort Collins, you are really playing into two communities – the general suburban community as well as an entire college campus. A great amount of sexual assault cases happen on college campuses and larger towns, so focusing in on Fort Collins allows to address two types of main communities at once. During this event, I can remain conscious of both cultures and communities by focusing on general statistics on sexual assault in general towns as well as providing information about college towns as well. This way more eyes will be opened to how both communities are affected and can see exactly how common sexual assault is.

Seeing as we are in the powerful era of the “Me Too” movement, I think that both communities will be very responsive and accepting of this event. It is an event to raise awareness of a common issue that has been happening for forever that is empowering people to be able to speak up about their own personal stories of assault and harassment. It is an outlet to let victims know that they are not alone as well as a safe space to educate and inform individuals about sexual assault.

There might be some backlash from adults of teenagers saying they do not want their children to be seeing such mature and serious content, and though it is okay to have that backlash, it will also be important to point out statistics of assault towards younger individuals as well to show that it does not just happen to adults. It is a perfect time for parents and teenagers as well as adults to become more educated and spark bigger conversations afterwards when they are at home. This way also, teenagers that are possibly going through the same abuse as the protagonist in the play – which is the main part of the event – will also have their eyes opened to a realization that what they are going through is not okay, but it is okay to tell their story.

While planning this event it is important to note that there will be possible triggers throughout the entire time. It is also important to note that many personal stories have the possibility of being told and a sense of privacy and confidentiality is going to have to be around.

During the event, counselors and educated professionals on the topic of sexual assault will be at each performance. They will be brought on to talk during a talkback after each performance. They will also be there to provide contact information should audience members feel the need to speak out or go to counseling after the event. The topic of sexual assault can be so sensitive for many individuals that we will have to stress this location as being a safe zone of confidentiality and comfort. The counselors there will also be able to ethically back up the stress behind confidentiality and help incase somebody is triggered to remember their own personal experience in a terrifying way. Even if individuals do not want to share their story publicly during a talkback, they will be allowed to talk to counselors or get counselor information to talk at a future date. Since the event is also open to the general public, you also never know who is going to show up. Another major thing to watch out for will be audience members with offensive

and/or disrespectful comments towards survivors or the event. In order to keep the space feeling safe, staff will have to keep an eye out to make sure it stays safe.

The topic of sexual assault is so broad and does not seem to avoid any community at all. It happens in school communities, in the professional workplace, in the suburbs, in cities, in multicultural communities; all over the place! An event like mine will allow a safe space to open up dialogue while also being conscious and courteous of the audience. Many steps will be taken to keep the event ethical and professional.

## Event Design & Requirements

### The Location and Time

A great venue to have this event would be the Lincoln Center Magnolia Theatre. It is a smaller and more intimate theatre that still has ample seating. It also rents out to individual groups so it would be easier to secure the location. I do not need a huge venue, and having a large venue would also take the intimacy away from the point of the evening. The Lincoln Center also has a great lobby area outside the Magnolia where artists could easily display their work and we could put up a collective “#MeToo” poster for guests to share about their own experiences, stories, and opinions on. I do not expect the event to sell out every night though a house at least 50% full would be amazing. The house holds 226 guests so I will expect a ball park of about 113 guests every night.

April is Sexual Assault Awareness month so performances will take place on the weekends of April. Performances will be at 7:30 on Friday's and Saturday's and 2:00pm on Sunday's. The actual event will start an hour prior to the performance and last up to an hour after the performance so that guests have time to participate in looking at the art exhibit and reading through the stories of sexual assault placed around the building. They will also be able to use this time to write on the “#MeToo” mural and participate in the post-show talkback.

### Refreshments

The Magnolia Theatre has a bar outside of it provided by the Lincoln Center which will be open. They will provide drinks and small snacks. As one marketing effort, we will also partner with local restaurants nearby the theatre and in Old Town that will provide dinner discounts before the performance if you show your ticket. The restaurants will help to sponsor

the event and ultimately sexual assault awareness which will provide great benefits for both us and them.

### **Explaining the Event as a Whole**

The main part of the event will be the performance of *How I Learned to Drive* by Paula Vogel. There will also be smaller activities going on before and after the performance. Before they will be encouraged to focus on the artwork and stories placed around the lobby and see the individual “#MeToo” Twitter story placed on their seat. This will open the guests’ eyes to realize that sexual assault is a major problem all over the world and needs to stop being silenced. It will set them in the proper setting and mood and headspace to prepare for the play.

After the performance guests will be encouraged to stay for the talkback with cast members, designers (if they feel like coming), and professional speakers and counselors. In this space, they will be able to talk about what they learned from the play, how it made them feel, and even recount personal stories if they please. They will also be encouraged to add to the “#MeToo” mural before leaving to really placed an individualized and community approach to the idea that more people are sexually assaulted than you could ever imagine – even in the community of Fort Collins.

This order of events will allow an introduction to the idea of sexual assault, provide a story, and then provide time for feedback and response. This way the event has a clear and organized beginning, middle, and end in order for guests to experience and digest everything they have learned in one evening in a certain order of events.

### **The Environment**

I want the environment to look welcoming yet daunting. They should feel safe and encouraged to come into the event but also understand that we will be discussing and addressing

a very heavy topic. Before the play they will see a large-scale realization of how much sexual assault happens so they can feel as if they are learning more about the topic. During the play, they should feel uncomfortable by the story but also see that there is often so much gray area behind assault. Finally, by the end they should feel surprised but also comforted. They should be surprised because when seeing the mural and hearing stories at the talkback they will realize how many people just in this community and town alone have been affected by assault. But they should feel comforted by now knowing they are not alone if they ever have or will experience their own form of sexual assault. They will know that there are places they can go and people they can talk to. This provides for a very clear learn and take-away process of the event.

### **What is Needed**

For the play, we will need 5 performers (Lil' Bit- female, Uncle Peck- male, female Greek chorus- female, male Greek chorus- male, young female Greek chorus-female). The performers will have to be comfortable to also stay for talkback sessions at the end of every show. We will also need a set, sound, lighting, costumes (and designers for all those things), a production manager and stage manager, director. It would probably be easiest to team up with a local theatre company in town to plan on putting this production on in their season. This way they will have all of the directors and designers and performers and everybody else ready and we could work on embellishing upon and creating the entire event as a whole.

For the venue, we will need ushers and a house manager. There will also need to be bar staff at the bar serving drinks and snacks.

Apart from the venue and performance there are many other things that we will need. We will need space to have artists and an art gallery for artists focused around sexual assault to display their work and talk about it. Professional counselors trained specifically in dealing with

sexual assault survivors will need to be at every performance to provide support and resources for help and contact. There will also need to be professional speakers on sexual assault to also attend the talkbacks after every performance and provide their stories and information. It will also take some time to get into contact with local restaurants to help team up for the event. Contacting a local sexual assault advocacy center will also be needed because they could help to provide great resources for the event. This could help us to find counselors, speakers, guests, information, and statistics to provide for the event. At the end of the run of the show we could also donate our “#MeToo” mural for them to put up at their building in order to continue pushing the realization that survivors of sexual assault are not alone.

A strong marketing team will also be necessary for this in order to have a strong turnout at the event for the month long run. There will need to be flyers and posters all over town. Great places to put them up would be coffee shops and other places as such with community boards, community centers, sexual assault advocacy centers, all over CSU, and even DMVs. This way we will pull in interest and demographics from all over town. Another strong force we will need to market on is the internet. A Facebook event will need to be created and we will need to share the event on all community boards for the city of Fort Collins.

## Budget & Fundraising Plan

Create a budget for the event. I realize this is a fantasy plan, so just come up with numbers the best you can or estimate. It is more the point to think through the different costs that you would incur in putting on the event. Then, develop a fundraising plan for the event. Think of the different elements of fundraising that we discussed in class - crowdfunding, asking individuals, asking for sponsorships or exchanges, approaching a corporate or business entity for help, applying for grants, etc. You may come up with whatever type of fundraising ideas you feel are appropriate for your event. You must estimate an amount of money that you will raise from each fundraising source.

### **Budget - \$28,250 27550**

- Royalties (12 performances / \$150 per performance) - \$2,250
- Design Elements (set, lights, costumes, etc) - \$5,000
- Artists - \$5,300
  - Art exhibit contributors (\$100 stipend per art installation / 20 pieces) - \$2,000
  - Actors (\$200 stipend per artist / 5 actors) - \$1000
  - Designers (\$200 stipend per artist) - \$1400
  - Director (\$900 stipend) - \$900
- Professional Speakers (2 speakers per event / \$50 stipend each performance) - \$1,200
- Rental Fees - \$9,000
  - Magnolia Theatre (\$500/performance) – \$6,000
  - Art Exhibit Space (\$250/night) - \$3,000
- Marketing - \$4,500
  - Graphic Designer - \$300

- Mailing - \$3,000
- Promotional Ads - \$200
- Posters/Flyers/Post Cards - \$1,000
- Programs - \$1,000

### **Fundraising Plan**

- Since OpenStage is using the show as one of their season productions, we are hoping to work out a deal with them that they will cover the costs of royalties and rental fees for the Magnolia theatre. This means we will still need to cover the rental fees for the art exhibit.
  - (-\$8,250)
- We will split the marketing and program costs with OpenStage under the deal that they will help to promote the entire event and not just the production. Since the play is the headliner of the event, the name of the play will still be everywhere and they will be considered a contributor.
  - (-\$2,750)
- OpenStage Theatre will also cover the stipend costs for production related things as well as the budget for the tech elements of the show.
  - (-\$8,300)
- We will look in the communities for show sponsors. For example, finding local restaurants to sponsor the show and create a “dinner deal” would help to promote our show as well as their company.
  - (-\$2,950)
- We will apply for a grant focused on arts entertainment that educates the community.
  - (-\$1,000)

- Artists will have the opportunity to sell their work – a percentage of the proceeds will go to them and a percentage will go towards funding the event
  - (-\$250)
- Ticket sales will cover the rest! A cost/sales analysis will have to be made in order to set a goal of house sales each night needed in order to come out in the black.
  - (-\$4,750)
  - Approx. 320 tickets
  - Remaining ticket sales will be divided between OpenStage (90%) and the event (10%). Whatever profit comes from the 10% of the event side, 50% of that will be donated to an organization specializing in sexual assault awareness.
  - For OpenStage to make back what they spent we would need to sell 1,286 tickets.
    - 12 performances in the Magnolia theatre amounts to 2,712 tickets.  $(1,286 + 320 = 1,606)$ . In order for both sides to make back what we spent, and relying on tickets, the show would need to end with an average of a 60% capacity. That amounts to 136 tickets that would need to be sold each night.

## Marketing Plan

### **Mission Statement**

#MeToo and 'How I Learned to Drive' is not only a night of art but a night of educating audiences about sexual assault and sexual assault awareness. It is our mission to market this event as far and wide as possible for maximum audience turnout.

### **Goals**

1. Maintain at least 60% capacity on all performances in order to even out sales to expenses after all other forms of development.
2. Follow-up with guests to see how they heard about the event and what they thought about it.
3. Send thank you emails to make sure we keep a good name in the community.
4. Post about the event and all promotional images on time / in a timely manner

### **Objectives**

By the opening night of performances and the art exhibit – Friday, April 5, 2019 – we will have sent mailings out to the OpenStage mailing list as well as EDDM to Greeley, Loveland, and Fort Collins. We will have had our event on Facebook and all community calendars for at least a month at that point, and we will continue to be posting professional production photos throughout the run of the event.

### **SWOT Analysis**

Strengths:	Weaknesses:
<ul style="list-style-type: none"> <li>• April is Sexual Assault Awareness month.</li> <li>• Because it is more than just a theatre event, and it is also an arts event, we are able to promote to a wider grasp of people</li> </ul>	<ul style="list-style-type: none"> <li>• The production/topic contains sensitive and mature subject material. Trying to encourage more conservative audiences to come might be a challenge.</li> </ul>

<ul style="list-style-type: none"> <li>• We have two major communities to market to – the college community and the non-college community of Fort Collins. Both are impacted by sexual assault so the material is relevant for everyone</li> </ul>	<ul style="list-style-type: none"> <li>• An art exhibit in the Lincoln Center close to the Magnolia theatre might be hard to organize and promote</li> <li>• Not having a brick and mortar building makes explaining the location hard.</li> </ul>
<p>Opportunities:</p> <ul style="list-style-type: none"> <li>• Extra marketing in out of the box places like local DMVs. The title has to do with driving and might catch people's eye.</li> <li>• We also have the option to promote inside places that are supporting and informing at our event. Such as local the local sexual assault awareness organizations that will be working with us.</li> <li>• We can team up extra with an organization and say that a percentage of profits will be donated to the organization in order to look like even better people and create a bigger reason to come – it's now benefitting something</li> <li>• We could also partner with local restaurants and create a "dinner deal."</li> </ul>	<p>Threats:</p> <ul style="list-style-type: none"> <li>• Other local theatres might be playing to the topic of the month of April as well.</li> <li>• Other local theatres might be putting on other productions at the same time.</li> </ul>

This way, they would also help to promote for and market the event	
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## **Target Audience**

The content of the event is dense and mature. Mature audiences are recommended. This event is educational as well as topical and all are encouraged to attend. Whether they are sexual assault survivors or not, this event is intended to provide resources to help survivors as well as for individuals to give out if they know a survivor themselves. This event is also supposed to shed light on the complexity of sexual assault and inform as to why survivors sharing their story might not always happen.

## **Competition**

Seeing as this is mainly being exhibited as a theatre event with an art exhibit, we have many local competing theatres to watch out for. They may be hosting theatre events at the same time and taking away from the patron pool.

## **Strategies and Implementations**

Because there is so much more to this event than just theatre, we will be able to promote it as such. We can really push the educational aspect of it. We will format the title and catch phrase as a sort of, “Come join us for art AND education.” We will also push strongly that April is Sexual Assault Awareness month, so what better way to become aware than attend an event about it?

## **Timeline**

1. Prior to the start of the OpenStage Season, this production will be listed in their season announcement. From this point forward, information about the show will be listed on their website and constantly being promoted.

2. 6-8 weeks before opening, we will send a postcard mailing to all people on the mailing list for OpenStage Theatre as well as do every door direct mail in Greeley and Loveland, and Windsor in order to hit more audience outreach
3. At least one month prior to opening, a Facebook event will be created. The event will also be posted on all Fort Collins community calendars, and various posters will be posted around town.
4. From 4 weeks to the night before opening, OpenStage will post blog posts for the actors and designers involved in the production in order to continue keeping the buzz alive.
5. Once production photos are available, promotional ads will be placed on Facebook and Instagram with the images.
6. Throughout the run of the production, photos will continue to be posted with dates in order to keep reminding potential audiences about the event. We will encourage participating organizations to also share the posts as well as their own posts about the event.

### **Costs Involved**

- The general mailing as well as EDDM will be quite costly, but if we split the costs with OpenStage Theatre between them and the event coordinating organization, it should be bearable.
- Promotional ads will also cost money, but if we follow audience purchases and update our lists, we will be sure to only spend money on individuals who have not yet purchased tickets to any event nights.

## Press Release

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FOR IMMEDIATE RELEASE

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### #METOO AND ‘HOW I LEARNED TO DRIVE’

The Discussion of #MeToo is in Fort Collins with Local Theatre Production and Art Exhibit

OpenStage Theatre & Company will be hosting a theatre production of *How I Learned to Drive* in the Lincoln Center on Friday’s and Saturday’s at 7:30pm and Sunday’s at 2:00pm from April 5-April 28, 2019. An open art exhibit will be available for one hour before and after performance as well as talkbacks with cast and professionals after each performance. All information and subject matter of the art is based around sexual art and the importance of the #MeToo movement in order to educate on the topic. Tickets range from \$10-25.

OpenStage Theatre & Company has partnered closely with local organizations in Fort Collins focused on educating about sexual assault cases. *How I Learned to Drive*, directed by Sydney Parks Smith, is the story of a grown woman, nicknamed “Lil’ Bit,” who recounts her own sexual abuse story from her Uncle Peck in a nonlinear pattern. This five person cast is made up of actors Holly Wedgeworth as Lil’ Bit; Jake Cud demi as Uncle Peck; and Bradley Calahan, Kaitlin Kennedy, and Abby Allison as the Greek Chorus. When asked about the play, Director Smith said, “This is tough subject matter, but the story needs to be told. We’ve been working hard to shed light on the terrors and confusion of sexual assault, and we are thankful to get to partner with so many great local programs and artists.”

Aside from the play, the event will also include a pre-show art exhibit open one hour prior to performances as well as a talk-back with the cast and professionals on sexual assault after the

production. Counselors will also be available to provide resources on what individuals can do if they are victims of sexual assault. Artist Shannon Slack, presenting one of her original works at the exhibit, said, “I love how my art gets to be used in such an amazing community event. This material was challenging to even paint, and I can’t wait for people to get educated.”

The subject matter is dense and recommended for mature audiences. April is Sexual Assault Awareness month, so what better time to educate about sexual assault? Tickets range from \$10-25. Please join us in April for evenings of art and education.

###

If you’d like more information about #MeToo and ‘How I Learned to Drive’ or to schedule an interview with an event contributor, please contact Event Manager, Jessica Kroupa at (303) 648-1247 or Jessica Kroupa at [jkroupa@rams.colostate.edu](mailto:jkroupa@rams.colostate.edu).

## Evaluation

If I had to evaluate my event, I would ask the following questions:

- What were house counts at? Did we reach our capacity goal?
- What was the general feedback of the event? Did audience members say they learned anything?
  - A thank you email will have been sent out with a short survey on the event
- What did the reviews on the production say?
- Did the planning process go smoothly?
- Did the event go smoothly each night?
- Did we get enough community involvement and contributors?
- Would you say this event ended up being impactful?
- Did we turn a profit after all of the ticket sales? Were we able to donate any money to an organization?

After hosting an event it is important to check in and evaluate your success. The success of my event would mainly be dependent on whether or not audience turnout was good and if they felt impacted by the event. Another determining factor of the event would be if we ended up in a deficit or profit. Even if we just barely cover the costs of the event, I would consider that to be a success.

One of the easiest ways to calculate event success is through audience surveys. An individual is most likely to fill out the survey if they either had a really great or really awful experience. If we receive a lot of audience response from the survey it can go one of the two ways. I will hope for really great.

Another way to determine success is how well put together the event was. Was it well organized

or was everybody running around like chickens with their heads cut off? Luckily, by outsourcing for all of the talent and artists, half of the stress of organization is taken off of the planner's personal plate. This way they only have to worry about organizing the event itself and not the art. The planning and logistics of the event on its own will be a full-time job without worrying about the art aspect!

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