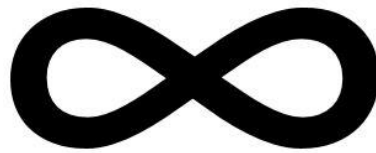


Immortal Spartan Theatre Company Proposal



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Defended: April 3, 2014

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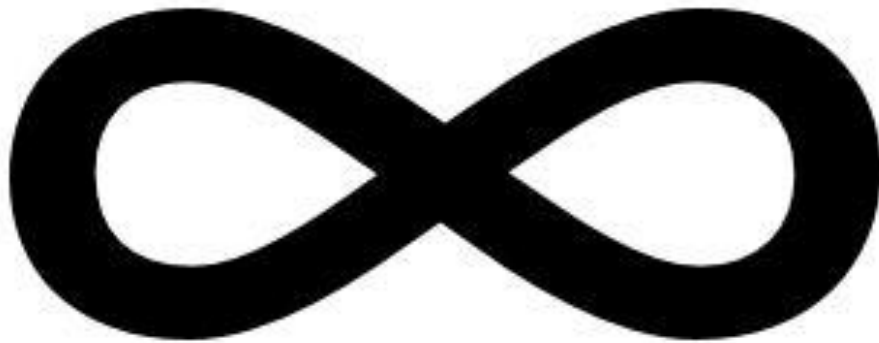
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Abstract

This thesis presents the information necessary to start operations for a new theatre company. Immortal Spartan Theatre Company (ISTC) looks to produce shows for audiences in Baltimore, MD. This report includes both the artistic and business motivations behind opening the company. This report details the first year of operations. Within the first season, Immortal Spartan Theatre Company plans to present eight different shows to audiences. The selection of Baltimore, MD as a home for ISTC arose from looking at a variety of locations with a proximity to New York, NY. Baltimore appeared to be the most feasible of these locations. The financial statements for the inaugural season of ISTC bring the monetary details together from all the different aspects of running a theatre company. After completing a full projection of revenues and expenses, ISTC expects to earn a profit in the first season of operations. The marketing strategy came from looking at the demographics of the Baltimore area and selecting the type of people who would be interested in the type of theatre presented by ISTC. The target market then informed the marketing decision in terms of both the media used and the placement. In order to gain the greatest number of views, ISTC focuses its marketing on both print and social media. When looking at the fundraising needs of ISTC, multiple sources are considered; individuals, corporations, and government grants. The goals for amounts from each source came both from availability and the needs of the company. For the first season, ISTC expects individuals to be the greatest source of donations, followed by grants and corporations. Individual donations will be collected through personal calling, mailings, and through partnering with restaurants for dine-out nights. The details in this report show an ideal first year of operations and set up the foundation for production of future seasons at Immortal Spartan Theatre Company.

IMMORTAL SPARTAN THEATRE COMPANY



JACKSON SMITH



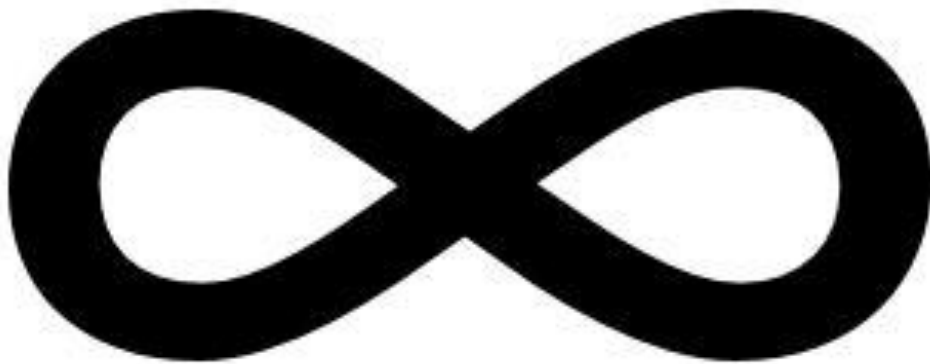
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Mission Statement





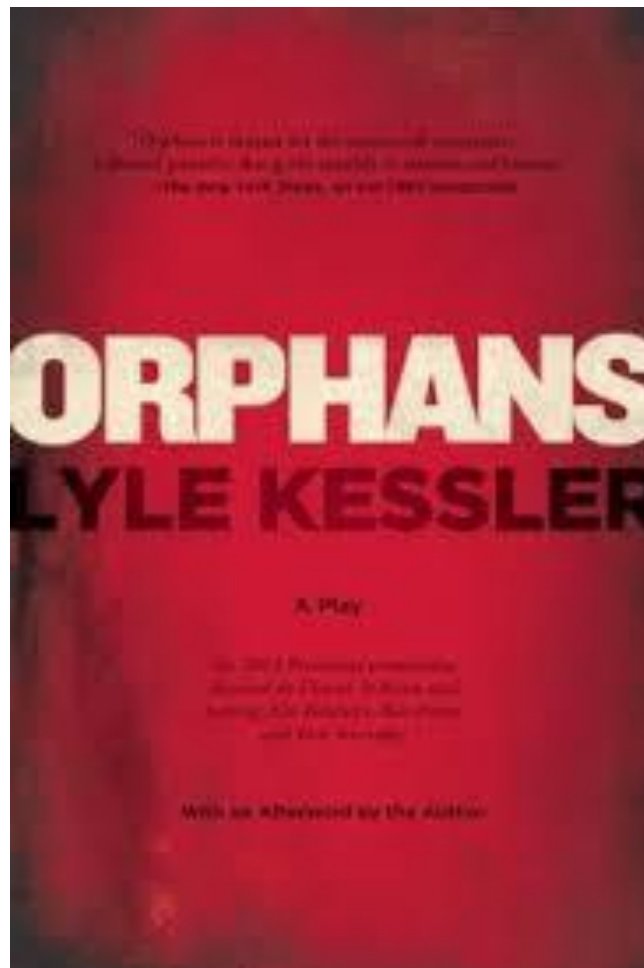
Mission Statement

Immortal Spartan Theatre Company (ISTC) seeks to provide high quality theatre in the Baltimore community that both entertains and engages the mind and spirit of our audience. By performing the lesser done great modern and classical shows, ISTC desires to engage with and connect to the audience both inside and outside the world created during productions.

Goals

1. To engage the audience through focusing on the script and acting while utilizing a minimalist set.
2. To eventually produce one spectacle play a season. One example of this would be *Les Misérables* by Claude-Michel Schönberg and Alain Boublil.
3. To expand the season offerings by creating an education program for both elementary and high schools.
4. To offer a cycle of plays, such as the Oresteia, each season in order to create a link across the season.
5. To provide an environment where the audience feels both stimulated and comfortable.

Inaugural Season





Inaugural Season

Immortal Spartan Theatre Company selected to follow the calendar year for its season instead of the norm of starting a season in the fall. This decision came from the desire to contain a full cycle of plays in both a single calendar year and a single season. The first production does not occur until February due to the one month rehearsal process for each show outside of the play cycle presented. Rehearsals begin early January, allowing for ISTC's first production to open in February.

February 5 – March 1

Orphans by Lyle Kessler

Summary: Two brothers live together in Philadelphia. Treat, the older brother, provides by stealing for his younger brother Phillip, who never leaves the house. To attempt to get more money, Treat decides to kidnap somebody and hold them for ransom. One day, he brings home a businessman who ends up changing the brothers' lives.

Why: This play creates a deep connection between the audience and the actors on stage when done properly. It places a high burden on the actors since it is a play for the emotions instead of the actions. When the actors connect with their characters, the audience gets drawn into the play and by the end of the play truly care what happens to the characters. Kessler wrote a profound play that draws an audience in, but due to the difficulty for the actors, it does not get done as frequently as it deserves. The connection created by this play to the actors will help drive in return customers for the rest of the inaugural season and future seasons.

April 30 – May 24

Blood Wedding by Fernando Garcia Lorca

Summary: *Blood Wedding* centers on a love triangle in a Spanish town. Two rich families arrange a marriage between their two children. When an ex-lover of the Bride returns to town, he steals her away from the arrangement after she admits that she still has feelings for her ex-lover. When the town discovers that the Bride ran away, the town sends search parties into the dark forest. The Groom runs after the Bride and her ex-lover vowing to kill the lover and claim the Bride for his own. In the end, all three people involved in the love triangle end up dead; the Groom and ex-lovers kill each other and the Bride is killed by her family to restore their honor.

Why: Lorca is one of the most prominent Spanish poets and playwrights of the twentieth century. *Blood Wedding* turned into one of his best known plays. This is a beautiful play for movement that presents a beautiful picture for the audience while still creating a discussion. Placing this play at this point in the schedule also connects with the Cinco de Mayo tradition in some Latino cultures. Though Cinco de Mayo stems from Mexico while Lorca is from Spain, this show still provides a connection to a broader market segment.



July 23 – August 16

The Show Off by George Kelly

Summary: Aubrey Piper fills the role as the show off in this comedy. He is an egotistical braggart who tries to hold on to his dignity with the other characters in the play. This gets harder and harder due to the hyperbole he uses throughout.

Why: Dramatic plays make up the majority of the inaugural season. The farce represented by *The Show Off* offers a counterbalance to the other plays in the season. This play shows a farce of the American identity. This play has been made into movies multiple times, but does not have a big history of major stage work. Due to the image of the American identity represented by Aubrey, this play draws an audience. Comedy tends to be more effective when it represents characters that are known to the audience. Everybody knows the American identity and this play effectively uses it in farcical situations.

October 16 – November 8

Macbeth by William Shakespeare

Summary: In Scotland, the Thane of Cawdor, Macbeth, overhears a prophecy given to him by three witches. The prophecy says that he will one day be king. After hearing this, Macbeth decides to kill the current king in order to ascend to the throne quicker. Through enacting the prophecy and the aftermath of his actions, Macbeth abuses his power. This leads to his descent into madness and a revolution against him by the other Thanes of Scotland.

Why: *Macbeth* ranks among the top plays written by Shakespeare. There are many different themes brought up by this play which can connect to a wide variety of audience members. One of the main motifs in *Macbeth* is the supernatural. Placing this show around Halloween allows for this motif to be played upon. Also, having a Shakespeare show during the school year allows for possible group sales to school groups in order to see the play. Many high schools teach some Shakespeare play in their curriculum. The timing of this show allows for students to have an experience in theatre that they may otherwise receive.



December 10 – January 3

A Christmas Story by Philip Grecian

Summary: Nine year old Ralphie Parker wants one thing for Christmas: a Red Ryder bb gun. Everybody tells him the same thing about the gun; he'll "shoot his eye out". This story follows the hijinks surround this Midwestern family Christmas.

Why: Almost every theatre company produces a holiday show. This show tends to be either *A Christmas Carol* or some variation of the show, which causes it to be overdone. Some families previously created a holiday tradition to see *A Christmas Carol* and always go to the same theatre company. *A Christmas Story* already has a big following among families and bringing this show to the stage allows for a family theatre experience that varies slightly from the norm. Some families set up the tradition of watching the movie version of *A Christmas Story* around the holidays and the movie gets shown in a 24-hour marathon on ABC Family around Christmas time every year. Producing the stage version allows the families which already have the tradition of watching *A Christmas Story* another outlet to experience the story.

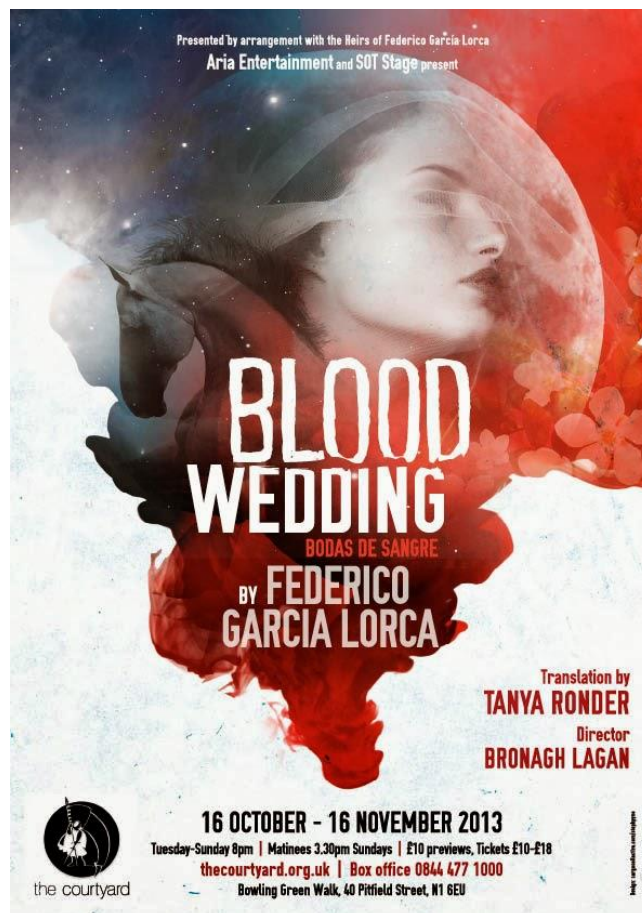
Recurring

Orphans Home Cycle by Horton Foote

Summary: This play cycle follows the life of Horace Robedaux. It takes place over the course of three full length plays. The cycle spans three generations with each full play focusing on a different generation and stage of life. Each full length play contains three one acts which can stand alone or as part of a package.

Why: Placing this cycle in the inaugural season helps to create loyalty among audience members. In each of the first three seasons, one full length play will be performed. The individual one acts that make up each section of the cycle will be spread through the season. Spacing out the plays allows the audience members to get a break between the plays and yet still remain connected to the characters that carry over between the one acts. The cycle allows a deeper look into the life of a single person. It also allows a connection between the first three seasons of the company. It is also considered among the best cycles of plays written in the past century.

Location



Location

Immortal Spartan Theatre Company will be located in Baltimore, MD. This city was chosen for its distance to New York City and Broadway. To travel from Baltimore to New York, it around three hours using either public transportation or by driving oneself. This distance (about 190 miles) makes it so residents of Baltimore must make an overnight trip in order to experience the quality of theatre produced on Broadway. ISTC will strive to bring this quality to the Baltimore area making theatre more accessible to the area. At the moment, Baltimore offers a limited number of options for viewing a theatre performance. This helps make Baltimore an optimal market to enter into for ISTC.

Inside of Baltimore, Immortal Spartan Theatre Company will rent a building where productions can be both rehearsed and performed. Due to the minimalist drive behind the sets for Immortal Spartan, an industrial warehouse serves as the ideal location for the productions. The theatre will be situated at 4240 Shannon Drive. This building sits just to the Northeast of downtown Baltimore and is easily accessible through public transportation. It is well within walking distance of the nearest bus stop, under 0.5 miles. Access can also easily be gained through private transportation. There is ample parking around the building and falls within a 15 minute drive of downtown Baltimore.

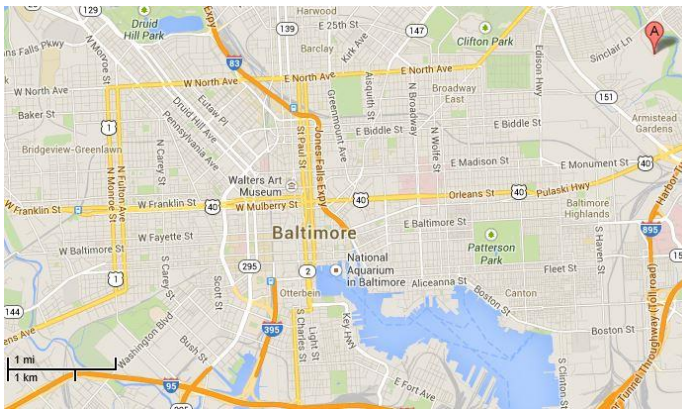


Figure 1: Map of building location relative to downtown

The leased space consists of 6,300 square feet of space. A good portion of this would be dedicated to performance space (2,300 square feet). This would create a 200 seat theatre with flexible seating with two configurations, a $\frac{3}{4}$ thrust stage and a space in the round. The rest of the space would be dedicated to three uses. First, the offices for employees would consist of 2,000 square feet. Second, a dressing room space for the performers would be formed using 1,500 square feet between both a male and female dressing room. Finally, new bathrooms would need to be added to the space in order to serve the number of audience members at each show (around 1,000 square feet). The remaining space in the building would be used as storage space for both scenery and costume stock, once established.

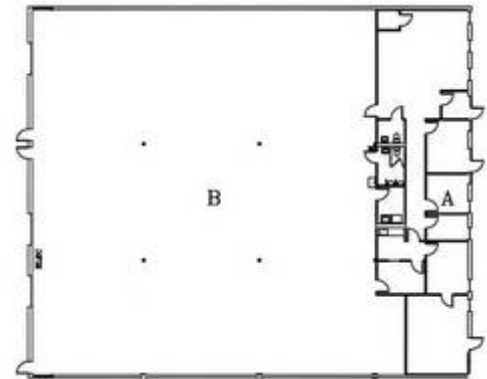
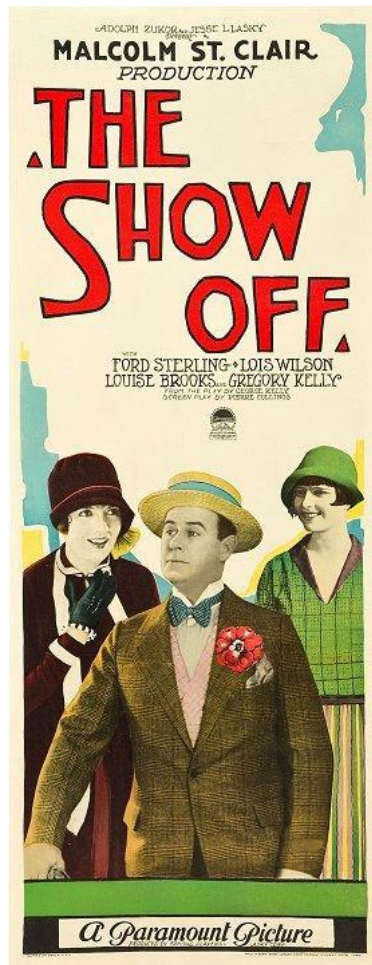


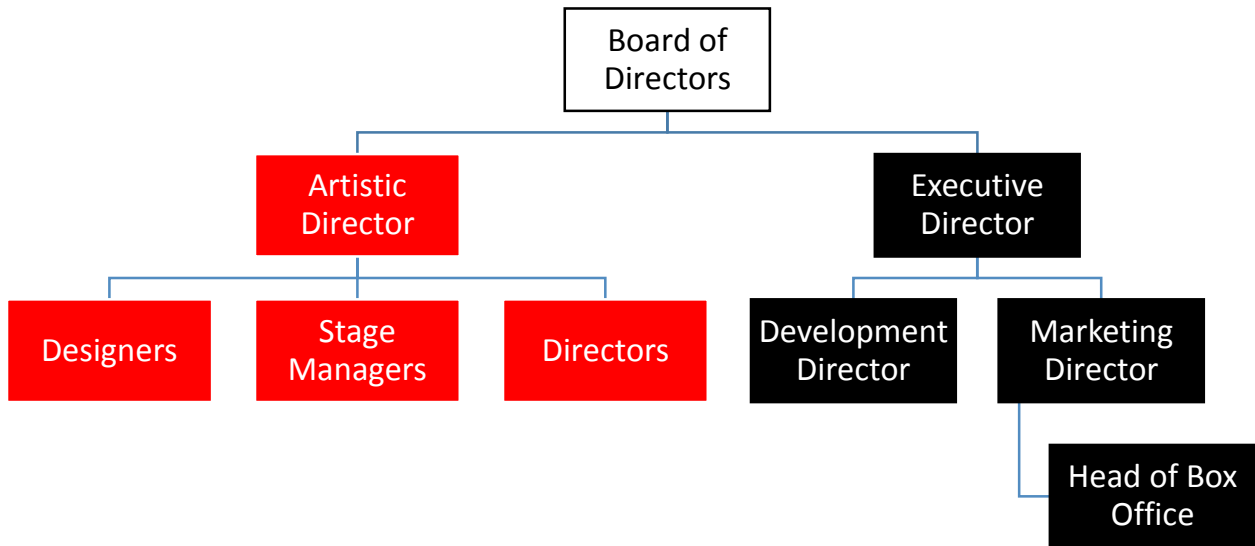
Figure 2: Current floor map of space



This location also works well for possible future expansion. At the moment, there is an additional space in the building available for lease. This alternate space sits at 5,250 square feet and would allow for an expansion of performance space, office space, and storage space. This exact space may not be available for future use if an additional tenant were to move into the building, but these two spaces only make up $\frac{1}{4}$ of the entire building so an alternate space may become available when looking towards expansion.

Organizational Chart

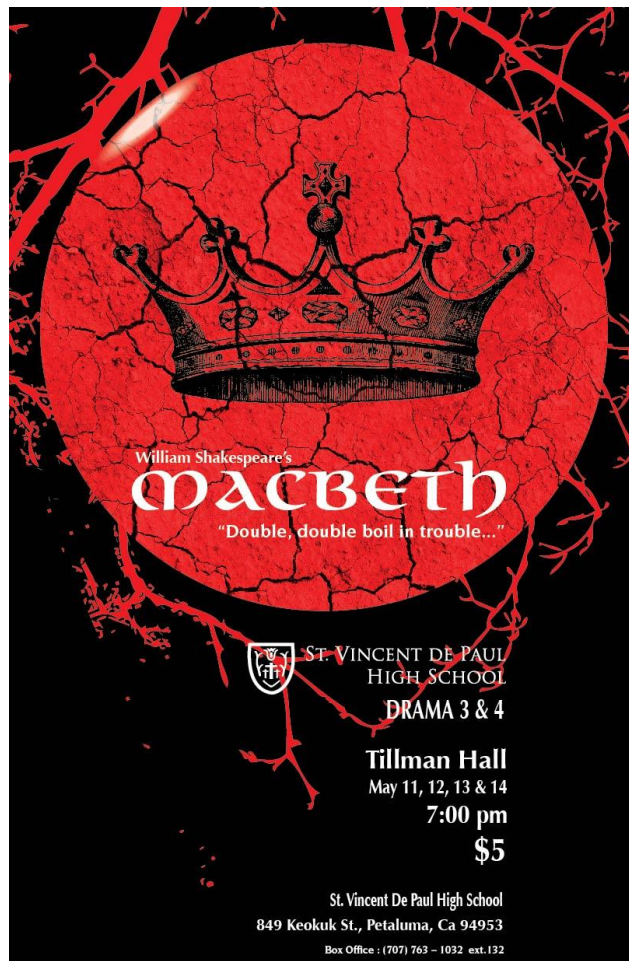




The above chart details the hierarchy of employees for Immortal Spartan Theatre Company. All employees on the business side of the company (the black side) will be hired on a full time basis. The Artistic Director will also be hired full time. Each production will have different designers, stage managers, and directors. These employees will be hired on an as-needed basis. In these positions, employees may be hired for multiple shows, but will be paid on a by show basis.

The Artistic Director oversees all operations in the production of shows. The Executive Director oversees the business operations and handles the financial information for the company.

Projected Financial Information





Projected Financial Statements

Revenues

The main source of revenue for Immortal Spartan Theatre Company comes from ticket sales. Due to being a new company in the area, ticket sales are projected at 60% of a full house. This expected percentage represents an average for the entire season as some shows will exceed this number, while others fall below it. Placing a 60% projection on the inaugural season for a company comes as a conservative estimate and allows for growth beyond the current projections. This level of sales comes with a greater upside than downside. Currently ticket sales account for 88% of total revenues for Immortal Spartan Theatre Company's first fiscal year.

Expenses

The Immortal Spartan Theatre Company operating budget contains three expenses which account for the majority of total expense for the company.

The largest comes from production expenses. These account for expenses accrued during both rehearsal periods and during performance periods. Due to the fact that Immortal Spartan exists to create shows, it makes sense that a large portion of expense goes towards running the shows. This is especially true since the grand majority of revenues comes from the same source.

The second large expense comes from employee salaries. In Baltimore, the livable wage sits at \$23,000 for single adults and \$35,000 for married adults. The wages presented by Immortal Spartan fall within these ranges. Little to no cushion exists for employees who are married, but wages could increase in future years, depending on the success of Immortal Spartan. The Artistic Director and Business Manager receive a higher salary due to the increased responsibility in the company. This especially applies to the Business Manager who also acts as the Director of Finance and tracks all transactions for the company.

The final large expense fills a contingency fund. This fund gets placed on hold in case something unexpected happens with the company which is not accounted for in the budget. Having this among the largest expenses appears good for Immortal Spartan Theatre Company since it allows for potential growth if the account does not get fully utilized during the fiscal year. Also, this account lowers the risk that Immortal Spartan will have a negative Net Income during the fiscal year since some cushion exists in the budget for unforeseen situations.

Net Income

When considering all projected revenues and expenses for the first fiscal year of Immortal Spartan Theatre Company, the company has a positive Net Income at \$8,219.



Annual Operating Budget (FY 2015)

House Size	200				
Productions	8				
Shows/week	6				
Weeks	26				
Revenues					
Ticket Sales		\$ 727,272.00			
			# of Tickets	Price	Season Total
	Season Tickets		0	\$ -	\$ -
	Single Tickets				
		Normal	100	\$ 40	\$ 624,000
		Senior	10	\$ 30	\$ 46,800
		Student	10	\$ 20	\$ 31,200
	Service Charges	4%			\$ 25,272
Program Advertising		\$ 9,000.00			
Grant Funding		35,000.00			
Corporate Sponsorship		10,000.00			
Individual Donors		40,000.00			
Interest Income		-			
TOTAL REVENUE		\$ 821,272.00			
Expenses					
Space Lease	\$4/square foot/year	\$ 25,200.00			
Administrative Payroll		197,600.00			
	Artistic Director		35,000.00		
	Executive Director		35,000.00		
	Director of Marketing		30,000.00		
	Development Director		30,000.00		



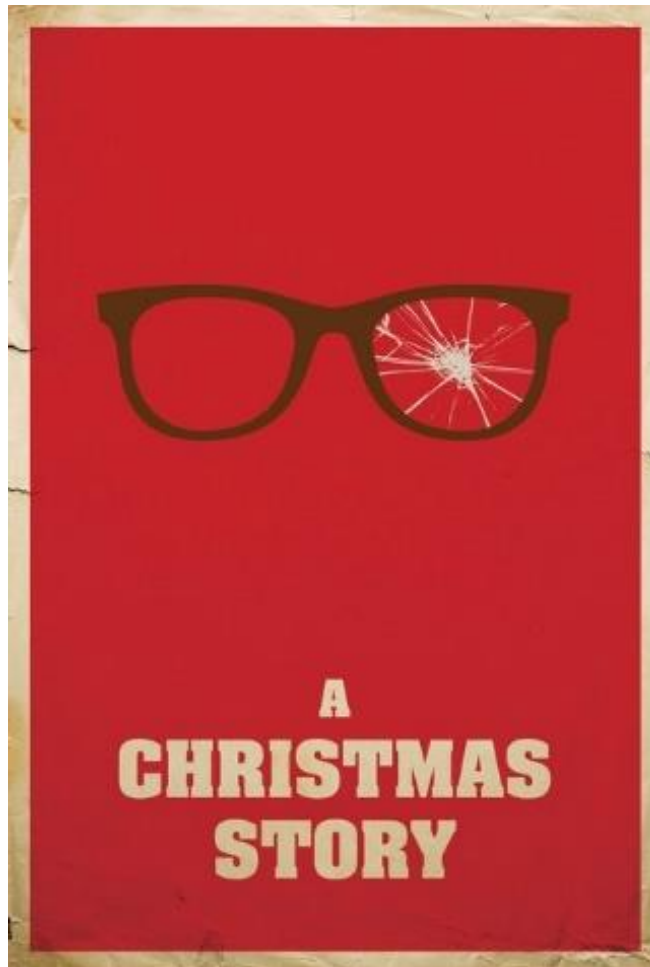
	Head of Box Office	4% of Ticket Sales	28,080.00		
	Taxes & Benefits	25% of Payroll	39,520.00		
Security Personnel	\$12/hr (4 hrs/show)	\$ 8,000.00			
Security System	Lorex 12 camera system	900.00			
Maintenance		7,800.00			
	Services/Repairs	7,200.00			
	Supplies	600.00			
Communications		3,480.00			
	Phone/Fax	2,100.00			
	Cellular	-			
	Internet	1,380.00			
Office Management		8,200.00			
	Supplies	2,000.00			
	Furniture	5,000.00			
	Postage	1,200.00			
Insurance		24,000.00			
Legal		20,000.00			
Travel & Transportation		-			
Capital Purchases		40,000.00			
Royalties	\$75 per show	11,700.00			
Season Expenses		385,600.00			
	Production	335,600.00			
	Marketing	40,000.00			
	Development	10,000.00			
SUBTOTAL EXPENSES		732,480.00			
Credit Card Service Fees	3% of expenses	21,974.40			
Contingency	8% of expenses	58,598.40			
TOTAL EXPENSES		813,052.80			
NET INCOME		\$ 8,219.20			



Average Production Budget

	Weekly Pay	Weeks		
Director	\$ 600.00	5		\$ 3,000.00
Set Designer	400.00	3		1,200.00
Costume Designer	400.00	3		1,200.00
Lighting Designer	200.00	3		600.00
Sound Designer	100.00	2		200.00
Stage Manager	300.00	7		2,100.00
Stage Hands (4)	100.00	4		1,600.00
Actors (7)	550.00	7		26,950.00
Costume				1,000.00
Scenery				1,000.00
Lighting				1,000.00
Utilities	400.00	7		2,100.00
TOTAL PER SHOW				\$ 41,950.00

Marketing Plan





Marketing Plan

Demographics

All statistics from 2012 American Community Survey.

Subject	Baltimore city, Maryland	
	Estimate	Percent
SEX AND AGE		
Total population	620,644	100%
Male	292,035	47.1%
Female	328,609	52.9%
Under 25 years		
Under 25 years	211,326	34.1%
25 to 34 years	103,865	16.7%
35 to 44 years	76,574	12.3%
45 to 54 years	86,615	14.0%
55 to 59 years	142,264	22.9%
Median age (years)	34.4	N/A
RACE		
White	196,387	31.6%
Black or African American	404,919	65.2%
American Indian and Alaska Native	7,588	1.2%
Asian	17,364	2.8%
Native Hawaiian and Other Pacific Islander	564	0.1%
Some other race	9,006	1.5%
HISPANIC OR LATINO		
Hispanic or Latino (of any race)	25,535	4.1%
Not Hispanic or Latino	595,109	95.9%
EMPLOYMENT STATUS		
Population 16 years and over	501,858	100%
In labor force	314,932	62.8%
Civilian labor force	314,411	62.6%
Employed	271,452	54.1%
Unemployed	42,959	8.6%
Armed Forces	521	0.1%
Not in labor force	186,926	37.2%
OCCUPATION		
Civilian employed population 16 years and over	271,452	100%
Management, business, science, and arts occupations	100,766	37.1%



Service occupations	59,414	21.9%
Sales and office occupations	65,148	24.0%
Natural resources, construction, and maintenance occupations	17,519	6.5%
Production, transportation, and material moving occupations	28,605	10.5%
INCOME AND BENEFITS		
Total households	240,630	100%
Less than \$10,000	33,074	13.7%
\$10,000 to \$14,999	17,550	7.3%
\$15,000 to \$24,999	29,456	12.2%
\$25,000 to \$34,999	26,947	11.2%
\$35,000 to \$49,999	32,902	13.7%
\$50,000 to \$74,999	41,393	17.2%
\$75,000 to \$99,999	23,153	9.6%
\$100,000 to \$149,999	21,603	9.0%
\$150,000 to \$199,999	7,590	3.2%
\$200,000 or more	6,962	2.9%
Median household income (dollars)	40,803	N/A
Mean household income (dollars)	58,137	N/A
HOUSEHOLDS BY TYPE		
Family households (families)	126,119	52.4%
With own children under 18 years	53,440	22.2%
Married-couple family	57,865	24.0%
With own children under 18 years	19,585	8.1%
Male householder, no wife present, family	12,049	5.0%
With own children under 18 years	4,921	2.0%
Female householder, no husband present, family	56,205	23.4%
With own children under 18 years	28,934	12.0%
Nonfamily households	114,511	47.6%
Householder living alone	94,385	39.2%
65 years and over	26,877	11.2%
Households with one or more people under 18 years	67,178	27.9%
Households with one or more people 65 years and over	56,410	23.4%
Average household size	2.48	N/A
Average family size	3.41	N/A
EDUCATIONAL ATTAINMENT		
Population 25 years and over	409,318	100%
Less than 9th grade	26,434	6.50%



9th to 12th grade, no diploma	56,980	13.90%
High school graduate (includes equivalency)	121,707	29.70%
Some college, no degree	79,908	19.50%
Associate's degree	17,456	4.30%
Bachelor's degree	57,421	14.00%
Graduate or professional degree	49,412	12.10%
Percent high school graduate or higher	N/A	79.60%
Percent bachelor's degree or higher	N/A	26.10%

Competition

Currently, the theatre scene in Baltimore contains a limited number of offerings for customers to attend. Though some theatre companies currently operate in the area, it appears as if growth opportunities exist in the area. The closest theater company in terms of proximity to the location of Immortal Spartan Theatre Company is called the Creative Alliance at the Patterson. This offers a variety of options to audiences. These range from comedy shows to burlesque shows to theatre shows. Though it is the closest in proximity, the Creative Alliance does not directly compete with Immortal Spartan in terms of performance offerings. The closest theatre company in terms of content seems to be the Everyman Theatre. This company focuses on providing affordable theatre to audiences in the area. They offers shows that are both comedic and dramatic in nature and range from classics to world premieres of plays. Everyman Theatre would be the greatest competition for Immortal Spartan Theatre Company in the Baltimore area. Immortal Spartan also competes with such companies as Single Carrot Theatre, the Strand Theatre Company, and the Hippodrome Theatre.

Audience Profile

Age: 25-45

Income: \$30,000 and over

Education: High school graduate and beyond

Household Type: Families and non-families

Immortal Spartan Theatre Company selected this target market for a variety of reasons. First, the people in the selected age range tend to be the ones making decisions for themselves and their families on how to effectively spend money. This income level also allows for potential customers to have some expendable income based off the idea of a living wage in the Baltimore area. If customers have no income beyond the necessities for living, a draw to the theatre becomes much less likely. The education level of the target audience also fits the type of people who would be drawn to see a theatre production. The vast majority of people in Baltimore fall into this education level, so it provides a broad spectrum of potential audience members for the company. ISTC does not want to alienate any audience members based off of the audience's type of household, so ISTC targets both families and non-families.



Marketing Strategies

Print

The first part of marketing for Immortal Spartan will consist of print media. There will be three branches of print used for advertising. First, postcards will be printed for each show. They will be placed around the city and allow for people to have a tangible advertisement which they can bring home. Second, posters will be printed for each show. These will go both in locations where postcards are printed as well as in their own unique locations. Posters grab attention of potential audience members since they are more visible. ISTC will place the posters in both local coffee shops and local restaurants, especially those restaurants which are busy at lunch time in downtown. Both these locations contain high traffic, so a large number of people would hear about Immortal Spartan. Putting them in the same location as the postcards allows for targeted customers to have a physical reminder of the show, instead of just their memory. Finally, ads will be placed in programs for other theatre companies in the area. This is a cheap way to get advertising since it can be reciprocal between the companies; Immortal Spartan and the other company will agree to place advertisements in each other's programs so both companies get some promotion.

Radio

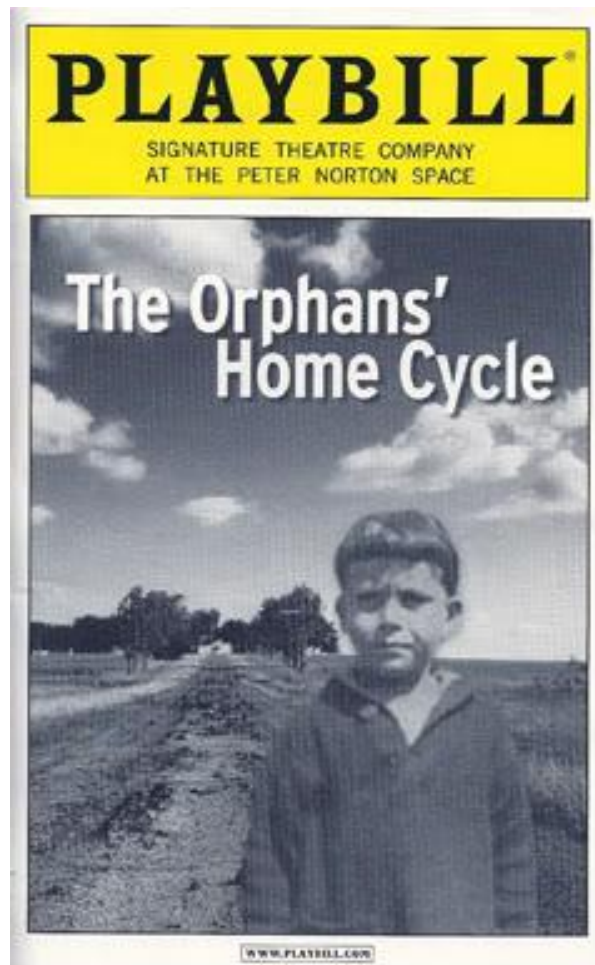
Immortal Spartan will purchase some air time in order to advertise on local radio programs. Stations that broadcast more talk radio will be targeted. This tends to be the type of radio that Immortal Spartan's target audience listens to while commuting. Using radio will start as purchasing some air time during commercials on the station. Hopefully, in the future, the relationships created by paying for advertisement will grow into the stations offering for Immortal Spartan to come on the air and do an interview to promote upcoming shows. Also, in the future, ISTC looks to potentially underwrite radio shows in order to further promote its image.

Social Media

Immortal Spartan will maintain a multitude of social media accounts. The main forms of social media used be Facebook, Twitter, and Instagram. Using Hootsuite.com is an easy way for Immortal Spartan to stay active on a range of social media sites. This site allows for access to all social media sites in one location. Posts can both be done on the spot or they can be scheduled ahead of time. This creates a way for the Marketing Director to maximize efficiency. Posts can be planned out in advance, when the Marketing Director has some free time. The Marketing Director will maintain ISTC's social media pages and posts.

The posts would consist of both advertising for upcoming shows along with posting interesting trivia about both the theatre world in general and the upcoming shows in Immortal Spartan's season. With the trivia, it can become a contest where a question is posed to followers and the first people to answer receive a discount at the box office. Facebook and Twitter make it easier to post this information since it can be done through text. With Instagram, pictures would be posted of rehearsals as well as some of the technical elements in the show in order to give a sneak peak to audiences and increase anticipation for the show. Social media acts as a free way in order to get information out to the masses quickly. This makes it an ideal way to advertise for a theatre company.

Fundraising Plan





Fundraising Plan

Dine Out Night

What

A Dine Out Night occurs in conjunction with a local restaurant or brewery. Immortal Spartan Theatre Company strikes a deal with the restaurant to receive a portion of each qualifying bill that a customer makes at the restaurant.

When

A slim chance exists that this idea would work on a weekend night, due to the high traffic that restaurants already receive on those nights. This promotion strives to drive in customers to the restaurant its slower nights. These tend to be in the middle of the week. If a Dine Out Night occurs in the middle of the week, it increases the chance of customers attending. This timing allows for increased awareness among the previous weekends' audience members of the opportunity.

Where

The Life of Reilly Irish Pub – 2031 E Fairmount Avenue
The Brewer's Art – 1106 N Charles Street
Chaps Beef Pit – 5801 Pulaski Highway
Manna Café – 3417 Belair Road
Nephews Pizza – 4534 Erdman Avenue
Brio Tuscan Grille – 100 E Pratt Street
Alewife Baltimiore – 21 N Eutaw Street
Henninger's Tavern – 1812 Bank Street

Why

A night like this helps to support both the restaurant and the theatre company. It helps the restaurant since it incentivizes customers to dine at the location, in order to help support the arts in the area. It helps Immortal Spartan by raising money without putting a large amount of work into the single night. A Dine Out Night could also increase the audience members at Immortal Spartan. Having the night out increases awareness of the theatre company in the area. When a restaurant customer hears about the theatre company, it may drive either the customer or the customer's friends or both into buying tickets for a production at Immoral Spartan Theatre Company.

There can also be an incentive on the tickets for Immortal Spartan to eat at the restaurant. This would consist of some sort of coupon on the back of the ticket. Even if the Immortal Spartan audience does not use the coupon, it allows the restaurant to get its brand seen by potential customers. This increases the likelihood that audience members will visit the restaurant with or without the coupon.

Typically a night such as this raises \$2,000 for the organization.



Grants

NEA Arts Works Grant \$10,000

Maryland State Arts Council Basic Grant \$20,000

Baltimore Arts Free Fall Baltimore Grant \$5,000

The main issue with grant funding comes from the need to match the donation. This puts a strain on a starting organization when asking for large amounts of money since no established donors exist. Due to the size of Immortal Spartan Theatre Company, it should be easier to get the matches since the company asks for smaller amounts from the grant applications.

Donations

Immortal Spartan Theatre Company will actively seek donations from both individuals and local companies. At the beginning Immortal Spartan will seek out larger donors when looking at individuals in order to get the company started. Hopefully, these donations become annual donations and build relationships with the community. The companies that Immortal Spartan target will range in size. This helps to create a relationship with the community. Large companies have greater reach and connection across potential audiences. Due to the size of the company, large companies can better donate money to non-profit organizations since the company has less of an immediate need for the money. Smaller companies have the draw of being able to support local businesses. This can increase publicity for the company and potentially increase business. In times when large companies continue to shut down small local companies, the potential increase in customers could help the businesses stay open longer.