



## DEVELOPMENT PROCESS

HAVE A DREAM

BUILD A NETWORK OF FOLKS WHO HAVE A SIMILAR DREAM

BEGIN COLLECTING RESOURCES TO ACHIEVE THE DREAM (seating, lights, equipment, etc.)

CREATE A PROPOSAL BASED ON THE DREAM

REFINE THAT PROPOSAL (RINSE & REPEAT)

GATHER A CORE TEAM

DEVELOP A BUSINESS PLAN

REFINE THAT BUSINESS PLAN (RINSE & REPEAT)

RESEARCH POTENTIAL VENUES

HOLD PUBLIC INFORMATION MEETINGS IN POTENTIAL VENUES

DEVELOP A BASE OF SUPPORTERS

REACH OUT TO LOCAL/REGIONAL ORGANIZATIONS (BUSINESS AND ARTS) AND SHARE THE  
PLAN

SELECT A COUPLE OF VENUES THAT MIGHT SUIT YOUR PURPOSE/TARGET UNDERUTILIZED  
SPACES

NEGOTIATE WITH VENUES

SECURE FUNDING

SIGN THE PAPERWORK

LEGAL REQUIREMENTS (organization/corporate paperwork, insurance, lease/license, local/state  
permits/regulations, etc.)

MARKET YOUR ORGANIZATION (shoestring or high end budget)

PRODUCE YOUR PRODUCT/SERVICE (PROVIDE VALUE)

REFINE YOUR PRODUCT/SERVICE (RINSE & REPEAT)

## BUSINESS MODEL

Hatbox Theatre uses a cooperative business model using some ideas developed by The Players' Ring in Portsmouth, NH. Productions pitch to be a part of the season. Selected productions receive 60% of the gross revenue (the space is not available for rent). They are responsible for all costs associated with their production (license fees, sets, construction, posters, etc.) as well as papering the community and required participation in a Launch Party (season reveal), Season Auditions, and Producer Orientation. Hatbox supplies the space, coordinates publicity, provides technical support box office support, logistical support and some equipment (lights, sound, some stock scenic elements).

## PROCESS

An annual Pitch Night serves as a competitive process for slots in the season. Productions are given two minutes to pitch their project and also submit support materials (application, scripts, additional materials). Programming is selected with consideration for artistic and financial goals. Original works are highly encouraged to pitch. The review committee attendees the pitch, reads the proposals, and then considers the season and develops a calendar of events. Selected productions are contacted to confirm availability, then letters of agreement are signed with each group. Marketing materials are gathered and the season is revealed to the public at the Launch Party where productions have five minutes to present a taste of their forthcoming production. Communication with each production is critical, and each producer has access to online resources through Google Drive and the Season Calendar. Rehearsal space is available to groups when available (offsite arrangements have been made as well).

## CREATIVE PARTNERSHIPS

Due to our limited budget, several organizations were approached for reciprocal arrangements. Full page ads in our season program (provided by another partnership, Town & Country Reprographic) were provided to organizations in exchange for ad space in their programs (Community Players of Concord), slides played during previews at a local independent cinema (Red River Theatres), rehearsal space (Kimball Jenkins Estate), sound equipment, installation and support (DeGange Sound Solutions), and more. Advertisements were also gifted to other arts organizations who provided time and logistical support (NH State Council on the Arts).

## SOME PARTING THOUGHTS

Most things begin with one or two people that provide a product or service. If successful, it may evolve into a company or organization. The most successful (top 1%) evolve into an "Idea" (supported by the organization). If you spend time and start at the idea stage, it is easier to create the community.

SOME GOOD THINGS TO REFLECT ON: Grow as an organization; Be a good member of the community; Be nimble; Be diverse; Three directions for growth: evolution, revolution, or devolution - be aware of *how* your organization is growing; Do more with less; Be respectful; Never aim for "good enough"; Engage your audience; Build a community; Be kind; Show appreciation.