

THE CARAVAN

An initiative of **MACABRE AMERICANA**

As submitted: December 13, 2018

THE CARAVAN

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CONFIDENTIAL

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EXECUTIVE SUMMARY

The United States is made up of 50 states: 3,007 counties filled with various cultures, beliefs, and fundamental ideals. Consequently, there are millions of untold stories, scattered across this vast nation. Each story plays an important role in the larger narrative that is our country's history. In recent years, the United States has become more and more divided by politics wherein different communities fail to have an empathetic understanding of one another.

The power of live theatre and music is immeasurable; consequently, the cultural phenomenon of storytelling has increased dramatically in recent years, causing a resurgence of popular folk music to emerge as well. Macabre Americana, a NYC-based folk fusion collective (and developing nonprofit), originally formed to write and share music about the dark side of American history, past and present. However, as we dove into our work of reimagining untold stories from the darker side of American history as single songs, it became clear that there was a gap that needed to be bridged. General storytelling, documentary-based theatre, and the folk music resurgence haven't been connected. Until now.

Enter **The Caravan**, Macabre Americana's new developmental theatre initiative which connects the worlds of theatre and folk music. **The Caravan** seeks untold, unheard stories, hidden across the diverse cultural landscape of the United States. Through the power of music and spoken word, **The Caravan** reimagines those stories in developmental theatre workshops and presents them in a public forum. By reimagining the true stories of the people who have lived them, featuring casts of the people who keep them, **The Caravan** envisions drawing a new map of the United States, not one charted by borders but one connected through cultural understandings, brought to light through the power of storytelling.

The following pages serve as a detailed guide of **The Caravan's** development plan: our history, our product and services, our niche, our marketing vision, operational plan, as well as our funding plan, budget, and samples of our creative and educational work.

COMPANY OVERVIEW

The **Caravan** is a developmental theatre initiative of Macabre Americana, a NYC-based folk fusion band founded by Laura Dadap, Lacey Madden, and Blake Pfeil.

OUR MISSION

As an initiative of NYC-based folk fusion band Macabre Americana, **The Caravan** seeks untold, unheard stories, hidden across the diverse cultural landscape of the United States. Through the power of music and spoken word, **The Caravan** reimagines those stories in developmental theatre labs and presents them in a public forum.

OUR VISION

By reimagining the true stories of the people who've lived them, featuring casts of the people who keep them, **The Caravan** envisions drawing a new map of the United States, not one charted by borders but one connected through cultural understandings and brought to light through the power of storytelling.

OUR VALUES

- *Reinvigorating Imagination*

At the heart of every story is its guardian, the storyteller. Imagination is a powerful. In a culture that oftentimes disregards creativity, **The Caravan** reaffirms that an active imagination is a necessity, crucial to the development and progression of an ever-evolving society. In the creation of our work, we revere and believe in imagination as a driving force of what we do.

- *Fostering Collaboration*

American society is connected by communication. Throughout our evolution, humans have worked together and learned from one another. **The Caravan** creates a safe, open play space where “putting our heads together” matters and improves our artistic experience.

- *Illustrating Diversity*

We see a map of the United States not as geography of boundaries but as a collage of stories, all of which inform one another. By connecting the dots from county to county, **The Caravan** employs musical storytelling to bring cultures closer together, introducing different communities to different ideas, values, and vocabularies.

- *Advocating Legacy*

The Library of Congress houses over 167 million items, spanning across 838 miles. **The Caravan** considers itself a historian of sorts; we are committed to adapting American stories for as wide of an audience to experience as possible. By preserving these stories as video, audio, and written recordings in the Library of Congress, we commit to our belief in the American legacy. Our survival depends on learning from the legacies of the people whose stories **The Caravan** is dedicated to exposing.

THREE YEAR OBJECTIVES

- **Year One:** *Founding, Building, Connecting, Funding* | **Fall 2019-Fall 2020**
 - **Founding:** Solidify Mission/Vision/Values/Strategy, draft bylaws, devise a working budget and phase one marketing plan, incorporate as a nonprofit, obtain 501(c) tax exemption status, onboard 3 board members
 - **Building:** Draft Young People's Workshop (YPW) methodology (including Student Learning Objectives), discover and capture 4 YPW locales, draft Core Community Workshop (CCW) methodology
 - **Connecting:** Establish strategic partnerships, hold preliminary workshops sourced from these networks
 - **Funding:** Find key revenue sources
 - Macabre Americana (MA): album launch and political campaign engagement plan
 - **The Caravan:** YPWs (publish YPW methodology), draft grant and business devo presentations for YPW, Launch \$20K crowdfunding campaign

- **Year Two:** *Testing, Touring, Engaging, Accrediting* | **Fall 2020 - Fall 2021**
 - **Testing:** Produce four YPWs based on connections made in year one, document time spent in YPWs, continue shaping YPW methodology (ultimately, the key in developing **Caravan** CCWs), begin devising methodology to use in full-scale CCWs
 - **Touring:** MA album tour
 - **Engaging:** MA album tour: platform for making cross-country connections with local arts, cultural, and civic organizations, begin building solid subscriber network
 - **Accrediting:** Seek to capture specialized accreditations for YPW methodology (NASM, NAST)

- **Year Three:** *Debuting, Strategizing, Publishing* | **Fall 2021-Fall 2022**
 - **Debuting:** **Caravan** CCW No. 1: launch/host four CCW with constituents (captured through strategic partnerships) in first wave of CCW programming, document entire process to present data to the board; add additional board member
 - **Publishing:** Capture the work developed in these four CCWs, prepare for publishing/copyright, ultimately to be submitted to the Library of Congress for preservation
 - **Strategizing:** Commence three-year strategic plan development

BUSINESS PHILOSOPHY

Through original works of folk music and theatrical performance, adapted to a new medium from stories around the country, **The Caravan** plans to chart a new roadmap of the United States, journeying across America deep into as many of the 3,007 existing counties as possible to find untold stories-- and, in collaboration with the people who protect these stories, reimagine, produce, and present them in a theatrical format for modern audiences. Additionally, to preserve these stories in their new medium, **The Caravan** will document and record video, audio, and a transcript of each new piece. Utilizing strategic partnerships forged/nurtured by Macabre

Americana, **The Caravan** plans to focus its initial efforts in communities where Macabre Americana has constituents: family, friends and, colleagues.

THE INDUSTRY

Over the past ten years, true storytelling, documentary theatre, immersive theatre, and folk theatre troupes have all seen a recent rise in popularity. True storytelling organizations like The Moth, StoryCorps, and TMI Project have proven the importance of their missions as vessels for new journalism. Similarly, documentary theatre companies like Ping Chong (*Undesirable Elements*) and Sojourn Theatre (*How to End Poverty in 90 Minutes*) have created critically acclaimed nonfiction pieces that are community-centered and social justice-focused. Immersive theatre groups such as PunchDrunk (*Sleep No More*) and Third Rail Projects (*Then She Fell*) have proven themselves as both disruptive innovators and commercially-viable theatremakers. Folk theatre troupes like PigPen (*The Old Man and the Old Moon*) or The Lobbyists (*SeaWife*) have made a substantial impact on the indie theatre scene, devising and producing financially successful original pieces of theatre.

However, there is no fusion of all of the above. That is where **The Caravan** steps in.

INCORPORATION & LEGAL NOTES

The Caravan will exist under Macabre Americana, who plans to apply for a 501(c)(3) status in mid-2019. Macabre Americana has brand trademark pending, and **The Caravan** is soon to follow with an application in December 2018. Additionally, Macabre Americana has 16 copyrights and licenses secured on its current music catalogue, arranged through our licensing and publishing contract with BMI.

PRODUCT + SERVICE

OVERVIEW

As a developmental theatre initiative, **The Caravan** presents its work through a variety of packages, assembled and tailored to provide an emotional, thought-provoking, and community-building experience unlike any other. **The Caravan:**

- *creates and produces* developmental, community-specific new theatre works
- *devises and hosts* performance craft workshops for teenagers and adults
- *performs* concerts as Macabre Americana, the parent nonprofit of **The Caravan**.

Depending on the funding/available resources, as well as the local constituency/its need, **The Caravan** experience can have a broad range: from a general, one-day site visit-- to a full, commissioned, three-week residency, featuring a developmental theatre lab, performance craft workshops, and a full Macabre Americana concert.

PRODUCT + SERVICE BREAKDOWN

1. DEVELOPMENTAL THEATRE LAB

- a. Commissioned pieces that **The Caravan** company members create that are community-specific + ticketed performances
- b. Copyrighted and published new work
- c. Video/audio documented and scripts published for the Library of Congress

Each developmental theatre lab aims to produce a new work unique to a geographic location, featuring chosen participants from said community who serve as the authors and performers of each piece. Together, with **The Caravan** company members, participants devise and perform original theatre pieces, based on their own personal, untold and/or unheard stories about their community at large.

Note: the original theatre pieces that are created in these Developmental Theatre Labs are separate from the original work created in the CCW or YPW, though inspiration for a full Lab might come out of an experience in a workshop. One never knows.

2. PERFORMANCE CRAFT WORKSHOPS

- a. CORE COMMUNITY WORKSHOP: \$5,000/workshop (minimum)
 - i. Minimum 10 participants
 - ii. Each additional participant is \$400
 - iii. Scholarships based on merit, need, application, resources (details below)
- b. YOUNG PEOPLE'S WORKSHOP: \$5,000/workshop
 - i. Minimum 15 participants
 - ii. Each additional participant is \$450

iii. Scholarships based on merit, need, application, resources (details below)

Both Core Community Workshops and Young People's Workshops are performance-based, focusing on both theatre and music as crafts; participants will inherit new and/or sharpen existing performance skills in a comfortable, positive, engaging, and encouraging environment. Based on our Values, **The Caravan's** performance craft workshops seek to foster collaboration, discover and hear new stories, illustrate the diversity of members of the participating community, and reinvigorate their collective sense of imagination.

3. MACABRE AMERICANA | LIVE CONCERTS

- a. Live, ticketed concerts
- b. Merchandise + music

The Caravan is made up of founding members from NYC-based folk fusion band Macabre Americana, who writes music based on the dark side of American history, past and present. One of the key components of a **Caravan** visit features a full-length concert of Macabre Americana performing their original material, which is as musically fulfilling as it is theatrically engaging. Potentially, Macabre Americana will play full concerts of music developed during commissions or workshops, but this is still up in the air. (For example, an exclusive one-night only concert by MA performing **Caravan**-exclusive songs in which all proceeds are donated to a social justice-based nonprofit like the ACLU, SPLC, or AIDS Walk NY.)

MARKET ANALYSIS

TARGET MARKET | OVERVIEW

While target markets will inevitably vary for our Developmental Theatre Labs, for the purposes of this document as a business plan, **The Caravan's** target market(s) are the various populations of participants in Core Community Workshops and Young People's Workshops. Particularly, YPW participants are located through the assistance of strategic partnerships: Children's Orchestra Society (Queens, NY), National YoungArts Foundation (Miami, FL), LaGuardia High School (New York, NY), and the Dominican Academy (New York, NY). These strategic partners offer a pool of diverse YPW participants, from a range of cultural, social, and economic backgrounds, where untold and unheard stories exist. It is crucial to the success of **The Caravan's** mission that those untold, unheard stories have a chance to be unearthed and exposed in new mediums.

Core Community Workshop Target Markets

- Though **The Caravan** seeks communities featuring racial, political, economic, educational, social, and cultural diversity, our workshops cater best to communities whose stories are untold or unheard by mainstream media and journalism
- The CCWs offered by **The Caravan** offer communities a chance to stake a claim in their legacy, particularly engaging those with strong interests in music, theatre, performance, history, and culture
- Populations ranging anywhere between 10,000-3,000,000 (current partner locations)
- Seeking participants of all backgrounds and identities: race, sexual orientation, religion, gender, class, etc.
- Beta phase in year one will see customers in the NY-tristate area (NY, NJ, CT, with potential extensions into MA, RI, and PA, contingent upon partnerships and outreach)
- Audiences ranging anywhere between 50-400 people, depending on venue size, marketing strategy, and participant sign-ups

Young People's Workshop Target Markets

- Participants from a vast array of socioeconomic and cultural backgrounds
- These diverse participant groups are discovered via partnerships with the following organizations: Children's Orchestra Society, National YoungArts Foundation, LaGuardia High School, Dominican Academy (*see note above regarding the importance of diverse YPW participant groups*)
 - Partnership leads: 92nd Street Y Summer Camp, Playwrights Horizons Theatre School, Provo School
- Ages 13-18
- Participants with a strong interest in theatre, music, and performance

Target Market Size

- Core Community Workshop:

- participants: populations of any size, shape, or climate (social, political, cultural, religious, economic, etc.)
- audiences: 50-400, depending on city, venue size, marketing strategy
- Young People's Workshop:
 - participants: populations ranging anywhere between 1,000,000-3,000,000 (This population cap is based on the city size where our current strategic partnerships exist, but there is potential for expanding this range even further as more partnerships enter into The Caravan's world.)
 - audiences: 100-500, depending on city, venue size, marketing strategy

COMPETITIVE ANALYSIS

Overview: Our Niche

The Caravan combines folk music, community-centric storytelling, and documentary theatre to create original pieces of theatre. While our corner of the theatre arts market is relatively new territory, a few high-profile competitors are worth noting as their work is artistically related to the overall mission and vision of **The Caravan**. While there are thousands of indirect competitors, for the purposes of this document, **The Caravan** has focused its attention on three like-minded organizations which best represent the overall competitive forces that we face during our seed phase of development. *(For a full SWOT analysis, please see the Appendices below.)*

- Ping Chong + Co. (New York, NY)

While Ping Chong + Co. has survived since 1975, *Undesirable Elements* is only one initiative inside their comprehensive business structure. **The Caravan** vision is simpler and more approachable, with clear and specific guidelines to the style of theatre we're creating.

- Strengths
 - Time-tested methodology for original theatre development
 - Strong funding net
 - Extensive history in community-based engagement to create original, multilayered theatre pieces, with social justice-based themes
 - Formidable acclaim, audiences and critics alike
 - Strong education and training department
 - Corporate revenue streams
- Weaknesses
 - Could not locate strategic plan
 - Unclear marketing strategy
 - Lack of presence and followership on social media

- Sojourn Theatre (Chicago, IL)

Sojourn Theatre might be the closest competitor to **The Caravan**, yet they may also one day serve as a potential strategic partner. While their mission and vision are slightly confusing and/or convoluted, the main ideas are there. However, their marketing plan doesn't capture the

essence of the work they are putting into the world, and they are lacking a musical element, whereas **The Caravan** is focused on creating original pieces of non-fiction theatre that include music.

- Strengths
 - Strong social justice and civic-based documentary theatre initiatives
 - Robust education and training programs revolving around creative placemaking (which are also strong revenue streams)
 - Critically-acclaimed
 - Clear connection between education programs and programming
- Weaknesses
 - Confusing mission and vision
 - Lack of visible funding / resources
 - Geographically-limited to the upper Midwestern region (Illinois, Wisconsin, Minnesota), thereby limited audience engagement
 - No music component
 - Marketing strategy is lacking (website and branding)
- The Lobbyists (New York, NY)

The Lobbyists are an impressive new ensemble whose work has recently been eyed by the likes of the *NY Times* and *Entertainment Weekly*, among several other publications. However, their work doesn't seek to adapt stories based on real-life communities, nor do they have an education department to call their own. Additionally, they have only one production under their belt (*SeaWife*) which hasn't played since 2017, and their productions aren't social justice-based.

- Strengths
 - Young, hip, "new money" audience
 - Recently celebrated by the Drama Desk Awards
 - Strong branding and social media presence
 - History of solid strategic partnerships
- Weaknesses
 - Work isn't focused on community-based theatre creation
 - Original theatre pieces are all fictional
 - No education department
 - No clear social justice component to their work

MARKETING VISION (YEARS 1-3)

I. Year One: Fall 2019-2020

The Caravan's launch year is contingent upon strategically devising a fully fleshed-out marketing plan and calendar. This plan should reflect both founding the organization, devising methodology for both CCWs and YPWs, and paying mind to budding constituencies via both strategic partnerships and Macabre Americana customer channels. Below are the deliverables **The Caravan** needs to accomplish capturing in our first year of operation and development.

A. Design/launch official website

1. www.macabreamericana.com as host for **The Caravan** until we procure more funding to purchase www.caravanco.org (currently available).
2. Website to include:
 - a) About Section: Mission, Vision, Values, Who We Are (Personnel would make it parallel) (Founding Team, Board), and 501(c)(3) specs;
 - b) Programming: Performance Info, Commission Info, Workshop Info (CCW + YPW), Calendar, Tech Specs (rider, etc.)
 - c) Business Development (book us)
 - d) Blog
 - e) Donate

B. Setup Social Channels

1. Instagram, Twitter, Facebook, LinkedIn, YouTube, Medium (official **Caravan** blog - for SEO)
2. Cross-promotion across Macabre Americana's channels

C. Draft announcement copy for:

1. Core methodology + CCWs, YPWs, partnerships, workshops and events (**The Caravan** & Macabre Americana - including **The Caravan** crowdfunding campaign and Macabre Americana debut album launch)

D. Prepare strategic marketing plan for \$20K [StartSomeGood](#) crowdfunding campaign

1. Email drip, social campaign, online infolistings

E. Prepare strategic marketing plan for Macabre Americana album launch

1. Email drip, social campaign, online infolistings
2. Ticketing: Ticketfly (via Rockwood Music Hall, producing partner)

F. Prepare presentations for business devo + source funding

1. YPW, foundational grant presentations, conferences like APAP

G. Setup marketing channels / constituency development

1. Mailchimp (cross-promotion to Macabre Americana's customer base), Bitrix24 (CRM - free), **The Caravan's** Drive (Google, free), G-Suite for nonprofits via TechSoup

2. By end of 2019: setup a fiscal sponsorship page through the Fractured Atlas

II. Year Two: Fall 2020-2021

After having captured a working YPW methodology that can be used to test, market, and ultimately sell our core services, **The Caravan** will host four YPW workshops in the tri-state area, over the course of a year, captured via our strategic partnerships. Each residency will last one to two weeks, depending on the size of the community, stories submitted, and commitment level. During this year, **The Caravan** will monitor its successes and failures, to contribute to the strategic plan being developed during the third year, as well as continue to develop the core methodology for CCWs.

- A. Upkeep on website, social channels, marketing channels
 1. Continue to update website as needed: YPW section under Programming page, merchandise page (Macabre Americana album drop and tour launch)
 2. Continue to update social media as needed
 3. Continue building our constituency database and stay in-touch via our marketing channels in order to capture more donors, capture more earned revenue, find more workshop participants
- B. Build foundational marketing campaign and basic PR campaign for YPW:
 1. Print: Brochures, infopackets (for business development meetings), business cards, methodology, press kits (for more “old-school” partners)
 2. Digital: Press packet, methodology, brochures, presentations (for business development meetings), website (see above for YPW website update)
 3. Local press: event listings, press release drafting, connect with theatre, folk, and education blogs (via press rep contractor at Black Panda PR)
- C. Draft proposals, contracts, agreements
- D. Content development
 1. Video / audio of YPW to be utilized in/on website, business development presentations, future funding appeals, general marketing/asset library
- E. Macabre Americana tour
 1. Strategic marketing campaign for the summer Macabre Americana tour: print, digital, merchandise, ticketing

III. Year Three: Fall 2021-Fall 2022

Year three marks the kickoff of **The Caravan**'s debut workshop series, aka No. 1. During this time we will focus on debuting (and subsequently publishing) our work from this series as well as strategizing for the future.

- A. Upkeep on website, social channels, marketing channels
 1. Continue to update website as needed: Update **Caravan**'s debut workshop series (announcement), end of year report for donors/constituents/board/public, video library featuring our work,

national submissions call for **Caravan** No. 2 (for year four), participant testimonials and alumni portal (beta)

2. Continue to update social media as needed
 3. Continue building our constituency database and stay in touch via our marketing channels in order to capture more donors, discover more earned revenue, find more workshop participants
- B. **Caravan** No. 1
1. Strategic marketing plan to fill seats, build constituency: print (small), digital, live events
- C. Strategic Plan: Begin drafting copy for strategic plan announcement in Year Four

Pricing Plan

Note: As we scale and expand, the pricing plan model might change, depending on successes and failures of how the workshops go.

- D. Core Community Workshop
1. Eventual Participant Fee: \$500.00
 - a) Large scholarships will be offered through generous coverage from generous individual donors. These will range from half scholarship to full, depending on applicant and need.
 2. Show Tickets: \$10.00 Suggested Donation
 - a) It's important that **The Caravan** remain accessible to all audiences; therefore, ticket pricing will be donation-based.
- E. Young People's Workshop
1. Eventual Participant Fee: \$500.00
 - a) Large scholarships will be offered through generous coverage from grant and foundational funding. These will range from half scholarship to full, depending on applicant and need.
 2. Show Tickets: \$5.00 Suggested Donation
 - a) It's important that **The Caravan** remain accessible to all audiences; therefore, ticket pricing will be donation-based.
- F. Merchandise
1. T-Shirts - \$25.00
 2. Notebook / Planner / Pen Combo - \$20.00
 3. Printed / Bound Final Draft - \$25.00
- G. Macabre Americana Show Tickets
1. \$10.00-\$20.00
 - a) Contingent upon venue pricing / ticket fees
- H. Membership Donor Levels
1. Poet - \$500.00 / year
 2. Minstrel - \$1,000.00 / year
 3. Balladeer - \$2,500.00 / year
 4. Bard - \$3,000 / year

5. Troubadour - \$5,000.00 / year

Specs

- I. CRM
 1. It is vital that we maintain a healthy and up-to-date customer database. To start, a combination of Mailchimp and Google Sheets will serve as our customer database, where we'll capture the following customer buckets:
 - a) CCW Participants
 - b) YPW Participants
 - c) Performance Audience
 - d) Macabre Audience
 - e) Donors
- J. First Year PR Budget: \$1,500.00

OPERATING PLAN

OPERATIONAL OVERVIEW

The Caravan operates as a mobile unit, traveling to different locations, using minimal sets/lighting/costuming/sound techniques to produce original theatre pieces, performance craft workshops, and live music shows for Macabre Americana. As such, a majority of our internal work does not require a physical space as we can operate remotely or at the home of a Caravan member. For the time being, it is a cost-efficient plan that allows us to focus on the actual work.

PROGRAMMING

Our programming occurs in many different locations: high schools, community colleges, universities, community centers, civic centers, arts organizations, performance spaces, churches, among many other possible locations. Our contact points will include outreach to local government, community outreach staffs at social justice-based nonprofits, administrations at educational institutions, etc. Programming capacity is contingent upon budget size, constituency size, and both available community and Caravan funding resources.

LOCATION

The Caravan is a portable collective, but its current headquarters are located in New York City, at 853 Riverside Drive in the Washington Heights neighborhood of Manhattan.

LEGAL

- Permits
- Health, workplace, environment regulations
- Insurance
 - General Liability
 - Workers Comp (NYSIF)
 - Auto
 - D&O (when necessary)
 - Data & Fraud (when necessary)
- Trademarks / Copyrights
 - The Caravan branding
 - Original music (copyrighted, registered, protected by BMI)
 - Any Macabre Americana recordings (registered and protected by CD Baby)
 - Original scripts (copyrighted, registered, eventually protected by Dramatists Guild)
 - Submission to the Library of Congress for preservation

PERSONNEL and MANAGEMENT

- Board of Directors
 - Delali Ayivor, President

- Delali Ayivor is a multi-genre creative writer from Accra, Ghana. Currently based in Brooklyn, NY, she is a graduate of Reed College in cultural anthropology. As 2011 U.S. Presidential Scholar in the Arts and a recipient of the Blank Theater Company's Young Playwright Competition Award, her work presented at the Smithsonian National Portrait Gallery and the John F. Kennedy Center for the Arts. In addition, she has been a panelist and performer at the Hirshhorn Museum and Sculpture Garden, the National Arts Policy Roundtable at the Sundance Institute and at Americans for the Arts' 2014 Annual Convention. She has a fervent belief in **The Caravan's** mission and has strong connections at the National YoungArts Foundation.
 - Jay Jackson, Vice President
 - Better known to the world as Laganja Estranja from *RuPaul's Drag Race* Season 6, Jay Jackson is an international female illusionist, musician, choreographer, cannabis rights activist, and model/brand ambassador. He earned his BFA in Dance/Choreography from the California Institute of the Arts whose television credits include *American Music Awards* (Christina Aguilera/2012), *MTV's Video Music Awards* (Miley Cyrus/2015), *Skin Wars* (2015), *RuPaul's Green Screen Christmas* (2015), *America's Got Talent* (2016), *Bong Appetite* (2017), *Germany's Next Top Model* (2018), and *So You Think You Can Dance* (2018). Jay is also a fervent believer in **The Caravan's** mission, dedicated to spreading our work to his sizable social media following as well advising in entrepreneurial and branding matters.
 - Katie Mulholland, Treasurer
 - Katie Mulholland is the lead singer of KingKween, an alt-indie rock band based in NYC. With an extensive theatre background, Katie graduated from Emerson College with a BFA in Musical Theatre. Her knowledge in areas of finance operations and marketing are crucial to **The Caravan's** success.
 - The Board is volunteer-based, in accordance with federal law.
- **The Caravan Company**
 - Willy Coon, Company Member (Operations, Creative)
 - Willy's internal responsibilities:
 - Managing booking
 - Managing rehearsals
 - Tracking merch/inventory
 - Laura Dadap, Company Member/Co-Founder (Financial, Creative)
 - Laura's internal responsibilities:
 - Managing finances and books
 - Liaison with tax account
 - HR for professional support, contractors, vendors
 - John Gilmartin, Company Member (Tech, Creative)
 - John's internal responsibilities:
 - All tech-related issues (sound, lighting)

- Equipment management & inventory
- Lacey Madden, Company Member/Co-Founder (Fundraising, Creative)
 - Lacey's internal responsibilities
 - Managing fundraising
 - Donor relations and research
 - Grant support
- Blake Pfeil, Company Member/Co-Founder (Marketing, Creative)
 - Blake's internal responsibilities
 - Managing the CRM
 - Heading up marketing and social strategy
 - Grant support

INTERNAL STRUCTURE

As a new nonprofit, all **Caravan** members are committed and responsible for anything that needs to be accomplished, operationally-speaking. In addition to serving as creators, **The Caravan** members each take on operational roles and responsibilities, in an all-hands-on-deck operation.

COMPENSATION STRUCTURE

The payment structure for **The Caravan** company members is still undecided. Ideally, each **Caravan** member will receive a \$500/week stipend for workshops, but this is contingent upon funding and resources. Regardless of eventual packaging for theatre labs, workshops, and performances, pay will be divided equally among the five company members.

PROFESSIONAL, CONTRACTOR , and ADVISORY SUPPORT

- Nonprofit Development Advisory Board
 - Yeou-Cheng Ma, Advisor
 - Michael Dadap, Advisor
 - This is a volunteer position.
- Legal
 - Volunteer Lawyers for the Arts (pending membership)
- Tax Accountant
 - Estie Jacobs, CPA
- Press Agent
 - Amanda Charney, Black Panda (New York, NY - pending)
- Company Management
 - Sara DeViney
- Grant Writer
 - Teryl Mickens, Choice Words (Kingston, NY)

MERCH SUPPLIERS + INVENTORY

- Clothing: RushOrderTees.com
 - T-shirts (tri-blend)
 - Stock: Small (20), Medium (20), Large (20), XL (10), XXL (5)

- Music (Macabre Americana): CD Baby - Download Cards (unlimited)

STARTUP CAPITAL FORMATION

OVERVIEW

The capital formation plan for the beta year of **The Caravan** operation will be primarily self-funded, with a few exceptions. Firstly, towards the end of our first operational year, Macabre Americana plans to launch a crowdfunding initiative through StartSomeGood on behalf of **The Caravan**. Subsequently, a portion of funding from Macabre Americana merchandise sales, ticket sales, and digital streaming revenue will be diverted into **The Caravan** funding pot. Lastly, it is our intention to begin the application process for fiscal sponsorship as Macabre Americana through Fractured Atlas towards the end of 2019, with a formative launch by 2020 in order to be able to start accepting donations. The eventual startup funding goal for **The Caravan** initiative is between \$20,000-\$22,000 which will help pay for a number of expenses, including workshop space, time, tech resources, marketing, PR, as well as to support a general operating budget. By year three, **The Caravan** has a \$68,000 operating budget goal.

CONTRIBUTED INCOME

- Personal Investment
 - All **Caravan** members have committed to allocating a percentage of personal income to the startup capital pot, roughly 2.5-5% of our personal weekly income, depending on its size.
- Individual Angel Donor
 - Judith Krupp, a notable commercial theatre producer, has committed herself as an “angel donor” of sorts, with a \$1,000 donation already on the books for Macabre Americana, and eventually, additional funding for **The Caravan**.
- Crowdfunding
 - Macabre Americana launched an \$8,000 Indiegogo campaign in November 2018 which was successfully funded in six days, with a stretch goal of an additional \$2,000 that is well on its way to fruition. As such, Macabre Americana plans to launch a second stretch goal of \$2,000, a portion of which will go to **The Caravan**.
 - In 2019, **The Caravan** will launch a StartSomeGood campaign with a \$20,000 goal. Ms. Krupp has committed to funding a quarter of this goal.
- Foundation & and Corporate Grant Support
 - This is an eventual goal. By 2021, **The Caravan** plans to have a fully fleshed-out “development department” to help us secure both project-specific and general operating funding. The action plan for this goal is currently under development. Until then, Teryl Mickens from Choice Words will serve as our contracted grant writer.

EARNED INCOME

- Developmental Theatre Lab (Commissions)
 - The numbers for this are still being worked out. Because this is a new initiative, the details for pricing here will vary depending on available resources in the communities where **The Caravan** plans eventually to take its work.
- Core Community Workshops
 - Eventual Participant Fee: \$500.00
 - Large scholarships will be offered through generous coverage from grant and foundational funding.
 - Show Tickets: \$10.00 Suggested Donation
 - It's important that **The Caravan** remain accessible to all audiences; therefore, ticket pricing will be donation-based.
- Young People's Workshops
 - Eventual Participant Fee: \$500.00
 - We plan to offer sizable scholarships through generous coverage from grant and foundational funding.
 - Show Tickets: \$5.00 Suggested Donation
 - It's important that **The Caravan** remain accessible to all audiences; therefore, ticket pricing will be donation-based.
- Macabre Americana
 - General Live Shows
 - A portion of earned revenue from all Macabre Americana shows will go to **The Caravan**, roughly 10-15%, based upon actual total revenue per show.
 - Merchandise
 - Music / Streaming Sales
- Corporate Workshops
 - This idea has not yet completely gelled, but it's an idea that's on the table.

APPENDICES

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APPENDIX A: SWOT Analysis

STRENGTHS	WEAKNESSES	OPPORTUNITIES	THREATS
Small, passionate, dedicated, diverse cohort	Currently in the seed phases of founding	Find new audiences to whom Macabre can cross-promote	Other traveling theatre companies
Relatively cheap to operate, low overhead; nonprofit model	Group not currently all living in the same geographical location	Capitalize on a relatively untouched market / idea	Losing the idea to companies who already have secured major funding
Unique developmental theatre labs and performance craft workshops	Scheduling issues because of geographical issues	Potential for formidable strategic partnerships with a diverse group of larger arts organizations	Creating a bad name by trying to go into communities without any prior Introductions / relationship
Mobility: cross-country effort	No published material	Go all-in on the educational angle for year one	Potential for funding hole due to one crowdfunding campaign after another
Initiative of budding folk collective Macabre Americana, potential for diverse revenue streams	Awaiting nonprofit incorporation to happen under Macabre Americana	Cross-promotional growth capacity w/ Macabre Americana	

APPENDIX B: Student Learning Objectives: YPW Sample Rubric

YOUNG PEOPLE'S WORKSHOP STUDENT LEARNING OBJECTIVES RUBRIC (AGES 13-18)

SLO NO.	SLO TITLE	ASSESSMENT METHOD(s)	DELIVERY METHOD(s)	CRITERIA FOR SUCCESS
1	<i>Participants demonstrate newfound cognitive imagination awareness: new ways of thinking, seeing, believing, ultimately creating</i>	<ul style="list-style-type: none"> • General participation • Post-workshop survey 	Workshop Day 1, part I: <ul style="list-style-type: none"> • Imagination Stretching Workshop Days 4 & 5: <ul style="list-style-type: none"> • Create and Collaborate 	Majority/all of participants actively jump in and participate in the Imagination Stretching exercises and scenes
2	<i>Participants demonstrate newfound or strengthened movement and spatial competencies: awareness, flexibility, agility, hand-eye coordination</i>	<ul style="list-style-type: none"> • Movement & Voice workshop rubric • General participation • Post workshop survey 	Workshop Day 1, part II: <ul style="list-style-type: none"> • Movement & Voice Workshop Days 4 & 5: <ul style="list-style-type: none"> • Create and Collaborate 	At least 90% of participants report that they feel more physically invigorated and mindful when onstage
3	<i>Participants demonstrate interpersonal communication abilities: newfound communication skills, attitudes, and behavioral attitudes</i>	<ul style="list-style-type: none"> • Movement & Voice workshop rubric • General participation • Post workshop survey 	Workshop Day 1, part II: <ul style="list-style-type: none"> • Movement & Voice Workshop Days 4 & 5: <ul style="list-style-type: none"> • Create and Collaborate 	At least 90% of participants hear/see/feel a physical/audible Before and After transformation via the communication exercises
4	<i>Participants demonstrate a bolstered, healthy command of the voice:</i>	<ul style="list-style-type: none"> • Movement & Voice workshop rubric 	Workshop Day 1, part II: <ul style="list-style-type: none"> • Movement & Voice 	At least 90% of participants hear/see/feel a physical/audible Before and After transformation

	<i>supported breath; relaxed face, neck, and body muscles; producing volume</i>	<ul style="list-style-type: none"> • General participation • Post workshop survey 	Workshop Days 4 & 5: <ul style="list-style-type: none"> • Create and Collaborate 	via the vocal exercises
5	<i>Participants demonstrate reinvigorated, active listening skills; both cognitive and behavioral. They will be able to listen and respond in a comfortable, clear, and consistent way onstage.</i>	<ul style="list-style-type: none"> • General participation • Post workshop survey 	Workshop Day 2, part I: <ul style="list-style-type: none"> • See, Hear, Think, Respond Workshop Days 4 & 5: <ul style="list-style-type: none"> • Create and Collaborate 	At least 80% of participants successfully navigate the response onstage exercises
6	<i>Participants demonstrate stronger sense of identity through personal narrative; this is affective: students will take a sense of pride in their own stories</i>	<ul style="list-style-type: none"> • Your Story workshop rubric • General participation • Post workshop survey 	Workshop Day 2, part II: <ul style="list-style-type: none"> • Your Story Workshop Days 4 & 5: <ul style="list-style-type: none"> • Create and Collaborate 	Majority/all of participants actively jump in and participate in the storytelling exercises and prompts
7	<i>Participants demonstrate newfound creative writing skills; their writing and oration skills will be sharpened, giving participants the ability to write and share with stronger confidence</i>	<ul style="list-style-type: none"> • Your Story workshop rubric • General participation • Post workshop survey 	Workshop Day 2, part II: <ul style="list-style-type: none"> • Your Story Workshop Days 4 & 5: <ul style="list-style-type: none"> • Create and Collaborate 	At least 70% of participants openly share their stories during group share
8	<i>Participants demonstrate confidence in basic rhythmic & melodic structures; basic music competencies will be inherited: time signatures, pitch, and song structure</i>	<ul style="list-style-type: none"> • General participation • Post workshop survey 	Workshop Day 3, part I: <ul style="list-style-type: none"> • Let's Jam Workshop Days 4 & 5: <ul style="list-style-type: none"> • Create and Collaborate 	Majority/all of participants actively jump in and try to play instruments, even if it's just simple percussion
9	<i>Participants demonstrate improved improvisational skills and techniques; participants will be able to engage in seamless,</i>	<ul style="list-style-type: none"> • General participation • Post workshop survey 	Workshop Day 3, part I: <ul style="list-style-type: none"> • Tag, You're It Workshop Days 4 & 5: <ul style="list-style-type: none"> • Create and Collaborate 	Majority/all of participants actively jump in and participate in improv games and exercises

	confident improv exercises			
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APPENDIX C:
YPW Five-Day Plan (Overview)



Young People's Workshop
| FIVE-DAY PLAN |



DAY ONE

- 9:00 AM - 10:00 AM | Introductions
- 10:00 AM - 12:00 PM | Imagination Stretching
 - *In The Caravan's introductory session, participants will immediately start to their imaginations in a safe group setting. Through a number of interconnected, guided exercises, games, and meditations, participants will start to learn the value of breath as it applies to the imagination. This is crucial in the development of original work. This will also help Caravan members assess the room and understand the group dynamic.*
- 12:00 - 1:00 PM | Lunch



- **1:00 PM - 4:00 PM | Movement & Voice**
 - *During this session, participants will start applying the breath and imagination work learned during the morning session to Alexander Technique-based movement work and Linklater-based voice work. Participants will start to activate their bodies and vocal chords, learning how the two relate through partner, group, and solo exercises that will challenge them to get into their muscles and bones.*
- **4:00 PM - 5:00 PM | Cool Down: Movement Reflection & Share**
 - *This session is used to bring the group back to center after an intense day of vocal and movement work. During this session, participants will go through a series of cool-down and meditation exercises to bring the work back to the ground. Then, we will utilize the work from the Movement & Voice session to introduce the idea of group collaboration, during which time participants will form small groups to create a short piece of movement. The small groups will share their work for the company before the day is over.*

DAY TWO

- **9:00 AM - 10:00 AM | Warmups**
 - *Caravan company leaders will take volunteers to help us lead the first group warm-up. Using skills acquired in the previous day's Imagination Stretching introductory session, participants will recalibrate their group energy and dynamic, to mindfully bring the day into focus.*
- **10:00 AM - 12:00 PM | Your Story**
 - *Utilizing a number of specific prompts, participants will practice their writing and oration skills by engaging in writing and sharing exercises. These exercises and writing samples will then be presented in a live reading session during which participants will*



share their personal, true stories.

- **12:00 - 1:00 PM | Lunch**
- **1:00 PM - 4:00 PM | See, Hear, Think, Respond**
 - *As an extension of the first day's Movement & Voice session, See, Hear, Think, Respond will take skills learned during that session and bring them into a larger context. Participants will activate their listening and response skills and begin to hone onstage dialogue and conversation skills. Participants will also begin to incorporate positive feedback into the sessions.*
- **4:00 PM - 5:00 PM | Cool Down: Writing Reflection & Share**
 - *Taking a cue from the Your Story session earlier in the day, participants will write a narrative about their day, sharing how the day went for them. They will present their writings in a round-robin style close-out session, followed by a final meditation to bring the work to a finish for the day.*

DAY THREE

- **9:00 AM - 10:00 AM | Warmups**
 - *Caravan company leaders will take volunteers to help us lead the second group warm-up, but volunteers will have more command of the room for this round of warm-ups. Using skills acquired in the previous day's See, Hear, Think, Respond session, participants will revitalize their group synergy, to mindfully bring the day into focus.*
- **10:00 AM - 12:00 PM | Tag, You're It**
 - *As a final extension of the Movement & Voice and See, Hear, Think, Respond sessions, Tag, You're It is a completely silent session, during which participants will have to communicate entirely through movement. Engaging in a number of guided exercises, participants will create a full movement piece that has no speech involved.*
- **12:00 - 1:00 PM | Lunch**
- **1:00 PM - 4:00 PM | Let's Jam**
 - *Music time! Participants will bust out their music skills and start to learn the values of musical collaboration. Featuring a number of rhythm-based instruments and exercises, participants will help Caravan workshop leaders start to craft a song, based on all of the storytelling work they've undergone thus far.*

- **4:00 PM - 5:00 PM | Cool Down: Music/Rhythm Reflection & Share**
 - *Each participant will take 30 minutes to create an original piece of music, rhythm, or spoken word, to be shared with the group. Following that session, a brief, guided meditation will close out the day.*



DAY FOUR

- **9:00 AM - 9:30 AM | Warmups**
 - *Caravan company leaders will take volunteers to help us lead the third group warm-up, but those selected will take the reins on leading the full warm-up. Using skills acquired in previous day sessions, selected volunteer participants will have the opportunity to devise their own version of a warm-up and take the group through it, refocusing the group and mindfully bringing the day into focus.*
- **9:30 AM - 12:00 PM | Create & Collaborate, Session I**
 - *It's time to start bringing it all together: let's create a story together! Participants will begin to form a piece of original theatre, roughly 30 minutes in length, that incorporates all of the skills picked up during the previous days' workshop sessions. The piece will be based on the group's dynamic and their individual stories. Each participant will have a chance to add his or her piece to the overall performance. The piece will be driven by personal stories about the town or location where the workshop takes place.*
- **12:00 - 1:00 PM | Lunch**
- **1:00 PM - 4:30 PM | Create & Collaborate, Session II**
 - *The collaborative original performance creation continues!*

- 4:30 PM - 5:00 PM | Cool Down: Meditation on Space
 - *Using Meisner-based techniques, participants will cool down through a meditative space and movement exercise. This will ultimately be added to the eventual performance that is developed.*



DAY FIVE

- 9:00 AM - 9:30 AM | Final Warmups: Encouragement Round
 - *In a guided exercise, participants will go around, red-robin style, and share one positive thing they've taken from the experience, as well as one positive thing they learned about the person next to them, passing the positive energy down the line until the group is together in spirit, ready to create and perform for their original piece of theatre for the audience later tonight.*
- 9:30 AM - 12:00 PM | Create & Collaborate, Session III
 - *Participants will pick up where they left off in the creation of our new theatre piece. The collaborative original performance creation continues!*
- 12:00 - 12:30 PM | Lunch
- 12:30 PM - 3:30 PM | Create & Collaborate, Session IV
 - *The collaborative original performance creation continues! At the conclusion of this session, participants will do a first run-thru of their original piece.*
- 3:30 PM - 4:00 PM | Break
- 4:00 PM - 7:00 PM | Tech & Dress Rehearsal

- *Participants will go through the tech and dress rehearsal of their original theatre piece.*
- **7:00 PM - 8:00 PM | Break / Show Prep**
- **8:00 PM - 9:00 PM | Community Performance**

H. *It all comes together! Participants will present their original theatre piece for a supportive and encouraging audience of friends and family. Additionally, Macabre Americana will perform a surprise, short introductory concert before the piece commences.*
- **9:00 PM - 10:00 PM | Post-Performance Q&A & Community Gathering**

I. *Participants and members of The Caravan will engage with the audience in a question and answer session to talk about the process, The Caravan's work, and why it all matters. A short reception will follow where participants and The Caravan will share their last moments together before departing.*

APPENDIX D:

Centralia (developmental theatre piece) sample



FOUNDATION GRANT | PROGRAMMING SAMPLE
CENTRALIA

Developed by Laura Dadap, Lacey Madden, & Blake Pfeil

A blank stage. A sole voice from the back of the house cries out in song, acapella.

VOICE (*sung*)

I'VE BEEN AWAY TOO LONG
DON'T KNOW THE LANGUAGE
DON'T KNOW THE SONG--

- **CUE: "CENTRALIA"**

Lights up on LAURA and BLAKE, onstage with their instruments, as they play the intro, along with LACEY, who comes down from the back of the house and plays alongside them.

LAURA (*over the musical intro*)

In 1962, a fire in a coal mine broke out directly underneath our town of Centralia, Pennsylvania.

BLAKE

By 2013, the population of the town had dwindled to 7.

LACEY (*sung*)

CHIPPING PAINT ON THIS WHITE HOUSE
PORCH CAVING IN
IT'S GONNA BURN IT DOWN
I WANT TO GO BACK

ALL (*sung*)

TO CENTRALIA

LACEY (*sung*)

BUT IT'S OCCUPIED BY THE FIRE
I BEEN AWAY TOO LONG
I DON'T KNOW THE LANGUAGE
I DON'T KNOW THE SONG
I DON'T KNOW THE SONG

LAURA

1749: Native Americans sell the area known today as Columbia County to colonial agents for a mere 500 British pounds.

BLAKE

1856: The first two coal mines open: Locust Run Mine and the Coal Ridge Mine.

LACEY

From 1962 until 1981, the severity of the problem wasn't known until 12 year-old Todd Domboski fell into sinkhole in his backyard.

LAURA

The only reason he survived is because Eric Wolfgang pulled him out.

BLAKE

They tested the hot steam leaping out of the ground where the sinkhole opened.

LACEY

The test came back and showed a lethal level of carbon monoxide.

LACEY (*sung*)

IT WANTS TO PULL ME DOWN
IT WANTS TO TAKE ME UNDERGROUND
I CAN SMELL THE SMOKE
NO MATTER WHERE I GO

LAURA / BLAKE (*sung, echoed*)

IT WANTS TO PULL ME DOWN
IT WANT TO TAKE ME UNDERGROUND
SMELL SMOKE

ALL (*sung*)

I CAN SMELL THE SMOKE
I'VE BEEN AWAY TOO LONG
DON'T KNOW THE LANGUAGE
DON'T KNOW THE SONG...

BLAKE

By 2002, evacuation efforts were nearly complete, with the discontinuation of the Centralia zip code, 17927.

LAURA

And in 2009, Governor Ed Rendell began a formal eviction of the town's remaining residents.

LACEY

Centralia was no more, except St. Mary's Church, which still holds services on Sunday.

ALL (*sung, acapella, stomp, clap*)

I BEEN AWAY TOO LONG
DON'T KNOW THE LANGUAGE
DON'T KNOW THE SONG
I BEEN AWAY TOO LONG
DON'T KNOW THE LANGUAGE
DON'T KNOW

LACEY (*sung*)

THE SONG--

Black out.

APPENDIX E: Organizational Brand Guidelines

ORGANIZATIONAL BRAND GUIDELINES *2018 Version*

FONT

LATO (Google Docs)

- 12 point for all public-facing and internal documents, unless otherwise noted by MarComm
- Typical black

TYPEFACE

BEVAN (Canva)

- Size contingent upon project, as directed by MarComm
- Color: range

COLOR PALETTE / HEX CODES


- BLACK (#000000)
- WHITE (#FFFFFF)

DESIGN ASSETS

- [Click here for folder link.](#)
- Direct link, copy/paste:
<https://drive.google.com/open?id=1r1CALf8smXqTqT0ohmegofZ-r85K6lkq>

WEBSITE

- macabreamericana.com/caravan
 - Note: This site will not go “live” until mid-March, 2019

INCOME	AMOUNT	NOTES	
EARNED			
Young People's Workshop Contracts	\$20,000.00	4 workshop contracts @ \$5,000 each	
Estimated Ticket Sales	\$2,000.00		
Estimated Merch Sales	\$1,000.00		
Estimated MA Music Sales	\$250.00		
SUBTOTAL	\$23,250.00		
CONTRIBUTED			
Board Contribution	\$2,400.00	3-person board, \$800/each	
Crowdfunding - StartSomeGood	\$20,000.00	for operational startup costs	
Est. Additional Individual Contributions	\$500.00	via Macabre Americana crowdsourcing	
SUBTOTAL	\$22,900.00		
GRAND TOTAL	\$46,150.00		

APPENDIX F:

Pro Forma Budget

EXPENSES	ITEM	COST (YEARLY)	NOTES
OPERATIONS			
TRAVEL	Gas	\$4,000.00	fueleconomy.com + estimates made on carpaymentcalculator.net
	Caravan - vehicle insurance	\$6,000.00	
	Registration	\$90.00	
	repairs / tune-ups / inspections	\$2,500.00	
	SUBTOTAL	\$12,590.00	
HOUSING/FOOD			
	Per diem-based -- weekly (5 members)	\$5,000.00	4 residencies, 4 rooms each (married couple in one room) + food
	SUBTOTAL	\$5,000.00	
EQUIPMENT			
	Korg keyboard (used)	\$1,500.00	-
	Yamaha keyboard	\$0.00	already own
	Electric cello	\$0.00	already own
	Electric guitar	\$0.00	already own
	Acoustic guitar	\$0.00	already own
	Standard kit	\$0.00	already own
	Rhythm section	\$0.00	already own
	Sound equipment: cords, amps, boards	\$0.00	already own
	Video camera	\$0.00	already own
	Tripod	\$0.00	already own
	printer/copy machine	\$129.99	-
	printer/copy machine ink	\$200.00	
	general workshop supplies	\$200.00	pens, notebooks, folders, nametags, labels
	SUBTOTAL	\$2,029.99	
SOFTWARE			
	Sibelius	\$239.04	1-year subscription
	Pro Tools	\$0.00	already own
	Express990.com	\$99.00	990-N filing
	iMovie	\$0.00	already own
	Google Classroom	\$0.00	materials are stored here and on Google Drive
	Google Drive	\$0.00	
	Mailchimp (free version)	\$0.00	

EXPENSES	ITEM	COST (YEARLY)	NOTES
	SUBTOTAL	\$338.04	
PEOPLE			
	artist fee	\$10,000.00	5 members @ \$500 / week for 4 residencies (W9)
	General Liability Insurance	\$3,800.00	General aggregate: FounderShield
	SUBTOTAL	\$13,800.00	
TAXES			
	FICA	\$765.00	7.65%
	SUTA	\$290.00	2.90%
	UBI	\$300.00	
	SUBTOTAL	\$1,355.00	
MARKETING			
	merch	\$300.00	matches, shirts, hats
	Hootsuite subscription	\$0.00	free account
	press agent budget	\$1,500.00	
	manager budget - Sara DeViney	\$2,000.00	flat-fee for contractor, managing all bookings
	website hosting	\$0.00	free, through MacabreAmericana.com (separate budget)
	SUBTOTAL	\$3,800.00	
LEGAL			
	501(c)(3) application	\$850.00	
	incorporation	\$100.00	
	VLA mandatory intro workshop	\$75.00	student fee
	copyright & trademark budget	\$600.00	
	SUBTOTAL	\$1,625.00	
	GRAND TOTAL	\$40,538.03	

INCOME	AMOUNT	NOTES	
EARNED			
Young People's Workshop Contracts	\$20,000.00	4 workshop contracts @ \$5,000 each	
Core Community Workshop Contracts	\$15,000.00	3 developmental workshop contracts @ \$5,000 each	
Estimated Ticket Sales (yearly)	\$2,500.00		
Estimated Merch Sales (yearly)	\$1,500.00		
Estimated MA Music Sales (streaming + sales)	\$400.00		
SUBTOTAL	\$39,400.00		
CONTRIBUTED			
Board Contribution	\$2,700.00	3-person board, \$900/each	
Individual (estimate)	\$10,000.00	Annual Appeal	
Individual (estimated general)	\$1,000.00		
Foundational / Grant (estimate)	\$1,500.00		
SUBTOTAL	\$15,200.00		
GRAND TOTAL	\$54,600.00		

EXPENSES	ITEM	COST (YEARLY)	NOTES
OPERATIONS			
TRAVEL	Gas	\$4,000.00	fueleconomy.com + estimates made on carpaymentcalculator.net
	Caravan - vehicle insurance	\$6,000.00	
	Registration	\$90.00	
	repairs / tune-ups / inspections	\$2,500.00	
	SUBTOTAL	\$12,590.00	
HOUSING/FOOD			
	Per diem-based -- weekly (5 members)	\$8,000.00	7 residencies, 4 rooms each (married couple in one room) + food
	SUBTOTAL	\$8,000.00	
EQUIPMENT			
	Korg keyboard (used)	\$0.00	already own
	Yamaha keyboard	\$0.00	already own
	Electric cello	\$0.00	already own
	Electric guitar	\$0.00	already own
	Acoustic guitar	\$0.00	already own
	Standard kit	\$0.00	already own
	Rhythm section	\$0.00	already own
	Sound equipment: cords, amps, boards	\$0.00	already own
	Video camera	\$0.00	already own
	Tripod	\$0.00	already own
	printer/copy machine	\$0.00	already own
	printer/copy machine ink	\$200.00	
	general workshop supplies	\$200.00	pens, notebooks, folders, nametags, labels
	SUBTOTAL	\$400.00	
SOFTWARE			
	Sibelius	\$239.04	1-year subscription
	Pro Tools	\$0.00	already own
	Express990.com	\$99.00	990-N filing
	iMovie	\$0.00	already own
	Google Classroom	\$0.00	materials are stored here and on Google Drive
	Google Drive	\$0.00	
	Mailchimp (free version)	\$0.00	

EXPENSES	ITEM	COST (YEARLY)	NOTES
	SUBTOTAL	\$338.04	
PEOPLE			
	artist fee	\$17,500.00	5 members @ \$500 / week for 7 residencies (W9)
	General Liability Insurance	\$3,800.00	General aggregate: FounderShield
	D&O Insurance	\$3,500.00	D&O nonprofit quote: FounderShield
	SUBTOTAL	\$24,800.00	
TAXES			
	FICA	\$1,339.00	7.65%
	SUTA	\$290.00	2.90%
	UBI	\$500.00	
	SUBTOTAL	\$2,129.00	
MARKETING			
	merch	\$400.00	matches, shirts, hats
	Hootsuite subscription	\$0.00	free account
	press agent budget	\$1,500.00	
	manager budget - Sara DeViney	\$2,000.00	flat-fee for contractor, managing all bookings
	website hosting	\$0.00	free, through MacabreAmericana.com (separate budget)
	SUBTOTAL	\$3,900.00	
LEGAL			
	general legal budget	\$500.00	
	copyright budget	\$500.00	
	SUBTOTAL	\$1,000.00	
	GRAND TOTAL	\$50,197.04	

INCOME	AMOUNT	NOTES	
EARNED			
Young People's Workshop Contracts	\$20,000.00	4 workshop contracts @ \$5,000 each	
Core Community Workshop Contracts	\$20,000.00	4 developmental workshop contracts @ \$5,000 each	
Estimated Ticket Sales (yearly)	\$3,000.00		
Estimated Merch Sales (yearly)	\$2,000.00		
Estimated MA Music Sales (streaming + sales)	\$450.00		
SUBTOTAL	\$45,450.00		
CONTRIBUTED			
Board Contribution	\$4,000.00	4-person board, \$1000/each	
Individual (estimate)	\$15,000.00	Annual Appeal	
Individual (estimated general)	\$1,000.00		
Foundational / Grant (estimate)	\$2,500.00		
SUBTOTAL	\$22,500.00		
GRAND TOTAL	\$67,950.00		

EXPENSES	ITEM	COST (yearly)	NOTES
OPERATIONS			
TRAVEL	Gas	\$4,000.00	fueleconomy.com + estimates made on carpaymentcalculator.net
	Caravan - vehicle insurance	\$6,000.00	
	Registration	\$90.00	
	repairs / tune-ups / inspections	\$2,500.00	
	SUBTOTAL	\$12,590.00	
HOUSING/FOOD			
	Per diem-based -- weekly (5 members)	\$9,000.00	8 residencies, 4 rooms each (married couple in one room) + food
	SUBTOTAL	\$9,000.00	
EQUIPMENT			
	Korg keyboard (used)	\$0.00	already own
	Yamaha keyboard	\$0.00	already own
	Electric cello	\$0.00	already own
	Electric guitar	\$0.00	already own
	Acoustic guitar	\$0.00	already own
	Standard kit	\$0.00	already own
	Rhythm section	\$0.00	already own
	Sound equipment: cords, amps, boards	\$0.00	already own
	Video camera	\$0.00	already own
	Tripod	\$0.00	already own
	printer/copy machine	\$0.00	-
	printer/copy machine ink	\$200.00	
	general workshop supplies	\$200.00	pens, notebooks, folders, nametags, labels
	SUBTOTAL	\$400.00	
SOFTWARE			
	Sibelius	\$239.04	1-year subscription
	Pro Tools	\$0.00	already own
	Express990.com	\$99.00	990-N filing
	iMovie	\$0.00	already own
	Google Classroom	\$0.00	materials are stored here and on Google Drive
	Google Drive	\$0.00	
	Mailchimp (free version)	\$0.00	

EXPENSES	ITEM	COST (yearly)	NOTES
	SUBTOTAL	\$338.04	
PEOPLE			
	artist fee	\$20,000.00	5 members @ \$500 / week for 7 residencies (W9)
	General Liability Insurance	\$3,800.00	General aggregate: FounderShield
	D&O Insurance	\$3,500.00	D&O nonprofit quote: FounderShield
	SUBTOTAL	\$27,300.00	
TAXES			
	FICA	\$1,530.00	7.65%
	SUTA	\$290.00	2.90%
	UBI	\$500.00	
	SUBTOTAL	\$2,320.00	
MARKETING			
	merch	\$500.00	matches, shirts, hats
	Hootsuite subscription	\$0.00	free account
	press agent budget	\$1,500.00	
	manager budget - Sara DeViney	\$2,000.00	flat-fee for contractor, managing all bookings
	website hosting	\$0.00	free, through MacabreAmericana.com (separate budget)
	SUBTOTAL	\$4,000.00	
LEGAL			
	general legal budget	\$500.00	
	copyright budget	\$500.00	
	SUBTOTAL	\$1,000.00	
	GRAND TOTAL	\$54,488.04	

“ *I want to go back
To Centralia,
But it's stuck inside
A photograph...*

from **The Caravan's CENTRALIA**

(Developed by founding members
Lacey Madden, Laura Dadap, and Blake Pfeil)

APPENDIX G:
Foundation Grant Presentation Deck



THE CARAVAN

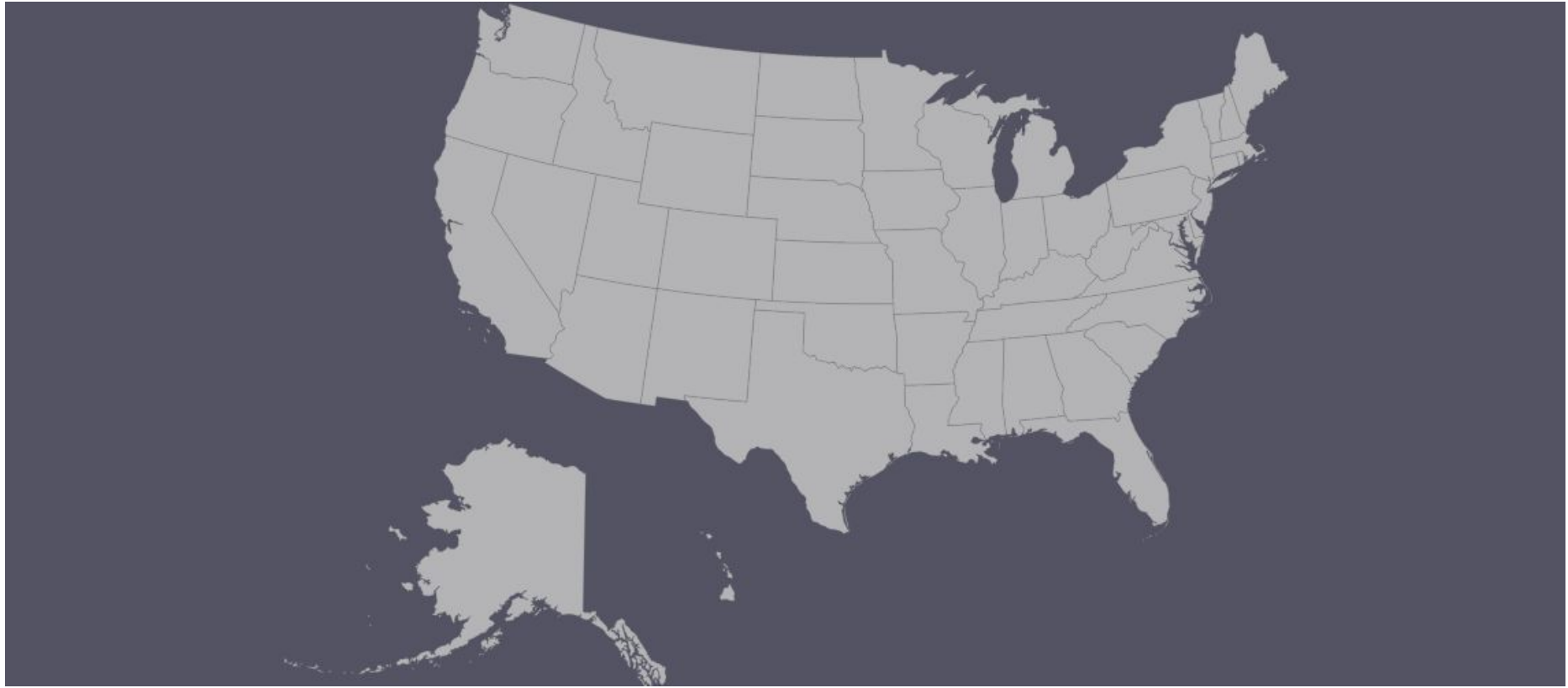
An initiative of MACABRE AMERICANA

Foundation Pitch Deck

Blake Pfeil, Founder



Untold, Unheard, Unearthed





Centralia, PA

WHO WE ARE



THE CARAVAN

We are

a **developmental theatre initiative**

of **MACABRE AMERICANA**,

a **NYC-based folk fusion band**

founded by **Laura Dadap**,

Lacey Madden,

& **Blake Pfeil**.

WHAT WE DO



THE **CARAVAN**

- ... *creates and produces* **developmental, community-specific new theatre works**;
- ... *devises and hosts* **performance craft workshops** for teenagers and adults;
- ... *performs* **concerts as Macabre Americana**, parent of The Caravan.

OUR MISSION

As an initiative of NYC-based folk fusion band Macabre Americana, **The Caravan** seeks untold, unheard stories, hidden across the diverse cultural landscape of the United States. Through the power of music and spoken word, **The Caravan** reimagines those stories in developmental theatre labs and presents them in a public forum.

THE **CARAVAN**



OUR VISION

By reimagining the true stories of the people who've lived them, featuring casts of the people who keep them, **The Caravan** envisions drawing a new map of the United States, not one charted by borders but one connected through cultural understandings and brought to light through the power of storytelling.

THE **CARAVAN**



OUR VALUES

- *Reinvigorating **Imagination***
- *Fostering **Collaboration***
- *Illustrating **Diversity***
- *Advocating **Legacy***

THE **CARAVAN**



HOW WE DO IT: PRODUCT



presents its work through a variety of emotional, thought-provoking, community-building experiences:

- *Developmental Theatre Labs*
- *Performance Craft Workshops*
- *Live Macabre Americana Concerts*

HOW WE DO IT: FUNDING

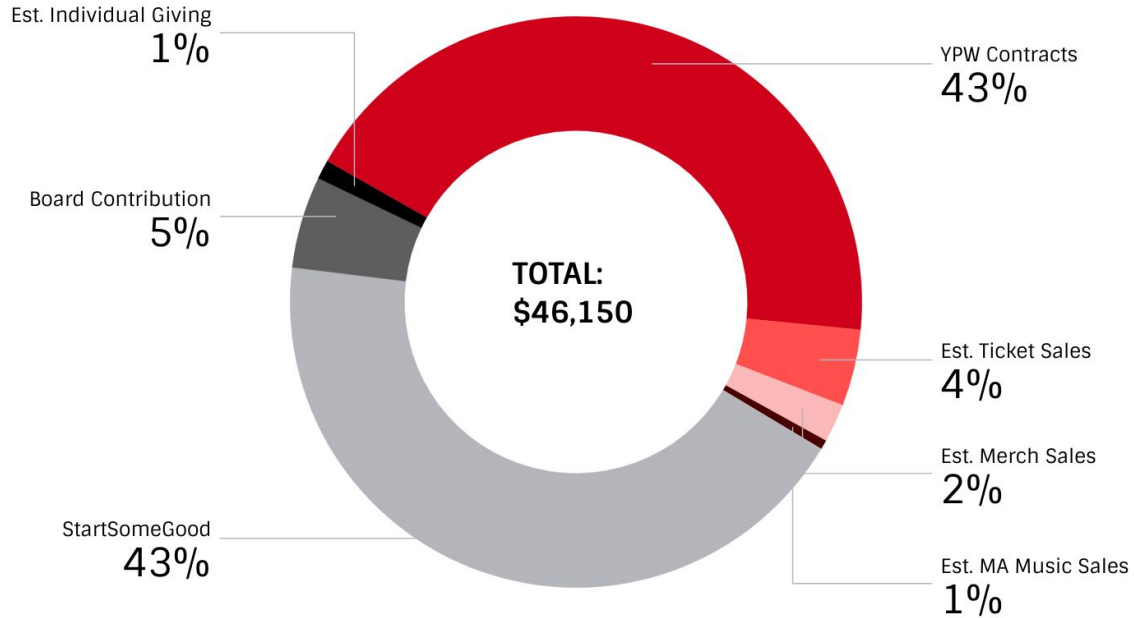


THE CARAVAN

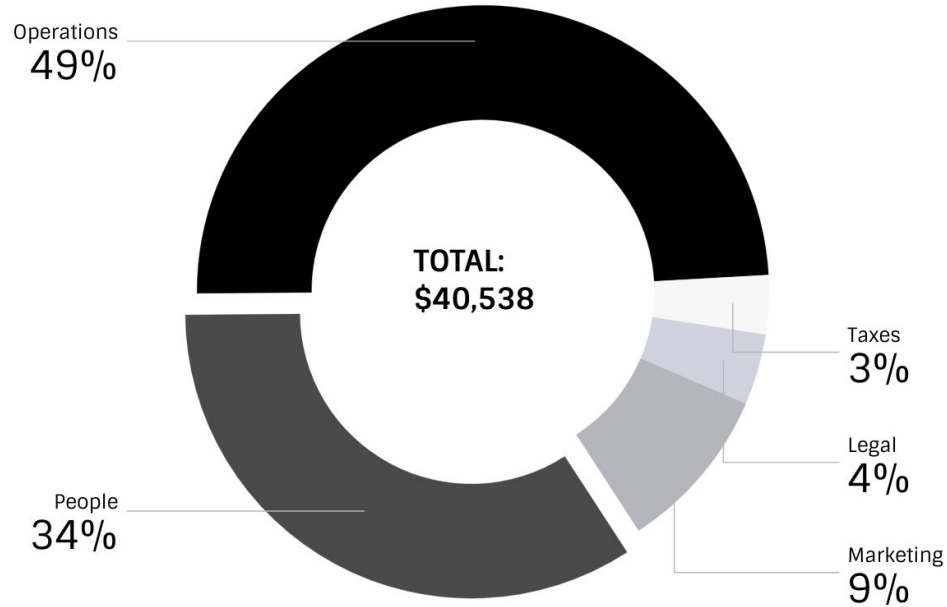
In 2019, **Macabre Americana**
has **plans to incorporate**
as a **501(c)(3) nonprofit org.**

CONTRIBUTED	EARNED
Individual Contributions	Theatre Lab Commissions
Crowdfunding	Core Community Workshops
Individual Angel Donor	Young People's Workshops
Foundational Grants	Macabre Americana

FINANCES: INCOME (Y1)



FINANCES: EXPENSES (Y1)



WHY WE'RE NEEDED

History matters, not because it repeats itself (which it never does), but because its narration can rid demons that torment the oppressed, shock the complacent and intransigent into self-reflection, and inspire feats of human perseverance and will.

— Seth Garfield, US Historian

THE CARAVAN



TODAY'S ASK:



THE 
CARAVAN

 StartSomeGood

\$20,000

CENTRALIA



A map of the United States, including Alaska and Hawaii, is shown in a light red color against a dark blue background. The text "THANK YOU" is written in large, bold, black capital letters across the center of the map.

THANK YOU

QUESTIONS? COMMENTS?

EMAIL

caravan@macabreamericana.com

ONLINE

macabreamericana.com/caravan

