

Entropy Theatre

Financial Overview - 2019

Introduction

Entropy Theatre is a general partnership, registered in the city of Boston to Courtney Closson, Kayleigh Kane, and Joe Juknievich. It was founded on January 1st, 2019. Entropy Theatre is a fiscally sponsored project of Fractured Atlas, a non-profit arts service organization.

Entropy Theatre was founded with artists in mind, and one of the company's core goals is to pay artists a fair wage. However, that is currently not financially possible. Therefore, Entropy has set a goal to increase artist compensation with every show. Artists were compensated \$100 for *a grimm thing* and \$125 for *The Moors*. Additionally, Entropy is exploring other ways to compensate artists for their time until the goal of a fair wage can be met.

This document contains data on two out of the three productions that Entropy Theatre was involved with in 2019, *a grimm thing* and *The Moors*. Entropy Theatre was also involved with a production of *The Rocky Horror Show*, which was co-produced with Firehouse Center for the Arts and Prescott Park Arts Festival. Firehouse and Prescott Park financially supported the show, while Entropy did most of the artistic work. Entropy Theatre as a company did not receive profit from this show. Instead, Joe and Kayleigh were paid a stipend as the director and the choreographer, respectively.

In 2019, Courtney, Joe, Kayleigh, and a company member named Izzy Beagen did all of the administrative and production work for Entropy Theatre. None of them received any pay for this work. Kayleigh and Izzy were paid stipends for artistic work they performed on specific shows.

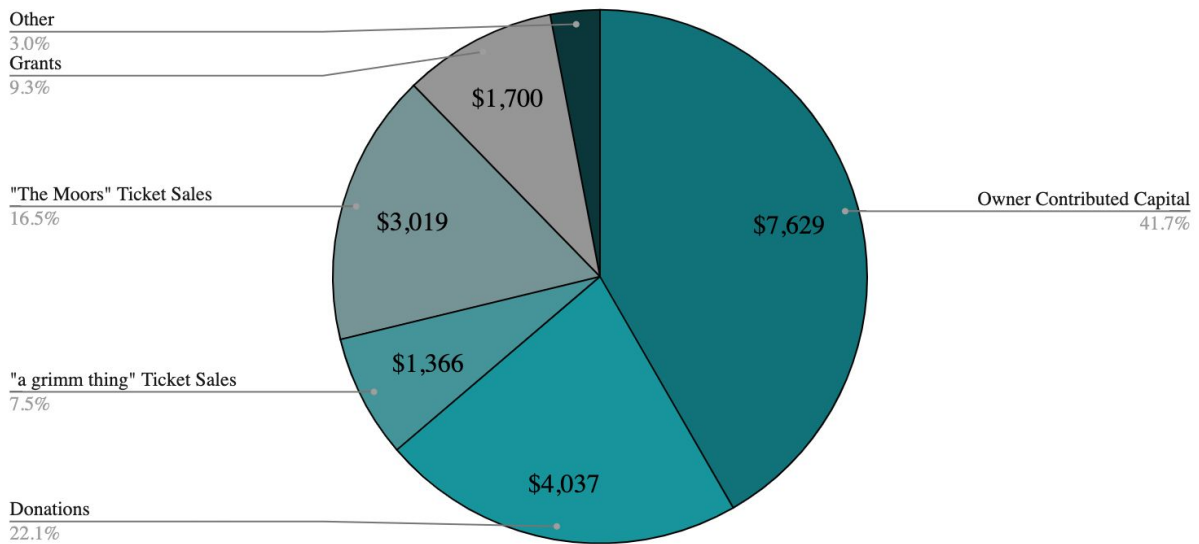
In 2020, Entropy Theatre had intended to produce *BAKKHAI* as a Resident Artist at Chelsea Theatre Works. Entropy was going to receive rehearsal and performance space, as well as a \$500 stipend, from Chelsea Theatre. However, this show and residency ended up being cancelled due to COVID. Entropy also raised \$1,250 via crowdfunding for this production, which will instead be used for future work. In early 2020, Entropy co-produced two cabarets in partnership with Firehouse Center for the Arts and Sea Level, a Newburyport restaurant. Artists donated their time for the cabarets and the performances netted \$1,760, which was evenly split between Entropy and Firehouse. Entropy was selected to receive a 2020 Boston Cultural Council Organizational Grant of \$2,000 but has not received the money as of September 2020.

The next three pages contain detailed financial information from Entropy Theatre for 2019. A full report for 2020 will be published in January, 2021.

Income

The main source of income for Entropy Theatre in 2019 was owner-contributed capital. Donations also made up a large portion of Entropy's income. Donations were raised via a crowdfunding campaign for *a grimm thing* in early 2019, as well as through a launch party, a trivia night, and through Entropy's Fractured Atlas donations page. Entropy also received two Bob Jolly grants for *a grimm thing* and *The Moors*. Tickets to *a grimm thing* cost \$18 and tickets to *The Moors* cost \$20.

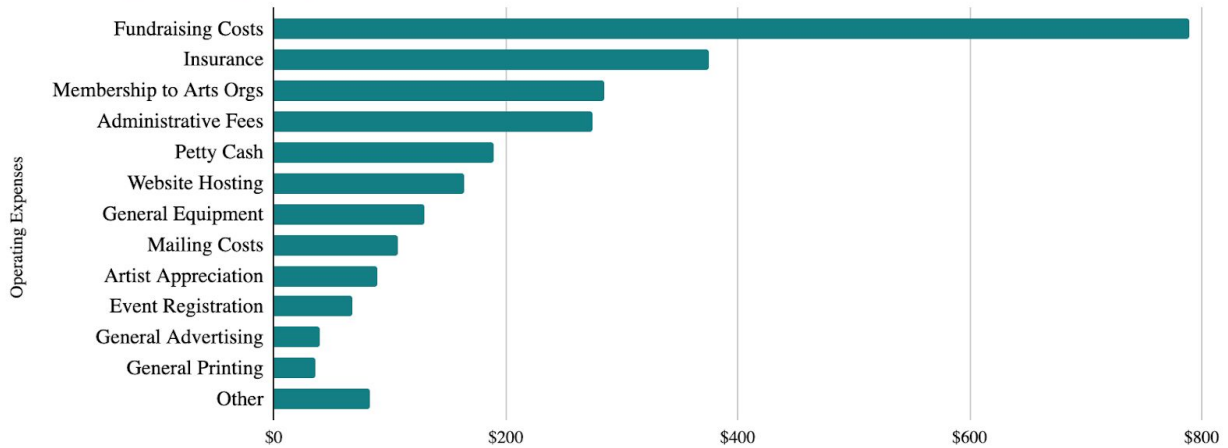
2019 Income



Operating Expenses

Operating expenses include all expenses from 2019 that were not attributable to a specific show. The biggest operating expense was fundraising costs, which includes food for the launch party and supplies for the trivia night. The next largest operating expenses were insurance, membership to arts organizations such as StageSource, and administrative fees such as registering Entropy as a business.

2019 Operating Expenses



Production Expenses

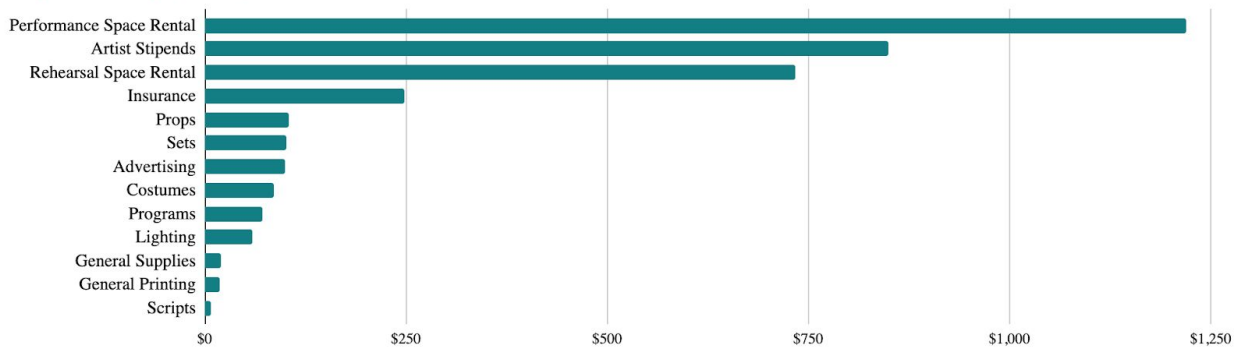
Production expenses are shown below for *a grimm thing*, which was performed at the Boston Center for the Arts in March 2019, and *The Moors*, which was performed at the Boston Center for the Arts in November 2019.

A grimm thing was a devised piece that ran for one weekend (three performances) in Martin Hall at the Boston Center for the Arts. Because the piece was devised, there were no performance rights. There were five actors/devisers, a movement director, a stage manager, and a lighting designer, all of whom were paid a stipend of \$100. The piece also had a director who chose not to be paid.

The Moors was a scripted piece by Jen Silverman that ran for two weekends (six performances) in the Black Box Theatre at the Boston Center for the Arts. There were six actors, a dramaturg, a master electrician, a photographer, a lighting designer, and a stage manager, all of whom were paid a stipend of \$125. The piece also had a director who chose not to be paid.

Production Expenses

"a grimm thing" (2019)



"The Moors" (2019)

